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POLYPHONIC MUSIC  
OF THE  
FOURTEENTH CENTURY

edited by  
LEO SCHRADER

COMMENTARY TO VOLUME IV

The Works of  
Francesco Landini

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## PREFACE

The edition of Italian Trecento Music begins with the works of Francesco Landini, long recognized as Italy's greatest composer of the fourteenth century. Perhaps as a result of such a recognition, the music of Landini has been more comprehensively preserved than the music of any other Italian musician. The volume of known compositions remained more or less constant ever since the compiler of the Squarcialupi Codex had attempted something that comes close to an edition of collected works. There are, of course, other sources which contain additional compositions not known to the compiler of Squarcialupi. But it seems significant that the modern discoveries of previously unknown sources did not expand the volume of the music to any remarkable extent beyond what was already known in the fifteenth century.

The thought that at some future time, near or far, the discovery of a new manuscript may bring to light a large group of unknown compositions must be disquieting to any editor of collected works, much as such discoveries are to be desired. Is there a chance of revolutionary discoveries in the case of Landini? We doubt it, and the doubts are largely based on the Squarcialupi Codex. When the scribe of the Codex arranged the lay-out of the manuscript, he must have put aside a certain number of pages for each composer according to the number of compositions available for copying; he first must have calculated the number of pages he would need for each composer. The names of the composers to be represented were then written at the top of every page, and the portrait of every composer was painted at the beginning of the fascicle which was to contain his music. Thus we have, for example, on f55<sup>r</sup> the portrait of "Paulus Abbas de Florentia," and folio by folio his name is written across the top of each page up to f71<sup>r</sup> - but with no music copied. The portrait of "Johannes horghanista de Florentia" appears on f195<sup>r</sup>, his name at the top of every page up to f216<sup>r</sup> - again without the music. In other words, the copyist had a certain number of compositions in hand for which he thought he would need sixteen folios in the case of Paulus, twenty folios in the case of Johannes. At the end of the fascicles reserved for the individual musicians other folios remained entirely vacant except for the name of the composer always appearing on the pages; for example, four folios in the fascicle of "Mag. Jachobus de Bononia," four folios in that of "Ser Ghirardellus de Florentia," seven folios in that of "Magister Dominus Abbas Vincentius de Arimino," six folios in that of "Mg. Zacharias Chantor Domini Nostri Pape." These vacant spaces may have resulted from an error of calculation on the part of the copyist; or else, they may imply that the scribe put aside some remaining compositions for later copying which he failed to carry out afterwards. It is clear that the scribe arranged the manuscript in accordance with what was known and available to him at the end of the first quarter of the fifteenth century. His Landini collection shows but two folios vacant at the end, and these certainly do not indicate the omission of any still remaining work after the copying of no less than fifty folios. We can safely assume that new discoveries are not likely to widen the scope of Landini's music considerably above and beyond the knowledge of the fifteenth-century collector. Isolated works may, of

course, still turn up. At the same time, we believe, with fair assurance, that our edition of Landini's collected works represents a high degree of completeness.

We had to forego a general bibliographical description of the individual manuscripts which would have considerably expanded our commentaries and notes. Such descriptions, however, are available for most of the manuscripts. Whatever calls for further bibliographical information will be included in the forthcoming volumes of Italian Trecento music. But a detailed bibliographical study of the Landini sources basic to the edition has been given as an introduction to the comments on the individual compositions.

I wish to express my profound gratitude to all those whose kind support made this edition possible. My thanks go first of all to the Librarians of the Biblioteca Nazionale, Biblioteca Laurenziana, Biblioteca di Conservatorio in Florence, Biblioteca Vaticana - Rome, Archivio di Stato - Lucca, Archivio Capitolare del Duomo - Pistoia, Biblioteca Comunale - Perugia, Biblioteca della Università - Padua, Biblioteca Estense - Modena, Biblioteca Comunale - Faenza, Bibliothèque Nationale - Paris, Bibliothèque Municipale - Autun, British Museum - London, Bayerische Staatsbibliothek - Munich, University Library - Prague.

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I am greatly indebted to the Simon Guggenheim Memorial Foundation - New York which most generously supported my researches by the grant of a Fellowship.

Alphabetical List of Compositions

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Abbonda di virtù	B, 2 v	76 83
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Altera luc' ed angelic' aspetto	B, 2 v	77 84
Altri n'arà la pena	B, 2 v	56 73
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Amar sù gli altri	B, 3 v	39(130) 137
Amor c'al tuo sugetto	B, 3 v	44(135) 142
Amor con fede	B, 2 v	45 68
Amor in huom gentil	B, 3 v	27(118) 124
Amor, in te spera'	B, 3 v	20(111) 115
Angelica biltà	B, 2 v	43 67
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Benchè crudele siate	B, 2 v	48 70
Benchè la bionda treça	B, 2 v	74 82
Bench' ora piova	B, 2 v	79 85
Cara mie donna	B, 3 v	48(139) 144
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Che fai? che pensi?	B, 2 v	78 84
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Conviens' a fede	B, 3 v	25(116) 121
Cosa nulla più fe'	B, 3 v	30(121) 127
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Da poi che vedi'l mie fedel	B, 2 v	69 80
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Donna, i' prego	B, 3 v	26(117) 123
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Donna, la mie partença	B, 2 v	71 81
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Donna, l'animo tuo	B, 2 v	6 37
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Donna, s'i' t'o fallito	B, 2 v	1 33
Donna, tu prendi sdegno	B, 2 v	63 77
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Già perch' i' penso	B, 2 v	2 34
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Giovine donna vidi star	B, 2 v	84 88
Giovine vagha, i' non senti	B, 2 v	8 86
Giunta vaga biltà	B, 3 v	11(102) 104
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In somm' alteca	B, 2 v	89 91
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La mala lingua	B, 2 v	58 74
La mente mi riprende	B, 3 v	15(106) 109
L'antica fiamma	B, 2 v	8 39
L'aspecto è qui	B, 2 v	73 82
Lasso! di donna	B, 3 v	18(109) 113
Lasso! per mie fortuna	B, 3 v	42(133) 140
L'onesta tuo biltà	B, 2 v	75 83
Lucea nel prato	M, 2 v	7(148) 153
Ma' non s'andra	B, 2 v	40 65
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Musica son -- Già furon -- Ciascum vuoli	M, 3 v	2(152) 157
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Nella più care parte	B, 2 v	88	90
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Nè 'n ciascun mie pensiero	B, 3 v	35(127)	133
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Ochi dolenti mie	B, 2 v	49	70
O fanciulla giulia	B, 3 v	28(119)	125
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O pianta vaga	M, 2 v	3(144)	149
Or' è ttal l'alma	B, 2 v	17	45
Orsù(n), gentili spiriti	B, 3 v	45(136)	142
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Per la belleçça	B, 2 v	85	88
Per la mie dolce piaga	B, 3 v	46(137)	143
Per la 'nfluença	M, 2 v	6(147)	152
Per seguir la speranza	B, 3 v	4(95)	96
Per servir umilta	B, 2 v	5	36
Per un amante	B, 2 v	86	89
Più bella donn' al mondo	B, 2 v	41	66
Po' ch'amore ne' begli ochi	B, 2 v	20	48
Po' che di simil	B, 2 v	54	72
Po' che partir convien	B, 3 v	7(98)	100
Poi che da te	B, 2 v	10	40
Posto che dall'aspetto	B, 3 v	29(120)	126
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Quanto più caro fay	B, 3 v	14(105)	108
Quel sol che raggia	B, 3 v	5(96)	97
Questa fanciull' amer	B, 3 v	6(97)	98
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Se pronto non sarà	B, 2 v	26	53
Sia maladetta	B, 2 v	13	42
Si dolce non sonò	M, 3 v	1(151)	156
S'i' fossi certo	B, 3 v	19(110)	114
S'i' ti son stato	B, 2 v	16	44
Somma felicità	M, 2 v	8(149)	154

Tante belleçe in questa donna  
 Tu che l'oper' altru'  
 Una colonba candid' e gentile  
 Vaga fanciulla  
 Va pure, amore  
 Viditi, donna  
 Vita non è più miser'

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M, 2 v	2(143)	148
M, 2 v	9(150)	155
B, 2 v	23	50
B, 2 v	19	47
B, 2 v	91	92
B, 2 v	22	50

List of Abbreviations\*

B	ballata	pa	punctus additionis
Br	brevis	pabr	pausa brevis
Bra	brevis altera	pal	pausa longa
Bri	brevis imperfecta	pali	pausa longa imperfecta
Brp	brevis perfecta	palp	pausa longa perfecta
Ca	caccia	pam	pausa minima
Can	cantus	pasb	pausa semibrevis
Co	contratenor	pd	punctus divisionis
cop	cum opposita proprietate	perf	perfectus (-a, -um)
cp	cum perfectione	Pi	pede
cpr	cum proprietate	pp	punctus perfectionis
div	divisio	prol	prolatio
imp	imperfectus (-a, -um)	Rip	ripresa
inc	incipit	Rit	ritornello
L	longa	Sb	semibrevis
Li	longa imperfecta	Sba	semibrevis altera
lig	ligatura, ligated	Sbi	semibrevis imperfecta
lig2, etc	binaria, ternaria, etc	Sbp	semibrevis perfecta
lig3,		si	single note
Lp	longa perfecta	Smi	semiminima imperfecta
M	madrigal	sp	sine perfectione
m	measure	spr	sine proprietate
ma	maior	Str	strophe
MC	canonic madrigal	T	tenor
Mi	minima	Ter	terzetto
Mia	minima altera	tp	tempus
min	minor	Tr	triplum
Mo	motet	V	virelai
mod	modus	v	voice
		Vol	volta

\* (Implies plurals also)



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Scholarship has been attracted to Italian Trecento music for a long time. The attraction which it exerted seems to have been of a peculiar nature. Of all medieval music which, as a result of scholarly research and discovery, has been brought to the attention of a musical audience especially since the beginning of our century, the Italian music of the Trecento appeared more easily comprehensible, or perhaps less offensive, to the modern listener than the music of any other medieval period or of any country other than Italy. Such an easy, nearly "natural" understanding might well have been an illusion; it nonetheless was real as the records of the public reaction to concert performance illustrate. The quality of sound accessory to Italian Trecento music seemed less strange, less "outlandish" than, by contrast, the timbre pertaining to the music of the French fourteenth century. On whatever grounds an illusory comprehension might have developed, the notion that an immediate fascination of sensuous effects radiated from Italian Trecento music proved to be a forceful incentive to scholarly research. The comparison of reports reviewing the first public performances of French medieval music and of the Italian Trecento demonstrates a striking disparity in the responses of scholars and laymen alike. The powerfully rationalistic organization of the French composition reposed as a hidden secret whose very presence remained unrecognized, while the sensuous impression was taken to be all that Italian music of the Trecento was made to communicate.

No matter how fascinating the subject, it is not here the place to explore the reasons for the assumption - which we believe to be fallacious - that Italian Trecento music offers an accessible experience which the listener might enjoy without effort. Both the French and Italian compositions of the fourteenth century are highly sophisticated; but sophistication breeds many kinds, all of which require approaches of their own. We cannot here pursue the problem and its ramifications which bear upon the different characteristics of the music. It is undeniable, however, that the illusion of an "easy access" vigorously stimulated a particular enthusiasm in Italian Trecento music research. Landini's work exercised the greatest attraction from the very outset.

Although Italian historians of literature had an early start in the study of Trecento poetry, thereby often dealing with the same sources that contain the lyrics together with the music, the systematic and comprehensive exploration of Trecento music by historians of music had its beginning not much before 1900. A few compositions, it is true, were already known in the eighteenth and nineteenth centuries, but such knowledge did not proceed from systematic research. The merit of having initiated a new phase in the scholarly investigation of Italian Trecento music belongs to two historians: Friedrich Ludwig and Johannes Wolf. Both started their studies almost simultaneously. Having copied the main manuscripts in the course of his research, Ludwig concentrated on the interpretation of the music itself and its sources; Wolf's study tended strongly toward the side of musical theory, but

included, from the very beginning, the edition of unpublished music. From then on, Italian Trecento music did not cease to engage the profound interest of historians who, by intensified interpretation, unflagging study of the sources, and the fortunes of new discoveries, attained a most impressive aggregate of merits: Heinrich Bessler, A. Bonaccorsi, Borghezio, Charles van den Borren, Suzanne Clercx-Lejeune, G. De Van, L. Ellinwood, Kurt von Fischer, Federico Ghisi, F. Liuzzi, W.Th. Marrocco, Nino Pirrotta, Dragan Plamenac, C. Sartori, Marius Schneider. On the side of the poetry, the work of Cappelli, Carducci, Trucchi, Wesselofsky was carried on by S. Debenedetti, V. Sesini, A. Chiari, and particularly by Ettore Li Gotti. The contributions of all these scholars added a great deal to bibliographical and biographical information; they gave depth and breadth to the interpretation of style; they revealed new characteristics of the sources; they brought new manuscripts to light; they widened the range of published music.

While Ludwig and Wolf published a group of individual compositions of Landini, it was Leonard Ellinwood who in 1939 brought out the first complete edition of Landini's works. As recent as 1955 the posthumous publication of the Squarcialupi Codex by Johannes Wolf included all Landini works contained in that codex. These are the two major editions available up to the present time.

The posthumous publication of Johannes Wolf has increased, rather than diminished, the need for a new edition, long overdue, of Landini's complete works. A new, critical edition, however, must have a legitimate reason and justification may not be wholly convincing if the editor can only point to his understandable desire to include all fourteenth century compositions. Our justification will briefly survey the available editions.

Besides having the merit of being the first complete edition, Ellinwood's publication must also be credited with having presented correct solutions at least with regard to matters of basic rhythms. His edition rests upon the five main manuscripts: Sq Fl PR P and Lo, whereas the minor sources and, of course, those manuscripts which afterwards have been shown to contain works of Landini, have not been taken into account. The order of the edition classifies the compositions by the number of voices, two and three, and by the categories of madrigal and ballata; in each of the groups the compositions appear in alphabetical succession.

Although the chief manuscripts have been briefly described by Ellinwood, no precise evaluation clarifies the degree of authenticity of the musical texts in each of the manuscripts. The editor fails to determine which of the sources he takes as his guide; consequently, he leaves the student of his edition with the impression that the choice of the versions from the various manuscripts has been arbitrary and without principle. In nearly all cases Sq and P seem to have been given preference; so far as can be ascertained, in no case are the versions of Fl favored although, at least for the majority of cases, the musical text of Fl is, without question, superior to all others.

Additional aspects of Ellinwood's transcription make a new edition of Landini's works even more urgent. In the first place, taking the whole note for the brevis, Ellinwood transcribed all compositions without properly reducing the note values. On the whole, he followed the principles of transcription

which Wolf first adopted for his edition of fourteenth century music in his Geschichte der Mensuralnotation von 1250-1460 (1904). Acceptance of these principles, long outdated, must certainly be a surprise. The extremely valuable as well as profoundly musical discussion of Wolf's Geschichte der Mensuralnotation by Friedrich Ludwig, published in SIMG VI, seems to have escaped Ellinwood's attention; at least, he did not quote this eminently important review; nor did he list it in his bibliography. With a penetrating analysis of the notation as an agent which exposes the very nature of the music itself, the historical characteristics of its style, Ludwig, already at the beginning of the century demanded, among other components, the reduction of note values as essential to the music in modern transcription. His own editions of fourteenth-century music, also those of Johanne Wolf in subsequent publications (for example, in his Handbuch der Notationskunde, 1913 ff.), all follow the principle of reduction which is still accepted as indispensable to any modern edition. Ellinwood's return to completely antiquated methods in 1939 is, therefore, difficult to explain.

A further point of serious criticism concerns the reading offered in Ellinwood's edition. Probably in consequence of his failure to decide in favour of one particular version Ellinwood's transcription is actually a mixture of various sources, hence in many cases even impossible to associate unequivocally with one specific manuscript. The notes might be taken from P, the ligatures from Sq, accidentals from a third source, and the verbal text from still another manuscript. In our own comments on the individual compositions we referred only as an exception specifically to this most disconcerting compound of sources in Ellinwood's edition. Total ambiguity in the relationship of the musical version to a specific source is, in our opinion, one of the most serious deficiencies of the edition, at all events more serious than, for example, the frequent omission of the ligatures.

We had to forego almost entirely all the references to the underlaying of the text in Ellinwood's edition. The laying of the words under the notes, completely erroneous, requires for almost every composition a large number of corrections which could not be listed without enlarging our comments unduly. But whatever else calls for amendment has usually been included in our notes to the individual compositions.

We cannot understand, nor can we explain, the appalling errata and defects of Wolf's transcription of the Squarcialupi Codex containing the majority of Landini's extant compositions; the inaccuracy can hardly be squared with Wolf's scholarly reputation. The outbreak of the second World War in 1939 probably prevented Wolf from comparing his transcriptions with Ellinwood's edition; but even a subsequent collation before publication of the Codex (1955) would at once have revealed such discrepancies as to make a new recourse to the original necessary. We do not know exactly when Johannes Wolf made his copy of the Squarcialupi Codex (Hans Albrecht who published Wolf's edition posthumously remarks that the "young scholar" "copied the Codex completely"); we do not know whether Wolf transcribed merely from his own copy or from the original or from additional photographs; nor do we know what misfortunes befell his work; but we admit to being seriously distressed over the obvious shortcomings of Wolf's last publication. Responsibility toward the student who is to use the edition does not allow us

to pass over the errors in silence. The errors are basic, serious, and incomprehensibly numerous. (Cf. the review in NOTES, 1956, 683-688). Our comments on the individual compositions include most, but not all, of the errors. Failure to recognize the musical forms, erroneous reading of the basic rhythm (perfect or imperfect), mistaken notes, misreading of pitch (clef), omissions, misplacing of the text make up the most perplexing quantity of errors; inconsistency in reducing note values adds to the confusion.

Since Wolf's edition reproduces the Squarcialupi Codex, the order of compositions is naturally that of the manuscript. The editor of a particular document, indeed, must be faithful to all the characteristics of the original. This attitude, however, which cannot be otherwise, places the editor in an awkward position if and when he deals with a document that is not of the best, no matter what its splendor or fame. This is precisely the case with the Squarcialupi Codex whose glorious appearance has allured more than one scholar to yield to beauty rather than truth. In being faithful to the original and, at the same time, trying to establish the authentic versions of the texts, the editor has not much choice. Each composition must be accompanied by a minute listing of all the variants as well as by a detailed appraisal of the value of each variant: a laborious procedure, indeed, which leads to many a repetition. Or else, renouncing altogether the transcription of the music, the editor presents merely a facsimile reproduction, accompanied by an elaborate discussion of the music. As a matter of fact, a facsimile edition of the Squarcialupi Codex was planned by an Italian publisher a good many years ago, but was never realized. So far as we can see in the brief "Revisionsbericht" (three pages only), Wolf compared the Squarcialupi versions merely with one other manuscript, and even there not extensively, with P. There may have been additional collations; but Wolf's edition does not show them. Consequently, the adequacy and usefulness of the transcriptions, even if correct, are curtailed with regard to the authenticity of the musical text.

## II

It is well known that the Squarcialupi Codex (Sq) has the largest part not only of Landini's work, but also, at least with regard to secular music, of all other Italian Trecento composers. All other manuscripts have only a few additional compositions. The Squarcialupi Codex is, however, among the latest sources of the Trecento; hence the importance pertaining to the manuscript on account of its size is considerably reduced by the remoteness of the source from the original. Except for unica, therefore, the Squarcialupi Codex cannot be accepted as the basis of our edition.

If we take the number of Landini compositions contained in the various manuscripts on an absolute scale, the Squarcialupi Codex clearly comes first. But measured on a relative scale, the manuscript does not occupy the first rank; only slightly more than 40% of the total is given to Landini in Squarcialupi. The Codex is actually surpassed by the Ms. Panciatichi 26 (Fl) where Landini's share is more than half of the total. On the basis of the proportional part belonging to Landini in relation to the rest of the contents in any of the manuscripts, Fl is the main Landini source.

The arrangement of Fl, however, also and to no lesser a degree, testifies to the compiler's intention to place Landini in the center of his collection. The manuscript, consisting of eleven fascicles, with five double folios in each, begins with the ballate of Landini, with the madrigals of the composer immediately following. In the middle of the fifth fascicle, f 47', other Italian composers of the Trecento begin to appear: Giovanni, Piero, Jacopo, Bartolino, Lorenzo, Donato, Gherardello, Nicolo. The work of none of these composers fills a whole fascicle. Apparently, the copyist reserved a number of pages for each composer; but in the process of copying he left many a staff vacant, often even entire pages. When a second copyist, and even a third still later, went over the manuscript, he filled in all or nearly all of the vacant spaces with new entries which by no means involved the same composers the first copyist had presented on the particular pages. So none of the gatherings given to composers other than Landini obtained any uniformity. The various Italian and French entries of different hands give, in the end, each gathering the appearance of a more or less arbitrary collection; only if we restore the order of the manuscript by eliminating any and all of the later entries do we become aware of the original plan to set forth the work of individual composers. But it is only a torso that remains of the original plan. Starting on f 47' the compiler certainly intended to reserve a good many pages for Giovanni; but on the very same page begin the later entries which from f 48' to 56 represent Landini's 2-v ballate (Nos 36-39), on f 57' also Piero's madrigal "Quando l'aria." We can assume that the seventh fascicle originally was to feature Piero's work which begins on f 60'. If so, the copyist did not carry his plan very far; he left on f 61 enough space for a different hand to enter "Tanto che" of Jacopo whose work replacing that of Piero almost completely covers the pages up to f 75. One more madrigal of Piero is copied on f 61'/62; thereafter, a change of plan put Jacopo into the foreground. Later entries, of Landini, Bartolino, to say nothing of the French compositions, deprived also the Jacopo fascicle of the character of uniformity. Although Jacopo's compositions reach to f 75, Piero's madrigal "Si chom' al chanto," appearing on f 70', is not a later entry: it is copied on the whole page; thus it seems to be a remainder of the original Piero fascicle. All in all, it is only the work of Landini that shows the

arrangement at its best and with least interference. Also, on the basis of the order Fl has the claim to being the main Landini source.

The age as well as the authenticity of the musical texts likewise place Fl in a distinguished position. Friedrich Ludwig was first in recognizing the significance of Fl which he derived from the reliability of the musical versions and from the methodical arrangement of the manuscript. In age Fl is preceded only by one other source of Trecento music, by the Codex Rossi (Rs) which, dating from about the middle of the century, does not yet contain any of Landini's works. In the earlier literature (Johannes Wolf, "Florenz in der Musikgeschichte des 14. Jahrhunderts," SIMG III, 1902, 603), with Rs still unknown, Lo had been dated prior to Fl, and Wolf suggested that "according to origin [not necessarily to content] Lo is perhaps the oldest" Trecento source. But on grounds of both paleography and content, a fourteenth-century origin of Lo has definitely been rejected. The inclusion in Lo of Bartolino's madrigal "Alba colomba", an invocation of peace probably to end the war against the Visconti (1396), furnishes evidence of a later origin conclusively shown by Ettore Li Gotti (La Poesia Musicale Italiana del Sec. XIV, Palermo 1944, 88f.) Nino Pirrotta (Musica Disciplina V, 119, n.13) estimated the date of origin for Lo to be "ca. 1425," but Kurt von Fischer (Studien zur italienischen Musik des Trecento und frühen Quattrocento, 1956, 90ff.) recently proposed a date closer to 1400: "in the first years of the fifteenth century, perhaps already around 1400." In any event, on the basis of contents Lo cannot be placed before Fl. All other chief manuscripts do not seriously contest the position of priority accorded to Fl.

III

In view of this distinction, Fl unquestionably represents the highest degree of authenticity, since it stands closest to the original. We have, therefore, taken Fl as the basis of our edition. But while with regard to the individual composition Fl usually provides the best, at any rate preferable, version, the editor must furthermore debate the order in which the work of Landini is to be given in a modern edition. Surely, the compilation of the compositions must neither be accidental nor arbitrary, lest it violate the recognized principles of a critical edition. Alphabetical order, tempting as its painlessness may be, shuns all the difficult and problematic matters; by escaping from all important questions it amounts to an accidental order, even to no order at all; in fact, it suppresses all historical considerations. All the light that an original order casts upon the chronology and style of the compositions will necessarily be extinguished.

Landini's work consists of madrigals, caccie, and ballate, with the madrigals, canonic madrigals, caccie, all together 13, decidedly in the minority. Since the madrigals and caccie were the favourite categories of the older generation among Trecento musicians, whilst the younger Italians gave preference to the ballata, it has been said that a chronological progression from the madrigal to the ballata also applied to the individual composer, that - in other words - Landini composed the madrigals in his youth while the ballate were, in general, the product of his more mature age. By presenting Landini's madrigals first, the modern edition would, therefore observe a certain chronology. Indeed, if this were wholly correct, Sq at least giving the composers in a fairly accurate chronological succession would support such an assumption to a certain degree; for it opens the Landini fascicle with his madrigals. In fact, these compositions are all combined in Sq in a group of their own, with all 13 works included, one being an unicum. All 13 compositions follow one another in an orderly fashion. Three insertions, however, seem to disturb the systematic order; three ballate, Nos 43, 44 and 12, make their appearance where they should not have been placed if consistency had been maintained. But all three ballate are posterior entries; they were copied in on staves (at the bottom of the pages f 123', 124, 126, 126', and 127) which remained vacant after the copying of the madrigals had been completed. The collector, or copyist, of the madrigals, therefore, cannot be held responsible for the disorder caused by the disturbing insertions. The comprehensiveness of Sq, furthermore, is suggestive of the copyist's aim to give as complete a collection as he was able to assemble; and this aim probably prevailed upon chronological considerations.

Sq is not alone in placing the madrigals first; this order is also found in Lo and P, with Landini's madrigals following those of the older composers. Lo includes even a relatively large part of Landini's madrigals, though not all of them in the initial fascicle: out of 29 compositions of Landini 5 are madrigals and 1 is a caccia. P, on the other hand, has the number of madrigals sharply cut down; among the 61 works of Landini only 3 are madrigals and all three are anonymous. Does this anonymity suggest the madrigals to be so remote from the time when P was arranged that the compiler no longer had any certain intelligence of the author of such works? The number of anonymous compositions in P is very high indeed, with the ballate, however,

equally involved. To go one step further: the repertory of R does not include any of Landini's madrigals; only his ballate are represented.

Also in Fl, the madrigals are combined in a group which, appearing on ff 41'-46', gives the impression of an orderly arrangement. The compiler of Fl gathering five double folios to a fascicle assigned the total of eleven such fascicles to different composers. Beginning with f 40' (with the recto vacant), the fifth fascicle was intended to feature Landini's madrigals, six of which including the caccia are presented consecutively; only one madrigal, "Musica son," appears toward the end of the manuscript, on f 89'-90, inserted in between works of Ser Gherardello and of Piero, and written by the same hand that copied the following French entry. But even the group of 6 madrigals in the fifth fascicle is not wholly uniform. The copy of a 2-v madrigal does not take two full pages; consequently, a good deal of space, usually half a page, remained vacant. This remaining space has been used for later entries of Landini's 2-v ballate (Nos 32-35). Nevertheless, the group of madrigals certainly had a uniform character before the later hand entered any of the additional ballate.

Contrary to a certain prominence given to Landini's madrigal in Sq and Lo, it is the ballata that owns all the distinction in Fl. Should the editor be guided by the distinction of the ballata or the precedence of the madrigal?

Despite the fact that madrigals generally exhibit the characteristics of the older repertory, Landini's work has a complexity of its own. Some of his madrigals appear with stylistic traits which do not belong to the original character of the older madrigal. The use of three different texts in three different voices, i.e. the form of the triple madrigal, the isorhythm as the basic structure of the composition, these are certainly not the components typical of the early Italian madrigal. On the contrary, they result from a French influence, as strong in the madrigal as it is in the ballata. Landini's attempt to carry through a strictly isorhythmic structure not only in the tenor, but also in all three voices of a madrigal testifies most convincingly to outside influences, not inherent in the tradition of the madrigal. In other words: Landini's work comprises madrigals which no longer show the category to have preserved its integrity, but to have been exposed to foreign variations. The composer no longer carries on a tradition faithfully, but he adjusts a certain heritage to modernisms even though they may conflict with the inherited form. This seems to be the case of Landini's isorhythmic madrigal. Isorhythm is intimately associated with the French motet which is inseparable from the use of borrowed material for the tenor. All this is strange to the Italian madrigal, and a composer who transplants the structural conception of the motet to a category where it does not belong unmistakably proves that he works within the "late" phase of a development.

The isorhythmic, triple, and probably also the canonic madrigals are all late compositions of Landini, by no means of his youth. Taking the fame of these compositions into account, they seem to have been held by contemporaries to be more characteristic of Landini's art than any of those madrigals that are obviously composed in closer harmony with the tradition. When the compiler of Lo selected the isorhythmic "Si dolce non sonò" and the triple madrigal

"Musica son" as the first with which to set forth the work of Landini, he apparently intended to respond exactly to the late and extraordinary madrigals, rather than to more traditional works. The fact that in Lo Landini's madrigals precede his ballate does not seem to supply conclusive evidence of an early date for the composition of madrigals. Nothing definite can be inferred from the inclusion of the isorhythmic madrigal in P, and the compiler of Sq who chose "Musica son" as the opening composition for the Landini fascicle proved with this choice his own admirable sensitivity to effectiveness, rather than his respect for chronology. We do not deny that, in keeping with tradition, Landini might have begun his artistic career with the composition of madrigals; but we cannot explicitly maintain that all the madrigals precede the ballate simply because madrigals represent the older repertory of Italian Trecento music. Even those madrigals the style of which Landini kept in closer agreement with tradition were not necessarily composed in the early period; some of these works have a maturity of style equal to that of the ballate.

Since the chronological precedence of madrigals to the ballate cannot be taken with any degree of absolute and general validity, since furthermore some of the madrigals undeniably belong to the very late phase of the composer's life, in our edition and in accordance with Fl the madrigals are placed second to the ballate. This position, at the same time, reflects Landini's main interest, the ballata.

IV

The group of ballate being the largest among all Landini's works, surely it represents the sum and substance of his music. Although certain madrigals display a superior technique of composition, it is the ballata that is held in the highest esteem, obviously by the composer himself, and by his contemporaries. The turning away from both madrigal and caccia towards the ballata has generally been interpreted as an indication of French influences. If both the structure of the virolai, identical with that of the ballata, and the accompaniment of the voice by instruments are taken to substantiate the influence of French music, the turn towards the ballata alters, indeed, the course of Italian Trecento music.

Italian musicians, however, were by no means completely unfamiliar with the structure of the virolai. The old tradition of their own Lauda allowed full acquaintance with this structure. Although we have no exact knowledge whether or not the Lauda asserted itself in the fashion of the ballata, we cannot overlook the fact that familiarity with the structure did not entirely depend on the importation of the virolai.

On the other hand, the criterion of an instrumental accompaniment does not hold true for all the ballate either of Landini or of other Italian composers. The largest part of Landini's work is taken up by the ballata for two voices; there are 91 such compositions, and 2 additional ballate are for two and three voices respectively. Counting these 2 ballate together with the compositions for three voices, [the number of voices varies in the manuscripts, with the original form remaining doubtful; cf. Notes to No 1(92) and 2(93)]<sup>7</sup>, the group of ballate for three voices consists of 49 works and 1 additional French virolai. The group of ballate for two voices is, therefore, almost twice as large as that for three voices. Landini obviously gave incontestable preference to the medium of the duet which he also chose for 9 of his madrigals. Two thirds of his works appear in that medium.

The statistics of the repertory furthermore show that Landini strongly favored the purely vocal form of the duet. Only 9 ballate for two voices have the solo voice with the text in the cantus accompanied by an instrumental tenor. All other ballate, i.e. 82 works, have the text in both voices. The 9 madrigals add further strength to the accent upon the vocal duet.

The group of compositions for three voices offers a varied picture. (We count the two ballate in the double medium as well as the virolai in this group). Three combinations make up the medium: the purely vocal terzet, the vocal duet of cantus and tenor with the instrumental contratenor serving as accompaniment, and the vocal solo with the text in the cantus alone and two instrumental parts, tenor and contratenor, accompanying the voice. The vocal terzet is the medium for 10 compositions, and an additional ballata is composed upon three different texts. A total of 11 compositions establishes for the medium of a vocal duet and one instrument a group of equal strength. The rest of the ballate for three voices appear in the medium of one vocal part and two instruments. Statistically, then, the latter medium presents itself as the most favorite type; it surpasses markedly the two other media combined. If we group together all the ballate for three voices where instruments are employed, we

find that no less than  $\frac{4}{5}$  of all these works have instrumental accompaniment. The purely vocal terzet, however, occupies an inferior position. By comparison:  $\frac{9}{10}$  of all ballate for two voices are vocal, while  $\frac{4}{5}$  of all ballate for three voices have the combination with instruments. The two classes of ballate show the choice of the medium in reverse, as it were:  $\frac{1}{10}$  of the ballate for two voices have an accompaniment,  $\frac{1}{5}$  of the ballate for three voices are vocal. The madrigals complete the statistics: all are vocal, and only the caccia "Chosi pensoso" combines an instrument with two voices. All in all: 105 compositions are on the side of the purely vocal medium, against 49 works on the side of the mixed medium; more than two thirds of Landini's complete works are for voices only.

But, while these figures represent the case with a fair degree of accuracy, they have no claim to an absolute validity. We must not overlook that the medium of a composition such as it is preserved in one or the other manuscript may not be that of the original. Particularly the unica, numerous in Sq, pose a problem of their own. Are the versions of Sq all authentic? In a few cases, we have no special difficulty in detecting an error in the combination of the medium, if, for example, in a 3-v ballata the text is placed under cantus and contratenor, rather than under cantus and tenor. In other cases correctness seems to be obvious; for example, in 3-v ballate, unica of Sq, with text in all voices. Although nothing appears to be wrong, the purely vocal medium presented in Sq for such ballate is not necessarily the form which the composer had chosen. As long as a decision is based on Sq alone, it cannot be final.



Do all these statistics bear out the assumption that Landini's ballate with an instrumental accompaniment testify to the influence of French music? With the total of his compositions in view, it is obvious that the Italian heritage in the form of the vocal medium is considerably stronger than foreign influences which might have created a new taste for a different medium among Italian musicians. But we cannot be satisfied with a definition which, drawn merely from some of the general factors, takes little or no account of all the intricacies inherent in the nature of the repertory. As a matter of fact, the situation is much more complex, with the statistics, if seen in the proper light, giving rise to interesting chronological problems.

-Taken by themselves the ballate for two voices most convincingly show the full strength of the Italian tradition upon which Landini based his work. Of ballate with an accompanying instrument there are too few (9) to indicate a break with the tradition. It is true that Landini's predecessors produced madrigals for two voices, rather than ballate; but with regard to the vocal medium there is no difference between Landini's ballata and the madrigal of the older musicians. Landini's own madrigals for two voices reiterate the lack of difference. If the influence of French music is defined by the acceptance of the mixed medium for the Italian composition, the ballate for two voices cannot be enlisted as evidence of such an influence. The contrary even may be closer to the historical facts: the ballata for two voices, a safeguard of the Italian tradition, may have served to resist the foreign influence. Only the structure of the virelai points in the direction of France. But we have seen that the structural element alone offers no solid foundation upon which to base the French influence; and the choice of the medium gives no support whatever to the thesis.

Granted that the number of ballate in the mixed medium is almost negligible, we cannot escape the question why Landini chose at all the medium which conceivably might have been meant to resist the influx of foreign elements, or at least to protect tradition. Are by any chance those nine ballate all late compositions? Does the French influence emerge late in Landini's development? If so, the nine ballate can still testify to the impact of French importations. The search for an answer leads, above all, to certain characteristics of the sources.

In F1, the most important of all Landini manuscripts, the collection begins with the ballate for two voices. (The proposition of Nino Pirrotta that the ballate for three voices were collected prior to the ballate for two voices will be discussed later). Reserving two fascicles for Landini's ballate for two voices, the copyist entered 27 compositions in that medium on ff 1-20'; although we have some doubt with regard to the writer's hand appearing on f 12'-13', these works are all written, more or less, by the same hand. On ff 2' and 3, 5' and 6, 6' and 7, 7' and 8, and on f 10' two and three staves respectively remained vacant, and f 11(recto) must have been entirely blank as certainly also were ff 14'-19' and 20'. We do not know why the copyist left all these pages blank. Landini's ballata "Se merce, donna" (No 30) thus appears completely isolated on f 20. The gap between f 14' and 19' as well as the blank page f 20' is, indeed, puzzling even though the procedure followed by compiler and copyist in selecting ballate for two voices from whatever materials were available can be re-established. The first two fascicles unquestionably were planned to contain a collection both systematic and uniform in character; the compiler assigned the first place to 2-v ballate all in the purely vocal medium. But since he had considerably more material at hand than could have been copied on ff 1-14, he allotted the remaining material to a second hand to fill in the blank spaces with 2-v ballate of Landini. The second hand used the pages with two or three vacant staves and copied the ballate Nos 6, 1(92), 17; he found on f 10' two vacant staves and on f 11 all staves blank, where he entered first at the top of the page Ser Feo's "Gia molte volte" and at the bottom of f 11 and 10' Landini's ballata "Vaga fanciulla," No 23. But the second hand was less careful than the first; no fewer than four "mistakes" were committed which introduced in the first two fascicles an element of incongruity: 1. he copied an anonymous 2-v ballata "Tutta soletta" which does not belong to Landini but to Guilielmus de Francia. Being in the medium of a cantus and instrumental tenor, the composition also interferes with the purely vocal medium chosen by the compiler for the first two fascicles; 2. he inserted Feo's "Gia molte volte," with proper attribution of the ballata to the composer; 3. he included Landini's ballata No 23 which, being for voice with instrumental accompaniment, should not have been placed in the first fascicles; 4. he presented a 2-v vocal version of Landini's "Donna, 'l tuo partimento," No 1(92), known in P and Sq as 3-v ballata with the text in the cantus only. This latter composition actually may not involve an error since the vocal 2-v version is not unlikely to represent the original medium. [Cf. the Notes to No 1(92)] If we eliminate these later insertions as we must for the sake of reconstructing the original order we find that the first two fascicles, planned as a uniform collection, were to testify to the vocal medium of Landini's 2-v ballata. Including the later insertions, however, there are 31 ballate for two voices in these fascicles. Nino Pirrotta (MGG IV, 402) attributed 33 compositions to Landini, one of which, appearing "under the name of Ser Feo," he regarded as "dubious". (Cf. our discussion of dubious compositions later.) Among the works of Landini he seems erroneously to have included "Tutta soletta."

As the insertions in the first two fascicles show, the remaining materials of 2-v ballate contained such works in the mixed medium of voice and

instrument. Ten ballate were still left to be entered in vacant spaces of the fascicles; of these 4 ballate (Nos 31,36,39,40) are in the vocal medium, but 6 (Nos 32,33,34,35,37,38) have the mixture of voice and instrument. Including the previous insertions, the remainder of 14 ballate was equally divided with regard to the medium, i.e. half of them were vocal compositions, the other half mixed works.

Certain conclusions, in part definite, in part suggestive, can be drawn from these facts. It is noteworthy that among the later entries no less than 7 compositions are for voice and an accompanying instrument; this is about the sum total of 2-v ballate which Landini wrote in this medium, the other manuscripts adding but 2 further works. In other words: Fl contains nearly all 2-v ballate for voice and instrument. But the picture is quite different with regard to works in the medium of the vocal duet. 82 such ballate are preserved, and Fl contains only 34, i.e. not even half of the total. This may explain the odd fact that although a good many pages remained completely blank in the first two fascicles the later entries were copied in a few vacant staves on other pages. Especially in view of the ballata "Se merçe, donna" (No 30) written on the last folio of the second fascicle by the main hand, it seems obvious that the vacant pages were reserved for the entry of further ballate in the medium of the vocal duet. Instead of entering these works at once, the main hand proceeded to the copy of 3-v ballate in another fascicle (the third), but indicated the place where the vocal 2-v ballate would end with the copy of No 30 and f 20. When after completion of the collection of 3-v ballate the second hand was charged with making his entries, the scribe must have been aware of the original plan which he respected by leaving the blank pages for the purpose for which they were reserved; thus he copied his works in blank staves on pages of the first seven fascicles.

A page of the manuscript ordinarily provided sufficient space to copy the two voices of a ballata; one, two, or even three staves would still be left unused. In the first two fascicles all together 12 pages remained blank. Taking the arrangement of ff 1-6' or 7-12' as a basis, we can safely say that 12 principal works and about 3 additions could have been copied on the 12 vacant pages. In other words, the compiler presumably had 15 more ballate for 2 v at his disposal which the scribe did not copy. The original collection of 2-v ballate, therefore, might have been considerably larger than it is now.

But the peculiar arrangement of the collection also brings certain chronological factors to light. Since all 2-v ballate for voice and instrument appear within the compilation of the second hand, it is clear that such compositions were not included in the original plan of the main compiler. Consequently, the second hand seems to have gathered works which represented a more modern phase of Landini's music. The procedure of collecting and copying, therefore, suggests that works in the mixed medium chronologically follow the ballata in the medium of the vocal duet.

We are, of course, fully aware of the hypothetical nature of some of these considerations. It is true that we do not even know whether one or more compilers were responsible for the collection, whether compiler and copyist

were one and the same person; we only know that several scribes were employed for the copy of Fl. Hence, some of the considerations we have ventured upon may be criticised as being perhaps too imaginative. Nevertheless, without imagination we cannot even attempt to reconstruct an historical document which misfortune or particular circumstances have deprived of its integrity.

VII

The share the compiler of Fl allotted to the ballate for three voices is proportionately much larger: the collection consists of 38 compositions; with regard to the total production, it is not complete, but certainly more comprehensive. The 3-v ballate are all collected in the third and fourth fascicles of the manuscript (f 21-40'), with the exception of 2 works which appear on ff 63 and 82 in conjunction with compositions of Jacopo and Donato respectively. Though on the whole uniform, the collection of 36 ballate for three voices is arranged in two clear groups which seem to result from a definite plan; each group has its own characteristics, distinguished also by a different style of writing. The first group, by far the largest, is apparently written straight through by one hand; it ends with f 33, the verso of which remained blank. Ordinarily the three voices of a ballata are copied on one page, with a staff left vacant here and there; thus the ballate follow each other page by page. The ballata No 19(110), a very short composition, did not take up the full page, hence three staves were left blank on f 29. On the other hand, No. 24(115), a longer work with the text in all voices, required more than one page; the scribe completed the ballata in the two upper staves of the following page; consequently, six staves remained unused, not enough for a 3-v ballata. This space was later used up by the second hand of Landini's 2-v ballate for the entry of No 31, which represents the only deviation from an otherwise uniform group of 3-v ballate.

The scribe began to copy the first group as though he were to continue works in the vocal medium which was the characteristic of the previous fascicles: two vocal terzets open the third fascicle. But then, with remarkable consistency, he copied the ballate for solo voice and two accompanying instruments. No less than 17 such works follow each other, almost without interruption: on ff 26 and 29' he inserted 2 works with the text in cantus and tenor, on ff 26', 30, and 31'/32, 3 vocal terzets one of which - No 21(112) - has three different texts. Obviously, in the first group the compiler intended to present that medium in which Landini composed the largest part of his 3-v ballate.

The scribe made a new start on f 34 where the second group begins. The lay-out corresponds exactly to that of the first group. Continuing the medium characteristic of the first, the copy begins with two similar works: Nos 27(118) and 28(119) on ff 34 and 34'. Then, with the same consistency previously shown, the scribe gathered the works in the medium of a vocal duet (Can, T) and an accompanying instrument (Co). The uniform series of 7 such compositions is only interrupted three times: on f 36 with No 31(122) for 1 voice and 2 instruments, on f 37'/38 and f 40 with Nos 34(125) and 38(129), both vocal terzets. No 34, one of the larger vocal terzets, required more than one page; the copyist completed the work on the third staff of f 38 and left the rest of the page blank. One of the latest additions in Fl, "Long temps" of Antonius de Civitate, has here been entered long after the Landini fascicles had been copied. The second group, i.e. the systematic collection of Landini's 3-v ballate ends on the last folio of the fourth fascicle, on f.40, the blank verso of which has been used by a different scribe for the entry of "Le doulz pringtenps". It is clear that the compiler designed the second group to feature the ballata for vocal cantus and tenor and

instrumental contratenor. The presence of characteristics differentiating two groups from one another not only gives each group a certain uniformity; it also gives evidence of a systematic order in the collection.

But does the succession of two different media in two separate groups not also suggest a chronology? The vocal terzet might be the medium with which Landini began his work with 3-v ballate; it is more likely, however, to have been used - at all events, to a limited degree - in all phases of his life. On the other hand, the medium of the vocal duet with an accompanying instrument undoubtedly represents the maturest form of Landini's ballata for three voices; it came latest in his life and exercised an important influence on the generation of musicians to come. It seems to be definitely preceded by the medium of solo voice and 2 accompanying instruments, the great favorite of Landini. Compared with such an historical development of the medium, the order observed for the 3-v ballate in Fl obviously follows a principle of chronology.

More than half of the fifth fascicle is reserved for Landini's madrigals, beginning with f 41' the recto of which remained blank. The 2-v madrigals were copied with the two voices written on opposite pages. Two, three, or even four staves on each page remained unused. These staves served for the later entries of Landini's ballate. Despite the appearance of these later entries, the fascicle of the madrigals retains the continuity of a series up to f 47, Landini's "Musica son" being copied on two vacant pages (ff 89' and 90), by a different hand, but not as a "later entry." In other words: the madrigals also were presented as a uniform group.

Although the madrigal "La doulse cere" of Fra Bartolino (here "da Perugia") is copied as part of the French entries on the last pages of the manuscript (ff 108'-109), the collection of Italian Trecento music appears to be completed on f 99 with Piero's "Con dolce brama." The eleventh fascicle was used largely for French compositions among which are included works of Machaut. The original collection of Italian music, therefore, consists of no more than 99 folios. Considering the fact that 47 folios, i.e. half of the whole manuscript, were given to the music of Landini, it is undeniable that the main purpose of F1 was to present his collected works. Accepting the hypothetical explanation we gave of the peculiar gap in the second fascicle we may well assume that the compiler of the collected works aimed at such completeness as he could attain. The compiler proved his expert knowledge of Landini's music by grouping the available compositions systematically and, to a certain extent, also chronologically. The principles of a systematic order, noticeable only in the Landini collection, not in other parts of the manuscript, led to an accurate classification of the works. But the principles of a chronology were apparently applied to whole groups or classes, rather than to individual compositions.

The succession of the individual ballate can hardly be assumed to be based on chronological considerations. The opening ballata "Donna, s'i' t'io fallito", a very famous composition, known in seven different versions, certainly is not an early work. The degree of fame ascribed to certain works by contemporaries, at times was recognized as a motive by which to establish an organic sequence of individual compositions in medieval manuscripts. Such a motive might also have been effective, at least to some extent, in the Landini fascicles of F1; but it cannot have had more than a casual influence. A cursory glance at the list of sources for each individual composition reveals at once that the most famous ballate are not combined in a special group; nor does the sequence lead from the most famous work down to the least renowned.

Although we cannot positively determine the guide which, in addition to the aim of a certain completeness, directed the compiler in his choice and order of individual compositions, we are inclined to surmise the presence of another principle which holds true for ballate for two as well as for three voices. The attentive student of the manuscript can hardly fail to observe that frequently the compositions which have the same basic rhythm follow each other as though they were to form a group. Now, this principle, if such it is, has not been maintained as a hard and fast rule; there are too many exceptions. Groups of compositions in the same rhythm do, nevertheless, exist; they may have been planned by the compiler.

The collection of ballate for two voices in F1 has clearly shown that the compositions for voice and instrument are all later additions; they apparently were understood to represent a later phase in Landini's manner of rendering the ballata for two voices. Do the other manuscripts contribute further evidence of the same development? In the first place: none of the other manuscripts equals that informative arrangement of F1 which allows the student to see into the deliberate procedures of the compiler. Only Sq seems to be a serious rival of F1. But the value of the systematic order of Sq, being somewhat deceptive, has probably been overestimated. Surely, Sq presents the collected works of Italian Trecento musicians "systematically," that is to say: the composers are placed in the order of nearly exact chronology. Profitable as such an order unquestionably is, it suffers from a "mechanical" procedure. On the other hand, the arrangement of the collected works of each individual composer has many features of a "disorderly", arbitrary selection which shows the compiler to be ignorant of the historical development as well as remote from the authentic originals; for better or worse, he must put together what comes within his reach. Compositions for two and three voices, madrigals, ballate, caccie are often mixed with one another without any method; the result is a collection fascinating by its variety but not particularly instructive with regard to the historical characteristics of the repertory which the manuscript represents. The large number of Landini's works allowed the compiler to establish more consistent groups such as that of Landini's madrigals; even then, the groups are often too accidental to be the result of a systematic arrangement. The value of Sq derives not from the order of the repertory, but from the fact that the manuscript contains many a composition nowhere else preserved; the number of unica in Sq is known to be considerable.

It is particularly on the basis of such unica that manuscripts other than F1 support the chronology pertaining to the medium. Two unica occur in Lo; they are ballate for two voices, and both are in the vocal medium. They apparently belong to the older part of the repertory, not only because of the purely vocal medium, but also because of the fact that at least one of them is written in the old Italian notation (Ballate Nos 41 and 42). The use of Italian notation (41) proves that the scribe of Lo copied from a source relatively close to the original. The other ballata (42) appears in a different part of the manuscript; it is written by the later hand in a notation which, basically a transcription into the French form, is wholly corrupt; possibly working from a source in Italian notation the scribe adjusted the notation to the French manner with which alone he seems to have been familiar. Whether these two unica also cast some light upon the date of Lo, must remain conjecture; some parts of the repertory in Lo, indeed, belong to an older phase of Italian music, and these two ballate of Landini can perhaps be included in the older section; other parts of Lo, however, represent a more modern phase of the development which must be fully taken into account for the date of the manuscript.

Although Sq distinguishes itself by the large number of unica, it adds but meagre results to the chronology of the medium. The reason lies in the lack of an order properly preconceived and consistently maintained. Instead

of combining all ballate for two voices to one group, the compiler distributed them over the whole collection. He put most of them into the latter part; but the regular sequence of the compositions is always interrupted by the insertion of works for three voices. Since the conclusions drawn from this mixture of the repertory can only be highly speculative, we dare not go beyond the mere mention of facts. Sq contains 41 ballate for two voices which at least at present are unica. In other words: for nearly half of Landini's production in the medium there is but one source available, the other half being preserved also in Fl. No less than 40 compositions show the vocal medium, and only one ballata (51) is based on an instrumental tenor, the latter being in the first part of the collection. The fact that the mixed medium is only once represented among the unica admits of no conclusion; nor does the position of the work in the manuscript indicate anything definite.

But a further comparison of the manuscripts is not entirely fruitless. We have seen that only 9 of Landini's ballate for two voices were composed in the "modern" mixed medium: Nos 23, 32, 33, 34, 35, 37, 38, 51, and 88. Of these only No 51 is an unicum in Sq. The instrumental accompaniment is confirmed for No 23 by Fl and Sq, for No 38 by Fl, P, and Sq, and for No 88 by Lo and Sq. In two ballate, however, the manuscripts deviate from the version in Fl: in No 35 Sq both voices have texts, and for No 37 both P and Sq supply a purely vocal version. It seems that the copyists of P and Sq held the vocal version to be more in keeping with what they thought to be the customary form of Landini's ballata for two voices. The very small number of compositions in the mixed medium might easily have created the impression that Landini composed his ballata exclusively in the vocal medium. The change apparently is an indication that the distance between the original and the copy has grown considerably.

The compiler of Fl is undoubtedly closer to the original. Also Fl contains unica among the ballate for two voices, two for the vocal medium, three for the mixed medium. Their position in the manuscript is most instructive. "Donna, la mente mia" (No 28) and "Se merce, donna" (No 30) appear in the fascicles reserved for the vocal medium. (We have seen that No 30 must be included in the original plan). The other three unica, Nos 32, 33, 34, all for the mixed medium, are all later entries by the second hand. It is characteristic that out of 9 ballate with instrumental accompaniment, 3 are unica in Fl and two further ballate (Nos 35, 37) have the instrumental version only in F, the latter being also later entries.

The modern phase of the development is best represented by the ballate for three voices, which does not imply that Landini composed all of them exclusively in the latter part of his life. (See our discussion above). We have seen that Fl preserves Landini's work in this medium almost complete. There are 38 ballate in Fl; and Lo, P, Sq have but 10 to add to make up the total. ~~We include the French virelai, No 50(141), but exclude Nos 1(92) and 2(93).~~ While Sq contains almost half of the ballate for two voices as unica, it has but four unica in the medium for three voices: Nos 45(136) - 48(139), with the text in cantus only for two of them, in cantus and tenor for one, and in all three voices for another. But also Fl has two unica among the 3-v ballate: Nos 20(111) and 37(128). Although we cannot be certain, it might be significant that both are composed in the medium of Landini's maturest phase, i.e.

for a vocal duet with an accompanying instrument.

The manuscripts do not all agree on the medium appropriate to the ballata for three voices. Compositions which Fl presents with one vocal part only appear in other manuscripts with the text also supplied for the tenor. Sq even shows the abnormality of giving the text to the contratenor, instead of the tenor. It is, however, interesting that all the different versions in the first group with the vocal cantus only have two voices with text, never all three. The compositions in the second group with the vocal cantus and tenor show the situation in reverse: all different versions have all three voices with text, none only one. If this fact has any significance at all, it may suggest that the vocal cantus-tenor version is an offspring of the purely vocal medium. Be this as it may, Sq in contrast to Fl seems to have favored the purely vocal form of the ballata.

Our edition, based largely on Fl, follows all these principles of a systematic and chronological order. The division of Landini's work by medium and category conforms to the primary manuscript. Since the collected works in Fl are not complete, aspects additional to those of the order in Fl must be accepted for the succession of the individual compositions in each category. The succession we have finally chosen calls for explanatory remarks. It goes without saying that the same historical-critical considerations basic to our discussion of Fl must hold for all the compositions found in the other manuscripts. In a critical edition we naturally cannot disregard these considerations as soon as we go beyond the range of Fl. But admittedly, outside the principal Landini source we are on less safe ground. Only sources as impressively organized as Fl admit of valid conclusions. The remaining manuscripts contribute, in fact, very little to the order of the individual compositions.

Within the three principal groups, of ballate for two and three voices respectively and of madrigals, the compositions presented in Fl come first and in the order of the manuscript. The 2-v ballate Nos 1-30 are those of the first two fascicles of Fl, Nos 31-40 the later entries in the following fascicles. To this we must add a critical note. If the later entries of the second hand in the proper fascicles of 2-v ballate as well as in the later fascicles reflect certain chronological considerations of the compiler, as indeed they do, is it not obligatory for the editor to recognize these considerations for the succession of the individual compositions? If so, the order must be the following: Nos 1-5, 7-16, 18-22, 24-30, 6, 1(92), 17, 23, 31 - 40. Strange as it may appear, there is a strong reason and the against this succession. The differentiation between first and second entries allows, of course, immediate recognition of 2-v ballate, especially those in the mixed medium, as works of a later phase in Landini's development. If the collection of 2-v ballate in Fl were anywhere near completeness, we should certainly have adopted the differentiation realized in Fl. Since, however, Fl in its present state contains not even half of these works, the order of Fl differentiating between first and second entries, if adopted for our edition, would convey a totally erroneous impression; it actually causes a serious conflict with the larger remainder of the compositions. For it is impossible to fit the ballate Nos 41-91 into the chronological framework of Fl. Moreover, the complete adoption of the plan of Fl leads by necessity to fallacious conclusions with regard to the chronology of the individual work; it might, indeed, suggest a chronological consecutiveness not by groups, but by the individual ballate. We have seen that such a chronology does not exist either in Fl or anywhere else. However valuable the differentiation in Fl proved to be, it had to be sacrificed in view of the majority of 2-v ballate found in other manuscripts; we had to be satisfied with a detailed discussion of the problems.

For the order of the 2-v ballate outside Fl, i. e. Nos 41-91, we placed Lo second because of its age. Nos 41 and 42, unica in Lo, follow directly the collection of Fl. The remaining ballate, Nos 43-91, appear in the order in which they follow each other in Sq. With no other solution possible, we accepted the order of Sq, nolens volens. Out of 49 ballate, only 8 compo-

sitions appear in additional manuscripts: four in Sq and P (43, 58, 59, 78), one in Sq, P and R (70), one in Sq and Lo (88), one in Sq and R (89), and one in Sq and PadA (82), the latter giving only the cantus, and even that in a mutilated state. Although P prevails upon Sq in age and authenticity - P is chronologically perhaps second to Lo - the small number of ballate, represented in manuscripts additional to Sq, does not admit of an attempt to group these works according to chronological considerations. We preferred, therefore, not to interrupt the consecutive order of Sq. With regard to the authenticity of the musical text, however, preference is given to the versions of Lo and P if the variants called for a decision in the matter. (In our Notes to the individual compositions we have listed among the "Sources" the authentic version basic to the edition always first, i. e. prior to Sq.)

The 3-v ballate, Nos 1(92)-50(141) begin with two works which appear in an intermediary position: Nos 1(92) and 2(93); although the original number of voices used by the composer is subject to debate (cf our Notes), we have grouped these ballate, likewise the French virelai No 50(141). The first number refers to the series accepted for the medium of three voices, the second number in parenthesis to the consecutive series of the collected works. The 3-v ballate proper begin with No 3(94), and Nos 3(94)-40(131) represent first the repertory of Fl. In this group, too, the ballate are consecutively numbered according to Fl without differentiation between primary and secondary entries. This procedure seemed desirable in view of a necessary uniformity of method. The 10 remaining ballate follow in the succession of Sq whereby - as in the repertory of 2-v ballate - the degree of authenticity of the musical text depends on Lo and P, rather than on Sq, naturally excepting the 4 unica contributed by Sq.

The last section of 13 compositions is divided into the categories of madrigal, canonic madrigal, and caccia. We have maintained this customary distinction, although it is not always by the form of the text, but by the musical structure that the groups differ from one another. In listing the compositions, the first figure refers to the number of works composed in one of the three categories, the second figure refers to the consecutive series of the collected works.

The last composition, No 1(155), is a fragment of a motet, recently discovered by Plamenac who attributed the work to Francesco Landini on the basis of the composer's mention of his own name "Franciscus" in the text. With this composition we must embark upon a brief discussion of dubious works. The attribution of this fragment, probably the triplum of a motet, to Francesco Landini cannot lay claim to an absolute certainty. Plamenac suggested, and with good reason, that this fragment might be one of the five motets given by Landini to Andrea dei Servi, and for which payment was received. (c.f. p. R. Taucchi "Fra Andrea dei Servi Organista e Compositore del Trecento" in *Rivista di Studi Storici sull'Ordine dei Servi di Maria*, A.II, Roma 1935, 32 - offprint.) But apart from this special problem which has actually no bearing upon the authenticity of the composition, the identification of the composer "Franciscus," mentioned in the text, with Francesco Landini can only be hypothetical, no matter how much circumstantial evidence (such as for example the dedication of the motet to Andrea Contarini, doge of Venice) substantiates the hypothesis. With regard to the stylistic characteristics, we are unfortunately not on safe ground, despite the fact that Landini's works are available in great numbers, thus permitting an elaborate stylistic study. The composer developed a specific style for each of the categories; that is to say, what is characteristic of the madrigal does not hold true eo ipso for the ballata, or vice versa. Undoubtedly Landini also had a specific style for motets. As long as we do not have any motet with which to compare the triplum of PadD, all our stylistic observations must remain inconclusive. If the triplum of "Principum nobilissime" belongs indeed to Landini, it is quite obvious that the style of melody used in his motet composition differs greatly from that appearing in his ballata or madrigal. The melody of "Principum nobilissime" clearly depends on the structure of the work as a whole, and except for a few typical, even conventional phrases, there is not much that we would expect Landini to have written in either ballata or madrigal. It is, therefore, only circumstantial evidence drawn from the music as well as the text that suggests Landini's authorship for "Principum nobilissime" to be possible. The work must remain in the class of "doubtful" compositions.

The case of authenticity is still more complex in view of the two works attributed to a "Magister Franciscus" whom a good many authors have taken to be Francesco Landini. The two works, well known for a long time, are "De Narcissus" and "Phiton, beste tres venimeuse," with the attribution to "Magister Franciscus" appearing in Codex Chantilly (Ch). Since Friedrich Ludwig ventured to propose that Francesco Landini, identical with the "Magister Franciscus," composed these two ballades intentionally imitating the style of Guillaume de Machaut, the opinions of scholars on the authenticity of the compositions have been divided. (Cf. F. Ludwig, in *Mach II*, 27a note 3). Recently Kurt von Fischer (*Studien*, 74, note 359) remarked that he is inclined to accept Ludwig's identification. J. Chailley went even further than Ludwig (*MGG IV*, 746) in maintaining that the work was a direct dedication of Landini to Machaut in which case it must presumably have been composed before 1377 ("in Italien widmete ihm /Machaut/ Landino eine Ballade"). On the other hand, W. Apel (*French Secular Music of the late fourteenth Century*, Cambridge, Mass. 1950, 31) declared himself against the identification with Landini, an opinion apparently shared by Nino Pirrotta. (Cf. N. Pirrotta, "Il Cod. Estense lat. 568 e

la musica francese in Italia al principio del '400," in *Atti della R. Accad. di Scienze, Lettere e arti di Palermo*, Serie IV, vol. V, parte II, Palermo 1946 118.) Finally, Gilbert Reaney ("The Ms Chantilly Musee Conde 1047," *Musica Disciplina VIII*, 67) rejecting the authorship of Landini proposed the identity of "Magister Franciscus" in Ch with Fr Andrieu, a proposition which implied a double hypothesis: that the first name of Andrieu, known only as "Fr.", was "Francois"; that among the followers of Machaut, Andrieu must be regarded as the closest imitator of Machaut's style; since both works of Magister Franciscus show a close resemblance with Machaut's style, Magister Franciscus was tentatively identified with Fr Andrieu. However, G. Reaney did not maintain his own proposition; at least he did not mention it any more in *MGG IV*, 634 where he published a separate article on "Magister Franciscus" of whose work only these two ballades have been preserved.

"De Narcissus," the more famous of the two ballades, is known in five manuscripts, P. (f 33<sup>1</sup>/34), R. (f 81), Ch (f 19', here alone with the name of the composer), Autun, Bibliothèque Municipale, Ms 130 (S 152), (f.160') with only the cantus of the ballade, and Trém No 48 (lost); the text alone appears in Paris, B N f fr n a 6221. The ballade has been edited by W. Apel, *French Secular Music*, No 55, and a facsimile reproduction of R, f 81 is included in Reaney's article on Magister Franciscus.

"Phiton, beste tres venimeuse" is known in two versions, that of Ch (f 20' with the name of the composer), and that of R (f 56). The ballade is edited by G. Reaney in his article on Chantilly (*Musica Disciplina VIII*); a photographic reproduction of Ch f 20' is available in *MGG IV*, Tafel 28.

We have excluded these two ballades from the edition of Landini's works since we assume the Magister Franciscus of Ch not to be identical with Francesco Landini. (The identification with Fr. Andrieu appears to be too arbitrary.) This exclusion is based on the following reasons, above all with regard to the position of the two works in the manuscripts:

1. Ch contains no work of Francesco Landini, even not the French virelai "Adu adiu dous dame" /F, Lo, Sq: No 50(141)7 which we might expect in Ch if there was any intention to copy Landini's compositions with French texts. No other Italian composition can be found in Ch. The manuscript as a whole offers no support to the identification of Magister Franciscus with Francesco Landini.
2. Both works appear in the French (fourteenth century) section of R (f 53-84) they are included in the original index written by one of the two scribes who copied the French section. Landini's virelai is not included in the French section, neither in the Italian section of R where all of Landini's works /with the exception of No 25(116) on f 71 and the tablature arrangement of No 6(97) on f 857 are copied. If any of the originals which the compiler of R used for copying contained "De Narcissus" and "Phiton," these ballades would have been placed in the Italian section, not in the French where they are actually written by a different scribe.
3. Most interesting is the position of "De Narcissus" in P which has the French works inserted, not systematically collected as in R. "De Narcissus" appears in the following context: f 31 "Ciascum faccia," ballata of Nicolò (not of

Paolo; cf. Kurt von Fischer, Studien, 44 with attribution to Paolo, an obvious misprint since the ballata is correctly listed under Nicolò, Studien, 80); f 31'-32 "Ita se n'era," madrigal of Vincenzo; in the vacant staves, 2 on f 31' and 4 on f 32, later entry (by a different hand) of "Amours per qui," only with text incipit in cantus and tenor, tenor and contratenor in canon; f 32'-33 "Nell' aqua chiara," caccia of Vincenzo; f 33'-34 "De Narcissus" only with text incipit in cantus, "secunda pars," "tertia pars" marked in tenor and contratenor (f 34) where 4 staves remained vacant; f 34'-35 "Non pit infelice," madrigal of Paolo (written by the same hand that copied Nicolò and Vincenzo on f 31-32). Cf. however, Ludwig, Ma II, 27a, note 3.

"De Narcissus" appears to have been copied by the same hand that belatedly entered "Amours per qui." Both compositions are French, and both are written without the text, i.e. with the incipit only. (They also are listed in the original index; there: "Amors per qui.") This, however, is the case of all French compositions, entered in vacant staves or on blank pages; only the works on f 127'ff are to be excluded. If we compare "De Narcissus" with these later entries (for example ff 6'/7, 8'/9, 11, 12, 17, 18'/19, 21, 22'/23, 26, 27'/28 etc. down to ff 120'-127), we find not only the same hand, but also the same procedure of presenting merely the text incipits for the compositions involved. Because of this uniformity we cannot doubt that the compiler of these French insertions understood "De Narcissus" to belong to works of French composers although he did not know their names. The Italian collection of P has names of composers, the French compilation not. P gives evidence that "De Narcissus" must have been copied from a French collection; it also gives evidence that the compiler or scribe knew of no relation of the work either to Francesco Landini or to the music of any other Italian composer.

4. Unfortunately the fragment Autun Ms 130 (S 152) does not permit any valid proposition with regard to a connection of the manuscript with Italian music. (The present content is all French.) Only one parchment leaf has been preserved which is now attached to the back-cover (leather binding, fifteenth century) of an Evangelium of the 12/13th centuries. The leaf is a little larger in size than the folios of the Evangelium, but unevenly cut at the margins (28-18.5 cm; 27.5-20.5 cm). The leaf follows 159 numbered folios of the Evangelium. With a hole cut out in the middle the damage affects the music written on the leaf f 160. On the verso of f 160 two and a half staves (five red lines) remained vacant (with a few notes scribbled in by a late fifteenth century hand); in the middle of the third staff begins the cantus of "De Narcissus," completely copied to the end of the page, but incomplete on account of the hole in the middle. The leaf is certainly part of a larger manuscript the size and contents of which are naturally unknown. The style of writing is probably that of the last quarter of the fourteenth century and it is definitely French.

5. Trém, the contents of which we know bears no relation to Italian Trecento music.

None of the sources has any indication that could be interpreted in favor of Landini's authorship. On the contrary: whatever evidence can be drawn from the manuscripts points clearly against the identification of Magister Franciscus with Landini. Furthermore, the texts of both "De Narcissus" and "Phiton," with the reference to an enemy of Gaston (III) Phébus de Foix,

argue against Landini's authorship. Nothing in the life of Landini allows an association of the composer with the court of Gaston Phébus. Since the two ballades are in favor of Gaston, they have a dedicatory character. Even if we assume a certain acquaintance of Landini with Machaut's work, the text of the ballade presupposes a familiarity with the court of Gaston Phébus which we have no reason to accept for Landini.

The basis upon which the attribution of the ballades to Landini has been made is, therefore, cut down to an undeniable fact: the name of the composer frequently appears in Landini manuscripts as "Magister Franciscus." This fact, however, is not enough to weigh against the impressive negative evidence. Finally, the musical style of the ballades, different also from that of Landini's French virelai, has nothing in common with Landini's manner of composing; also G. Reaney removed the style of Magister Franciscus from that of Landini.

One more composition must be discussed in connection with problems of authorship. It is only recently that the authorship of Landini for the composition has been suggested tentatively by Nino Pirrotta. In his description of Fl (MGG IV, 402) he states: "Die erste Abt. (1. und 2. Lage) war zur Aufnahme zweist. Balladen von Landini bestimmt; sie enthält denn auch 33 solcher Stücke, unter ihnen ein zweifelhaftes, das den Namen Ser Feo trägt. Dieser Name begegnet auch im Cod. Paris, Bibl. Nat. ital. 568, hier aber bei einer Ballata, die im Sgarcialupi-Codex Landini zugeschrieben ist." The statement must be revised in all its parts:

1. The first two fascicles contain 31, not 33 ballate of Landini. (Cf. the erroneous inclusion of "Tutta soletta" Guilielmus de Francia as a Landini composition.)
2. The 2-v ballata "Gia molte volte" is clearly attributed to Ser Feo (Fl, f 11); we have no reason to doubt the attribution. (Cf. our previous discussion.)
3. The ballata in P, referred to, appears on f 111; it is "O me, al cor dolente," for three voices, attributed to Ser Feo. This composition does not occur at all in Sq; nowhere else is it assigned to Landini.

Only these two ballate are known of Ser Feo, and Fl and P are the only manuscripts to preserve them.



XIII

There still remain to be discussed the problem of notation and the method of our transcription. On principal grounds, all special matters of notation have been referred to the Notes on each individual composition. In the previous volumes it has been stated that we have no intention of including in the edition a treatise on notation; nor is there any need for an introduction to the elements of notation. There is, however, need for an evaluation of the notational aspects with which the individual works appear in the sources, especially if the form of notation reveals any peculiarities which can be exploited for a stylistic and chronological interpretation of Landini's music; this has been done in the Notes.

A few general characteristics, however, of concern to all Landini's works, must be assessed. It is noteworthy that the large majority of his compositions are preserved, not in Italian notation which we have to regard as the original, but in what we take to be a transcription into French notation. Indeed, this transcription, most frequent in Fl and applied specially to the ballate, has a significance of its own, and a rather complex one. Again, Fl must serve as the starting point. Does the transcription into French notation give evidence of a strong French influence at the time when Landini composed his works? Or is it evidence of an influence that made itself felt after the death of the composer? In other words: did the transcription take place in Landini's time or afterwards? Though the question cannot be answered simply in the affirmative, we believe that the transcriptions were carried out when the compilation was made, i. e. after Landini's death. In discussing the sources of Landini's music, hardly any differentiation has been made between the compilation, i. e. the manuscript in its present state, and the original such as it must be imagined at the time of the actual composition of the music. None of the extant sources is in fact the "original." If we take that source to be the original which came into being under the supervision of Landini, we must admit that none of our manuscripts can claim such a distinction. Consequently, the historian committed to produce a "stemma" can do no more than establish the distance between the available manuscript and the "original."

One of the aspects that we should expect to testify to the closeness of a given source to the original would naturally be associated with the use of Italian notation. It is to be taken for granted that the first versions of Landini's works (at least most of them; cf. however the discussion of very special cases in our Notes) were copied in Italian notation. But it would be erroneous to assume that "the" original consisted of only one manuscript, one copy. On the contrary, we must presuppose the existence of several authentic collections, compiled and copied under the supervision, or with the advice, of the composer. Only thus can we explain certain facts in the extant manuscripts which otherwise would remain incomprehensible contradictions. Contrary to Nino Pirrotta, we still believe that Friedrich Ludwig was correct in assuming Fl to be the copy of an older source no longer known; we might say, the direct or indirect copy of one of the originals. But we must not imagine that this one older source which no longer exists was one specific manuscript copied from beginning to end by the scribe, or rather scribes, of Fl. We are accustomed to establishing various compilers, various scribes in the extant manuscripts. A comparable situation must be assumed for the lost originals.

Fl is certainly not the copy of one single collection. What does it mean that none of the 2-v and 3-v ballate in Fl is written in Italian notation? What does it mean that of the madrigals only one, No 2(143), is copied in Italian, and the rest in French notation? How do we explain the peculiar case of the ballata No 31? Why is the ballata No 79, an unicum, in Sq the only 2-v ballata written in Italian notation, all the rest in French transcription? Why does Sq present only three madrigals, Nos 2(143), 5(146), 9(150), in Italian notation? Why did the scribe of R copy Nos 10, 13, 70, 89, 9(100), 16(107) in Italian notation, and other ballate in French? Why do the ballata No 41 in Lo, an unicum, and the madrigal No 9(150) appear in Italian, other works not? Why does PadA have once French, once Italian notation? What is the meaning of those notational oddities which appear especially in the second part of Lo where numerous *pausae* obscure the whole rhythmic organization of a work? All these are certainly not rhetorical questions.

Some of the questions can be answered by the use of several scribes. But such an answer merely explains the nature of the extant manuscript; it does not really explain the nature of the collection that is at the base of the manuscript. Whether or not the compiler and scribe were one and the same person, the primary (original) collection must always be kept apart from the secondary (derivatory) manuscript. Thus it becomes clear that several primary collections must have been used by the compiler or scribe to make up the derivatory manuscript; this is particularly obvious if the same main hand copied compositions in different notations. That the madrigal No 2(143) appears in Fl in Italian notation, proves that it was drawn from a different primary collection where works such as this were preserved in Italian notation. In other words: madrigals in French transcription and works in Italian notation definitely point to two different primary collections. Landini's madrigal No 2(143) probably had its place not in a specific Landini collection, but in one that comprised madrigals of other composers as well, all in Italian notation; it was part of a primary collection which contained madrigals of Giovanni and Jacopo, copied in Italian notation also in Fl. It is noteworthy that madrigals of composers older than Landini appear in Italian notation. Other madrigals of Landini where the French transcription had been carried out had their place, in all likelihood, in a different primary collection, perhaps a source specifically dedicated to Landini's music. How many primary collections the compiler or scribe of Fl had at his disposal, it is, of course, impossible to say. Nor can it be decided whether the scribe himself made the transcription into French notation, or another scribe who was responsible for the collection prior to Fl.

Generally speaking, works in Italian notation must be assumed to be closer to the original than those in French transcription; in this manner, the facts have been mentioned in the Notes on the individual compositions. But such a general assumption must be modified; for it implies the conclusion that the Italian versions of R, or those of Lo and Pad, are closer to the original prototype than Fl. In matters of notation, this is certainly true. On the other hand, the assumption does not imply that the scribes or compilers of Lo Pad R drew upon the original collection as their direct source; nor does it imply that all scribes drew upon the same source. The existence of variants shows that there were several collections in Italian notation prior to Lo Pad R. All these antecedents which supplied the material for the extant manuscripts do not

necessarily represent the primary (original) source itself. On the contrary: the variants of the musical texts in particular go to show that the various antecedents all had a different relationship to the original, once or several times removed from the prototype. To exemplify the implications by a hypothetical case: the ballate in Fl may have been compiled on the basis of an original collection in Italian notation and directly transcribed into French, while the collection used by the compiler of the ballate in Italian notation in R might have been the copy of a further antecedent, closer to the original, but not the original itself. Since we do not have either "the original" or the intermediary copies, it is not possible to present a valid stemma.

One further case should be discussed which proves conclusively that our extant sources were compiled from various antecedents: it is the case of Landini's ballata No 31. The case also proves that even the 2-v ballate in Fl were by no means drawn from one and the same source. The work is preserved in Italian notation (PadA), in French modal transcription (R), and in French notation with the reduction to brevis-measures, instead of the longa-measures customary to the modus (Fl, Sq). Furthermore, the work is in Fl one of the later entries. There were obviously three different collections all prior to Pad R Fl and Sq: a. the collection with works in Italian notation, probably removed from the original since PadA is a late source; b. the collection from which the compiler of R drew works in French modal notation; it was not the same as that from which he took his works in Italian notation; c. a collection which presented compositions in reduced transcription. The compilers of Fl and Sq may have used the same source for this ballata. Since works in reduced transcription are very rare (cf. another case of Jacopo), the antecedent collection (c) presumably was a small volume.

In our Notes we have maintained a close relationship to the original whenever a composition appears in Italian notation. All these Notes must be read in the light of this discussion; that is to say, the existence of several antecedents, all in Italian notation, removed by varying degrees from the original, must be taken for granted. For example: Lo is older than R; Lo and R have drawn upon different collections for works in Italian notation; hence Lo is at least once, R twice removed from the original.

Our transcription distinguishes between the French notation with and without modus, and the Italian notation respectively. Only the Italian divisions of the octonaria and duodenaria were submitted to the modus, i.e. with the longa as the unit of the measure. The transcription allows immediate recognition of the French modus perfectus (duodenaria) and imperfectus (octonaria): all such compositions are marked by the meters  $3 \times 1/4$  and  $2 \times 1/4$ . Since the original rhythms of the duodenaria and octonaria were based on the brevis, but the modus on the longa, all these compositions had to be reduced to the value of the brevis as the unit of the measure, hence the reduction of the brevis to a quarter note, i.e. with three and two breves to the measure. The rhythm of a genuine quaternaria could not be subject to a modal transformation which immediately produces either octonaria or duodenaria rhythms. The unit of the measure in a genuine quaternaria, therefore, remains the brevis, and the proper reduction of the quaternaria rhythm takes the semibrevis as a quarter note, expressed in terms of our meters as  $2/4$ .

The Italian divisions of the senaria, both perfecta and imperfecta, and of the novenaria could not be transcribed into the terms of the modus; such a transcription would have led to a higher rhythmic order which did not exist. A transformation of the senaria and novenaria into French notation resulted, therefore, in the tempus perfectum and prolatio minor (senaria perfecta), tempus imperfectum and prolatio major (senaria imperfecta), and tempus perfectum and prolatio major (novenaria), with the latter rarely used by Landini. For the transcription of these rhythms the semibrevis is represented by the quarter note, as is customary for all works composed without modus;  $3/4$ ,  $6/8$ , and  $9/8$  in terms of our meters. The meters we have used for the transcription clearly indicate the rhythm and notation of the original;  $3 \times 1/4$  and  $2 \times 1/4$  are always indicative of French modus notation, but  $3/4$ ,  $6/8$ ,  $2/4$ ,  $9/8$  do not clarify whether the original is in French or Italian notation; this clarification, however, can be found in the Notes.

In his recent publication of Italian Trecento Music, Nino Pirrotta presented transcriptions with units of the measure larger than the longa; this was done in order to avoid the frequent barlines which, in his opinion, cut the melodic phrases into pieces. We do not believe the method to be acceptable. Such a transcription suggests the presence of superior rhythmic organizations which, not recognized by the composer himself, were foreign to the period as a whole. There was no rhythmic organization larger than that of the duodenaria and octonaria, the modus perfectus and imperfectus, at least not in Italian music of the Trecento. The acceptance of still larger groups based on longa units (maxima) obscures the rhythmic organization of the original, and this we think should be avoided in any modern transcription.

The argument that a melodic phrase is cut into unorganic pieces by employing frequent barlines according to brevis units is not really convincing. For after all, the barlines are no more than a visual matter, of no concern to the structure of the melody; and even if larger units are grouped together in each measure, the barlines still do not coincide necessarily with the structural phrases. Does the Italian division point not also cut the melodic phrase into groups, like any barline? The original manuscripts very often show

the individual brevis groups set off, not only by division points of the notation itself, but also by spacing the groups slightly apart from each other so that each group, hence the basic rhythmic form, can be recognized, at once and easily, as a separate entity. Thus, from a visual point of view, the manner of writing in the Italian original makes the brevis groups even more obvious than the modern barline. The division point, and this manner of spacing the groups, were never meant to clarify the phrasing of the melody from a structural point of view.

Any other special aspect which calls for comment either with regard to the notation or to the transcription will be found in the Notes.

COMMENTARIES

1. Donna, s'i' t'o fallito B, 2 v

Sources:

1. Fl, f 1: "M. fr. de flor."; "tenor"; text in both v.
2. Lo, f 24: anon; "tenore donna sitofallito" etc; inc of Pi: "Masitiporto"; text in Can only.
3. P, ff 85' (Can), 86 (T): anon; text in both v.
4. Sq, f 158: text in both v.
5. R, f 34: anon; "Donna, s'io t'o fallito" (Can), "Donna, s'i' t'o fallito" (T); text in both v.
6. Man (Lu), No 19: "Francisci ceci..."; Can only; although 2 staves remained vacant, no T; text in Can.
7. PadA (Ox), No 32: "M. Francisci de floren<sup>a</sup>"; text in both v.

Text: Pi-2 Vol inc Rip after T in Fl, after Can in Sq, after Can (without inc Rip) in P, after T (without inc Rip) in Lo, with inc Rip after Can in Man Pad; no Pi-2 Vol in R. - Lauda. Cf. Debenedetti, Sollazzo, No 48. Alvisi, Canzonette, 89.

Rhythm: Mod perf in French notation; 3 Br to the group, each Br representing div quaternaria; Pad R employ pd of Italian notation for quaternaria; all other versions in French notation. The interpretation according to mod perf, however, points to duodenaria rather than quaternaria. We have accepted duodenaria (mod perf) as the basis of transcription. Wolf erroneously takes mod imp. - Reduction: Br = quarter.

Notes: Flat signature for Can missing in P but not in R; none for T except in P. - m 1 T: no lig in R; b-flat signature in Pad. - m 2 T: sharp for last note only in Lo. - m 4 T: last 2 notes lig cop in Pad. - m 6 Can T: note is written as L with pabr in P Lo, as Br with pabr in Sq R, as L with palp in Fl; Pad has Br and sign to indicate the verse ending, the same in mm 11, 24; Can: Man has Br and pali. - m 7 Can: no f-sharp in Fl Pad Man; Lo has f-sharp before notes 7, 8. - m 8 Can: P inserts here b-flat sign at the beginning of the staff; R P (only in Can) have "altramor" instead of "daltramor." - m 9 Can: Lo has "chonsento" (also m 13 "chontento") instead of "consento," "contento." - m 11 T: b-flat sign appears here at beginning of staff in Fl. - m 12 Can: last note c' in Sq P: T: b-flat sign missing in P. - Fl Lo have "pelle" instead of "perle." mm 14ff Can: Lo places the letter "n" 3 times under the long melisma. - m 17 T: sharp sign before last note only in Lo. - mm 17/18 T: e g f ternaria in Pad but last syllable is placed under g. - m 18 T: note is finalis of lig in Fl; obviously an error. - m 19 T: note is initialis of lig in Sq Lo; except for "Masitiporto" Lo has no further text. mm 21f: only Fl has the text "diletto ognor mi fai;" all other mss have "diletto mi fai ognor;" the version in Fl is preferable since it alone fits the music. - m 23 Can: no lig in Pad. - m 24: only Lo is correct in having L and pabr, the other mss having Br and pabr, but Br and pali in Man (Can). - m 25 T: only Fl extends the lig to the 1st note of m 26. - m 26 Can: from the last note on, Fl has no flat sign in the staff; T: f g (notes 3, 4) in Pad, a a in other mss. - m 27 T: b-natural in R; c'-sharp in Fl. - m 28 T: f-sharp in Fl; the lig of last 2 notes extended

to 1st note of m 29 in Fl; error. - m 29 T: f-sharp in Pad. - m 30: "bel" (only in Fl) is preferable to "bello;" Can: instead of 2 Br (f-sharp and g), P Sq have 2 Sb (f-sharp) pasb Sb (g); in Pad 2nd note is Sb followed by pasb; sharp sign missing in Sq P Pad; T: instead of 1st Br, 2 Sb (a) in Pad. - m 31 T: last lig extended to 1st note of m 32 in P. - mm 32/33 T: f e d ternaria in Pad. - m 33 Can: Man Pad Sq; 1st note (g') Sb, notes 8-10 (e' d' c') triplet in Fl Sq P Lo; T: in P 1st note (g) has pa, a is Br, b is Sb. - m 34 T: Sq has finalis c'-c (lig).

Editions: Ellinwood, WFL, 81-82; Wolf, Squar, 284 (incorrectly in 4/4).

2. Già perch' i' penso B, 2 v

Sources:

1. Fl, f 1': "M.F."; text in both v; "tenor".
2. Lo, f 59': anon; text in both v.
3. P, ff 68' (Can), 69 (T): "Francesco"; text in both v.
4. Sq, f 169: text in both v.
5. R, f 48': anon; text in both v.

Text: Pi-2 Vol after Can in Fl Lo P; Pi-2 laid under Can, Vol after Can in Sq; StrI Pi-2 Vol and StrII after T in R; no inc Rip in any of the mss.

Rhythm: Mod perf, with duodenaria probably the original rhythm. Wolf erroneously takes mod imp. - Reduction: Br=quarter.

Notes: m 1: R has "Io," other mss "I" - m 2 T: only R has sharp before 2nd note; R has in Can and T "pensi" instead of "penso." - m 3 Can: Sq has 1st note Br and no pasb; instead of following f' (Sb), Sq has f' e' (Mi); Can T: R has "nela tua" instead of "nella tuo." - m 5 T: only Fl has 1st note Br; Lo has spelling "chomincia." - m 6 T: a g lig cop (notes 3, 4), also in Sq, not a Br (Wolf). - m 8: R has "il" not "El" in Can T. - m 9 Can: instead of last group b c' b c' R has merely b c' as lig cop; Sq P have "greve" instead of "forte." - mm 9/10 T: last note m 9, 1st note m 10 are connected only in Fl by lig cpr sp; on account of the text, error. - 10: Lo has in T sharp sign before a for g, also in Can before 7th note. - m 11: R and P put sharp sign to last c'. - m 12 Can T: Fl Lo P have "vison;" instead of "viso" R has "visso"; T: R has after 3rd note pa, without pam. - mm 13ff: Lo has under long melisma vowel "i" repeated (in Can); also under the final melisma (m 25) "lo." - m 14 Can: 2nd pam missing in Lo; T: b-flat sign missing in Sq. - mm 14/15 T: last 2 notes connected by lig with a in m 15 in Sq. - m 15 Can: sharp sign before c' in final group only in P Lo. - mm 15/16 T: 2nd and 3rd notes lig cop in R; 2nd and 4th notes linked to final d m 16 in Sq. - mm 17/18: R has "Che'l tuo visso" instead of "Che'l volto tuo." - m 18 Can: f' sharp is only in Sq; instead of the last group e' f' e' f' R has merely e' f' as lig cop; Lo has "mi" instead of "mie;" R has "cuor" instead of "cor." - m 20 T: 1st a is Br in Sq (no pasb); R P have "anchor" instead of "ancor"; the scribe of Lo commits an error by taking words from Pi2: "ancor vederan noven," but the mistake is corrected by putting "che se pre" above the line. m 23: there is an unevenness in the verse: Pi-1 has 6 syllables, Pi-2 has 7 syllables; while the

line of 7 syllables can be adjusted to the notes in Can, it does not fit the T which has the notes for only 6 syllables. - m 24 Can: f'-sharp sign is placed before the 1st f' in Sq, before g' in Lo, before the last f' in Fl; no lig cop for the last 2 notes in P. - mm 25/26 T: R P Lo link the 1st g to the lig; Can: P has an error in m 25: after pasb e' d' c' (triplet) b c' d' (Mi). - m 26 Can: 1st b in R has pa (without pam), and 1st c' with pa (without pam) in R P Lo. - mm 27/28 Can: c' last note m 27 and d' 1st note m 28 lig cop in Fl P Lo; 1st and 2nd notes m 28 lig cop in Sq R. - m 28 Can: at the beginning of last group f sharp sign only in Lo; instead of f (sharp) g a f (sharp), Sq has f g (2 Mi) f (sb); T: 2nd and 3rd notes (instead of 3rd and 4th) linked as lig cop in R.

Editions: Ellinwood, WFL, 94-95; Wolf, Squar, 310 (incorrectly in 4/4).

3. Dè! pon quest'amor B, 2 v

Sources:

1. Fl, f 2: "M.F." text in both v; "tenor".
2. Sq, f 144: text in both v; transposed a fifth higher than Fl.

Text: StrI Pi-2H Vol, StrII, StrIII, inc Rip after Can in Fl; Pi-2H laid under Can, Vol after Can (only StrI) in Sq. Quoted: Debenedetti, Sollazzo, No 34; poem attributed to Landini in Trucchi, Poesie, II, 153; also published in Carducci, Cantilene, 324f; Wolf has "Franciscus caecus" after Vol StrI, but this attribution is not found in Sq.

Rhythm: Mod imp, corresponding to octonaria as original rhythm; 2 Br form a unit. Notation French. - Reduction: Br=quarter.

Notes: In addition to the transposition a fifth higher, Sq has further minor deviations. Fl undoubtedly is the older version. - m 3 Can: Sq has g' f' (2 Mi) e' (Sb) instead of c' a' (lig cop) of Fl. - m 4 Can: Sq has f' e' d' e' d' e' e' d' e' c' (8 Mi). - m 8 Can: Sq has a' (Sb) pam g' (Mi) a' g' f' (triplet) e' d' (2 Mi); T: Sq has above Br a flat sign in f spatium; the same in m 26, 2nd Br. - m 11 T: Fl has "tun," i.e. contraction of "tu in." mm 14/15 Can T: "disio" in Fl for Vol. - m 15 T: pabr omitted in Fl. - mm 16/17 T: the lig cop (m 16) is linked to lig m 17 in Sq. - m 18 Can: instead of last Sb, Sq has e' f' (2 Mi). - mm 20/21 T: the 2 notes are notae simplices in Fl. - m 23 Can: Sq has, after the 1st group of 4, g' f' f' e' (4 Mi). - m 25 Can: 2nd note is c'-sharp in Sq; this would require f'-sharp in Fl. - m 27 T: lig omitted by Wolf. - m 30 Can: after the final group of 4, Sq has g' f' f' e' (4 Mi).

Editions: Ellinwood, WFL, 67-68 (also with text of StrII and StrIII but with erroneous division of lines in Pi-1, Pi-2 of StrIII); Wolf, Squar, 250.

4. Non creder, donna B, 2 v

Sources:

1. Fl, f 2': "M.F."; text in both v; "tenor".

2. P, ff 4' (T), 5 (Can): f 4' (margin): "Francesco degli orghany"; text in both v.
3. Sq, f 136': text in both v.

Text: Pi-2 Vol inc Rip after Can in Fl, after T in Sq, after Can without inc Rip in P. Poem by F. Sacchetti (ca. 1370); Sacchetti, Rime, 136f ("Intonata -- Franciscus de Organis -- sonum dedit."); Carducci, Cantilene, 245f. Lauda: Alvisi, Canzonette, 103.

Rhythm: Tp imp prol min; signature of tp imp at beginning of both v in P Sq, of T only in Fl. Change to tp perf in m 7, with signature of tp perf as before; P, however, has tp perf sign in m 12 (Can T). The unit of the measure is Br, not L; original rhythm probably quaternaria. No mod. Wolf erroneously takes mod imp for mm 1-6, mod perf for mm 7-35, with wrongly placed cadences the result. - Reduction: Sb - quarter.

Notes: mm 5/6 Can: a g notae simplices in P. - m 8 Can: last 2 notes are e f in Sq. - mm 9/10 T: last note m 9, 1st note m 10 lig cop in P; 1st 2 notes lig cop in Sq. - m 11 Can T: since P reads mm 7-11 still in tp imp (probably the shift from tp imp to perf in the midst of the verse appeared unjustified to the scribe), m 11 has the notes as Br followed by pasbr; the tp imp for mm 7-11 is not really an error, it is rather a different rhythmic version; also the different lig in mm 9/10 seem to be an indication of P's consistency; in m 12 P has the signature for tp perf and even pp after the 2nd note in T. - m 13 T: in Sq 2nd and 3rd notes are lig cop. - m 15 Can: 2nd note d in Sq; the text is "tu non tu," but Sq cancels that 1st "tu." - m 17 T: 1st 2 notes lig cop in P Sq. - m 20 Can: Sq P have b (Br imp) c' (Sb). - m 21 T: Wolf fails to notice the alteration in tp perf, is consequently short of notes and unnecessarily must add (in m 26) 2 notes as emendation; all Br and Sb are wrongly placed up to m 27. - m 25 Can: notes 1, 2 lig in P Sq. - m 28 T: no lig cop in Fl; P Sq preferable. - m 30 T: no lig cop in Sq; Fl P preferable. - m 30 T: no lig cop in Sq; Fl P preferable. - m 32 T: 2nd note C in Sq but Wolf has d. - mm 33/34 T: B (m 33) A (m 34) and B A (m 34) lig cop in Sq.

Editions: Li Gotti-Pirrota, Sacchetti, 93f (No IX); Ellinwood, WFL, 126-127; Wolf, Squar, 232.

5. Per servar umiltà B, 2 v

Sources:

1. Fl, f 3: "M.F."; text in both v; "tenor"
2. P, ff 88' (T begins on lowest staff), 89 (Can T completed: f 89 (margin): "Francis"; "Tenor"; text in both v.
3. Sq, f 168': text in both v.

Text: Pi-2 Vol inc Rip after T in Fl, after Can in Sq P (but in P no inc Rip).

Rhythm: Mod imp, with octonaria probably the original rhythm. Notation French - Reduction: Br = quarter.

Notes: mm 2/3 T: the 4 notes are combined into a quaternaria in Sq P; Fl has before f (m 3) sharp sign which if correct might call for b-natural in Can. - m 8 T: d̄ is linked to the preceding lig in Fl; Sq P have nota simplex which, on account of the text, is preferable. - m 9 Can: Sq P have natural sign. - m 13 Can: notes 5, 6 (a) are 1 Sb (a) in Sq. - m 14 Can: the natural sign before b is only in Sq. - m 15 T: lig in Sq. - m 16 T: b-flat sign in Sq Fl, not in P. - m 21 T: b-flat in Sq P, not in Fl. - mm 24/25: the 4 notes are combined into a quaternaria in Sq. - m 26 Can T: Sq has L and pabr; P has Br and pali in Can, Br and pabr in T. - m 28 T: b-flat in all mss. - m 29 Can: 2nd note has b-natural only in Sq. - mm 30-32 T: the six notes are combined into a senaria in P. - mm 33/34 T: the notes are combined into a quaternaria in Fl; P Sq have the last note as nota simplex, which is correct.

Editions: Ellinwood, WFL, 140-141; Wolf, Squar, 309.

6. Donna, l'animo tuo B, 2 v

Sources:

1. Fl, ff 2' (Can, on 3 lowest staves), 3 (T, on lowest 2 staves): one of the later entries, hence no special signature of composer although ff 2', 3 top have "M.F."; text in both v; "tenor".
2. Sq, f 151': text in both v.
- (3. PadA [14757], No 9: only text of Pi-2 Vol with inc Rip preserved, no music.)

Text: Being a later entry in Fl, text of Pi-2 Vol inc Rip written across ff 2', 3 below lowest staves; in Sq Pi-2 is laid under Can, Vol inc Rip follow Can. PadA has in Vol "el viso bel" instead of "el volto bel." - Cf. Carducci, Cantilene, 125f.

Rhythm: Mod imp, with octonaria probably the original rhythm. - Reduction: Br = quarter.

Notes: mm 1/2 T: Sq has ternaria. - m 3 Can: f'-sharp only in Sq. - mm 6-8 T: Sq has quaternaria and nota simplex (a) in m 8; Fl has a (m 6) nota simplex followed by quaternaria; on account of the syllables Sq is preferable. - m 8 Can T: Fl has L and pabr in both v; Sq has in Can a (Br) a (Sb) and pasb, in T L without pabr; the pabr in Fl is obviously not a rest but indicates the end of the verse. - m 9 Can: c'-sharp not in Sq. - m 18 Can: 4th note e', not d' (Wolf). - mm 18-20 T: last 2 notes m 18, 1st note m 19 combined into ternaria, last 2 notes m 19, 2 notes m 20 combined to quaternaria in Sq. - m 19 Can: Sq twice has the group of 2 Mi and Sb. - m 25 T: c'-sharp only in Fl. - m 26 Can: f'-sharp only in Sq. - m 28 Can T: Fl has in both v Br and pabr, Sq L and pabr; pabr is pausa in Fl, indication of verse ending in Sq. - m 29 Can: f'-sharp only in Sq; the text in Sq reads "che ssie" in both v. - m 31 Can T: "di" (Pi2) omitted in Fl. - mm 33-35 T: from d m 33 to a m 35 quinarina in Fl; Sq has instead quaternaria and nota simplex, which is preferable.

Editions: Ellinwood, WFL, 79f; Wolf, Squar, 269. Text: Carducci, Cantilene, 119.

7. D'amor mi biasmo B, 2 v

Sources:

1. Fl, f 3': "M.F."; text in both v; "tenor".
2. P, ff 94' (Can), 95 (T): anon; text in both v.
3. Sq, f 145': text in both v.

Text: Pi-2 Vol inc Rip after Can in Fl P (but without inc Rip); in Sq Pi-2 laid under T, Vol inc Rip after T.

Rhythm: Tp perf prol min, with senaria perf probably the original rhythm. Notation French. Characteristic interference between tp perf prol min and tp imp prol ma. Wolf erroneously transcribes in mod imp. - Reduction: Sb = quarter.

Notes: The mss have (in T) b-flat, e-flat signature or e-flat written in for the notes involved. Fl has at the beginning of Pi flat sign in the spatium of C, sharp sign in the spatium of d'. The 1st syllable "d'a" is repeated in all mss. - m 3 Can: instead of 2 Mi (b) 1 Sb in P. - m 4 T: no lig in Sq P. - m 5 T: Sq P have g g (Sb Mi) e e (Sb Mi). - m 7: the grouping by 3 is very distinct; Sq has a strange bar-line through the whole staff after the last note; Fl has "chese," Sq P "chese." - mm 7-12 T: Wolf's transcription completely wrong; in m 7 the 2 Sb are perf; Wolf fails to read the 3 following Br (lig) as perf, consequently harmonies are incorrect; Wolf adds at the end of the phrase pabr. - mm 8-10 T: all 3 notes combined into ternaria in Sq P. - m 12 Can T: Br is followed by pabr; we take the sign as indication of the verse ending. - m 14 T: no lig in Sq P. - m 15 T: no lig in Sq. - m 17 Can: Sq omits 4th note. - m 19 Can: Sq P here f' d' c'. - mm 20/21 Can: the notes are the same in all mss, but Fl has a different rhythm: Sb Mi, triplet Mi, triplet Mi, triplet Mi; since we assume that the groups of triplet and Mi were probably performed as the notation of Sq P indicates, we gave Sq P preference. - mm 23/23 T notes combined into ternaria in Sq. - mm 24/25 Can: last note m 24, 1st note m 25 combined into binaria in Sq. - m 25 T: in Sq here flat sign for a, in P the flat sign is directly before a m 27. - mm 27/28 Can: Fl here has again groups of triplet and Mi. - m 28 Can: in P sharp sign directly under b (5th note); T: 2 notes combined into binaria in P. - mm 31-35 T: in P and Sq T reads: f f (Sb Br), c f e (3 Sb), d c (Br Sb), d f e (3 Sb), d (Br). - mm 33ff Can T: Fl has "felicidade;" "fedeltade" (Sq P) however preserves the correct number of syllables for the verse. - mm 36/37 T: all 3 notes lig in Sq. - m 38 T: 1st 2 notes lig in P. - mm 39-42 T: in Sq P 2 ternariae. - mm 41-43 Can: last note m 41, 1st note m 42 binaria in Sq; also last note of m 42 and 1st note of m 43. - m 46 Can T: P has "de" instead of "te;" Br is followed by pabr; we take the sign to indicate the verse ending. - m 48 Can; no sharp sign in Sq P; however, P has sharp sign in m 49. - mm 49/50 T: Sq has d d (Sb Mi) d (Sb), P has d d (2 Sb), and in m 50 Sq P have c c (Br Sb). - m 53 Can: no sharp sign in Sq. - mm 54/55 T: d c d ternaria in Sq P. - m 57 T: Br is perf, not imp (Wolf). - m 58 T: Sq P have f g a (3 Sb). - m 63 Can: no indication of triplet in Sq.

Editions: Ellinwood, WFL, 58-59; Wolf, Squar, 253.

8. L'antica fiamma B, 2 v

Sources:

1. Fl, f 4: "L'antica fiamma"; "M.F."; text in both v; "tenor".
2. Sq, f 155': "L'antica fiamma"; text in both v

Text: Pi-2 Vol inc Rip in Fl after T; Pi-2 in Sq laid under T, Vol inc Rip after T.

Rhythm: Mod perf, with duodenaria probably the older form. Wolf's transcription incorrectly in mod imp, with rests omitted to adjust the rhythm to mod imp. - Reduction: Br = quarter.

Notes: m 3 Can T: Fl "cha," Sq "ca." - m 4 T: 2nd 3rd notes binaria in Sq. - m 5 Can T: Sq has "dolce bel disio" to maintain 11 syllables for the verse "fiamma e'l" must be contracted in Sq; T has no lig in Sq. - m 7 T: 3rd 4th notes lig in Sq. - m 8 Can T: Br is followed by pabr; omitted by Wolf. - mm 8/9 T: Sq combines the 4 notes into quaternaria. - m 10 T: 1st 2 notes also lig in Sq and instead of last Br (d) 2 Sb (d). - mm 13/14 T: last 2 notes m 13, 1st note m 14 ternaria in Sq. - mm 14/15 T: last 2 notes m 14 and note m 15 ternaria in Fl; Sq is preferable. - m 17 T: 2nd 3rd notes binaria in Sq. - m 20 Can: in Sq 1st note Br followed by pabr; T: no lig in Sq. - m 21 T: instead of a 2 Sb, Sq has a Br. - mm 22-24 T: last 2 notes m 22 up to 1st note m 24 combined into senaria in Sq. - m 24 Can: instead of 1st lig Sq has g' f' d' 2 Mi Sb. - m 25 Can T: Fl has Br and pabr in both v, Sq L and pali; the measure must have Li and pabr; Wolf omitted the rest and changed L to Br; in Fl 3rd note Br without pasb. - m 28 T: 2nd 3rd notes binaria, 4th 5th notes binaria in Sq. - mm 30/31 Can: last 2 notes m 30, 1st note m 31 ternaria in Sq. - mm 31/32 T: all notes quaternaria in Fl; Sq is preferable.

Editions: Ellinwood, WFL, 112-113; Wolf, Squar, 278.

9. Non per fallir B, 2 v

Sources:

1. Fl, f 4': "M.F."; text in both v; "tenor".
2. P, ff 95' (Can), 96 (T): "Franciscus"; text in both v.
3. Sq, f 168: text in both v.

Text: StrI Pi-2 Vol, StrII, inc Rip after Can in Fl; StrI Pi-2 Vol after Can with inc Rip in Sq, after T without inc Rip in P.

Rhythm: Mod imp, with octonaria probably the original form. - Reduction: Br = quarter.

Notes: m 5 Can: after 1st Br, in Sq P pasb and d (Sb). - m 7 Can: Sq has "pia" and repeats "a" for the note in m 8. - m 8 Can T: Fl has L and pali, Sq Br and pabr, P Br and pali; the "pause" actually represents the ending of the verse, and L is the value of the note; either L without pausa, or Br and pabr must be

read. - m 9 T: b-flat in all mss. - m 10 Can: b-flat before 1st note in P, before 3rd note in Sq; Fl has b-flat before 1st note of m 11, and maintains the flat signature in the staff for the rest of the piece. - m 13 Can: Sq P have f-sharp sign; T: after 1st Br in Sq, g Sb and pasb. - mm 15- 17 T: Fl has quinaria; Sq P preferable on account of the text; P has "came" instead of "Chame." - m 18 T: Sq has b-flat before 1st note, P before last. - m 19 Can T: Sq has "fugha," P "fughe" in Can and "fugga" in T. - m 20 Can T: Sq P have "mai;" P has in T before 1st note b-flat sign. - m 21 Can: last 2 notes are d' c' in Sq P. - m 23 Can: P has before 5th note b-flat sign which remains signature in the staff; T: last 2 notes combined with 1st note of m 24 into ternaria in Sq P. - m 24 Can: in 2nd half of m Sq P have c' b b a (4 Mi). - m 26 Can: instead of pa, Sq P have pasb; T: Sq P have at the beginning b-flat sign which Fl places in m 27. - m 28 Can T: Sq P have "gia senti" instead of "senti gia" - m 29 T: P has before the 1st and after the last notes b-flat signs. - m 31 Can: P Sq have pa instead of pam. - m 33 Can T: Fl has L and pali, P Br and pali (irregular), Sq Br and pabr; cf m 8. - m 34 Can: lig (preferable) only in Sq. - m 35 Can: instead of 1st Sb, Sq has b a (2 Mi). - m 36 Can: lig not in Sq P; Fl is preferable; T: instead of a Br, P Sq have a b 2 Sb. - m 38 Can: Sq P have g' f' e' (triplet) d' e' (2 Mi); instead of 1st group of 4 Mi, Sq P have g' f' e' d' e' (triplet, 2 Mi). - m 41 Can: last note a' in Fl; Sq P are preferable. - mm 41-42 T: last 2 notes m 41, note m 42 ternaria in Sq P. - m 42 Can: instead of pa, P Sq have pam. - m 43 Can: Wolf has c'-sharp not in mss.

Editions: Ellinwood, WFL, 128-129 (with text of StrII); Wolf, Squar, 306-307.

10. Poi che da te B, 2 v

Sources:

1. Fl, f 5: "M.F."; text in both v; "tenor".
2. Lo f 37: anon; text in both v; "Poche datte".
3. Sq, f 142': text in both v; "Poyche".
4. R, ff 9' (T, on lowest staff), 10 (Can, and T completed): anon; text in both v.

Text: Pi-2 Vol inc Rip after Can in Fl, after T in Lo; in Sq Pi-2 laid under Can, Vol inc Rip after Can; in R Pi-2 Vol laid under T (no inc Rip).

Rhythm: The rhythmic organization, not recognized by Wolf and Ellinwood, is of particular interest. Both of their transcriptions are based on mod imp (4/4 and 4/2 respectively). Actually mod is perf, clearly indicated by the notation of the T in L-Br groups, and by the distribution of rhythmic accents in accordance with groups of 3 Br. An interesting interpretation is presented in R where Italian notation is used (in Fl Lo Sq, French notation); the divisional groups are marked as quaternariae; if mod would be imp, the groups should indicate the octonaria; this however is not the case. The perfect mod groups establish the duodenaria. The punctus of L in T at the beginning of Pi is pp not pa. Fl has in Can m 7: Br pasb pd 6 Mi. The pd at this point makes no sense whatever if mod imp is assumed for the composition as a whole. - Reduction: Br = quarter.

Notes: m 1 Can: instead of triplet, Sq has 2 Smi and Mi; last note has f'-sharp sign in Sq; R places pd after triplet and after last note. - m 2 Can: R writes 1st note (here as well as at all corresponding places) without pa; pd is placed after 2nd note; T: R has g (Br) g f (2 Sb, lig cop) e (Br). - m 3 Can T: Sq Lo have "tte," Fl "tte" only in T, R in both v l "t" - m 4 Can: Lo has "chon," R writes pasb as 2 pam (here and almost always); T: Lo places pd after last note. - m 5 T: Lo omits pasb. - m 6 Can: 3rd note Sb (without pam) in R Lo; last group of 4, c' b b a in Lo R Sq; T: R has c (Br) c d (2 Sb, lig cop). - m 7 Can: no pasb in Lo, instead b (Sb); repetition of letter "i" in Lo; T: 3rd note f, note g (Wolf); lig begins with g in Lo. - m 9 Can T: notes in all mss L, the "pausa" pali in T pabr in Can (Fl), pali in Can T (Sq), pabr in Can T (Lo); finis punctorum in R indicates ending of verse. - m 10 Can: f' sharp in Fl Sq. - m 11 Can T: "so" instead of "scio" in R; "cuor" in Can, "cor" in T in R; T: 2nd note g (Sb), 3rd note f (Sb) in Sq; notes 2, 3 a g, not g f (Wolf) - m 14 Can: last 2 notes are (in all mss) f' e', not g' f' (Wolf); T: last note included in lig in Sq. - m 16 T: note included in preceding lig in Fl; nota simplex preferable. - m 17 Can: instead of last group of 4, R has e' (Mi) d' (Sb) c' (Mi); Sq has e' d' e' c' (4 Mi). - m 18 Can: instead of 1st group of 4 Mi, R has again Mi Sb Mi; the same at end of mm 20, 22, and last group of 4 Mi in m 29 but not last group in m 29; T: Sq has g Li, preferable (text) to the other version of 2 Br. - m 19 T: no lig in R. - m 20 Can: 6th note is b, not c' (Wolf). - mm 20/21 T: last 2 notes m 20, 1st note m 21 ternaria in R; Lo has "algunna" and repetition of "u" - m 21 T: notes 2-4 2 Mi 1 Sb, not Sb 2 Mi (Wolf). - m 22 Can: 3rd note omitted in Lo. - m 23 Can T: no pausa but indication of verse ending; notes are L in Can T (Fl), Br in Can and L in T (Sq R), L in Can and Br in T (Lo); "pausa" is pali in Fl, pabr in Sq Lo, finis punctorum in R. - m 24 Can T: "vol" in R, "vuol" Can and "vol" T in Lo. - m 25 Can T: "cusi" Can and "cussi" T in R, "chosi" in Lo. - mm 27ff Can T: Lo repeats "o" for the melisma. - m 28 Can: instead of 1st Br, 2 Sb (e') in Sq; T: no lig in R Lo.

Editions: Ellinwood, WFL, 147-148; Wolf, Squar, 246.

11. Per allegreçça B, 2 v

Sources:

1. Fl, f 5': "M.F."; text in both v; "tenor".
2. Lo, f 7: anon; text in Can only; "Tenor peralegreçça del parlar".
3. Sq, f 159: text in both v.

Text: Pi-2 Vol inc Rip after Can in Fl Lo (Lo without inc Rip); in Sq Pi-2 laid under Can, with Vol inc Rip after Can. - Lauda.

Rhythm: Mod perf, with duodenaria probably the older form. - Reduction: Br = quarter.

Notes: m 3 Can: below 2nd note (f') is sharp sign in Lo; T: last note sharp sign in Lo; in Fl lig extends to 1st note m 4. - m 4 Can T: notes in Fl and L. - m 5 Can: Lo has sharp sign before 1st note. - m 7 Can: in Fl e' Br, pasb, e' Sb; versions of Sq Lo probably preferable, although separation of syllables by

rests is nothing unusual; sharp sign before f' in Sq Lo, not in Fl. - m 9 Can: 6th note g' in Fl; sharp sign for f' in Sq, probably meant to carry over to m 10. - mm 10/11 Can T: Sq Lo have "addar." - m 13 T: last lig cop connected with finalis in Fl. - m 17 Can: 2nd lig cop not in Lo, - m 19 can: Lo has sharp sign before 1st note; Lo has "Chu" instead of "Cu." - m 21 Can: only Lo has sharp sign before 2nd note; last lig cop connected with finalis in Fl (but not in T).

Editions: Ellinwood, WEL, 136f; Wolf, Squar, 286f.

12. La bionda trecca B, 2 v

Sources:

1. Fl, f 6: "M.F."; text in both v; "tenor".
2. FC (D 1175), No 1: "M. f. deorghanis"; text in both v.
3. Sq, f 126': text in both v.

Text: StrI Pi-2 Vol and StrII after Can in Fl, Pi-2 Vol of StrI only, after Can in FC, after T in Sq. No inc Rip in any of the mss.

Rhythm: Tp perf prol min, with senaria perf probably the original form; occasional shifts to tp imp prol ma. Wolf's transcription erroneously in mod imp. - Reduction: Sb = quarter.

Notes: Despite statements to the contrary, FC can safely be read. - mm 1ff: in FC "E solgliaffecti di mie malmagiorj," "vedi amore." - m 3 Can: Sq FC have d' (Sb) pasb d' (Sb). - m 4 Can: sharp sign only in Sq; "cholare" in FC. - m 8 Can: Sq has c' b a (Mi Sb Mi). - m 9 Can: c'-sharp only in Sq. - m 10 T: last note d in Sq. - m 11 T: 2nd note g in Sq. m 12: "chore" in FC. - mm 12/13 T: last note m 12, 2 notes m 13 combined into ternaria (Sb Sb Br). - m 13 T: f e (Sb Br) in FC. - mm 15f: "Che cume" in FC. - m 16 Can: Sq has a' a' g' f' (Br Mi Sb Mi). - mm 17ff: in FC "a chui l'ombra," "pen le vaghi fiori." - m 19 Can: Sq has f' e' d' (Mi Sb Mi). - m 20 T: Sq has Br pasb. - m 24 Can: in FC the 6 Mi are grouped 2 plus 4. - m 29 T: lig only in Sq.

Editions: Ellinwood, WFL, 107f (with StrII); Wolf, Squar, 209.

13. Sia maladetta B, 2 v

Sources:

1. Fl, f 6': "M.F."; text in both v; "tenor".
2. P, ff 67' (Can), 68 (T): "Francesco"; "Sie maladetta"; text in both v
3. Sq, f 170': "Sie maladetta"; text in both v.
4. R, f 28: anon; "Sia malledeta"; text in both v.

Text: Pi-2 Vol inc Rip after Can in Fl R, after T in P Sq (but in P without inc Rip).

Rhythm: Tp perf prol min, with senaria perf the original rhythm. The notation is French in Fl P Sq, Italian in R with div senaria perf (but no indication of divisio). Wolf erroneously transcribes in mod imp, with wrongly placed cadences resulting. - Reduction: Sb = quarter.

Notes: m 1 Can T: R has c' (Sb) c' d' (2 Mi) c' (Sb) in Can, and c' (Sb) c' b' (2 Mi) a (Sb) in T; Sq P have "Sie;" R has "malledetta" and "malledeta." - m 2 T: 1st 2 notes lig in Sq P; no lig in R (neither here nor m 3). - m 4 Can T: Sq R have "l'ora 'l;" Can: R has e' (Sb) e' (Mi) d' (Sb) c' (Mi). - m 5: "leta" in R. - m 6 T: lig in R but none in m 7. - m 8: Br is followed by pabr mm 8, 14, 31 to indicate the end of verses; the pabr have not been transcribed as rests. - mm 9ff: R has "sotto 'l cioco," "da me grave." - m 11 Can: last note b in Fl, g in Sq, a in R P. - mm 11/12 T: last note f in 11, 1st note g m 12 in all mss, not g f (Wolf). - m 12 Can: Sq has f g (2 Mi) a b (lig cop); T: R has lig. - m 13 Can: last 2 notes d' b (2 Mi) in P; T: no lig in R. - m 16 Can: no lig in R. - mm 19/20 T: no lig in R; Sq P have "virtute honore." - m 22 T: Sb Br in P Sq R. - m 25 T: lig in R. - m 29 Can: Sq clearly groups the 6 Mi by 3, as though the div were senaria imp; the notes are f' e' d' e' d' c' in Sq; P R = Fl (so also in m 33); R has "mia le fe," Sq "mie," Fl "mio La fe." - mm 34/35: R has "lacrim'e suspir." - m 35 T: P R Sq have c (Sb) pasb f (Sb). - m 36 Can: P R Sq have Sb pasb Sb; T: no lig in R. - m 37: instead of last 2 notes R has e' d' c' (triplet). - mm 38/39 T: R has lig; none for mm 39/40. - m 39 Can: R has Sb Sba. - m 42 Can: Sq has b (Sb) pam d' c' b (triplet) a (Mi).

Editions: Ellinwood, WFL, 159f; Wolf, Squar, 314. Text: Levi, Lirica, 257; Tommaso Casini, Studi di poesia antica, Città di Castello, 1914, 197.

14. Gli occhi, che in prima B, 2 v

Sources:

1. Fl, f 7: "M.F."; text in both v; "tenor".
2. P, ff 68' (T), 69 (Can): "Francis" (margin f 69); text in both v
3. Sq, f 148': text in both v.

Text: StrI Pi-2 Vol, StrII, inc Rip after Can in Fl; StrI Pi-2 Vol (no inc Rip) after Can in P; Pi-2 laid under Can, Vol inc Rip (StrI only) after Can in Sq. Poem attributed to Landini by Trucchi, Poesie, II, 157.

Rhythm: Mod perf, with duodenaria probably the original form; cadences, verse endings, groups of 12 Mi point to duodenaria (mod perf). Wolf's transcription erroneously based on mod imp. - Reduction: Br = quarter.

Notes: Sq has b-flat signature in Can T, P in Can and for Pi also in T; Fl has b-flat only once, at the beginning of Pi. - m 1: Vol begins with "Sempre" in Fl, with "onde" in Sq, with "dunde" in P. - m 2 T: instead of 2nd note Br, Sq has Sb pasb. - m 3 Can: it is interesting to see that in Sq P the 12 Mi are written in 2 groups 6 and 6, obviously on account of the underlaying of the text; in Fl there are 3 groups of 4 Mi; T: 2nd 3rd notes lig cop in Sq. - m 4



Can: instead of 2nd note Br, in Sq Sb pasb. - m 6 Can: 4th note has no pa either in Sq or P; d' (Mi) repeated. - m 8: Sq P have "con;" Can: P has below the 1st note sharp sign on c' line. - mm 10/11 T: last 2 notes m 10, 1st note m 11 lig in Sq; notes 2, 3 lig in P; notes 3, 4 lig in Sq. - mm 12/13 T: here, as so often, Fl combines the finalis with the preceding 2 notes as lig; versions in Sq P are preferable. - m 14: Sq has "vana," P has "vaha;" Can: before the last group of 4 Mi P has c'-sharp sign. - mm 16/17: P has "eghato." - m 19: after 3rd note P has c'-sharp sign; P has "vaha."

Editions: Ellinwood, WFL, 98f (with StrI StrII, after Fl); Wolf, Squar, 261 (with text of StrI Vol). Text: Trucchi, Poesie, II, 157 (with attribution of poem to Landini).

15. Donna, se 'l cor B, 2 v

Sources:

- 1. Fl, f 7': "M.F."; text in both v; "tenor".
- 2. Sq, f 153': text in both v.

Text: Pi-2 Vol after T, in Fl with, in Sq without, inc Rip. Poem attributed to Landini by Trucchi, Poesie, II, 156f.

Rhythm: Mod imp, with octonaria probably the older form. - Reduction: Br = quarter.

Notes: m 2 Can: b-flat sign (before the triplet) in Fl Sq; "camor" in Fl, "chamor" in Sq. - m 4 T: f-sharp only in Sq. - m 9 Can: b-flat sign only in Fl. - m 11 T: f-sharp sign only in Sq. - mm 11/12 Can: after 2nd note Sq inserts pasb and omits last note (b) of m 12. - 13 Can: Sq has (beginning of staff) b-flat signature. - mm 15/16: Fl scribe has an error in text of Vol but corrects the error by writing "mor" ("m'innamorassi") above the text line. - mm 17/18: Sq has "labbia" ("l'abbia"), and (Vol) "d'alto stato." - mm 18/19: notes e f g e lig in Sq. - m 23 Can: Fl seems to have sharp sign before d'; if so, it must refer to last f'; f'-sharp sign only in Sq; "gentilezza" in Sq; "vageça" in Fl. - mm 24/25 Can: last note m 24, 1st note m 25 lig cop in Sq. - mm 25/26 T: all 3 notes combined into lig in Fl. - m 27 Can: f'-sharp only in Sq. - mm 30/31 T: a d e d lig in Sq. - mm 32/33 T: all 3 notes lig in Fl.

Editions: Ellinwood, WFL, 80f; Wolf, Squar, 274. Text: Trucchi, Poesie, II, 156f (with attribution of poem to Landini).

16. S'i' ti son stato B, 2 v

Sources:

- 1. Fl, f 8: "M.F."; text in both v; "tenor".
- 2. P, ff 89' (Can), 90 (T): anon; text in both v.

- 3. Sq, f 142': text in both v.
- 4. R, ff 48' (T), 49 (Can): anon; text in both v.
- 5. PadA (684), No 18: anon; text in both v; "Si te (ti) so stato".
- 6. Man, f 19b', No 71: "di francesco de glorgani"; text in both v.

Text: Pi-2 Vol inc Rip after T in Fl Man Pad (but latter without inc Rep); after Can in P Sq R. - Lauda.

Rhythm: Mod perf, with duodenaria probably the original rhythm. - Reduction: Br = quarter.

Notes: m 1 Can: pasb instead of pa in Man; T: R has lig cop for notes 4, 5. - m 2 Can: in Pad e' (Sb) pasb g' (Sb); Can T: Fl has "so" in T, "son" in Can; Sq has "son;" R P have "so;" R Pad have "cerchando." - m 3 Can: 1st note Br in R, but no pasb; pasb is written as 2 pam in Sq; T: 1st note Sb in P, followed by pasb; R has "mondo" instead of "modo." - m 4 Can: instead of 2 Mi g', 1 Sb in Man. - m 5 T: 1st note has pa in Sq P; lig in Sq includes 3rd note. - m 6 Can T: notae and pausae differ; Fl has L and pali, Sq has L and pabr (Can), pali (T), R has Br and pabr, P has Br and pali (Can), L and pabr (T), Man has L and palp; the differences indicate 2 possibilities: either Lp without pausa, but indication of verse ending above the staff, or Li with pabr; we have chosen the latter; the indication of verse ending (no pausa), characteristic for Pad, is also in m 20; T: 1st note has pa in Pad. - m 7 Can: pasb instead of pa in Man. - mm 7ff: "per farte ben pietosa de mercede" in Pad. - m 8: R has "pietossa"; Sq R P have "volgia;" "non volgia" in Pad - m 9: R has "tue," Can: Sq has 1st note as Sb, followed by pasb; Man has g' Sb, pasb, g' Sb, f' Sb. - m 10 Can: R has c' with pa; no pam; T: R omits pasb, begins the lig cop with c' g and has a b c' b a (all Br) included in lig. - m 12 T: 1st note included in preceding lig in Pad Man; a Br is linked to preceding lig in Sq. - m 13 Can: last note f'-sharp in Man; T: 1st 2 notes lig cop in Sq P. - R has "crudelle." - m 17: Sq has "bella et" (Can), "belle" (T); P superfluously has "bele et." - mm 18ff: "vacha," "chal seruirte" in Man. - m 19 Can: notes 2, 3 lig in Man; last 2 notes d' c' in Sq. - m 20 Can: L palp in Man; T: L linked to preceding lig cop in Fl; with regard to L and pausae see note to m 6. - Sq has "vaha." - m 21: P has "la" - m 22 Can: f'-sharp only in R; with the exception of Fl all other mss have "servir" instead of "seguir;" "servir te" in Pad; R has "mia." - m 23: Sq has "lunga," R "longa;" Can: instead of last group of 4 Mi, Sq has Mi (c') Sb (b) Mi (a). - m 24: only Fl has pp for the L, R P add no punctus; Sq has Li and Sb (g' in Can, b in T) followed by pasb; g'-sharp sign only in Sq P. - mm 24-26 T: P has b a (24/25) lig and g a b c' (25/26) lig; Sq combines notes of 25/26 into lig; R has m 25 and 1st note m 26 ternaria, the remaining notes of m 26 binaria; quinary (25/26) in Man Pad; R has "nuova." - m 26 Can: instead of last group of 4 Mi, f' e' d' e' c' (triplet, 2 Mi) in Man.

Editions: Ellinwood, WFL, 161f; Wolf, Squar, 246f.

17. Or' è ttal l'alma B, 2 v

Sources:

- 1. Fl, ff 7' (T), 8 (Can): anon, but both pages have "M.F." (top); apparently

later entry although registered in original list of contents; text in both v; "tenor".

- 2. P, f 108': "Orectallalma"; "F."; text in both v
- 3. Sq, f 141: text in both v

Text: Pi-2 Vol after Can in Fl (with inc Rip) and Sq (without inc Rip), after T in P (no inc Rip).

Rhythm: Mod imp, with octonaria probably the original rhythm. - Reduction: Br = quarter.

Notes: m 1: R has "ct" instead of "tt". - m 2: Sq has "partirs" instead of "partirsi" - m 3 Can: P has f' e' d' e' f' g' e' f' (8 Mi); T: Fl extends the lig to g of m 4. - m 5: Fl has "choste," P "costei," Sq "coste" and "costei;" P Sq have "spirito mie"; Can: f'-sharp only in P. - mm 8-10 T: last note m 8, 1st note m 9 not lig in P; last note m 9, 1st 2 notes ternaria in Sq P. - m 10 Can: P has d' (Mi) f' e' (2 Smi) d' e' (2 Mi). - mm 11/12: Sq P have "vegio" and "in ver di;" Fl erroneously has "spirando" instead of "sospirando;" only P has "sospirando in." - mm 12/13 T: last note Sb followed by pasb (m 13) in Sq. P. - mm 15/16: Fl has "disia;" it must be "disio" because of the rhyme. - m 17: Sq has "Quando" instead of "Perche" (Fl P). - mm 20-24: Sq P have "canno"; Sq has "trafitto el;" Fl erroneously has "penso" instead of "pensosa" - m 22 Can: P has f' (Sb) g' f' (2 Smi) e' (Mil); Sq has f' (Sb) g' f8 e' (triplet) - m 24 Can: g' f' lig cop in Sq P; T: last note e' in P. - mm 24/25 T: last note m 24, 1st note m 25 lig cop in Sq.

Editions: Ellinwood, WFL, 132f; Wolf, Squar, 242f.

- 18. Ama, donna B, 2 v

Sources:

- 1. Fl, f 8': "M.F.;" text in both v; "tenor".
- 2. P, f 61: "Francesco"; text in both v.
- 3. Sq, f 164': text in both v.
- 4. R, ff 26' (Can), 27 (T): anon; text in both v.

Text: Pi-2 Vol inc Rip after Can in Fl Sq R, after T in P; in R, however, Vol is erroneously placed before Pi-2. Poem attributed to Landini by Trucchi, Poesie, II, 155, who for Pi-2 publishes the additional verse "Render felice, o chiara luce mia" which does not fit the music. - Lauda. Of quotation. Debenedetti, Sollazzo, No 48.

Rhythm: Mod perf; organization by perfect L. Mod indications: pp (with L), alteration of Br (see lig mm 18, 32 in T). Duodenaria in Can. - Reduction: Br = quarter.

Notes: Ellinwood omits version P. - m 2 Can: 5th note Sb in P; no pausa; T: Sq places syllable "ma" under a. - m 3 Can: f'-sharp not in R. - mm 4/5: Sq has "servatte," R "serve ate;" Fl has "taman," Sq "ttama in, R "tama." - m 7

Can: instead of 2 Mi f' (notes 6, 7), Sb in Sq; T: Sq has quaternaria. - m 9 Can: b'-flat only in Fl. - m 10: "cara" in Sq, "cara" and "chara" in R. - m 11 T: no lig in R. - m 13: "chsolonte" in R. - m 14 Can: last 2 notes g' f' (2 Mi) in R. - mm 15-18 T: R P have ternaria (m 15 and 1st note m 16); Sq has senaria (mm 16-18); R has quaternaria (mm 17/18). - 17 Can: instead of 2 Mi d' (notes 6, 7), Sb in Sq. - m 20 Can: 1st 2 notes lig in R Sq P; T: each Br of binaria in Sq has pa. - m 21 Can: f'-sharp only in Fl; "caro" in Sq R, but Fl also has "caro" in T. - m 23: "poi" in R; Can: instead of a' g' (notes 2, 3), a' (Sb) in P; lig cop (last 2 notes) connected with 1st note m 26 in Fl. - m 25 T: P has Br with pa Sb and lig cop; 1st note has pa in Sq. - mm 25/26 Can: in P (m 25) a' (Sb) g' f' (2 Br, lig) e' (Sb) and (m 26) d' (L) followed by pabr; d' either must be Br, or pabr must be disregarded as pausa (be indication of verse ending). - m 26 T: L and pabr (cf. Can). - mm 26/27: "caltro," "tanto disio" in Sq. - m 28 Can: notes 2, 3 are c' b'-flat in Sq R, c' b' in P; "fal" only in Fl. - mm 29-32 T: mm 29, 30 quaternaria in Sq R; mm 31, 32 quaternaria in Sq R.

Editions: Ellinwood, WFL, 44-46; Husmann, Mehrst, 47; Wolf, Squar, 298.

- 19. Va pure, amore B, 2 v

Sources:

- 1. Fl, f 9: "M.F.;" text in both v; "tenor".
- 2. P, f 70: "Franciscus"; text in both v.
- 3. Sq, f 171: text in both v.
- 4. Man, f 5a, No 18: "de florentia"; text in both v; greatly damaged, ink disappearing, especially text often difficult to decipher.

Text: Pi-2 Vol inc Rip after T in Sq, after Can in Man Fl P, but Fl P without inc Rip. Text in Man (after Can) is written in the staff and not readable. - Lauda (Alvisi).

Rhythm: Mod perf, with duodenaria probably the original rhythm. Mod perf clearly noticeable in L-Br relationships as well as in groups of duodenaria character. Wolf erroneously transcribes in Mod imp. - Reduction: Br = quarter.

Notes: m 1 Can: Sq places syllable "pur" under lig; T: Sq P Man have b'-flat signature. - m 2 T: no lig in Sq P. - m 3 T: 1st 2 notes lig in Sq. - mm 4/5 T: last lig cop of m 4 combined with 1st note of m 5 in P, with both notes of m 5 in Sq. - m 6 Can T: Fl has Br pabr, P has L and pabr (Can) pali (T); Sq has pali, Man L and pali; according to mod we should read either Li and pasb, or Br and pali, or Lp and indication of verse ending above staff. - m 7: Fl has "pil" (Can), "pi" (T); also the spelling "ch" or "c" differs in the voices in Fl. - m 7 T: Sq has d' (Sb and pa) e' (Mi) and is in unison with Can; this seems to be an error. - m 8 Can: after 2nd note Sq clearly has pa, but since 2 Mi follow pa is error; for the last group of 4 Sq has g' (Mi) f' (Sb) e' (Mi). - m 10: P has "axalti." - m 11 Can: f'-sharp only in Sq, where also d' is Sb (instead of Br) with pasb following; Man has sharp sign after g' (Br) m 12, but it must be related to f' m 11. - m 13 T: g is linked to following lig in P. - m 19:

in P only a' and g' are lig. - m 20 Can: g' f' lig in mss other than Fl Man. - m 22 Can: 2nd note g' Br (without pasb) and connected with c" by lig in P Man; T: 2nd note has pa in Sq and consequently Sq has not the following lig which does not appear in P either. - m 24: cf. note for m 6; P here has in T finis punctorum. - m 25 Can: instead of pa after a', Sq has pam, and so also in m 26. - m 26 T: c' (Br) has pa in Sq P, no lig consequently following. - m 27 Can: 1st note Br in Sq, and no pasb; the last 2 notes are lig cop in P Man Sq, not connected with 1st note m 28 as in Fl; P Man Sq are preferable; all mss have "d'altr'animal," which Li Gotti emended to "l'altr'animal." - m 30 T: last 2 notes connected with finales in Fl; Sq Man P preferable.

Editions: Ellinwood, WFL, 165f; Wolf, Squar, 315f. Text: Li Gotti, Poesia, 69; Pirrotta-Li Gotti in MD, IV, 120. - Lauda. Cf. Alvisei, Canzonette, 121.

20. Po' ch'amore ne' begli ochi B, 2 v

Sources:

1. Fl, f 9': "M.F."; in original list of contents: "Poi camore"; text in both v; "tenor".
2. Sq, f 168: "Po c'amor" (not "Poc'amor" Wolf); closely written in last 4 staves of page; insufficient space to write the full text under T, hence only inc of verses placed under T; dots once fill the gap where words are omitted.

Text: Pi-2 Vol inc Rip after Can in Fl; Str incomplete in Sq for lack of space.

Rhythm: Mod perf, indicated by L Br lig pausa use of pp (once, m 26, pali pabr used; m 10 has pp after Li and pabr in Sq); duodenaria probably the original rhythm. - Reduction: Br = quarter.

Notes: m 1: Sq has "camor." - m 2: Sq has "bel gliochi." - m 4 T: notes 3, 4 lig cop in Sq. - m 5 T: a (L) connected with c' a of m 6 as ternaria in Sq. - m 6 Can: notes 3, 4 lig cop in Sq. - m 7 Can: Sq has d' L and no pabr. - m 12 T: "piu" written above line in Fl; the scribe connects the syllables by lines with the tones to which they belong. - m 19: Sq has "gita et" in Can, "gitta" in T. - mm 21/22 T: punctus added to f (L) in Fl might be pa, hence 1 Br would extend to m 22; lig cop (d f) follows in Fl; the 2 lig (mm 21/22) are so closely written together that the "punctus" might be a cancellation of the cauda of lig cop; Sq is preferable: d f is lig cp sp in Sq. - mm 23/24 T: last 2 notes m 23, 1st note m 24 ternaria in Sq. - mm 25-29 T: Sq here has a different version: (25) c' Br c' Sb pasb a Br (26) b c' d' c' 4 Sb d' Br (27) d' d' 2 Sb c' Br (28) a Li c' Br (29) f Lp. There seems to be an error; Ellinwood makes c' m 28 L; Wolf changes a m 28 to b. We believe that the error is actually in m 25; c' must be Li, followed by c' Sb and pasb; for the rest, mm 26ff are then identical with Fl.

Editions: Ellinwood, WFL, 145f (with text of Fl); Wolf, Squar, 307f.

21. Fortuna ria B, 2 v

Sources:

1. Fl, f 10: "M.F."; text in both v; "tenor".
2. P, f 86': anon; text in both v.
3. Sq, f 147': text in both v.
4. Pist, No 2: anon; since the left margin of folio is cut off, composition is fragment. Of Can missing: beginning to 8th note of m 2, mm 10/11, 5th note m 19, 3rd note m 20, 4th note m 27, 4th note m 29; T: beginning to 2nd note m 4, 2nd note m 15, m 17. Only Can has text; T has merely inc: "Fort una ria"; Pi marked as "secunda pars".

Text: Fl has Pi-2 Vol inc Rip of StrI after Can, StrII with inc Rip after T. In Sq Pi-2 is directly laid under T and Vol inc Rip follow after T. In P Pi2 is laid under Can; after Can Vol follows but without inc Rip. Pist completes StrI (with inc Rip) after Can. Trucchi, Poesie, II, 166f omits Pi-2 Vol of StrI, which are written separately after Can in Fl.

Rhythm: Mod perf, indicated by L Br lig pausa, with duodenaria probably the original rhythm. - Reduction: Br = quarter.

Notes: The instrumental T in Pist represents a French form of the B. It is important to note that Pi-2 is laid under Can in P, under T in Sq. The careful placing of accidentals proves the cadences to be melodic, not harmonic. - m 1 Can: c'-sharp only in Sq; instead of last 3 notes Sq P have d' Br. - m 3 Can: f'-sharp in all mss; T: 1st note connected with following lig in Fl, but on account of syllables P Sq are preferable. - m 4 Can: instead of last Sb e', 2 Mi e' f' in P Sq; T: c'-sharp only in Fl. - mm 5/6 T: last 2 notes m 5, 1st note m 6 ternaria in P; notes 2, 3 m 6 binaria in P; last 2 notes m 5, all 3 notes m 6 quinarina in Sq. - m 6 Can: instead of (5th note, etc) a (Mi) b (Sb) a (Mi), P Sq Pist have a b b a (4 Mi). - m 7 Can T: Fl in both v has L and pabr, Pist L and no pausa in T, possibly L and pabr in Can; Sq P are correct: Br and pabr; c'-sharp of Can not in P Pist. - m 9 Can: instead of pasb, Pist has d' Sb (2nd note); T: lig cop only in Fl. - m 10 Can: f'-sharp sign not in P Sq. - m 11 Can: f'-sharp sign not in P; T: 1st note erroneously Sb in Pist. - m 13 Can: c'-sharp sign only in P. - m 14: only Fl has "chancor," the other mss "cancor;" Can: c'-sharp sign not in Pist. - m 15 Can: instead of pa with 1st note, pam in P; Fl has an error at end of m: pasb and f' e' d', one note of which is written in triplet form, but we should read pam and 3 Mi, as in all mss but Fl. - m 16 Can: c'-sharp not in Pist Sq; after 2nd note, P Sq Pist have e' Sb e' Mi d' c' lig cop; T: after 1st note P has g Sb f Br e Sb. - m 19 Can: f'-sharp not in P; T: c'-sharp not in Pist. - m 21 T: f g lig cp sp, with 1st note having pa in P Sq. - m 22: note and pausa differ in mss. - m 23 Can: last notes d' c' c' b' (4 Mi) in Pist Sq; T: no lig in P Sq. - m 24 Can: last 2 notes combined with 1st note m 25 in Fl. - m 26 Can: instead of last group of 4 Mi, P Sq Pist have d' Br. - m 27 Can: no f'-sharp in P; T: 1st note has pa in P, no pasb; 2nd note simplex in Pist Sq P; the last 2 notes are connected with notes of mm 28, 29 (1st note) in Pist P Sq. - mm 28/29 Can: g' e' lig cop in Sq. - m 29 T: Sq extends lig and has a Br (1st note) g Br (2nd note) pabr.

Editions: Ellinwood, WFL, 89f (StrI StrII complete); Wolf, Squar, 258f (text of StrI complete).

22. Vita non è più miser' B, 2 v

Sources:

1. Fl, f 10': "M.F."; text in both v; "tenor".
2. P, f 103': "Fr."; text in both v.
3. Sq, f 167: text in both v.
4. R, f 49: anon; text in both v.

Text: Pi-2 Vol inc Rip after T in Fl Sq, after Can in R P (but no inc Rip in P). - Lauda? Quoted: Sercambi, *Novelle*; cf. Chaucer cf. R. Renier, *Novelle inedite di Giovanni Sercambi* (Turin 1889); A. D'Ancona, *Novelle inedite* (Florence, 1886).

Rhythm: Mod perf, with duodenaria probably the original rhythm; mod perf indicated by L Br and clearly noticeable at all cadences (verse endings). Wolf erroneously takes mod imp. - Reduction: Br = quarter.

Notes: m 1 Can: 1st 2 notes lig sp cp and no pasb, in Sq R P. - m 2 Can: last 2 notes f' d' in Sq P. - m 3 Can: g' f' lig cop in Fl; nonetheless "più" is written below lig; Sq P R, all without lig, are preferable because of text; T: c'-sharp in Sq P; instead of "regna in te" P has "vive in te." - m 5 Can: R has d' (Sb), no pam, c' d' c' b (4 Mi); T: P has quaternaria; Sq includes 1st note m 6 in quinariā. - m 7: notes (L Br) and pausae (pali pabr) differ; if pausa sign is not taken as such but as division of verse lines, L must be perf. - m 8 T: only last 2 notes lig cop in R. - mm 12/13 Can: R has a' (Br) pasb a' (Sb) g' f' (lig cop) e' (Mi) d' (Sb) e' (Mi); instead of pa added to 1st note, Sq P have pam; T: only last 2 notes m 13 lig cop (m 14 ternaria). - m 17 Can: from 4th note on, Fl P have e' (Sb) d' (Mi) c' (Sb) b (Mi); since the syllable "la" is placed under c' also in Fl P, we have chosen the version Sq R. - m 18: all mss except Fl have "virtuosae" (P Sq R), "virtuosse" (P in T), "virtuose" (Sq in T). - m 20: with regard to notes and pausae see note m 7. - m 21 T: P has d' c' lig cp sp, followed by pasb; Sq P have pa added to 1st note; Sq has c'-sharp sign. - m 24 T: 1st 2 notes lig cop in Sq; instead of Br last note, Sb and pasb in Sq R; R has "questa ferma vita." - m 25 Can: instead of pa (1st note), pam in Sq R P; R: ternaria in Sq.

Editions: Ellinwood, WFL, 167f; Wolf, Squar, 305 Text: Tommaso Casini, *Studi di poesia antica*, Città di Castello, 1913, 253f.

23. Vaga fanciulla B, 2 v

Sources:

1. Fl, ff 10' (T), 11 (Can): T on the lowest 2 staves, after Landini's Vita

non è; "tenor/vaga fanciulla"; Can on lowest 3 staves, after Feo's Gia molte volte; "M. Francis." at beginning, above the staff; text only in Can; T merely has inc; later entry though included in original list of contents.

2. Sq, f 165: text in Can only; "tenor"; "Secunda pars" at Pi.

Text: Pi-2 Vol inc Rip after T in Fl; in Sq Pi-2 laid under Can, and Vol inc Rip after Can.

Rhythm: Tp imp prol ma, with senaria imp probably the original rhythm. Wolf's transcription is erroneously based on mod imp, and consequently the cadences are wrongly placed. - Reduction: Sb = dotted quarter.

Notes: The composition in both Fl and Sq is without text in the T. Whilst the Sq version might be taken as a transformation after Landini's death, the appearance of the B in the 1st Landini fascicle of Fl gives evidence that the medium of vocal Can and instrumental T is in all likelihood the original form, although the entry of the composition was done after completion of the fascicle. (Feo's "Gia molte volte" precedes Landini's composition on f 11.) The medium of an instrumental T accompanying the vocal Can is influenced by the French. - The composition offers an interesting example of the problem of interpreting the division line (verse ending) as pausa. In m 36 Fl has in Can and T Br and pabr; but Sq has in Can Br and pabr, and in T, however, the tones of mm 35-37 are combined into a quaternaria; naturally the use of a lig excludes the pasb. This might be nothing but an omission, but the lig makes the "omission" of the pabr rather intentional. We have taken pabr as division line, as seems to be the usual case in compositions without mod. - mm 2-4 T: quaternaria in Sq; instead of "se più," Sq has "sospiro." - m 5 Can: Fl has sharp sign before b, which obviously requires b natural. - m 13 T: lig cop in Sq. - m 14 Can: instead of g Sb, Sq has g (Sb) f (Mi). - m 15 Can: b-flat not in Sq. - m 18: "facto" in Sq. - m 22 Can: Sq has c'-sharp sign but Fl has b-flat; Sq has "amorosa" instead of "pietosa." - mm 25/26: ternaria in Sq. - m 27 Can: Fl Sq have b-flat at beginning of Pi; T: d (Sb) 2 pam c (Mi) in Sq. - mm 28/29: ternaria in Sq. - mm 35-37 T: see note above. - m 37 Can: no c'-sharp sign in Sq. - mm 42/42 Can: last note m 42, 1st note m 43 lig cop in Sq. - mm 49/50 T: ternaria in Sq.

Editions: Ellinwood, WFL, 163f; Wolf, Squar, 300.

24. Chi pregio vuol B, 2 v

Sources:

1. Fl, f 11': "M.F."; text in both v; "tenor".
2. P, f 69': "Francesco"; text in both v.
3. Sq, f 157: text in both v.
4. R, f 51: anon; "Chi preghio", but in Rip "Che pregio"; text in both v.

Text: Fl has Pi-2 Vol inc Rip of StrI followed by StrII (without inc Rip) after Can; Sq has after Can Pi-2 Vol inc Rip of StrI, after T StrII (with inc Rip);

R has only StrI, after Can, with inc Rip, P after T, without inc Rip.

Rhythm: Mod perf, which represents the older duodenaria, noticeable in the Mi groups of Can. Wolf erroneously transcribes according to mod imp. - Reduction: Br = quarter.

Notes: m 3 Can: 1st note Br in R, no pasb; last 2 notes not lig in R; T: notes 2, 3 lig cop in R; R places (Can) "pong'a" at the end of m 3, "mo" under f' (m4), "re" under d' (m 5) and repeats "re" (m 7). - m 6 Can: after lig cop Sq has c' (Mi) pam a' b' a' (3 Mi) g' a' g' f' e' d' (2 triplets); the 1st 3 Mi are an error, should also be triplets; R has c' (Sb) c' b' a' g' a' g' f' e' d' (3 triplets); P has c' (Sb) a' b' a' (triplet) with the 2 following triplets as in Sq R. - m 7: notes and pausae differ in mss. - m 8: R places "do-" under 3rd note Can, 2nd note T, "-na" under m 9 1st note Can, 4th note T. - m 9: P has "donna" under 1st notes in Can T; T: last 2 notes lig cop with pa added to each Sb in R P. - m 10: all mss except Fl have "C'a"; Sq R P have "vicio" but in T P has "vitio." - m 11: P has 2 pam for 1 pasb. - m 13 T: notes 3, 4 are lig cop in Sq R P. - mm 15/16 T: last 2 notes m 15, 1st note m 16 ternaria in R, followed by lig cop; except for Fl, all mss have "gentil." - m 17 T: notes 2, 3 lig cop in R. - mm 18/20 T: last 2 notes m 18 to 1st note m 20 senaria in R P, to 2nd note m 19 quaternaria in Sq. - mm 20/21 T: notes 2, 3 lig cop in R; last note m 20, 3 notes m 21 quaternaria in P. - m 21 Can: instead of 5th note Br, Sq has a' (Sb) pam a' (Mi); P has a' a' (2 Sb). - m 22: notes and pausae differ in mss. - m 23 T: 2nd note b in P R but not in Sq (Wolf has b, not a [Sq]); Ellinwood omits lig. - mm 23/24 T: last 2 notes m 23, 1st note m 24 ternaria in R; notes 2, 3 m 24 lig cop in R P; last 2 notes 2 Sb instead of 1 Br in Sq; in Can T Sq repeats here (on 2nd note Can T) syllable "fe;" "mina" is accordingly placed to the last groups m 24. - mm 24-26 T: last note m 24, g d' m 25 are lig cp cp in R, with the L d' having pa. - m 26 Can: notes 3, 4 lig cop in R; T: notes 2, 3 lig cop in R. - m 27 Can: last note f', not e' (Wolf); T: only 1st 2 notes are lig in R. - The frequent lig in the T of R make the underlaying of the text difficult; despite the lig the words are placed under them.

Editions: Ellinwood, WFL, 53f (with text of StrII); Wolf, Squar, 282 (with text of StrII).

25. Dè! volgi gli occhi B, 2 v

Sources:  
1. Fl, f 12: "M.Fr"; text in both v; "tenor".  
2. Sq, f 146; text in both v.

Text: Pi-2 Vol inc Rip in Fl after Can; in Sq Pi-2 laid under T, with text neither for Vol nor inc Rip. -Lauda.

Rhythm: Mod perf, noticeable in L-Br relationship and duodenaria groups of Can, duodenaria probably original rhythm. Wolf erroneously transcribes in mod

imp. - Reduction: Br = quarter.

Notes: Sq has b-flat signature at the beginning of the staves up to Pi. - m 1 T: 1st note linked to following lig in Sq. - m 5 Can: Sq has 4th note (f') Br, instead of last group. - m 6 Can: last 2 notes b d' (2 Mi) in Sq; "cu" in Sq. - m 7 Can: c'-sharp not in Sq; T: 3rd note g, not e (Wolf). - m 9 Can: c'-sharp not in Sq; T: 1st lig cop linked to following lig in Sq; "I" instead of "Io" in Sq. - m 10 Can: instead of pa (1st note), pam in Sq; no f'-sharp in Sq. - m 14 Can: 4th note c', not d' (Wolf). - m 15 Can: c'-sharp not in Fl. - m 16 Can: Sq has erroneously c' (Br). - m 18 T: 2nd note f', not e (Wolf). - m 20 T: last lig cop extends through m 21 in Sq. Fl has "somma," not "fuma" - m 21 T: 2nd note d' not c (Wolf); the pausa that follows in Wolf's transcription is not in mss, and also not needed. - m 22 T: ternaria in Sq. - m 23 Can: in place of pasb, d' Sb in Sq; T: no c'-sharp in Sq. - m 24 Can: sharp sign before 1st c' (Br) of m 25 in Sq. - m 26 T: 3rd note f is L in Sq; error. - m 27 Can: instead of pa (1st note), pam in Sq; T: no c'-sharp in Sq. - m 28 Can: instead of pa (1st note), pam in Sq; notes f' g' lig cop in Fl Sq, an error, since lig should be cp sp - mm 28-30 T: in Sq the passage reads /m 28/ d' (Li) c' b-flat (2 Sb) /29/ a (Li) a (Br) /30/ g f e (3 Br) c' b a (ternaria) a g f e (quaternaria); transcription by Ellinwood mm 28/29 T erroneous. - m 30 Can: no c'-sharp in Sq.

Editions: Ellinwood, WFL, 70f (with text of Vol); Wolf, Squar, 255 (without text of Vol).

26. Se pronto non sarà B, 2 v

Sources:  
1. Fl, f 12': "M.F."; text in both v; "tenor".  
2. Lo, f 28: anon; text in both v.  
3. P, ff 91' (Can), 92 (T): "Franciscus"; text in both v.  
4. Sq, f 170: text in both v.  
5. Mod, f 14': "Franciscus de Florentia"; text in both v.

Text: Pi-2 Vol inc Rip follow Can in Fl Sq Lo (but no inc Rip in Lo), follow T in P (without inc Rip); in Mod Pi-2 Vol are laid under Can, but T has only Rip and Pi-1 no additional inc Rip.

Rhythm: Div quaternaria, with Br being the unit of the measure. The quaternaria, however, establishes only the basic rhythm. The senaria perf (at times senaria imp) is inserted. Rhythm (and notation) of the composition is completely under the influence of the French; it would be more exact to designate the rhythm as tp imp prol ma, with shifts to tp perf prol min (within the latter an occasional indication of tp imp prol ma). Wolf and Ellinwood took mod imp as the basis. We do not find sufficient justification for the mod, since the unit is the Br, not the L. Only at 1 place does consideration of mod enter: mm 13/14 T. There is the group of 3 Br contrasting with the regular rhythm of the T. If we accept the appearance of this group as representative of mod perf, we might assume that mod imp holds for the rest of the composition. Acceptance of

mod, however, makes the octonaria the basic division. But the conflict between quaternaria and senaria (in Italian terms), between tp perf and imp with min and ma prol (in French terms) is the very characteristic of the composition. This conflict causes certain difficulties for the transcription. Tp perf and imp should properly be indicated by meter. Apart from the inconvenience of changing the meter, often almost every measure, many times the meter is not the same in both voices. Moreover, the use of the meters (2/4, 3/4, 6/8-3/4, 6/8-2/4) would obscure the relationships of the tempi. We have chosen, therefore, what must be regarded as merely the lesser evil: all perfect groups are marked by "3" - Reduction: Sb = quarter.

Notes: The composition offers an interesting example of what Apel (NPM) called "mixed notation". All groups of triple measurement are written in white notation, in Mod in red notation. This includes also the triplet ordinarily written Mi with a flag to the left. It is very interesting to find that the scribe used first the customary triplet form (within the quaternaria) in mm 4, 8, but where he observed senaria he used the regular form of Mi in black, m 10. In the course of the composition, however, his manner of notation reflects more and more rhythmic conflict between French and Italian. For example: in m 20 Can he writes 3 Mi black, Mi Sb white; m 39 Can 3 Mi black (not in the form of m 4), also m 41; obviously he takes the triplet as prol ma; in mm 26/27 T he adds pp to the 2 Sb and Br, thus showing his understanding of the prol ma. He also came in conflict with the interpretation of the senaria perf as tp perf, as the use of pp indicates (in odd forms of pabr, pasb, and even 2 pam with punctus). All in all, the notation of Lo is a perfect testimonial to the conflicts inherent in the rhythm of the composition. - All notes written in white notation in other mss appear red in Mod. We have not specifically indicated red (white) notes in the transcription, since they are marked by "3".

- m 3 T: lig cop in Fl P Sq Mod.  
 - m 4 T: Fl P Lo Mod repeat "se." - m 6 Can: Mod has 2 pam instead of pasb. - m 9 T: no lig cop in Lo; "lomo" in Mod, "luhom" in Lo. - m 10 Can: although the 6 white Mi are written in Sq distinctly as senaria perf (3 groups of 2 Mi), the text requires 3 and 3. - m 12 Can: f'-sharp not in P; no lig cop in Mod Lo. - mm 13/14 T: notes 2, 3 lig in P, not lig in Lo. - m 14 Can: no lig cop in Lo. - m 15 Can: b-flat in Lo; T: no lig cop in Lo. - m 16 T: 1st 2 notes lig cop in Sq P. - m 19 T: 1st 2 notes lig cop in Sq P. - 21 T: no lig cop in Lo. - m 22 Can: notes 2, 3 lig cop in P. - mm 26/27 T: 2 Sb and Br ternaria in Mod; in Lo pp added to 2 Sb and Br; the pp added in m 26 also show that the triplets in Can represent prol ma. - mm 28/29 T: 1st 2 notes m 28 lig cop in Sq P; notes 2, 3 m 28, 1st note m 29 ternaria in Mod. - m 30 T: in Lo 1st note also is white. - m 31 Can: b-flat in Lo Mod; T: instead of a Br, 2 Sb in Mod. - m 32 Can: no f'-sharp in P. - mm 33/34 T: no lig cop in Lo. - mm 37/38 T: binaria in Lo Mod; sharp sign before a for b in Mod. - m 39 T: notes 2, 3 are Mi Sb white (red) in all other mss. - m 40 T: a b Br Sb white in Lo. - 41 T: no lig cop in Lo. - m 42 Can: c' d' Br Sb white in Lo; "-spacio" in Sq Lo P (Can, but T "spatio") - m 43 Can: f'-sharp in Mod. - mm 47-49 T: m 47 no lig cop in Lo; e' d' c' (47-49) ternaria in P Sq; in Lo letter "e" repeated for the melisma. - m 48 Can: b-flat in Lo; so also m 50. - m 50 T: 1st 2 notes lig cop in P Sq. - m 51: Br is followed by a "pausa" written as pabr pali palp in the mss; we omit the pausa and read it as division line (verse). - m 52: in spatium for f', flat sign in P. - m 54 Can: 1st 2 notes lig cop in Mod; all 3 notes written as white Mi in Lo;

they should be Sb; T: Lo has d' black Sb, e' white Mi c' black Mi, d' white Mi, obviously an error. - m 56: 1st 2 notes lig cop in Mod; Lo has 2 Mi 1 Sb, all white. - mm 57/58 T: Lo has d' (Br) e' (Sb) 2 pam and punctus b-flat (Sb). - m 58 Can: Lo has pabr, not pam. - m 60 Can: b-flat in Mod Lo; T: Mod Lo have f Br. - m 61 Can: Sq writes the 6 Mi clearly in 2 groups of 3 Mi; T: 1st 2 notes lig cop in Sq P. - m 62 Can: after g' Mod has 2 sharp signs, 1 for c' 1 for b. - m 64 Can: Lo has d' Br followed by pasb and pam. - m 64 T: b-flat sign in P. - m 65 Can: Lo has 2 pam. - mm 67/68 T: no lig cop in Lo. - In Lo letter "e" is repeated under the last melisma.

Editions: Cappelli, Poesie, 23 (transcription by Coussemaker, facs of Mod); Riemann, MGB, No 5; Ellinwood, WFL, 157f; Apel, NPM, 391 (facs of Sq) and transcription of beginning (No 52); Wolf, Squar, 313.

27. L'alma leggiadra B, 2 v

Sources:

1. Fl, f 13: "M. Fr."; text in both v; "tenor".
2. Sq, ff 155' (Can), 156 (T): text in both v.

Text: Pi-2 Vol inc Rip after Can in Fl Sq.

Rhythm: Mod imp, with octonaria recognizable in Can. - Reduction: Br = quarter.

Notes: m 2 T: notes 3, 4 a e (lig cop) in Fl, followed by pasb in red ink; the pausa is an error, and we have taken the version of Sq since Fl seems to be incorrect; the scribe apparently realized his error; he first wrote the lig cop straight from a to f (omitting g) he then separated f from the ligature by a rather clumsy erasure; if we read f as Sb followed by pab, also Fl would be correct, but why the scribe used red ink for the pausa remains a puzzle. (Contrary to frequent cases in Fl, the red ink is here not blotted over from the opposite page.) - m 3 T: a is L in Fl. - m 5 T: f Br is followed by another f Br in Sq; this is correct; Fl has an erasure, the 2nd f Br being erased. - m 6 T: Fl has a Br; apparently the scribe of Fl noticed a mistake, and instead of erasing the superfluous a Br (m 26) after the 2 Sb a, he erased f Br before the 2 Sb. - m 5 Can: 1st 2 notes in Sq d' c' (lig cop). - m 6 Can: no c'-sharp in Sq. - m 7: Sq has "vede" instead of "crede" in Vol. - m 10: Sq has "errore" instead of "onor." - mm 14ff; Sq has "Per men male mi spengha" in Vol, and "par ch di mie pene" in Rip. - m 15 Can: 2nd note g' in Sq. - m 21 Can: 3rd note c', not b (Wolf). - mm 23/24 Can: no f'-sharp in Sq; f' g' binaria in Sq. - m 26 Can; instead of a' g' f' (2 Mi 1 Sb), a' f' (lig cop) in Sq. - m 30 Can: in Sq 1st Br has pa, and f' is linked to a' g' (m 31) as ternaria. - m 35 Can: instead of e' (Sb, after triplet), e' f' (2 Mi) in Sq. - m 36 Can: no f'-sharp in Sq; T: 2nd note a in Sq. - m 37 Can: 1st a' has pa and is linked to following g' as binaria in Sq; T: lig is cp in Sq, consequently a is L; no pasb. - m 42: "sa" in Sq, and "ancor sempre." - m 46 Can: Sq has a' Br, g' Br with pa.

Editions: Ellinwood, WFL, 109f; Wolf, Squar, 278f. Text: Tommaso Casini, Studi di poesia antica, Citta di Castello, 1914, 187.

28. Donna, la mente mia B, 2 v

Sources:

1. Fl, f 13': "M.F."; text in both v; "tenor"

Text: Pi-2 Vol after T; no inc Rip.

Rhythm: Mod imp, with octonaria recognizable in Can. - Reduction: Br = quarter.

Notes: m 2 Can: lig omitted by Ellinwood. - m 10: the ending of the 1st verse of Rip is marked by finis punctorum following the L; we have indicated the place by double apostrophe above the staff. - m 14 Can: flat sign before b, which does not appear to be correct; we relate it to m 15. - mm 15/16 T: last 2 notes m 15, L m 16 ternaria; because of the syllable the L should be nota simplex. - m 16: here and in m 35 the verse endings have L and pali; we omitted the rest and indicated the division by an apostrophe above the staff. - m 47: the 2nd ending is marked by "chiuso" in Can T, but the last syllable of Pi-2 is not underlaid. - m 48 Can: lig omitted by Ellinwood.

Editions: Ellinwood, WFL 75f. Text: Tommaso Casini, Studi di poesia antica, Città di Castello, 1914, 206.

29. S'andray sanca merce B, 2 v

Sources:

1. Fl, f 14: "M.F."; text in both v; "tenor"

2. P, ff 7' (Can, completed on lowest staff of f 8), 8 (T): "Francesco"; text in both v.

3. Sq, f 167: text in both v.

Text: Pi-2 Vol inc Rip after Can in Fl; same, but without inc Rip, in P (f 8); in Sq Pi-2 is laid under T, Vol inc Rip after T.

Rhythm: Mod perf, with duodenaria characteristics in Can. - Reduction: Br quarter.

Notes:

In Sq "S'andrà," in P "S'andrai"; "S'andrai" in list of contents in Fl. B-flat signature Can in all mss. - mm 1/2 Can: 1st 2 notes binaria in P Sq; last note ml, 1st note m 2 binaria in P; T: 2 notes binaria in P Sq. - mm 2 f Can: all triplets are 2 Smi 1 Mi in Sq. - m 3 T: instead of last f e, only f Sb with pa in Sq; "Da poi" in Sq, "dappoi" in P. - m 4 T: 3rd note Br with pa in P, pa an error; last note c, not d (Wolf). - m 6 Can; 1st note with pa, no pam in P; last c'-sharp only in Fl. - m 7: all mss have L, pabr in P Sq, pali in Fl. - m 8 Can: Sq has d' (Sb) e' (Mi) d' c' (2 Sb) b (Mi) a (Sb) b g (lig cop); apart from notes 2, 3 being different in pitch, there is an error, since we have the value of 1 Sb too much; notes 6, 7 lig cop in P; T: 1st note has pa in P, no lig. - m 10 Can: f-sharp only in Fl. - m 12: pali in Fl. - m 14 Can: f-sharp

only in Fl; "cui" in P Sq. - m 15: "aspetti" in P Sq, but Fl has in Can "aspecti," in T "aspetti" - m 16 Can: notes 2, 3 lig cop in Sq. - m 18 Can: c'-sharp only in Fl. - m 20 Can: in P 4th note g Sb, instead of g a 2 Mi T: at the beginning, f-sharp sign in P Sq; 1st note has pa in P Sq; 1st 2 notes lig in Sq. - m 22 Can: 6th note a (Mi) in P, followed by b a g (triplet); 6th note a (Mi) also in Sq, followed by b a g (2 Smi 1 Mi) a b (2 Mi). - m 23 Can: 3rd note has no pa in P; T: last 2 notes not lig in P Sq. - m 24: Sq has "ven qual'altro," P "vien qual'altro." - m 25 Can: after 1st Br, f' e' d' (2 Mi 1 Sb) in Sq, followed by d' c' b' (Mi Sb Mi) in P. - mm 26/27 T: in P lig combines 2nd note m 26 to 1st note m 27. - m 28: pali in Fl. - m 29 Can: notes 5, 6, instead of e' e' 2 Mi, Sq has e' Sb. - m 30: Sq has "se non," not "se po" (Wolf). - m 33 Can: 2nd note no pa in P, hence g Sb is followed by g Mi; no f-sharp in P. - m 34 Can: 1st note seems to have pa (no pam) in P, but all notes are extremely crowded within last staff of f 8, T: last 2 notes not lig in P, no f-sharp.

Editions: Ellinwood, WFL, 149f; Wolf, Squar, 304f.

30. Se merce, donna B, 2 v

Source

1. Fl, f 20: "M. Fr."; text in both v; "tenor". It appears that the scribe terminated here the collection of 2-v B of Landini; the work is written by the original hand. The collection of 3-v B of Landini begins, on f 21; cf. the discussion of the matter in the introduction.

Text: After T, text of Pi-2 Vol inc Rip.

Rhythm: Senaria perf, but it would be more correct to qualify the rhythm as tp perf prol min, as the frequent pp as well as alteration show. The prol is occasionally ma (with tp imp). Grouping of Mi by 3s and 2s respectively, as well as the underlaying of syllables clearly show the 2 different prol. - Reduction: Sb = quarter.

Notes: b-flat signature throughout for the Can. - m 5 an: although according to T the tp is perf, the Mi are distinctly grouped by 3s and the syllables are underlaid accordingly. - m 10 Can T: Br is followed by pabr; we have taken the pausa mark as division line (verse) here and in mm 18, 44, 54. - m 13: in Can "debe," in T "debbe." m 31 Can: the b-flat sign is in ms, even though the staff has the initial b-flat signature. - m 45: in Can "ch'i'," in T "ch'io." - mm 66/67 Can: lig omitted by Ellinwood.

Edition: Ellinwood, WFL, 155f.

31. De (Die)! non fugir B, 2 v

Sources:

1. Fl, f 32: anon, but is on a page marked "M.F." at the top and in the



fascicle of Landini's 3-v B. Entered after *L'alma mie piange* (3 v) has been completed (on top 2 staves f 32). Text in both v; "tenor".

2. PadA (1475), No. 14: "M. Franciscus de Florentia"; text in both v.
3. Sq, f 144': text in both v
4. R, ff 50' (T), 51 (Can): anon; text in both v.

Text: Pi-2 Vol inc Rip in Fl Sq after T, in R Pad after Can.

Rhythm: Duodenaria. The composition is 1 of the most interesting examples of rhythmic transformation which affected Italian music, especially that of Landini. The work is preserved in 3 different versions, each representing a different phase of the historical process, and thus is also a rare example. The oldest phase appears in Pad, which is most likely Landini's version. We therefore have taken Pad as the basis for our transcription, not Fl as in previous cases. The notation of Pad is purely Italian and presents the duodenaria in unadulterated form with all the characteristics of Italian notation. R shows the transformation into mod perf with L-Br relationships. As a matter of fact, R presents exactly the same type which we noticed in previous compositions written in mod perf. In all these works the duodenaria has been assumed to be the original form, no longer available, hence our reduction of 1 Br to a quarter note. This very reduction is actually carried through in the copies Fl and Sq, but without restoring the old Italian duodenaria notation, hence the use of Smi. Though under the aspect of notation Pad gives the oldest version, we cannot be absolutely certain that also its musical version is closest to the original. We are inclined to take the rhythm and melody of Pad as authentic. But the other mss frequently have accidentals that do not appear in Pad; on this point authenticity is difficult to establish. - Wolf's transcription erroneously combines 2 Lp (6 Br) to the measure, thus arriving at something like a "mod major." If mod (min perf) is the starting point, R must be the basis. But Sq is already reduced, and the extension of the reduced form toward a mod completely obscures the rhythmic organization, quite apart from the fact that cadences, verse endings, etc are all wrongly placed.

Notes: Since our transcription is based on Pad, we also have chosen the text of Pad. - m 1 Can T: Pad has 1st d' (Can) and g (T) written as 2 Sb with cauda descendens, with the notes in the parts written closely together; after f'-sharp (Can T), pd in Fl; other mss have "De" and "Dunque;" all mss except Fl have "fugir," not "fuggir" (Fl); other mss have "se. ui" in Vol. - m 2 T: all 3 notes lig in R; notes 2, 3 lig in Sq Fl; all other mss have "da me tuo," but Pad has "di mi. tua" in Can, "da mi. tua" in T. - m 3 Can: e' Sb in Fl Sq, Br in R, followed by pasb in Fl Sq, pabr in R; T: a written like 1st note m 1 in Pad; Fl Sq have a Sb e Br (Br L in R) and omit f e. - m 4 T: R has d a a (3 Br); all mss have "effetto," "effecto," not "affetto" (Wolf). - m 5 Can: 1st 2 notes lig in R; last group of 4 e' d' e' c' in R; T: notes 2, 3 lig in mss other than Pad. - m 6: R has Br pabr pp in Can, L in T: Pad marks the verse ending (here and in m 11) by 3 dots on a vertical line through the staff. - m 7 T: after g, pd in Sq; g connected with all 3 notes of m 8 in R. - m 8 Can: R has 1st note Sb followed by pasb; 6th note Sb with punctus in R; error. - m 9: "virtu" in other mss. - m 10 Can: 1st note e' has pa in Fl Sq R; e' d' lig cop in Sq; T: ternaria in R. - m 11: after Br follows pasb with pp in Fl, and in T of Sq. - m 12 Can: f'-sharp g'-sharp in Fl. - m

13 Can T: last 2 notes lig in R. - m 14 T: g Br f L in R. - m 15 Can: c'-sharp in all mss but Sq; R has "devere;" T: in Pad the 1st 2 notes are distinctly separated from each other, and the underlaying requires "ni-a" although this conflicts with "nia" in Can. - m 16 Can: last 2 notes lig in R; T: d combined with f m 17 as lig in Fl. - mm 17/18 T: notes m 17 connected with 1st note m 18 as ternaria in R. - m 20 Can T: for notation of 1st note, see above; at the end of m 20 pd in Fl Sq, none in R; T: 2nd note m 20, 1st note m 21 lig in R. - m 22 T: for last group of 4, d' c' b' in Fl Sq (2 Smi 1 Mi both mss) R (2 Mi 1 Sb). - m 23 Can: f'-sharp not in R; "con" in other mss. - m 24 T: f-sharp in Fl; "il" and "segi" in other mss. - m 25 Can: 1st group g' f' e' in other mss (2 Smi 1 Mi, except in R 2 Mi 1 Sb); last 2 notes lig in R. - m 26 Can: notes 3, 4 lig in R; T: 1st 2 notes lig in Fl Sq R; last 2 notes lig in R. - m 28 Can: 4th note c'-sharp in Fl Sq; T: notes 2, 3 lig in R; "tuo" and "l'tuo" in other mss. - m 29 Can: last 2 notes lig in R. - m 30 Can: 1st 2 notes lig in R; last note f-sharp in Fl; T: R has f a a (3 Br); no lig in Fl Sq; "maggior" and "magior" in other mss; "sogetto" in R, "suggetto" in Fl. - mm 31-33 Can: there are errors in the mss, and only R appears to be a correct transcription of Pad version; the tones are all the same in pitch but differ in rhythm; R has Br, pasb, 2 Mi Sb, 2 Mi Sb, 8 Mi, 2 Sb, pam Mi, 6 Mi, Sb (correct); Fl has Mi, pausa Smi, Smi, 2 Mi, 2 Smi, Mi, 8 Smi, 2 Mi, pausa Smi, 7 Smi, Mi (last should be Sb); Sq has Mi, pam, Smi, 2 Mi, 2 Smi, Mi (should be Smi), 8 Smi, 2 Mi, pam, Mi, 6 Smi, Mi; on account of the consonances it is clear that Pad (R) is correct. - mm 32/33 T: all notes m 32, 1st note m 33 lig in R; 1st 2 notes m 32 lig in Sq Fl; last note m 32, 1st note m 33 lig in Sq.

Editions: Ellinwood in MQ, XXII, 214, and WFL, 65f; Wolf, Squar, 250f.

32. I' non ardischo B, 2 v

Source:

1. Fl, ff 41' (T), 42 (Can): later entry in Landini fascicle (on the main part of ff 41', 42 is L's madrigal *Fa metter bando*); hence specific attribution to L is missing, but the top of f 41' is marked "M.F. Flr", f 42 "M.F." In list of contents: "Io non ardischo". Tenor of this B is instrumental, as also in other of the later entries, thus indicating a certain preference among later entries for the younger, "French" form of the B. T has merely inc "I'non ardischo"; but the beginning of Pi is marked by "Andare". This word, which does not belong to the text, cannot be explained; it occurs at beginnings of Pi of the instrumental, accompanying part (or parts) in all such compositions in Fl.

Text: Pi-2 Vol inc Rip after Can (f 42). Poem by Cino Rinuccini.

Rhythm: Senaria imp, without being so designated. Actually it is tp imp with prol ma. Although T has L-Br relationships, there is no mod. Apparently the senaria did not lend itself properly to the mod transformation which we frequently found in the octonaria and duodenaria. - Reduction: Sb = quarter.



Notes: mm 6ff Can: all pausae (with the exception of pasb perf) are 2 pam. - mm 18/19 Can: original has "dolceça," instead of "dolçeça." - m 27 Can: b-natural sign is in original. - m 34 Can: the scribe places the syllables "tu-a" in the manner we have reproduced, although the customary underlaying would be "tua;" this requires for Pi-2, on account of the syllables, the irregular elision "Ch'èimme" (m 29).

Edition: Ellinwood, WFL, 102f. Text: Rime di M. Cino Rinuccini Fiorentino, (Nozze: Giuseppe Valenti - Maria Talenti), Lucca 1858, 18.

33. Perchè virtù B, 2 v

Source:

1. Fl, ff 42' (T), 43 (Can): later entry in Landini fascicle (following madrigal Tu che l'oper' which takes the main part of ff 42', 43). Though not specifically attributed to L, pages are marked (top) "M. Fran." T is instrumental, as are other later entries; T marked by inc, "Tenor Perché virtù", but the beginning of Pi is again marked by "Andare". There may be confusion on the part of the scribe; all Pi-1 of the 4 strophes begin with "Che val". "Verto" and "Chiuso" marked in T.

Text: Pi-2 Vol of StrI, without inc Rip, after Can (f 43). The poem ("ca 1374") is by Francesco Sacchetti; it consists of 4 Str complete in Bibl Laurenziana, Ms Ashburn 574, and is published by A. Chiari, whom we follow. Heading of poem: "Franciscus de Organis sonum dedit."

Rhythm: Novenaria, without being written as novenaria; hence better (in French terms) tp perf prol ma. - Reduction: Sb dotted quarter.

Notes: m 7 Can: 3rd note, Sb, has pp which is also used in mm 14, 15, while pp in T occurs at end of mm 8, 19. - m 4: "tal" in Ashburn ms (Chiari). - 6: "toste" (tosto è) in Fl. - m 15 T: lig omitted by Ellinwood. - mm 20f: "guidongnor" (guida ognora) in Fl. - m 22 T: lig omitted by Ellinwood.

Editions: Li Gotti-Pirrotta, Sacchetti, 100; Ellinwood, WFL, 137f. Text: Sacchetti, Rime, 178 (No 172).

34. Già ebbi libertate B, 2 v

Source:

1. Fl, f 46: although being a later entry, specifically marked (in 1st staff of Can) "M. Francis", entered in Landini fascicle; T instrumental; marked "Tenor Già ebbi"; at beginning of Pi again "Andare"; "verto", "chiuso" in T. In list of contents: "Gia ebi libertate".

Text: After T, Pi-2 Vol inc Rip of StrI, full StrII, with inc ("Gia etc")

erroneously placed even after Vol of StrII, but also placed at end of StrII.

Rhythm: Octonaria in mod transformation; mod imp; 2 Br to the m. - Reduction: Br quarter.

Notes: mm 20/21 Can T: L. - m 31: ms clearly has "El lo" placed under lig cop and under d'. In view of omission of text for T, and in view of the limited space available (1 staff), the scribe wrote the whole T in lig.

Editions: Ellinwood, WFL, 92f (with text of 2 Str).

35. Il suo bel viso B, 2 v

Sources:

1. Fl, ff 46' (T), 47 (Can): "M. Francis" in 1st staff of Can. Later entry on free pages, within Landini fascicle. Text only for Can; no text for Pi-2 Vol (nor inc Rip), although after Can there is sufficient space for the text. T instrumental; marked by inc "Tenor: Il suo bel viso"; at beginning of Pi again "Andare", and (in red ink) twice syllable "or" ("Tenor") laid under T in Pi section.  
2. Sq, f 141': text in Can T. Can on 1st staff 5th too low because of wrong f clef.

Text: Pi-2 Vol inc Rip in Sq after T.

Rhythm: Octonaria, though not written in the old form but as mod imp. - Reduction: Br = quarter.

Notes: Our preference of Fl to Sq is debatable; there are as many reasons for as against. The texted version of Sq corresponds to the older type of B. Sq being the latest of the principal mss might have drawn from an older texted original. On the other hand, the inserted B of Fl represent a uniform group of their own; they all have instrumental accompaniment of the T. The uniformity of the group seems to prove that the compiler of Fl did not have isolated examples of the type but, rather, a collection of such works. We give the texted version in the Notes. - The transcription of Wolf is completely wrong; the Can is throughout a 5th too low. In view of the Can being in his transcription most of the time below the T, the error could easily have been recognized. Sq has the wrong f clef (3rd line) only for the 1st staff; the scribe correctly takes the c' clef (3rd line) from the 2nd staff on (middle of m 12). Wolf failed to notice the correction and goes on to read the Can in the f clef. Though Wolf's transcription has the f clef (4th line) for the T, all notes are written as though they were in the c' clef (4th line). - m 2 T: 4 Sb a in Sq. - mm 3-5 T: L d' is 2 Br d' in Sq; c' d' following not lig in Sq. - m 5: "toglie" in Sq. - mm 7-9 T: 1st note m 7 Br simplex; no lig thereafter; m 8 e e d d 4 Sb in Sq; m 8 "c'altra" in Sq, in Vol read "non n'abbia" not "non abbia" - mm 11/12 T: none of the lig cop in Sq; in Vol read "morte pria" not "morte puo" - mm 16/17 T: last note m 16, 1st 2 notes m 17 ternaria in Sq. - m 20: Fl has "sua," Sq "sue" in Can, "suo" in T. - m

23 Can: Sq has f' a' (2 Sb) b' a' g' (Mi Sb Mi); T: in Sq 2 Br instead of L. - m 26 T: no lig cop in Sq. - mm 27/28 T: only last notes m 27 lig cop in Sq. - m 29 T: Sq has g Br g g 2 Sb. - 30 T: Sq has a a 2 Sb and no lig cop for c' b. - m 31 Can: last notes a f g a (4 Mi) in Sq; T: last 2 notes lig cop not connected with m 32. - mm 32/33 T: g f binaria in Sq; last note m 33 f in Sq. - mm 36-38 T: all notes senaria in Sq; f-sharp m 37 not in Sq.

Editions: Ellinwood, WFL, 100f; Wolf, Squar, 243.

36. Com' a(1) seguir B, 2 v

Sources:

1. Fl, ff 48' (T), 49 (Can): "M. Franc." in 1st staff of Can. The composition, following Giovanni's madrigal "Agnel son bianco", is a later entry; it differs from the previous group, since Can T have text.
2. Sq, f 153': text in both v.

Text: Fl has Pi-2 Vol inc Rip of StrI after Can, and StrII and III (both with inc Rip) below; StrIII seems to be corrupt, at least Vol is incomplete (6 syllables missing). Sq has Pi-2 laid under Can (but Wolf's transcription has Pi-2 laid under T), followed by Vol after Can; no inc Rip.

Rhythm: Mod perf (L occurs once with pp); transcribed into duodenaria. - Reduction: Br quarter.

Notes: Sq has "Com'aL' - m 2: Sq has in Vol "avendo lei giammay." - m 3 T: notes 2, 3 lig cop in Sq. - mm 4-6: Fl has "oma," "da llei;" Sq has "Et per dar"; Fl has "naschonder" in Can, "nasconder" in T, "morteavre" in Vol. - m 6 Can: instead of last e' Br, Sq has e' e' 2 Sb. - m 11: Sq has "ciascun," "ne'suo piaceri." - m 14 Can T: Fl has L and pali; if transcribed as actual pausa it must be pabr, as in Sq. - mm 15/16: Sq has "tacendo nel," "poter," "honoray" - m 18 Can: 3rd note Sb in Sq, consequently 8th note (b) Mi not repeated; T: Sq has quaternaria.

Editions: Ellinwood, WFL, 55 (with text of all 3 Str); Wolf, Squar, 274 (with text of StrI only).

37. Con gli occhi assai B, 2 v

Sources:

1. Fl, ff 49' (T), 50 (Can): "M.F." in 1st staff of Can. Later entry; T without text, instrumental; as previously, Pi at beginning has "Andare" and repeats once syllable "or" in m 43.
2. P, f 99: anon; text in both v.
3. Sq, f 157': text in both v.

Text: Pi-2 Vol inc Rip after Can in Fl; Pi-2 laid under T, and Vol inc Rip after Can in Sq; Pi-2 Vol (without inc Rip) after T in P. Text by Cino Rinuccini quoted; Debenedetti, Sollazzo, No 34.

Rhythm: Tp perf (with frequent use of pp to determine the perfectio) prol min, with occasional prol ma; Sb is at times supplied with a punctus which is pp rather than pa; characteristic shifts from prol min to ma; senaria perf probably original rhythm. Rhythm and notation French. Wolf's transcription takes mod imp, which is not justifiable. - Reduction: Sb = quarter.

Notes: The choice of the authentic version is open to discussion. In Fl, the B belongs to the group in which the compositions are presented with instrumental accompaniment. Sq P have text in both v, a version that is closer to Italian characteristics. We gave preference to Fl for reasons that have been discussed before. The vocal version can easily be restored, since there are even fewer lig in the instrumental T of Fl than in the vocal T of Sq P. - m 1: Fl has "Chol;" Sq "Co" in Can, "Con" in T. - m 2: triplet white. - m 6 Can: triplet white; T: notes 1, 2 lig in Sq. - m 7 Can: triplets white; T: notes 1, 2 lig in Sq but not in Fl P. - m 8: Br and pabr; we take the "pausa" as division line at verse ending. - m 10: notes 2, 3 lig in Sq P. - m 13 T: no lig in Sq P. - m 15 Can: triplet white. - m 17 Can: in underlaying of text and grouping of tones, the m is prol ma; "chu" in Fl Sq; in P "cui" (Can), "cu" (T). - m 20 Can: triplets white; T: notes 1, 2 lig in Sq P. - m 21 T: notes 1, 2 lig in Sq P. - mm 22/23 Can: triplets white. - m 28 Can: triplet white in Sq P, in the usual way (flag to left) in Fl. - m 31 Can: triplets white. - m 32: Br and pabr; see note to m 8. - m 33: "freddo" in Fl Sq but not in P; T: no lig in Sq P. - m 34 Can: triplets white; T: f-sharp in Fl P, not in Sq. - mm 35/36 Can: triplets white. - m 37 Can: in Sq P, pasb f Sb c' Sb; Fl is correct. - mm 43/44 T: ternaria in P Sq. - m 48 Can: notes 1, 2 lig in Sq P.

Editions: Ellinwood, WFL, 56f; Apel, NPM, 387 (facs 77, of Fl); Wolf, Squar, 282. Text: Rime di M. Cino Rinuccini Fiorentino, Lucca 1858, (Nozze G. Valentini-M. Talenti), 17.

38. I' fu tuo servo Amore B, 2 v

Sources:

1. Fl, ff 53' (T), 54 (Can): "M. Franc." in 1st staff of Can; T has no text, marked by inc "Tenor. I fu tuo serva [-more/"; "Andare" at beginning of Pi; "verto", "chiuso". In list of contents: "Io fui tuoservo".
2. P, ff 113' (Can), 114 (T): anon, but following Landini's 3-v B "Contemplar le gran", and written on the lower part of f 113' which has "F" at the top; T inc: "Tenor I fu tuo servo amore"; Pi marked "Secunda pars" with "verto", "chiuso"; no text in T.
3. Sq, f 165': T has no text; no inc; Pi marked "Secunda pars", with "chiuso" indicated.

Text: Fl has B complete with 4 Str; Pi-2 Vol but no inc Rip of StrI after Can, and StrII-IV below with inc Rip. Sq has only StrI (after Can) Vol inc Rip, while Pi-2 is laid under Can. P has Pi-2 Vol of StrI only, after Can, without inc Rip.

Rhythm: Tp imp prol ma, entirely in the French meaning. Of course, the rhythm is identical with senaria imp but is not written as such. Wolf's transcription takes mod imp. The mod transcription is possible, especially in view of such T formulae as in mm 10-13, 20f. We could not convince ourselves of the mod organization. If mod, the composition must be reduced further so that Li becomes the unit of the m, i.e. Br (not Sb) should be dotted quarter. This would imply that originally the composition was organized in accordance with a "double senaria imperfecta," something that did not exist. Since we recognize the Br to be the unit of the m, our reduction is: Sb = dotted quarter.

Notes: The composition belongs to the "Andare" group (see above). But since this B has an instrumental T in all 3 mss, this seems to prove that such a medium conforms to the original. In previous works, only Fl had the purely instrumental accompaniment. - m 3 Can: Fl has "servo amore," Sq P have "serv' amore." - m 5 Can: P Sq have "benigno" in Vol. - mm 7-9 T: quaternaria; 3 m (not 4) missing in P. - mm 14/15: P Sq have "may (mai) m'ai'n tuo;" only Sq has "per aver piatate," Fl has "altru," P "altrui." - mm 15/16 T: P Sq have d (m 16) connected with m 15 as ternaria. - mm 18/19 T: ternaria in P Sq; strangely, Fl in this group of B nearly always has the finalis as nota simplex (although T is instrumental), whereas in previous vocal T the finalis nearly always was part of a lig in Fl; perhaps this fact is also an indication that these B belong to a group of their own. - m 18 Can: P Sq have d' c'-sharp c' b (Sb Mi Sb Mi). - mm 27-29 T: a-a quaternaria in P Sq, followed by 2 Mi g f in Sq. - m 33 T: binaria in P.

Editions: Ellinwood, WFL, 99f (with all 4 Str of Fl); Wolf, Squar, 301 (only Str1).

39. Nella partita B, 2 v

Sources:

1. Fl, f 56: "M. Franc." in 1st staff of Can; "Tenor"; both parts vocal with text, although later entry on free page.
2. P, ff 114' (Can), 115 (T): anon, but on a page (f 114') with "F" at top; Landini's 2-v B "Amarsilialti" precedes; text in both v.
3. Sq, f 139: text in both v.

Text: Pi-2 Vol inc Rip after T in Fl Sq, after Can in P but without inc Rip.

Rhythm: Mod imp, with octonaria the original rhythm. - Reduction: Br = quarter.

Notes: Though entirely vocal, the B is a later entry. - m 1: Vol has in all mss "Et," not "Che" (Wolf). - m 4: Sq P have "piansor," and in Vol "si adornati." - m 5 Can: 2nd note Sb in Sq. - m 9 T: last note e in P Sq. - mm 16-18 T: last 2 notes m 16 linked to notes mm 17/18 in P Sq. - m 19 Can: c'-sharp in P Sq, not in Fl. - mm 23/24 T: last 2 notes m 23, note m 24 ternaria in P Sq. - m 26 Can: 2nd note Sb in P Sq. - m 24: Sq P have "trovallo." - m 29 Can: P places syllable "ra" under d' Br but makes correction; shift to m 32. - mm 29/30 T: note m 29, 1st note m 30 binaria in P Sq. - m 30 Can: f'-sharp sign also in Sq, but placed

after g'. - m 34: P Sq have "innamorato"

Editions: Ellinwood, WFL, 120f; Wolf, Squar, 237.

40. Ma' non s'andra B, 2 v

Sources:

1. Fl, ff 66' (T), 67 (Can): "M. Francescho" in 1st staff of T; text in both v; later entry.
2. P, ff 109' (Can), 110 (T): marked "F" at top Can page (no other composition on ff 109'/110); text in both v.
3. Sq, f 141: text in both v.

Text: Pi-2 Vol inc Rip after Can in Fl Sq, after T in P but without inc Rip.

Rhythm: Senaria imp and octonaria. The notation shows a strange mixture of French and Italian characteristics. The senaria is not written in Italian manner but as tp imp prol ma in French manner though the pd are regularly placed. The octonaria, however, is presented in pure Italian notation (mm 13ff), even prescribed ("o.") in T of Sq, although at an incorrect place (beginning of m 16). In mm 18-22 there is an obvious return to tp imp prol ma. Wolf took for the composition as a whole mod imp (i.e. twice senaria, twice octonaria); his 4/4 meter is not correct. In view of the words "al modo usato," H. Riemann construed a canon between 2' upper v, thus arriving at a 3-v B; his hypothesis is untenable. - Reduction: Sb = dotted quarter (for senaria), quarter (for octonaria).

Notes: mm 2-4 T: quaternaria in P Sq. - mm 6/7: for Vol Fl has "e[?] alma." Since the resulting elision makes underlaying difficult, we accepted "'anima" of P Sq. - m 10 Can: the given version is that of Fl P; Sq has a b c' (Sb Mi Sb perf); the version of Ellinwood is in none of the mss. - m 13 Can: the given version is that of all 3 mss; Ellinwood's version does not occur. - m 16 Can: 1st note is g', not a' (Wolf); T: 1st note is a in Sq, g in Fl P. - m 17: P Sq have "mod'usato" as does Fl in T (but no elision in Can). - mm 20/21 Can: c' b e' d' written as Smi. - m 22: Br and pabr in all mss; we do not take pabr as real pausa. - m 24: Fl has in Can "struggha," Sq "struga", P "strugo amore." - m 26 Can: in P pa is written as Sb with an oblique cauda to the left (also mm 41, 54). - m 30 Can: lig in P Sq. - m 43: all mss have in both v "aunotta" ("aunocta"), not "annotta" (Wolf), and also in Vol mm 23/24. - m 45 Can: P Sq have c' b' 2 Smi. - mm 46/47 T: g 2 Sb in P Sq. - m 53 Can: instead of triplet, P Sq have g' f' 2 Smi. - m 54 Can: before 3rd note c'-sharp sign in P Sq, not in Fl; the correctness is doubtful; we assume that it should be referred to b as natural.

Editions: Riemann, HMG, II/I, 88ff; Wolf, GMN, III, No 51 (II, 91); Ellinwood, WFL, 118f; Wolf, Squar, 242.

41. Più bella donn'al mondo

B, 2 v

Source:

1. Lo, f 32': "B. allata Ma. Francescho di firenze" at top of page; text in both v; 5-line staff.

Text: Pi-2 Vol of StrI after Can, StrII after T; no inc Rip.

Rhythm: Duodenaria, not indicated, but written in pure Italian notation; pd regularly used for every Br value, so also cauda descendens (via artis). Though for many m the rhythm gives the impression of being senaria perf, mm 3, 4, 7, 12, 24 are clearly characteristic of duodenaria. - Reduction: Sb = quarter.

Notes: m 2 T: "donna" - m 3 Can: "no" without abbreviation, but T has "non" - m 5: pausa here and elsewhere are 2 pasb; does this point to senaria perf? - m 6: "regnia," not "vegnia;" in Vol "no". - m 7: in Can "pietata," in T "piatate." - m 8: ms clearly has "uerire" (1st word of 3rd verse of Vol, not last word of 2nd verse), probably scribal error for "ne rire." - mm 9/10 T: ms has only "biltate," omits "adorn'e" - m 12 Can: last note Mi, error, and corrected in accordance with m 4; T: ms has sharp sign before 1st note on a line, error; the syllable "dri" should better be placed to 1st note m 11, but ms clearly has it in m 12. - m 18: ms correctly has "selvaggi," not "selvagia" (which does not rhyme). m 19: "ata" in T; in Pi-2 clearly "fanò;" the verse has 12 instead of 11 syllables; there must be elision ("fan"). - m 20: Can has "binde," T correctly "biond'e." - StrII Pi-2 in ms "gravi," not "gran"

Edition: Ellinwood, WFL, 143f (with text of StrII).

42. Dolcie signorie

B 2 v

Source:

1. Lo, f 79-1': "B. allata. difrancescho." at top of page; text in both v.

Text: Pi-2 Vol after T; no inc Rip.

Rhythm: Duodenaria in mod (French) transcription. The composition, written by the later hand of Lo, is a corrupt version. As Ellinwood already has remarked, there are a good many errors or inaccuracies. We believe that the scribe of Lo attempted to transcribe the duodenaria into a mod version. He probably became confused; a few punctus he retained, but they make no sense; he used pausae (pabr, pali) where there is no need for them; he perhaps took some verse division lines of the original as real pausae. He also used L in T, which seems to be an indication of the attempt to transcribe in accordance with mod. The mod is perf. - Reduction: Br = quarter.

Notes: m 3 Can: pausa goes almost entirely through the spatium; T: after 1st

note, pabr. - m 4 T: 1st note L; c' Br with pa; L is certainly an error, and why pa appears cannot be ascertained. - mm 4/5 Can: last note m 4, 1st note m 5 are Mi in ms; Ellinwood left the 2 notes as Mi and has at beginning of m 5 pasb and pam, an unusual emendation; e' (Mi in ms) is followed by pabr (the line through the spatium is, however, broken, as though the scribe faltered); we assume d' e' (2 Mi) to be erroneous, and suggest each be Sb; this emendation gives a customary consonance at beginning of m 5.

- m 6; pausa in Can is almost pali, in T pabr; T: last note is L; - m 7 Can: correction of text by scribe in ms; T: 1st note Br has pa and pasb, reason unexplainable. - m 8 Can: ms has "vin ogni," but in T "vincha ogni;" in Vol Ellinwood reads "in vita," but this does not make sense; moreover, the ms clearly has "invitu," which we take to be "invitto." - m 10 T: 1st note L in ms. - m 12 Can: after 1st note, pa in ms; there is an error: the value of Br is needed but the lig is cop, hence e' Sb; the lig must be wrong and the notation should be notae simplices (Sb Br). - mm 13/14 T: last 2 notes m 13 and finalis m 14 ternaria; on account of syllables we took finalis as nota simplex. - m 19 Can: pali in ms. - m 20: "cerchare" in ms but elision is needed. - mm 22ff: as almost always in Lo, the vowel ("a") is repeated several times under the final melisma; but also the consonant, "g" of "leggie," is repeated 4 times under the final melisma of Rip.

Edition: Ellinwood, WFL, 71f.

43. Angelica biltà

B, 2 v

Sources:

1. P, f 64: "Fran ." in margin Can; text in both v.  
2. Sq, ff 123' (T), 124 (Can): text in both v.

Text: Pi-2 Vol inc Rip after Can in P Sq, but P without inc Rip.

Rhythm: Senaria perf; actually, however, tp perf prol min with occasional understanding of 6/8 as tp imp prol ma. The notation is entirely French. - Reduction: Sb = quarter.

Notes: Occasional use of pp and pd for alteration points to tp perf. - m 2 Can: Sq has d' (Sb) d' c' d' b (4 Mi). - m 3 Can: instead of 2 Mi g', Sq has Sb (g). - m 4 Can: b-natural sign only in Sq. - m 5 T: g is Br in Sq, without pasb. m 8 Can: Sq has b (Mi) a (Sb) g a f (3 Mi). - m 11 Can: P Sq distinctly have 2 groups each of 3 Mi. - m 12 Can: c'-sharp in Sq. - m 13 Can: instead of 2 Mi for notes 4, 5, Sb d' in Sq. - m 14: P has "coste" - m 16 T: 1st note a in P, apparently an error. - m 17 Can: instead of 2 Mi notes 2, 3, Sb d in Sq. - m 18: Br and pabr; we take pausa as division line. - mm 19/20 Can: 1st note has b-flat sign; notes c' d' lig cop in P, which seems to be an error. - mm 22ff: P has "come l'anima mia," Sq "coma l'alma mia."

Editions: Wolf, NM, I, 108; Gandolfi, Toscana (facs Sq); Schering, GMB, No 23; Ellinwood, WFL, 48; Gleason, Examples, 103; Wolf, Squar, 204.

44. Chi più le vuol sapere

B, 2 v

Source:

1. Sq, ff 126, 166': the composition has been copied twice, each time in exactly the same manner, with the exception of a different spelling of a few words; text in both v.

Text: Pi-2 Vol Inc Rip after T.

Rhythm: Tp imp proll min. The original probably was based on quaternaria. Although there is no clear indication of mod transcription, Wolf takes mod imp, with the result that the Pi end on the weak beat. Ellinwood did not transcribe according to mod. The rhythm of the Pi presents a problematic situation; both Ellinwood and Wolf maintain tp imp to the end of the composition, which is correct, or at least not wrong. We have, however, been puzzled by 1 m obviously in proll ma (m 15) which is set off by the Sb with punctus and Sb with Mi. The punctus can, of course, be taken simply as pa, but we gave preference to the proll ma reading. Likewise the Br followed by pasb in m 17 presented a problem; in tp imp the pausa would come at the beginning of the m; though not impossible, it is not convincing musically. We therefore have taken the m to be indicative of tp perf and consequently have interpreted mm 12-14, 17-18 in tp perf proll min, m 15 in tp imp proll ma, mm 16 and 19ff in tp imp proll min. The accents of the syllables seem to support the rhythm. - Reduction: Br = half note (with quaternaria assumed to be the original form).

Notes: m 13: on f 126 "stolto e," on f 166' "stolte." - m 14: f 126 "huom," f 166' "uom," but in no case "buon" (Ellinwood). - m 21: in both versions "bochon" - m 24: there is "gian ma" (f 126 Can) and "gia mai."

Editions: Ellinwood, WFL, 52f; Wolf, Squar, 208 and 304.

45. Amor con fede

B, 2 v

Source:

1. Sq, f 130: text in both v.

Text: Pi-2 Vol inc Rip after Can: Ellinwood, WFL, 47 suggests that it would be more logical if in Pi-1 verse 2 should precede verse 1.

Rhythm: Mod imp tp imp proll min. Transcription in mod of what originally probably was octonaria. Reduction:

Notes: m 8 T: lig is cpr not sine as Wolf reads. - m 12: L and pabr in Can, Br and pabr in T; the L must be Br, or pausa must be taken as division lines. - mm 16/17: text is "lucid'ochi," not "lucido chi" (Wolf). - mm 30/31 Can: lig omitted by Ellinwood. - m 39 T: 1st note is followed by pasb; error.

Editions: Ellinwood, WFL, 46f; Wolf, Squar, 218.

46. Nella tuo luce

B, 2 v

Source:

1. Sq, f 134': text in both v.

Text: In view of Rip (Vol) consisting of only 1 v, the structure of the B is irregular: Rip = 1, 4, 7; Pi-1 = 2; Vol-1 = 3; Pi-2 = 5; Vol2 = 6. Text for Vol-1 Pi-2 Vol2 Rip after Can.

Rhythm: Mod perf, with duodenaria probably the original form. - Reduction: Br quarter.

Notes: The transcription of Ellinwood is preferable to that of Wolf whose reading is not correct. - mm 1/2: Can contains an omission; the initial L must be imp but Wolf deducts only 1 Sb from the L, instead of Br (lig cop), probably because the value of 1 Sb is missing in m 2; in order to get a consonance between e' Can and T, Wolf changes the 1st note of T to e although the ms clearly has d; the missing Sb value has been supplied by Sb f' (1st note Can); Ellinwood's emendation, adding a g (2 Mi) at the end of the m, is entirely acceptable. - m 10 Can T: Wolf reads the 2 initial L as perf; consequently up to m 20 all cadences come at the wrong places. - m 17 T: lig omitted by Ellinwood. - mm 20ff Can: d' is Br not L; we prefer to read d (Br) pabr a' g' (2 Sb) in m 20 Can, and in T d (Li) f g (2 Sb) and (m 22) g Lp, but this reading shows the Can to be short 1 Br; we take m 24 g' Br to be an error and read it Li. - m 23 T: last lig omitted by Ellinwood. - m 24 Can: we read the pausa as pam, Ellinwood and Wolf read pasb; while Ellinwood eliminates the pausa altogether, Wolf accepts pasb but changes the original in m 25 Can to c' b b a b g (6 Mi), thus eliminating b a (2 Mi); reading the pausa as pam, we took the last note of m 24 to be Mi instead of Sb (original).

Editions: Ellinwood, WFL, 123f; Wolf, Squar, 227.

47. Echo /Ecco/ la primavera

B, 2 v

Source:

1. Sq, f 135: text in both v.

Text: Pi-2 Vol after T; no inc Rip.

Rhythm: Tp perf proll ma; perfection clearly indicated by use of pp; no mod (Wolf erroneously has mod imp). - Reduction: Sb quarter.

Notes: In ms "Echo," for "ecco." - m 4 T: 2nd note Sb in ms; error. - mm 6ff: "tenpo" in Can, "tempo" in T. - m 10 T: "lita" instead of "lieta" - mm 14/15 T: notes 2, 3 m 14 connected with note m 15 as ternaria; because of the underlaying of the syllable we transcribed f' m 15 as nota simplex.

Editions: Ellinwood, WFL, 85f; Wolf, Squar, 228.

48. Benchè crudele siate B, 2 v

Source:

l. Sq, f 135': text in both v.

Text: Pi-2 Vol inc Rip after Can.

Rhythm: Mod imp, with octonaria recognizable as the original form. -

Reduction: Br = quarter.

Notes: m 22: Can has "cor par flitto," T "corpafflitto". - m 27: Can has "constrecto," T constretto." - m 28: in both v there is a double "n" in "sonn"

Editions: Ellinwood, WFL, 49; Wolf, Squar, 228f.

49. Ochi dolenti mie B, 2 v

Source:

l. Sq, f 135': text in both v.

Text: Pi-2 laid under T; Vol after Can; no inc Rip.

Rhythm: Mod imp, with octonaria recognizable as the original form. - Reduction: Br = quarter.

Notes: mm 3/4: "rafrenar" with 1 "f." - m 11: lig cop in Can is error, lig in T is correct; Wolf takes lig cop to be correct and emends T, with the result that the cadences are wrongly placed up to the end of Rip. - m 20: "Nonn" in ms. - m 34: "libertate" with 2 "L"

Editions: Ellinwood, WFL, 130; Wolf, Squar, 229.

50. I' piango, lasso! B, 2 v

Source:

l. Sq, f 136: text in both v.

Text: Pi-2 Vol inc Rip after T.

Rhythm: Duodenaria in mod transcription; mod perf indicated by L-Br relationships. In French terminology: mod perf tp imp prol min, but there are subtle cross-relations with mod imp tp perf prol min and ma. For example, m 10 has the rhythm of mod imp tp perf prol min in both Can T; m 11 in Can is mod imp but with tp perf prol min for the 1st half of the m, tp imp prol ma for the 2nd half; the 6 Mi are clearly grouped by 3 and also the underlaying of the syllables is in accordance with 2 groups of 3. The use of the Sb with pa

points to tp imp prol ma; cf. m 26 where Can T go together in the same rhythm; but in m 14 Can T follow different rhythmic concepts; there Can is clearly written in groups of 4 Mi. Wolf's 6/4 meter is incorrect. - Reduction: Br = quarter.

Notes: m 3: "tenpo" in both v. - m 4: double "p" in "passato." - m 10: double "s" in "so." - m 14 T: 1st 2 notes have pa, not 3rd note (Wolf). - m 21 Can: above the pausa in m 20 there are b-flat and b-natural signs together; they apply to m 21. - mm 23/24: in Can is L and pabr, in T L and pali; L must be perf and the pausa must be pali in both v. - m 27 T: last 2 notes not binaria (Ellinwood). - m 30 Can: b-flat sign actually before 6th note m 29; we read in m 30 1st b-natural and thereafter b-flat; T: 2nd note e, not d (Ellinwood, Wolf).

Editions: Ellinwood, WFL, 105f; Wolf, Squar, 230.

51. Ognor mi trovo B, 2 v

Source:

l. Sq, f 136: text only in Can; lower v marked "Tenor Ognor", Pi "Secunda pars" with "verto", "chiuso".

Text: Pi-2 Vol inc Rip after Can.

Rhythm: Senaria imp, or tp imp prol ma. Notation is not Italian. Wolf's transcription has mod imp, which is not justified. - Reduction: Sb = dotted quarter.

Notes: mm 5/6 Can: Wolf has incorrect underlaying of text. - mm 9-15 Can: original is a 3rd higher (with the use of ledger line for last note m 12); the error has been emended by Wolf; his emendation seems to be preferable to that of Ellinwood who leaves Can a 3rd higher and suggests that T be transposed a 3rd higher in mm 9-11, a 3rd lower in mm 11-15; the double error in T is not likely. - m 19 Can: Wolf omits c'-sharp which is, however, in ms. - mm 29-31 Can: Wolf's under laying is incorrect. - m 34 Can: read "Mai," not "Ma" (Wolf). - mm 38f Can: read "misura," not "mensura."

Editions: Ellinwood, WFL, 131f; Wolf, Squar, 230f.

52. I' vegio ch'a natura B, 2 v

Source:

l. Sq, f 136': text in both v.

Text: Pi-2 laid under Can; Vol after T (no inc Rip).

Rhythm: Mod perf, with duodenaria probably the original form. - Reduction: Br = quarter.

Notes: m 3: "natura" written with double "n." - mm 5ff: Wolf's under laying of text is incorrect. - m 10 Can: last note d' in original; emendation to c! - m 12: Br and pali in Can, L and pabr in T. - m 14: Wolf reads "impera," not in ms. - mm 15/16: "sua," not "suo" (Wolf). - m 16: "ma" in Can, completely omitted in T. - m 27: L and pabr in Can, L and pali in T. - m 28: "cosi" in Can, "che si" in T.

Editions: Ellinwood, WFL, 106f, Squar. 231.

53. Se la vista soave B, 2 v

Source:

1. Sq, f 137': text in both v.

Text: Pi-2 laid under T, Vol inc Rip after T.

Rhythm: Mod imp, with octonaria recognizable as the original rhythm. - Reduction: Br = quarter.

Notes: m 3: ms has "lla." - m 8 T: 1st note d' is actually finalis of preceding lig; because of text, we separated the note from the lig. - mm 9/10: "nutrica" in Can, "notrica" in T. - mm 39ff: "senplicett ettate" in Can, "senplicitt etate" in T. - 41 T: lig omitted by Ellinwood. - m 47 Can: lig omitted by Ellinwood. - m 52: ms has "sse;" - m 59 Can: the flags for 3 Mi are missing; we attached them to notes 5-7.

Editions: Ellinwood, WFL, 153; Wolf, Squar, 233f.

54. Po' che di simil B, 2 v

Source:

1. Sq, f 138': text in both v.

Text: In complete; Pi-2 Vol missing.

Rhythm: Mod perf, with duodenaria probably the original rhythm. - Reduction: Br = quarter.

Notes: The transcriptions of Ellinwood and Wolf are not correct. In our opinion there is an error in the ms. Ellinwood begins with an upbeat but arrives at wrongly placed cadences for the 1st 2 verses. Wolf is correct at the beginning but has wrongly placed cadences from m 6 on, for the rest of the composition. The mistake seems to be in m 6. The notes d' d' (Can),

d d (T) are all Br in ms; they should be Sb; if thus emended, all cadences fall into their proper place. Cg. notes to m 6 T and m 21. m 2 T: there is an erasure in ms after 2nd note. - m 3: syllable "co" placed as in transcription; underlaying to g (1st note m 4) would be better. - m 6 T; 2nd note is c in ms. - m 12 T: there is an erasure above the last L. - m 17 Can: ms has syllable "le" placed under last group of 4 Mi, but "lea" must be counted as 1 syllable as is the case in T. - m 21 f Can T: L and pabr; if L is perf, pabr stands at the beginning of m 22; this presents an unusual start of the verse; Wolf transcribes Lasti; consequently all the cadences that follow are wrongly placed we assume an error in the ms for m 22: lig cop in Can should be Sp and in T 1st or 2nd d must be Li. - m 26 Can: "che'l" missing, but is in T. - mm 27ff: "dunà fiamà se" in Can, "dunà fiamà sse" in T.

Editions: Ellinwood, WFL, 296f (among the fragments); Wolf, Squar, 237f.

55. Tante belleçe in questa donna B, 2 v

Source:

1. Sq, f 139: text in both v.

Text: Pi-2 Vol inc Rip after T.

Rhythm: Mod imp, with octonaria recognizable as original form. - Reduction: Br = quarter.

Notes: m 8: both v have L, but Can has palp, T pali; we take the sign as division mark; Wolf does not give any indication; Ellinwood transcribes the note as Br and takes pabr; a division mark is also placed in m 27 where the ms has in Can L and pabr, in T Br and pabr; transcriptions of Wolf and Ellinwood as in m 8.

Editions: Ellinwood, WFL, 162f; Wolf, Squar, 238.

56. Altri n'arà la pena B, 2 v

Source:

1. Sq, f 140: text in both v.

Text: By Sacchetti (also in Laurenziana, Ashb 574, with a variant for the 1st line of Vol: "E di cià che m'è fatto non curarmi"). Pi-2 laid under T, Vol after T; no inc Rip.

Rhythm: Mod imp, with octonaria probably the original form. All triplets are in white notation. - Reduction: Br = quarter.

Notes: Pirrotta transcribes mm 1-3 (mm 1, 2 of his transcription) in mod perf, apparently on account of L Br L in T; from m 4 on (his m 3), he takes mod imp.

While this is not incorrect, it is not convincing, at least is debatable. The area of the 1st lig in T shows an erasure in the ms which might have involved only a correction of pitch, not of rhythm. - mm 6/7: "pena et" in Can, "pene et" in T. - mm 10/11 Can: there is an error in the ms; a m 11 is Br followed by pabr; m 10 (value of 2 Br) is missing; Ellinwood left m 10 vacant, Pirrotta inserted rests after having placed a Br at the beginning of m 10; in view of the typical cadential phrase in T, the cadence is not likely to have been without counterpart; a must go together with d in T m 11; Wolf simply transcribes a as Lp, which is not a convincing emendation: in order to set off the typical syncopation in T, we suggest the insertion f g (2 Br). - m 13: "socto" in Can, "sotto" in T; Can: 2nd note is c', not d' (Pirrotta). - mm 8/9 T: notes m 8, 1st note m 9 ternaria, not binaria (Pirrotta). - m 37 Can: in ms 5 Mi, but e' d' c' must be a triplet (cf. m 15); Wolf changes last Sb to Mi.

Editions: Li Gotti-Pirrotta, Sacchetti, 100f; Ellinwood, WFL, 43f; Wolf, Squar, 239f. Text: Carducci, Cantilene, 256.

57. Ara' tu pieta B, 2 v

Source:  
1. Sq, f 140: text in both v.

Text: Incomplete; Pi-2 Vol (inc Rip) missing. - Lauda.

Rhythm: Tp perf proll min, with characteristic shifts (for example, m 2) to tp imp proll ma. In T use of pd. Wolf's transcription erroneously is based on mod imp. - Reduction: Sb = quarter.

Notes: m 8 Can T: Br and pabr; we disregarded the pausa and marked the division. - m 9: "ssa" in ms. - m 10 Can: "econ" in ms. - m 13 T: "puncta" in ms. - m 23: "dentr'al" in Can, "al mie" in T in ms.

Editions: Ellinwood, WFL, 291 (among the fragments); Wolf, Squar, 240.

58. La mala lingua B, 2 v

Sources:  
1. P, f 107: "F"; text in both v.  
2. Sq, f 140: text in both v.

Text: P has Pi-2 Vol (no inc Rip) after Can; Sq has Pi-2 laid under T and Vol after T (no inc Rip).

Rhythm: Tp perf proll min. The peculiar frequency of triplets which both mss have in white notation is almost suggestive of a transcription from a novenaria; nonetheless, the proll is min; m 30, however, clearly shows tp imp proll ma in both

v. Wolf erroneously takes mod imp. - Reductation: Sb = quarter.

Notes: m 4 Can: the 1st 2 notes are Sb Mi in white notation in Sq. - m 7: Br and pabr; we take the division line. - m 12 Can: f'-sharp not in P. - m 15 Can: b-natural sign not in P; 1st note not linked by lig to last note of m 14 in P. - m 20 Can: notes 1, 2 lig in P. - m 23: "bel" instead of "ben" in P. - m 25: spelling is "llui" in both mss. - m 28: Br and pabr; the latter has been transcribed as marking of the division. - mm 29/30 T: P has g Brp (with pp) and d f g Sb, with d f being binaria; in view of the clear proll ma with tp imp, we gave preference to Sq. - m 35: Sq, which has Pi-2 laid under T, places "danni" in m 35, certainly an error.

Editions: Ellinwood, WFL, 111f; Wolf, Squar, 240f. Text: Tommaso Casini, Studi di poesia antica, Città di Castello, 1914, 201.

59. Oyme! el core B, 2 v

Sources:  
1. P, f 103: anon; text in both v.  
2. Sq, f 141: text in both v.

Text: Pi-2 (not underlaid) Vol (no inc Rip) of StrI in Sq after Can; Pi-2 Vol (no inc Rip) of StrI after T in P, StrII after Can (no inc Rip).

Rhythm: Mod imp, with octonaria recognizable as the original form. - Reduction: Br = quarter.

Notes: mm 1/2: Sq has in Can "Oyme el," in T "Oymel," P in both v "Oymel." - mm 8/9: P omits in Vol "el giuoco." - mm 12-14: P has in Vol "ches sotto," "afligio ogni". - m 15 Can: f'-sharp in P, not in Sq. - m 25: P has "coll arco," Sq "con;" likewise in m 34 Sq "con la," P "colla." - m 32: notes in Can T are L, followed by pabr, and by pali in T of P; we have marked the "pausa" as division line.

Editions: Ellinwood, WFL, 134f (with StrII); Wolf, Squar, 244 (StrI only).

60. Donna, con vo' rimane B, 2 v

Source:  
1. Sq, f 144: text in both v.

Text: Pi-2 Vol after Can; no inc Rip.

Rhythm: Mod perf, with indications of original duodenaria. - Reduction: Br = quarter.



Notes: m 5: "rimane" in Can, "riman" in T, which fits the tones properly; but Vol has "luce," which requires in T an extra tone, i. e.  $\underline{g} \underline{g} 2$  Sb. - m 9: in Can Br and pabr, in T Br and pali; the latter is correct. - m 12 Can: after 2nd note, punctus, which Ellinwood reads as punctus syncopationis, Wolf as pa, but Wolf must change 4th note, which is Sb in ms, to Mi; we might take punctus as pd to indicate mod imp (tp perf); consequently the syllable "ta" should be placed under 3rd note although it distinctly appears under 2nd note in ms; cf the analogy in m 14; we assume the punctus m 12 to be but a scribal error. - m 16 Can: 2nd note  $\underline{g}$ , not  $\underline{a}$  (Wolf). - m 23 T: despite  $\underline{b}$ -flat signature at the beginning of the staff, the ms prescribes an additional  $\underline{b}$ -flat (Wolf disregards this  $\underline{b}$ -flat and suggests  $\underline{b}$ -natural). - m 25: "daltruil" in Can, "daltru" in T. - m 26 T: lig is cop in ms; error; must be cpr.

Editions: Ellinwood, WFL, 74; Wolf, Squar, 249.

61. Donna, perchè mi spregi B, 2 v

Source:

1. Sq, f 144': text in both v.

Text: Incomplete; only Rip Pi-1 underlaid; Pi-2 Vol missing.

Rhythm: Tp perf prol min, but with frequent insertions of triplets which all are written in white notation. Use of pp in T indicates tp perf. Wolf's transcription has mod imp which is not justified. - Reduction: Sb = quarter.

Notes: mm 4ff Wolf's underlaying of the text is not correct and does not correspond with the original. - m 7: Br plus pabr which we take as division line; so also m 26. - m 9: ms has "tama" in both v, not "tamo" (Wolf). - m 19: ms has "ssie."

Editions: Ellinwood, WFL, 294f (among the fragments); Wolf, Squar, 251.

62. Duolsi la vita B, 2 v

Source:

1. Sq, f 145: text in both v.

Text: Pi-2 Vol after T; no inc Rip.

Rhythm: Tp imp prol ma, with senaria improbably the original form. Wolf has L m instead of Br, thus assuming mod imp for which no justification can be found. - Reduction: Sb = dotted quarter.

Notes: mm 1/2: ms has "ora," not "oro" (Wolf). - m 11: Ellinwood reads "uno,"

"o" being written in both v; the reading as such is not incorrect, but then the verse would consist of 9 syllables instead of 8. - m 16 Can: lig omitted by Ellinwood. - mm 20ff: ms has "magnanima," not "magnanimo" (Wolf). - m 24: Ellinwood reads "lodo," instead of "loro" - m 27 Can: 1st note is  $\underline{d}'$ , not  $\underline{c}'$  (Wolf). mm 30ff: Wolf's underlaying of the text does not correspond with the original.

Editions: Ellinwood, WFL, 84f; Wolf, Squar, 252f.

63. Donna, tu prendi sdegno B, 2 v

Source:

1. Sq, ff 146' (T), 147 (Can): text in both v.

Text: Pi-2 Vol after T (f 146'); no inc Rip.

Rhythm: Mod perf, with duodenaria recognizable as original form. Wolf's transcription is completely erroneous; instead of mod perf he takes mod imp, although the L Br at least in T as well as all cadences unmistakably determine the mod as perf. - Reduction: Br = quarter.

Notes: m 5 Can: Ellinwood omits 2nd lig and overlooks pa after 4th note; he reads 6th note as Sb instead of Mi. - m 8 T: in ms "vivo," not "vive" (Wolf). - m 10: pabr omitted by Wolf. - mm 20f: ms has "Fu cor," not "furor" (Wolf). - m 24 Can: 2nd note  $\underline{f}'$ , not  $\underline{d}'$  (Wolf). - m 25: ma has "molle," not "melle" (Wolf); cf rhyme.

Editions: Ellinwood, WFL, 83f; Wolf, Squar, 256f.

64. Fior di dolceça B, 2 v

Source:

1. Sq, f 148: text in both v.

Text: Pi-2 Vol inc Rip after Can.

Rhythm: Mod perf, with duodenaria recognizable as the original form. Wolf erroneously transcribes in mod imp. - Reduction: Br = quarter.

Notes: m 3: in ms "ssio!" - m 8 Can T: in ms "in" instead of "i;" error. - m 19: in Can "cu," in T "cui"

Editions: Ellinwood, WFL, 88; Wolf, Squar, 260.

65. Fatto m'â' serv' amore B, 2 v

Source:

1. Sq, f 148': text in both v.

Text: Pi-2 Vol inc Rip ("Facto m'a serv' amore") after T (not underlaid).

Rhythm: Tp perf prol min, with characteristic shifts to tp imp prol ma. These shifts, indicated by dotted Sb, and groups of 3 Mi, must be clearly observed; the underlaying of the syllables usually corresponds with the rhythm, Wolf combines 2 Br to the m, thus presenting mod imp. - Reduction: Sb = quarter.

Notes: m 2: Wolf has "m'ai" (without elision), but in both and inc Rip is "m'a." - mm 20f Can: erroneously "doglialtra." - m 23 Can T: "parel," not "pare il." - mm 30f: "ermellino" in Can, "ermellina" in T. - mm 43, 45 Can: both lig omitted by Wolf. - m 46 Can: "porto," instead of "porta."

Editions: Ellinwood, WFL, 86f; Wolf, Squar, 260f.

66. Donna, languir mi fay B, 2 v

Source:

1. Sq, f 149: text in both v; "Chiuso" in Can T.

Text: Pi-2 laid under T; Vol inc Rip after T.

Rhythm: Mod perf, with duodenaria possibly the original form. But there are intricate subtleties, more French than Italian in character; the subtleties derive from a mixture of mod perf and imp, tp perf and imp. What occurs frequently in compositions based exclusively on tp is here applied to the mod; for example, mod imp is at the beginning tp is here applied to the mod; for example, mod imp is at the beginning of Rip and Pi; m 15 is mod imp, but the 1st Br value is perf (tp perf), the 2nd Br imp (tp imp), the latter presenting prol ma. Cf notes to m 9. - Reduction: Br = quarter.

Notes: mm 7/8: "perch'a" in Can, "perc'a" in T; "ttorto" in both v. - m 9: Wolf overlooks "se" in Vol; this m presents a special problem: b a are 2 Br followed by e' d' 2 Sb; in accordance with mod perf the values normally would be combined as a L m, and this is done by Ellinwood; consequently the Can is short 1 Br value and Ellinwood suggests e' Br as 1st note of m 10; although no punctus is used in connection with the 2 Br m 9, the rhythm of the T and the underlaying of the text prove the mod to be imp; b a are therefore Brp; the 2 Sb are part of m 10. - m 10: ms has "grandença"; error. - mm 12/13: "fuggire" is spelled with 1 "g" in T, with 2 "g" in Can. - mm 23ff: there is no elision in the 2nd verse of Pi-2.

Editions: Ellinwood, WFL, 78; Wolf, Squar, 262.

67. De!! che mi giova B, 2 v

Source:

1. Sq, f 149: text in both v.

Text: Pi-2 laid under Can; Vol inc Rip after Can.

Rhythm: The composition is based on mod, but the mod changes from perf to imp. Except for the number of Sb between Br, and above all the typical placing of cadences, there are no special indications of the mod or of the change. Mm 22ff, however, clearly present mod perf. It appears that the original (in Italian notation) had a mixture of duodenaria and octonaria; it may well be that the scribe himself became confused when rendering the Italian notation in the form of mod. To transcribe the composition by way of l-Br m, as Ellinwood does, is no solution of the rhythmic problems; moreover, such a transcription presupposes the original (Italian) to have been quaternaria; this certainly has not been the case. To transcribe the work exclusively on the basis of mod imp, as Wolf does, is equally impossible, since it causes serious conflicts with the cadential order of the composition. Assuming the change from duodenaria to octonaria, and vice versa, to have been in the original (and such a change is not infrequent in the older Italian compositions), we have presented a change of mod. - Reduction: Br = quarter.

Notes: m 6 Can T: Br and pabr. - m 7 Can: ms has, "Ac chi" - m 9: last "e" of "aviene" must be suppressed. - m 10 Can: lig omitted by Ellinwood, also in m 12. - m 15: "vale" in Can, "vale et" in T. - m 19: Br and pali in Can, Br and pabr in T.

Editions: Ellinwood, WFL, 64f; Wolf, Squar, 262f.

68. De sospirar sovente B, 2 v

Source:

1. Sq, f 149': text in both v.

Text: Pi-2 Vol inc Rip in both v (but Pi-2 not underlaid). - Lauda.

Rhythm: Mod imp, with octonaria likely the original form.

Notes: Wolf's and Ellinwood's inc of the B is erroneously "Dèh! sospirar." Ellinwood does not have the original b-flat signature for the T. - m 9: ms has "tti." - mm 22ff: ms in Pi-2 clearly has "tanto sono i martire;" Ellinwood emends to "tanto sono in martire," but on account of the rhyme we must read "tanti sono i martiri."

Editions: Ellinwood, WFL, 69; Wolf, Squar, 263. Text: Tommaso Casini, Studi poesia antica, Città di Castello, 1914, 204.

69. Da poi che vedi'l mie fedel B, 2 v

Source:

1. Sq, f 150: text in both v.

Text: Pi-2 Vol inc Rip after T (Pi-2 not underlaid).

Rhythm: Tp perf prol min, with senaria perf probably the original rhythm; tp perf also indicated by the use of pp, alteration; characteristic shifts to tp imp prol ma. Wolf transcribes by L m, thus suggesting mod, although L is absent (cf. notes). - Reduction: Sb = quarter.

Notes: mm 3/4 T: g Br must be imp (Ellinwood reads it perf); g Sb is close to g Br; Wolf reads m 4 pasb b a 2 Sb, but ms has no pausa; a must be Sba. - m 9: Can has Br and pabr, T L and pali; the "pausa" indicates the end of the verse, and the notes must both be Br; cf. also m 26 (there Br and pabr in both v). - m 13 T: "fa" instead of "fai" - m 19; Can has L, T Br; the notes must both be Br. - m 23: in both v "ma," not "mai" (Wolf). - mm 30ff: the difference in spelling "cuor fugita" and "cor fuggita" is in ms. - mm 37/38 Can: in ms the lig includes the finalis; we have separated the finalis because of the last syllable.

Editions: Ellinwood, WFL, 61f; Wolf, Squar, 264.

70. Donna, che d'amor senta B, 2 v

Sources:

1. P, ff 104' (Can), 105 (T): anon; text in both v.

2. Sq, f 150': text in both v.

3. R, f 36': text in both v.

Text: Pi-2 Vol after T in all 3 mss, but only Sq has inc Rip. - Lauda. Cf. Debenedetti, Sollazzo, No 35.

Rhythm: Senaria perf. R presents the B in pure Italian notation; the pd are systematically applied; cauda descendens is used for the rhythm via artis; triplets are written as Mi with flags to the right; however, the triplet consisting of Sb Mi is written as Mi with cauda obliqua descendens (to the left) and Mi with flag to the left; R uses no lig. P Sq are under the influence of French conception, with the notation of tp perf prevailing; occasionally pp are used for clarification; the triplets in Sq P are written in white notation. We have given preference to the version of R, on account of the Italian notation, which is the most likely form of the original. Wolf's transcription presents mod (imp) measures. - Reduction: Sb = quarter.

Notes: The B is quoted by Anonymous V, Ars Cantus Mensurabilis (Cousse-maker, Script, III, 395f), with quotation of the music of Can T for the 1st verse of Rip; the version quoted is identical with P. - m 2 T: P has f g as Br Sb; Sq

has 2 Sb, each with pa. - m 3 Can: c'-sharp in P Sq but not in R. - mm 3f: R has in Vol "gravosi" instead of "pietosi" ("piatosi" in P); obvious error; cf. last word of Pi-1 - m 5 Can: 1st 2 notes Sb Mi in white notation in P Sq; T: 1st 2 notes binaria in P Sq. - mm 6ff: Wolf's underlaying of text erroneous; all mss bring syllable "le-" on g' m 9. - m 10 T: 1st 2 notes binaria in P Sq. - m 11 Can: last note erroneously Mi in Sq. - m 12 T: P Sq have g f 2 Sb with pa added to each. - m 13 T: 1st 2 notes binaria in P Sq. m 14 Can: a a b c' in P Sq; T: a f e e in P Sq. - m 15 Can: instead of c' Sb, P Sq have 2 Mi; no sharp sign in P Sq; T: notes 2, 3 binaria in P Sq. - m 17 T: P Sq have d' Sb with pa c' (Sb), both notes as lig cop; sharp sign for c' missing in Sq. - m 19 T: 1st 2 notes lig cop in P Sq. - mm 22f: "agli ochi" omitted in R. - m 25 T: 1st 2 notes lig cop in P Sq. - m 27: R has "po" in T; Sq P have "po" in Can, "poi" in T; all mss have "per," not "par" (Wolf) in Pi-2 P has "sono;" P Sq have "farmi;" 1st 2 notes lig cop in P Sq. - mm 30f: R P have "gettan" in Can, P has "gettan" in T, R "getta." - m 33 Can: after 2 triplets c' b (Sb Mi triplet in white notation) in Sq, b c' (2 Mi black) in P; T: 1st 2 notes lig cop in P Sq.

Editions: Ellinwood, WFL, 72f (with facsimile of P on plate VI); Wolf, Squar, 265f.

71. Donna, la mie partença B, 2 v

Source:

1. Sq, f 151: text in both v.

Text: Pi-2 laid under T, Vol after T; no inc Rip.

Rhythm: Mod perf, with duodenaria probably the original form. Although the L-Br relationships, especially in T, clearly establish mod perf, Wolf transcribes in mod imp. - Reduction: Br = quarter.

Notes: m 4: Vol has "gonna," not "donna" (Ellinwood). - m 6: ms has "ll'usato." - m 8: ms has in both v "de," not "di" (Wolf); Ellinwood omits "Et" in Vol, although necessary for the number of syllables in the verse. - m 9: ms has "scoglier," not "scoglie" (Wolf). - m 17: ms has "frallaltre." - m 18 T: lig omitted by Wolf. - m 22 Can: last note c', not d' (Wolf). - mm 25/26 Can: lig omitted by Ellinwood; the last 2 notes are d' e', not c' e' (Wolf).

Editions: Ellinwood, WFL, 77; Wolf, Squar, 267.

72. Dappo' c'a te rinasce B, 2 v

Source:

1. Sq, f 151: text in both v.

Text: Pi-2 laid under T, Vol inc Rip after T.

Rhythm: Tp imp prol ma, with senaria imp probably the original. Only 1 deviation can be observed: in m 12 Can, which obviously introduces the conflicting element of tp perf (prol min). Wolf transcribes the composition, oddly enough, in mod imp (4/4) and marks all prol as triplets; the cadences are wrongly placed on account of the mod. - Reduction: Sb = quarter.

Notes: m 4: spelling is "tte." - m 6 T: Ellinwood and Wolf overlook b-flat in the original; in Can "crudo," in T "duro." - m 10: "Palido," not "Pallido" (Wolf). - m 11: "ch'elle," not "ch'ella" (Wolf). - m 26 T: g, not a (Ellinwood). - m 38 Can: sharp (Wolf) not in ms; in Can "prestia," in T "prestae" - m 39: spelling "ffornir." - m 44 Can: flat (Wolf) not in ms.

Editions: Ellinwood, WFL, 62f; Wolf, Squar, 268.

73. L'aspetto è qui B, 2 v

Source:  
I. Sq, f 151': text in both v.

Text: Pi-2 laid under T, Vol inc Rip after T.

Rhythm: Tp perf prol min, with senaria perf probably the original form. Characteristic shifts to tp imp prol ma. Here also Wolf assumes mod imp; consequently cadences are wrongly placed. - Reduction: Sb quarter.

Notes: It is interesting to notice that this composition, being the counterpart of the preceding B, follows directly in the ms. - m 3 Can: lig omitted by Wolf. - m 6: original spelling "llel" - m 10 T: lig omitted by Ellinwood. - m 13: Br and pabr; Wolf here reads the rest as regular pausa; at the analogous place, however, m 39, he omits the pausa altogether, surely because of the assumed mod. - mm 14ff: ms has in both v "donne;" not "donnae" (Wolf). - m 16 Can: lig omitted by Ellinwood; T: lig omitted by Wolf and Ellinwood. - m 19: ms has "lunge," not "lungo" (Wolf). - m 20: spelling "mme". - mm 23/24 T: both lig omitted by Wolf. - The 2nd verse of the Vol is faulty; it is short 2 syllables. - m 34 Can: Sb has pp; tp is imp, prol is ma. - m 35 T: lig omitted by Wolf. - m 37 T: according to the standard rules, a must be altered, not e in m 38 (altered by Wolf). - m 42 Can: ms has f-sharp omitted by Wolf. - m 49 Can: b-natural in ms omitted by Wolf.

Editions: Ellinwood, WFL, 114f; Wolf, Squar, 268f.

74. Benchè la bionda treça B, 2 v

Source:  
I. Sq, f 152': text in both v.

Text: Incomplete; Pi-2 Vol missing. Text printed in Cappelli, Poesie, 28 (though copied from Sq, the reading is not correct).

Rhythm: Mod perf; duodenaria. Although the mod can easily be recognized as perf (L pabr beginning of Rip, Br L beginning of Pi, etc), Wolf transcribes in mod imp; he also arbitrarily omits pabr m 8, yet leaves pabr at analogous places, mm 12, 24. - Reduction: Br quarter.

Notes: m 3: spelling is "lla;" "bionda treça" in Can, but "treça bionda" in T. - m 8: ms has "veggio," not "veggia" (Ellinwood, Cappelli). - m 10 Can: 2nd lig omitted by Ellinwood. - m 20 Can: ms has "vaga;" - m 22 T: 1st lig omitted by Ellinwood. - m 29 T: 2nd note e, not d (Wolf). - m 31 Can: sharp in ms omitted by Wolf.

Editions: Ellinwood, WFL, 292f (among the fragments); Wolf, Squar, 271.

75. L'onesta tuo biltà B, 2 v

Source:  
I. Sq, f 155: text in both v.

Text: Pi-2 (not underlaid) Vol after Can; no inc Rip.

Rhythm: Mod perf; duodenaria. There are some insertions of intricate rhythmic groups which have the effect of a novenaria; for example: mm 9, 15. The grouping of 3 Mi as well as the underlaying of the text stress the effect. - Reduction: Br = quarter.

Notes: m 4: ms has "done" in both v; in Vol "vegna," not "vega" (Wolf). - m 7: ms has Br and pabr in both v; the notes should be L. - mm 8ff: ms has "E indarno poymichyami," not "Et indarno poi mi chiami" (Wolf). - m 13 ms has L and pabr in both v; Wolf omits pabr. - m 15 T: ms has pa added to notes 2, 3; in analogy with other similar cases, and in accordance with the Can, we shifted pa to notes 3, 4. - m 16 Can: in ms last note Sb; error; Wolf's underlaying of the text incorrect; ms has in Vol "al," not "el" (Wolf); T: sharp in ms omitted by Ellinwood. - m 24: "vaga" in Can, "vagna" in T. - mm 26/27 Can: lig (d' e') omitted by Ellinwood. - m 27 Can: 1st note is followed by pasb and pam; pasb is an error. - m 28: cf. m 7. - m 29: "De" in Can, "Di" in T. - m 13 T: ms has "belgli." - m 34: ms has "ttorto."

Editions: Ellinwood, WFL, 116f; Wolf, Squar, 277.

76. Abbonda di virtù B, 2 v

Source:  
I. Sq, f 156: text in both v.

Text: Pi-2 (not underlaid) Vol inc Rip after Can:

Rhythm: Tp perf prol min, with senaria perf probably the original form. Wolf takes mod imp. - Reduction: Sb = quarter.

Notes: "Chiuso" marked for the ending of Pi-2. - mm 9/10 Can: lig omitted by Ellinwood.

Editions: Ellinwood, WFL, 39f; Wolf, Squar, 279f.

77. Altera luc'ed angelic' aspetto B, 2 v

Source:

1. Sq, ff 156' (Can), 157 (T): text in both v.

Text: Pi-2 laid under Can, Vol inc Rip after Can.

Rhythm: Mod imp, with octonaria probably the original. - Reduction: Br = quarter.

Notes: m 3: "luced" in Can, "luce et" in T. - mm 15/16 Can: Wolf completely misread the whole passage; from 5th note (m 15) on he has: b' c' b' a', g' f' e' d', e' c' d' e' (all Mi). - m 26: in Pi-2 spelling is "sse" - m 33: ms has L and pali in both v; we take the pausa to indicate the end of the verse; Wolf puts a fermata above the notes. - m 36: ms has "gianmai"

Editions: Ellinwood, WFL, 42f; Wolf, Squar, 281.

78. Che fai? che pensi? B, 2 v

Sources:

1. P, f 104: "E"; text in both v.  
2. Sq, ff 157' (Can), 158 (T): text in both v.

Text: Pi-2 (not underlaid) Vol after Can in P Sq, but only Sq has inc Rip. Sonnet of Petrarch has the same beginning: "Che fai? che pensi? che pur dietro guardi."

Rhythm: Mod imp, with octonaria probably the original. - Reduction: Br = quarter.

Notes: m 2: P has "fai" in Can, "fa" in T, Sq "fa" in Can, "fai" in T. - m 7: P has in both v "ce," Sq in Can "cie," in T "ce." - m 19 Can: P does not contract the passage to syncopation, but has a (Sb) b a a g g f (6 Mi). - m 22 Can: underlaying by Wolf of text incorrect; "guerra" must also be in Can under 1st note m 23, but here the Sq ms itself is incorrect; observing the

characteristic passages in Can (2 Mi per syllable), the scribe of Sq (and of P) writes the 2 Mi closely together; he does the same in m 22, consequently must place "guer" under the triplet m 23; the scribe of P is more careful and spaces the Mi m 22 separately; Ellinwood omits "et" in Pi-2. - m 24 Can: P has c' L (not Br Sb pasb). - m 27 Can: instead of last Sb, P has a b (2 Mi).

Editions: Ellinwood, WFL, 51f; Wolf, Squar, 283. Text edited by Trucchi, Poesie, II, 161.

79. Bench'ora piova B, 2 v

Source:

1. Sq, f 158': text in both v.

Text: Pi-2 laid under T, Vol inc Rip after Can.

Rhythm: Duodenaria, in pure Italian notation. Apparently the scribe of Sq selected the composition from a collection that contained duodenaria works still in Italian notation before they were transcribed into French mod notation. Italian notation is not applied to 2-v B in the last Landini fascicles of Sq; moreover, B No 80, immediately following in Sq, again is written in mod notation although it also has duodenaria rhythm. Wolf recognized the duodenaria rhythm and transcribed in the proper reduction (but cf. notes to B No 80). - Reduction: Sb = quarter.

Notes: m 1: "Bencheora" in Can, "Bencora" in T; Can: last note is d', not e' (Ellinwood). - mm 3f: Wolf does not follow the original, and underlays the text of "pur buon temp'aspetto" erroneously. - m 5 T: Wolf has c with pa and omits 2nd c; error. - m 7: "camin" in Can, "cammin" in T. - m 8 T: ms has "nonnaffretto"; error. - mm 15f T: text incorrectly underlaid by Wolf; also m 21. - m 24 T: Wolf has d c Sb, each with pa; incorrect; c must be altered, in analogy with similar lig.

Editions: Wolf, GMN, II and III, No 53; Ellinwood, WFL, 50; Wolf, Squar. 284f.

80. Da poi che va mie donna B, 2 v

Source:

1. Sq, f 158': text in both v.

Text: Pi-2 (not underlaid) Vol after T; no inc Rip.

Rhythm: Mod perf, with duodenaria the original. Although easily recognizable, the mod has been mistaken by Wolf; he has put Rip (Vol) in mod imp and "adjusts" the original accordingly (cf notes below). Wolf also failed to recognize that

the rhythm of No 80 is a transcription of duodenaria into mod. The composition is written on the same page as No 79; this seems to indicate that the scribe copied from different mss. - Reduction: Br = quarter.

Notes: Wolf's transcription of the Rip (Vol) part is full of mistakes and completely worthless. In Can: he overlooks in m 2 b a g (2 Mi 1 Sb); he reads from then on (4th note m 2 to 1st note m 5) a 3rd too high, puts in c'-sharp sign as though it were in the original; he reads 2nd note m 7 as d' instead of c' and changes last note m 12 from Mi (original) to Sb; in T: he eliminates pasb and 2nd note m 2, declaring them simply as "unusable;" he reads 2nd note m 4 as a instead of g; in m 5 he eliminates in both v the pausae. At the beginning the underlaying of the text of course cannot be correct in view of the arbitrary changes. - m 5: pausa is pabr in Can, pali in T. - m 6: ms has "llagrame." - m 7: ms has "da mme" in T; in Vol ms has "contate;" we accepted Ellinwood's emendation to "contante." - m 11 Can: pausa is erroneously pam in ms; it must be pasb. - m 14 T: ms has f-sharp not noticed by Wolf. - m 15: ms has "Giamme," not "Fiammai" (Wolf); "sperol" in Can, "spero el" in T. - m 22 Can: Wolf changes last note to a, without reason.

Editions: Ellinwood, WFL, 60; Wolf, Squar, 285.

81. Nessum provò giamma' B, 2 v

Source:

1. Sq, f 159: text in both v.

Text: Pi-2 Vol inc Rip after T.

Rhythm: Mod perf, with duodenaria probably the original. - Reduction: Br = quarter.

Notes: In both v and inc Rip "Nessum," not "nessun." - m 2 T: spelling "giama." - m 4 T: ternaria, not binaria (Wolf). - m 10: spelling "ssolamente." - m 11 Can: last 2 notes binaria (lig omitted by Ellinwood). - m 13 Can: last note e', not f' (Wolf). - m 14: spelling "inportuna," not "importuna" (Wolf). - m 17: Lp, not Li (Wolf). - m 23: spelling "magior," not "maggior" (Wolf). - m 26: L and pabr in Can, L and pali in T. - m 30 T: "serva." - m 33 Can: 1st 2 notes lig, omitted by Ellinwood.

Editions: Ellinwood, 124f; Wolf, Squar, 286.

82. Giovine vagha, i' non senti B, 2 v

Sources:

1. Sq, f 160: text in both v.

2. PadA (1475), No 8: fragment of Can only, with left margin cut off; preserved

are mm 8-16, middle 22-31 (but we could not read 5 notes in m 9, m 10, and 3 notes in m 13).

Text: Pi-2 laid under Can, Vol after Can (no inc Rip) in Sq. Text of Pi-2 does not appear under Can in Pad; the text must have been written on the page with the T although there is space enough on the Can page (1 vacant staff remains at the bottom of the page).

Rhythm: Octonaria, transcribed in mod imp. Pad, in purely Italian notation, has div octonaria, with pd for Br m cauda for via artis; by the same hand that wrote B No 31 in Pad. - Reduction: = quarter; for Pad Sb = quarter.

Notes: m 2 T: "vagai." - m 4 Can: "giamay." - m 8 Can: no lig in Pad. - m 12 Can: no lig in Pad. - m 14 T: pabr instead of pasb; error. - mm 24, 27 Can: no lig in Pad. - mm 27/28: scribe of Sq makes a mistake in underlaying "spechiaronoj" coming at the end of the staff, the word is divided "spechi-aronno," thus the syllable "ro" is placed under 3rd note m 28, but since the text of Pi-2 is also underlaid, the correct placing of "lui" shows "ro" to be misplaced. - m 29 Can: Pad has "i miey"

Editions: Ellinwood, WFL, 97; Wolf, Squar, 288.

83. Già d'amore speranza B, 2 v

Source:

1. Sq, f 160: text in both v.

Text: Pi-2 laid under Can, Vol after Can; no inc Rip.

Rhythm: Tp imp prol min, with quaternaria probably the original. The L does not occur at all; Br obviously is the unit of the m. Wolf nevertheless transcribes in mod imp; as a result the cadences are not properly placed. There are, however, some disturbing factors. Mm 3-5 are suggestive of tp perf; as a matter of fact, the whole 1st verse could be transcribed in tp perf by taking the 1st Br as perf and altering the 2nd Sb in m 2, but the grouping of Mi and underlaying of text in ms conflict with this reading. Mm 20, 40 definitely change the rhythm, recognizable only in the manner of notation. The scribe, being extremely careful in writing groups of Mi, has 6 Mi spaced in 2 groups of 3, and the syllables are correspondingly placed; the 6 Mi belong together, hence tp perf, but also m 19 is characteristic of tp perf. (The underlaying of the text by Wolf is here incorrect.) A similar insertion of 6 Mi occurs in m 40; here too the tp perf appears to begin in the preceding m and should be continued through m 42. If the tp transcription from quaternaria is an error of the scribe, the 1st Br of Rip and Pi must be changed to L; in a transcription according to mod we would read: mm 1-18 mod imp (2 x 1/4), with m 14 being a L or Br and pabr, mm 19-26 mod perf (3 x 1/4), mm 27-29 mod imp, mm 30-36 mod imp mm 37-42 mod perf, leaving pabr as pausa in m 37, mm 43-47 (end) mod imp.- Reduction: Sb = quarter.

Notes: mm 4/5 T: the sharp sign is placed (in ms) in the spatium for b but seems to be meant for c'. - m 10 T: 2nd note d', not c' (Wolf). - m 11 Can: g'-sharp in ms omitted by Wolf. - m 15 Can: Wolf has pam (but the pausa is pasb) and changes the last Mi in the group (f in m 17) to Sb. - m 37: in both v Br is followed by pabr; we take it to indicate the verse ending. - mm 39ff: "senbianta" in Can, "senbianti et" in T; not "sembianti" (Wolf).

Editions: Ellinwood, WFL, 91f; Wolf, Squar, 289.

84. Giovine donna vidi star B, 2 v

Source:

1. Sq, f 160': text in both v.

Text: Pi-2 laid under T, Vol after Can; no inc Rip; "chiuso" marked only in Can.

Rhythm: Mod imp, with octonaria probably the original form. - Reduction: Br = quarter.

Notes: m 4: in ms "treqa," not "trecca" (Wolf). - m 9: in Can pali, in T pabr. - m 14: spelling "ssaggia;" in Vol read "aggia," not "agia" (Wolf). - m 22 Can: c'-sharp not in ms (Wolf). - mm 25-28: Can has "bellecca," T "bellece" which the rhyme requires. - m 30: spelling in ms is "sonmo," not "sommel" (Wolf). m 31 T: b is included in lig (omitted by Wolf). - m 36 Can: Wolf needlessly changes the original: in "chiuso" ms has Mi 3 Sb Mi (f' e' d' c' b'); Wolf takes e' (Sb), pam, f' (Mi) (= beginning of verto) and changes the 3-Sb to 3 Mi; he does not recognize that mm 16-20 and 31-33, 36, 37 are identical (note that the 2 Mi f m 16 are contracted to 1 Sb in m 31); the finalis mm 20, 37 T is linked to the preceding 2 notes by lig in ms; we separated it because of the text.

Editions: Ellinwood, WFL, 95f; Wolf, Squar, 290.

85. Per la bellecca B, 2 v

Source:

1. Sq, f 165: text in both v.

Text: Pi-2H laid under Can, Vol inc Rip after Can; "Chiuso" marked in both v.

Rhythm: Mod imp, with octonaria probably the original. The verse (particularly those with the Sb as the unit of declamation) have successive (not simultaneous) declamation in the 2 v. - Reduction: Br = quarter.

Notes: mm 8/9 T: lig is ternaria, not binaria (Ellinwood). - m 10 T: d has pa

omitted by Ellinwood. - m 15 Can: erasure in ms. - mm 19ff Can: Wolf's underlaying of text is not correct. - mm 20/21: "dura" in Can, "cruda" in T. - mm 34/35 Can: lig omitted by Ellinwood and Wolf. - mm 35/36 Can: due to carelessness in ms, Wolf's underlaying of text is not correct; ms has "lie" under 2nd note m 35, "val" under 2nd note m 36 (end of staff in ms), but placing of "Amando" in Pi-2 is correct and clarifies the case. - mm 38/39: lig omitted by Ellinwood. - mm 40/41: "Et" in Can, "Che" in T.

Editions: Ellinwood, WFL, 138f; Wolf, Squar, 299.

86. Per un amante B, 2 v

Source:

1. Sq, f 166': text in both v.

Text: Pi-2 Vol inc Rip after T.

Rhythm: The basic rhythm is tp perf prol min, indicated by frequent use of pp and alteration, especially in T. But throughout the composition a characteristic conflict between the basic rhythm and tp imp prol ma is realized. Tp imp prol ma is always indicated by the clear groups of 3 Mi, pp added to Sb, which has practically the same effect as pa, and the careful placing of the syllables under the groups of Mi. Wolf's and Ellinwood's underlaying of the text often does not correspond to the original (cf. Notes below). The unit of the m is Br, not L. Nevertheless Wolf takes mod imp and has the meter 12/8, which is misleading. - Reduction: Sb = quarter.

Notes: m 6 Can: pa after Sb missing, i.e. value of 1 Mi. - m 10: in Can pabr, in T pausa omitted; we take the pausa to indicate the verse ending. - m 11 Can: 5th note Sb in ms; error; "Che" in Can, "Chi" in T; Ellinwood overlooked "Et" in text of Vol. - m 11: "sarie" in Can, "sare" in T. - mm 11ff: here the groups of 3 Mi and placing of syllables clearly reveal the intended rhythm. - m 17 T: erasure in ms. - m 19 T: last note of ternaria is Br, not Sb (Wolf). - m 28 Can: read "che," not "cha" (Wolf). - mm 29ff: Wolf and Ellinwood do not follow the original in laying the text. - m 30: read "celi et sta," not "celi esta" (Wolf). - m 35: read "nascosa," not "nascosta" (Ellinwood); in both v pabr which Wolf here transcribes as real pausae although he omitted them at the analogous place (m 10). - m 40: spelling "tti." - m 43 Can: Wolf and Ellinwood misplace syllable "ne" - mm 45/46 T: ternaria, not binaria (Wolf).

87. Se la nimica mie B, 2 v

Source:

1. Sq, f 167': text in both v.

Text: Pi-2 Vol inc Rip after T.

Rhythm: Mod perf, with duodenaria possibly the original form; but mod organization also might have been part of the original conception. The composition contains the most subtle rhythmic intricacies: a conflict between mod perf (which is basic) mod imp, tp perf tp imp, prol ma prol mi (cf. mm 3, 5, 6, 7, 8, 9, 10, etc). - Reduction: Br = quarter.

Notes: m 2 Can: Wolf's underlaying of text incorrect; after a' pd; Ellinwood names it punctus syncopationis but it merely is indicative of the following prol ma. - mm 5/6 T: Wolf's underlaying incorrect. - m 9 T: punctus after c' missing in ms. - m 12: read "vegiaver," not "veggaver" (Wolf); read "porto i," not "porto in" (Wolf). - mm 29/30: read "premi'avere," not "premiavere" (Wolf); underlaying of Wolf is incorrect in T. - mm 32/33: Wolf reads 1st lig (m 32) incorrectly; consequently he adds Br g (m 33) which neither is in original nor needed; read 1st lig cp (a L). - m 34 Can: "e" omitted in ms, but it is in T. - m 35 T: Wolf's underlaying of text incorrect.

Editions: Ellinwood, WFL, 151f; Wolf, Squar, 306.

88. Nella più care parte B, 2 v

Sources:

1. Lo, f 28': ".B. allata Magistry francisci de fyorençia"; text only in Can, where "chiuso" is marked; T has no designation whatever.
2. Sq, f 169: text in Can only; "verto", "chiuso"; "Tenor"; "Secunda pars" at Pi.

Text: Pi-2 Vol follow Can in Lo Sq; no inc Rip.

Rhythm: Tp imp prol ma, with senaria imp probably the original rhythm. The appearance of L Br is suggestive of a higher mod organization; Wolf has, indeed, taken mod imp, with the result being all cadences at verse endings wrongly placed; mod perf would be more likely, at least in Pi (but not the whole of Pi): cf the cadences mm 30, 33, 36. Nevertheless, we do not believe that mod should be assumed, for various reasons: 1. L appear only in T, not in Can where the Br is throughout the unit of the m. 2. The L might be merely the result of transforming an originally vocal part into instrumental accompaniment, as also the frequent and long lig eliminate the possibility of placing text under the T. Unless we take for granted that the instrumental version is the original (but this is not certain at all), L and lig seem to be associated with the instrumental character of the T, not with its rhythmic organization. 3. Mod transcription always presents the rhythmic values of a degree higher than that of Italian notation. This, however, is impossible, and also illogical, with the div senaria. - Reduction: Sb = dotted quarter.

Notes: The spelling of the text in Lo varies from that of Sq: "chara, chore, chome, angelicha, chadorra, tera, paradisso, chon, cel, muove, chotanta." - m 3 T: g is L in Lo. - mm 5/6 T: lig cop in Lo. - m 7 T: lig omitted by Ellinwood. - m 9 Can: f'-sharp sign missing in Lo; in Lo repetition of vowel

"o" under the melisma. - mm 12-14 T: in Lo d e binaria followed by pabr; the pausa is an error; g m 14 nota simplex. - m 19 T: binaria in Lo. - m 20 T: d L in Lo. - m 25 T: binaria in Lo. - m 28 T: binaria in Lo. - m 31 Can: Sq has sharp sign in spatium for b; it probably must be related to c'. - m 32 T: binaria in Lo; also mm 33, 34, 35. - m 34 Can: 4th note Mi in Lo; error. - mm 37-42 T: mm 37-40 quaternaria with punctus at the end, mm 40/41 L with punctus in Lo. - mm 38ff: Wolf misreads the text, reads "D'onde scendi duo lumi e fiammelle," instead of "Dond'escon di duo lumi le fiammelle." - mm 42/43 Can: ternaria in Lo. - m 44 Can: Lo has punctus after g', merely because a' is at the end of the staff and Mi g' comes on the new staff. - m 46 Can: sharp sign for c' missing in Lo. - mm 46-50 T: ternaria in Lo mm 46/47, binaria mm 48/49, binaria m 50.

Editions: Ellinwood, WFL, 121ff; Wolf, Squar, 310f.

89. In somm' alteca B, 2 v

Sources:

1. Sq, f 169': text in both v.
2. R, ff 35' (T), 36 (Can): anon; text in both v.

Text: Pi-2 laid under T, Volta after T in Sq; Pi-2 Vol after Can in R; no inc Rip in Sq R.

Rhythm: Senaria perf, in Italian notation in R, transcribed into tp perf prol mi in Sq (with all triplets in white notation). Wolf transcribes in mod imp but changes the original (cf. Notes below). With regard to the mod interpretation of senaria rhythm, cf. our previous remarks. - Reduction: Sb = quarter.

Notes: In view of the fact that Italian notation certainly holds for the original, preference should be given to the version of R. But since R contains errors, and since we are not sure whether certain deviations in R from Sq really represent the original from the musical point of view, we decided to take Sq as the basis. - m 2 T: binaria in R; "In som'alteca" in R. - m 5 Can: in R no lig and last note f'; apparently error. - m 6: "chente" in Vol in R. - m 7: "posto," no lig in T, in R. - m 8 Can: R has Sb pasb 2 Mi. - mm 8-11: Wolf's transcription is completely wrong; he reads in T m 8 g a b (3 Sb), m 9 c' Br and pasb, and has as m 10 what should be m 11; he overlooked in T g a (Sb Sba) in m 8 and in Can omitted pabr in m 11. - m 11 T: no lig in R. - m 12 Can: no lig in R. - m 13 T: last note f in R; spelling "sse" in Sq; "vista" in R, "ista" in Sq. - mm 14/15: spellings in R "dona," "tropo." - m 16 Can: R has d' (Sb) 2 pam f' g' (2 Mi); T: no lig. - m 18 Can: instead of triplet, 2 Mi in R. - m 19 Can: instead of last triplet, 2 Mi in R; T: no lig. - mm 21ff: spelling in R "Quela," "cun le so force e cun so ingeno" "ingegno." - m 22 T: binaria in R. - mm 22/23: Wolf's underlaying of text is incorrect. - m 23 Can: no sharp sign in R. - mm 26, 28 T: no lig in R. - m 29: Sq has Br and pali in Can, Br and pabr in T; R has L and pabr in both v; we take the sign to indicate the end of verse. - mm 30ff: text in R "Deligiadria e de belta te onore," "dona," "naque," "anchora," "tanto honore." - m 31 T: instead of 2 Sb perf, R has g g f



f (Sb Mi Sb Mi). - mm 33, 35, 36: no lig in R.

Editions: Ellinwood, WFL, 103f; Wolf, Squar, 312f.

90. Senpre giro caendo B, 2 v

Source:

1. Sq, f 170': text in both v.

Text: In complete, only Rip and Pi-1, Pi-2 Vol missing.

Rhythm: Mod perf, with duodenaria probably the original form. - Reduction: Br = quarter.

Notes: m 3 Can: after d' Br, pasb which apparently is an error. - m 7 Can: pasb missing in ms. - m 23 Can: Wolf's text underlaying incorrect. - m 26: in both v Br and pabr; the note must be L. - m 28 T: the text underlaying in the original seems to be incorrect; the lig should be binaria only and the syllable "na" should be under 1st note of m 28; the following syllables then would coincide with Can as they should; as a matter of fact, the scribe of Sq correctly places "vi," "do" under e (m 29), f (m 30).

Editions: Ellinwood, WFL, 298f (among the fragments); Wolf, Squar, 314f.

91. Viditi, donna B, 2 v

Source:

1. Sq, f 171: text in both v.

Text: Pi-2 Vol inc Rip after Can.

Rhythm: Mod perf, with duodenaria probably the original form. The meter in Wolf's transcription should be 3/2 rather than 6/4. - Reduction: Br = quarter.

Notes: The Landini fascicles in Sq conclude with this composition. - m 6 Can: sharp in ms omitted by Wolf. - m 10 Can, mm 12/13 T: Wolf's text underlaying not correct. - m 15 Can: last group, erasure in ms; Ellinwood overlooked "O" in Pi-2. - m 17: read "mio," not "mie" (Wolf). - m 20: read "ma," not "mai" (Wolf). - m 21 Can: Wolf's text underlaying not correct.

Editions: Ellinwood, WFL, 166f; Wolf, Squar, 316.

1(92). Donna, 'l tuo partimento B, 2/3 v

Sources:

1. Fl, ff 5' (Can, on lowest staves), 6 (T, on lowest staff): 2 v with text in both v; no special attribution to Landini; later entry; No 13 in the Landini fascicle of 2 - v B; "tenor"; "chiuso" in both v.
2. P, ff 62' (T), 63 (Can Co): 3 v; at the margin of Can: "Franciscus"; text in Can only; "Tenor Dona el tuo partimento"; "Contra Tenor"; Co without inc; beginning of Pi: "Secunda pars"; "chiuso" in both v.
3. Sq, f 149' (Can T Co): 3 v; text in Can only; "Tenor", "Contratenor"; Co T without inc; "chiuso" in Co T.

Text: Pi-2 Vol inc Rip StrI and StrII with inc Rip after Can in Fl, Pi-2 Vol inc Rip StrI after Co in Sq, after Co in P but without inc Rip.

Rhythm: Tp imp prol min (div quaternaria in Italian terms); notation is French. Although Br is unit of m, Ellinwood and Wolf transcribe according to mod imp, for which no justification can be discovered. Mod transcription relates rhythm to octonaria, whereby the beginning of new verses falls in the middle of the m. - Réduction: Sb = quarter.

Notes: Fl is not unlikely to represent the original version, vocal and for 2 v. Form and notation of T in Sq P show the part changed for an instrument. The B in Fl belongs to the group of addenda entered by the scribe later wherever there still was space; T in Fl appears on the lowest staves, but 1 full staff (enough for the Co) remained vacant; hence Fl must have been copied from a 2-v original. The Co is none too skillful; it might not even be by Landini. Clef for Co in Sq is erroneously the c'-clef (3rd line); it should be the f'-clef (3rd line).

- m 3 Can: no sharp in Fl P; T: 2nd note a Sb in P Sq; there the 2 notes (d' a) are linked to g m 4 by ternaria. - m 4 Can: last note e' in P. - mm 5-7 T: all notes quaternaria; P Sq have (m 7) d Br instead of 2 Sb. - m 8 T: binaria in P Sq; c'-sharp in Sq Fl; error? but cf. m 28. - mm 10-12: ternaria in P Sq; f Br instead of 2 Sb in P Sq. - m 16 Can: a' (Sb and pa) g' (Mi) in P Sq. - mm 17-20 T: m 17 binaria in P: the 2 notes are linked to g Br (m 18, P Sq) as ternaria in Sq; mm 19, 20 2 binaria in P Sq. - mm 21/22 Can: d' c' binaria in P. - m 24 Co: g-sharp not in P. - mm 24/25 T: e d (2 Br, binaria) in P Sq. - m 25 Can: instead of pa, pam in P Sq. - m 26 Can: instead of e' f' (2 Mi), f' (Sb) in Sq. - mm 26/27 T: ternaria in P Sq. - mm 28-30 T: quaternaria in P Sq; a Br in m 29, not 2 Sb. - mm 31/32 T; ternaria in P Sq. - m 31 Can in P Sq: "lucente," instead of "piacente" - m 32 Can: P Sq have d' (Sb) pam d' (Mi). - mm 33/34 T: ternaria in P Sq. - mm 34/35 Co: b (Sb) a (Sb) in P. - mm 34/35 Can: d' c' (lig cop) in P Sq, instead of d' (Sb) e' c' (2 Mi) in Fl. - mm 35/36: ternaria in P. - mm 37/38 Can: d' c' binaria in P. - mm 38/39 T: ternaria in Fl P; binaria (m 38) in Sq, preferable for reasons of text.

Editions: Ellinwood, WFL, 204f (with StrII); Wolf, Squar, 263f.

2(93). La dolce vista che dagli ochi B, 2/3 v

Sources:

1. P, f 100: "F."; 2 v; text in Can T; no designation of v; "chiuso" in both v.
2. Lo, f 80: "B. di francescho"; 2 v; no text in Can T; only inc "La dolcie vista", in Can; neither v designation nor any other markings.
3. Sq, f 150: 2 v; text in Can only; "Tenor"; beg of Pi: "Secunda pars" in T; "chiuso" in both v; "verto" in T.
4. R, f 47: anon; 3 v; order of v: Can T Co; text in Can; in T text of Rip, at beginning of Pi merely "Eltamolto"; Co has no v designation nor any other markings; "cluso" in Can.

Text: Niccolo Soldanieri. Pi-2 Vol in P only, after T, but without inc Rip; in Sq Pi-2 is missing, Vol inc Rip appear after Can; in R there is only the text that is laid under Can T, hence Pi-2 Vol are missing, and in T Pi-1 also.

Rhythm: Tp imp prol ma, with senaria imp representing the original rhythm. It is noteworthy that only R preserves Italian characteristics of notation at least in part; the pd used for senaria appear in R. From this one might assume that the work in R has been copied from a source relatively close to the original. Wolf erroneously transcribes in mod imp; his meter is 4/4 with triplets; cadences are wrongly placed. - Reduction: Sb = dotted quarter.

Notes: There are 2 problems involved: 1. Is the version with text only in Can the original? 2. Is the work originally composed for 2 or for 3 v? P (and R in part) shows that lig are omitted and larger time values divided (using tone repetition) in order to adjust the music to the text. This procedure is almost always evidence that the text belatedly has been placed under a v. We assume that the original had text only in Can. - The fact that only R has a Co speaks against the originality of the 3-v version. Ellinwood (WFL, 231, n 6) expressed doubt that the Co in R is authentic. Stylistic considerations might support the doubt. On the other hand, the partially Italian notation used in the work speaks in favor of a certain closeness to the original. Since we cannot decide the case categorically, we have placed the work in our edition between the groups of 2-v and 3-v B. - m 2 Can: lig in Lo; T: no lig in P. m 3 T: d' d' (Sb Mi) in P. - m 4 Can: Sb Mi 3 Mi in Lo; last note Mia in P Sq, Sb in R. - mm 4/5 T: c' c' g g (4 Sb) in P. - m 6 T: no lig in R. - mm 7/8 T: binaria and L in Lo; no lig in R, but correctly Br. - m 8 Can: last note Mia in all mss except R (Sb). - m 9 T: in P R binaria without following lig. - mm 10-12 T: f Br is followed by d' Mi (m 10), and d' d' f' f' 4 Sb follow (mm 11/12) in P. - mm 13/14 T: no lig, and c' c' 2 Sb in P. - mm 15/16 Can: Lo has Sb Mi Sb, triplet 3 Mi (Ellinwood's note is not correct). - mm 15-17 T: Lo has c' b' and a g lig, g g 2 Sb (m 17). - m 17 Can: Sq has Sb and pasb. - m 18 T: no lig in P. - m 20 T: no lig in P. - mm 20/21 Can: Sb Mi Sb pasb in Lo; lig m 21 in R. - m 22 T: 1st note e' in Lo. - mm 24/25 Can: 1st 2 notes Mi Sb in R. - mm 24-26 T: d' c' a preceded by Mi and 2 pam (each m) in P. - m 26 Can: instead of a' f' (Sb Mi), a' g' f' (3 Mi) in P; in Lo last note e' not f'. - mm 27/28 T: lig in Lo. - R has "dai ochi," "me fadamor," "servo," "cuy," "tuto;" P "me factamor," "costey," "cui;" Sq "son tutto," instead of "tutto son" (P). - mm 29-37 T: P has no lig

(29ff), c' c' (30), g g (31), all Sb, no lig (32-34), ternaria (35/36); Lo has pabr after c' (34). - m 30 Can: 1st note Mi in Lo. - mm 32/33 Can: R has Sb pasb (32), a' g' a' b' (Sb Mi Sb Mi). - m 35 Can: lig (Sq) omitted by Wolf. - mm 39-42 T: P has no lig, c' c' 2 Sb (40), f' f' e' e' Sb Mi Sb Mi (42); Lo inserts pabr after d' (41). - mm 44-46: 2 binariae in Lo R. - m 47 T: binaria in P Lo R. - m 47 Can: last 2 notes f' g' in Lo. - m 50 T: binaria in Lo R. - R has "Eltamalto" instead of "Altamente;" "creato" in P R, "creata" in Sq.

Editions: Ellinwood, WFL, 229ff; Wolf, Squar, 265. Text: Trucchi, Poesie, II, 161.

3(93). Guard'una volta B, 3 v

Sources:

1. Fl, f 21: "M. Franciscus"; text in all v; "Contra", "Tenor".
2. Lo, ff 24' (Can Co and beginning of T), 25 (T continued): anon; text in all v.
3. Sq, f 161: order of v: Can T Co; text in all v.

Text: Pi-2 Vol after T in Fl, after Can in Lo; Pi-2 laid under Can, Vol after T in Sq; no inc Rip in any of the mss.

Rhythm: Mod perf, with duodenaria possibly the original rhythm. Wolf's meter should be 3/2 rather than 6/4. - Reduction: Br = quarter.

Notes: mm 1/2: Wolf's text underlaying not correct; though Fl Lo place syllable "na" under d', we shifted it to 1st note, since the group 2 Mi 1 Sb is typical. - m 3 Co: Lo has after 1st and last notes pasb; error; spelling in Lo "tancia" (as in Fl) and "taccia." - mm 3ff: Lo has in Vol "che li isperra." - m 4 Can: Lo Sq have lig cop for notes 3/4; Co: Lo has 4th note L with pp. - m 6: spelling in Lo "chon." - m 7 Co: no lig in Lo; T: c'-sharp in Sq. - m 8 Can: no lig in Lo. - m 9 Can: in Sq. pabr instead of pali. - m 10 Can: last note f' in Sq (but Wolf has g' in transcription); Co: c'-sharp in Fl Lo, not in Sq (nor in Wolf); spelling "tte" in all mss. - mm 10ff: Lo has "pella," "fedde." - mm 11ff Can: Wolf's text underlaying incorrect, does not correspond to the original. - m 12 Can: last note g', not a' (Wolf); Co: last 2 notes binaria in Lo. - m 13 T: binaria notes 2, 3 in Lo, 3, 4, in Fl. - m 14 Co: c'-sharp in all mss (omitted by Wolf); T: ternaria in Fl; Lo connects the finalis m 15 into a quaternaria. - m 16 Can: no lig in Lo; Co: notes 4, 5, lig cop in Fl: T: in Fl Lo b-flat signature for the rest of the piece; Wolf's underlaying of text in Can Co incorrect. - mm 17-19 Can: while all notes are the same in pitch, Lo has a completely different and incorrect rhythm; it reads: lig cop Mi Smi (flag to the left) Mi 2 Smi Mi Mi pasb Mi Smi Sb lig cop pasb Br pabr; we cannot discover any reason for the error. - m 18 Co: notes 3, 4 lig cop in Fl; no lig in Sq Lo; T: Sq has b-flat, also Lo although there is b-flat signature in Lo. - m 19 T: last 2 notes linked to 1st note m 20 in Sq. - m 20 Can: no b-flat in Sq; T: in Sq last 2 notes lig cop. - m 21 Can: Br and pabr in Sq; pausa is pali (Fl Lo); Wolf transcribes note as L; Co (mm 21f): Wolf's text

underlying incorrect. - mm 25/26 Can: last 2 notes m 25, 1st note m 26 ternaria in Sq; last lig m 26 not in Lo; 1st note m 26 has b-natural sign in Lo; Co: no sharp sign before last note m 26 in Lo Sq; T: no b-natural sign m 25 in Sq; last 2 notes m 25, 3 notes m 26 quinarina in Lo Sq.

Editions: Ellinwood, WFL, 224f; Wolf, Squar, 292. Text: Tommaso Casini, Studi di poesia antica, Città di Castello, 1914, 196.

4(95). Per seguir la speranza B, 3 v

Sources:

1. Fl, f 21': "M.F."; text in all v; order Can Co T; "Contra", "Tenor".
2. P, ff 62' (Can T), 63 (Co): "Franciscus" (62'); text in all v; order Can T Co.
3. Sq, f 166: text in all v; order Can T Co.
4. R, f 48: anon; text in all v; order Can T Co.

Text: According to Trucchi, Poesie, II, 156, by Landini. Pi-2 Vol after T (no inc Rip) in Fl, after Can (no inc Rip) in P, after Co with inc Rip (but Pi-2 not underlaid) in Sq, after Can with inc Rip in R.

Rhythm: Mod imp, with octonaria possibly the original form; but it is to be noted that none of the 4 versions is preserved in Italian notation. - Reduction: Br = quarter.

Notes: Although all 4 versions have text in all v, the lig in R, which differ considerably from those of the other mss, at times conflict with underlying the text properly (especially in Co T), as the scribe of R lays syllables also under lig. Whether this is merely an error or whether the scribe of R looked upon the lower parts as instrumental accompaniment, could not be established. - m 3 Co: 2 binariae in R; "pregno" in Sq, "priego" in P Fl. - m 5 Can: b-flat in all mss except R (omitted by Wolf); in Sq P "che m'an" laid under notes 4, 5; R is identical with Fl; instead of "soffrire" R in Vol has "volere" which is against the rhyme. - mm 6-8 Can: last note m 6, 1st note m 7 lig cop in P; T: quaternaria in Sq R; P = Fl. - m 9 Can: Sq has no b-natural sign (omitted by Wolf); Co: f-sharp missing in R; T: R links the 2 notes to L in m 10. - m 10 Can: L in P; Co: in R pabr, and c' is omitted; T: R has L and pabr Fl has L m 11: Sq P have "chio," Fl R "chi"; Co: 2 notes linked to L m 12 in R. - m 12 Co: Sq has b (Br) b (Sb) pasb; Fl P R are identical. - m 13: "tanto" in all mss except Fl ("tale"); Co: notes 3, 4 lig in R. - mm 14-16 T: quinarina in Sq P; binaria plus ternaria in R. - mm 15/16: last note m 15, 1st note m 16 lig in Sq. - mm 16-18 Co: last 2 notes m 16 not lig in R, but in P linked to 2 notes m 17; mm 17/18 lig in Sq; T: mm 17/18 lig in R. - m 18: the pausa sign has been taken to indicate the verse ending; Fl has L and pali in all v; P has L and pabr; Sq has L and pali in Can T m pabr in Co; R has Br and pabr in Can Co, L and pabr in T; cf. the analogous m 41 (Wolf reads m 18 L without rest, 41 Br with pabr). - m 19 Can: no f'-sharp in R; Co: no c'-sharp in Sq R; all 3 notes ternaria in P; last note m 19, 1st note m 20 binaria in R. - m 20 Can: no f'-sharp sign in mss (although Wolf inserts it; Wolf's underlying also incorrect); 2nd note e' in R.

- m 21 Can: b-flat not in Sq R; Co: last note and 2 notes m 22 lig in R. - m 22 Can: 2nd note Sb and pasb in P; T: sharp only in Fl. - m 24 Co: no f-sharp in R; T: d L and 2 following notes lig in P Sq; R Fl. - m 25 Can: no b-natural sign in R Sq. - mm 26-29 Co: last 2 notes m 26, mm 27/28 lig in P Sq; last 2 notes m 26 binaria, mm 27-29 quaternaria in R. - The last verse of Vol reads in R: "Ca saresi tu al voler mio;" Wolf misreads "voler" for "dolor"; all mss have "el (or "il") voler." - m 30 Co: Sq has c'-sharp here, none in m 31; T: note linked to the following note by lig in P. - m 31 Can: no f-sharp in R; "vogliate cagion" is placed here and in m 32 in R; it should be noted that this conforms with the notes and underlying of T in R; Co: no c'-sharp in R; T: R has a 2 Br, also g m 32 2 Br. - m 33 T: lig in R. - m 34 T: d L, no d Sb, in R. - m 35 Can: lig in P R; T: lig which includes the 2 following notes m 36 in R; "rifrena" in R, "rafrena" in P Sq. - m 36 Can: ternaria in P Sq; f'-sharp only in Fl; T: notes of m 36 are linked to the 3 following in P Sq, while notes of mm 37/38 are ternaria in R. - mm 38-40 Can: last note m 38 to 2nd note m 40 lig in P. mm 39/40 Co: Sq P have 2 binariae combined to quaternaria; R includes also L in m 41; T: f g (Br L) lig in P Sq R. - m 41: cf. m 18. - mm 42ff: "Questo greve" and "onde io" (in P only "onde") in P Sq; R=Fl; last "grave" in Can T entirely omitted in Co; Co: ternaria in P Sq, while R includes the following note (m 43), forming a quaternaria. - mm 43/44 Can: c' 2 Sb in P Sq R. - m 46: f-sharp only in Fl. - mm 47-49: d L to g L ternaria in P Sq R. - m 48 Co: f-sharp not in P R. - mm 49/50 Can: d' e' d' ternaria in P. - mm 49-51 Co: last 2 notes m 49 to m 51 quinarina in P Sq; R = Fl.

Editions: Ellinwood, WFL, 271f, and in MQ, XXII 215 (No 6); Wolf, Squar, 302f. Text: Trucchi, Poesie, II, 156.

5(96). Quel sol che raggia B, 3 v

Sources:

1. Fl, f 22: "M.F."; text only in Can; order Can Co. T; "Contra tenore", "tenor"; beginning of Pi in Co T: "Andare" (cf. 2-v B); "chiuso" in all v, "verto" in Co T.
2. P, f 99': "F."; text only in Can; order Can T Co; "Contra tenor," "tenor", Pi marked "Secunda para" in Co T; "verto," "chiuso" as in Fl.
3. Sq, f 138': "Quel sol che raga"; text only in Can; order Can T Co; markings as in P.

Text: Pi-2 (not underlaid) Vol after Co in Fl, after Can in P Sq; only Sq has inc Rip.

Rhythm: Tp imp prol ma, which corresponds with senaria imp; Br, not L, is unit of m; Wolf nevertheless transcribes in mod imp. Version in Italian notation not preserved. - Reduction: Sb dotted quarter.

Notes: Ellinwood presents a mixture of all mss; tonally his transcription is based largely on Fl, lig are taken partly from P, more often from Sq, and the text version is that of Sq. - m 2 Can: erasure in Sq. - m 3 Can: in Sq the triplet (changing the value of 2 Mi of prol ma) is written consistently as 2 Smi

l Mi; in this manner the triplet occurs only once in Fl (overlooked by Ellinwood): m 27, 1st prol ma; P is identical with Fl but does not have the one exception in m 27. - m 3 Co: g-sharp not in P Sq. - m 4 Co: lig in P Sq. - m 5 Can: Sq has "raca;" in Vol Sq has "bene che," P "ben chee;" we read "boche che" in Fl; Co: lig in P Sq. - m 8 Can: notes 3, 4 are c' d' in P Sq. - m 10: Wolf reads "Se di" but Sq has "Son"; P has "se di"; Fl has "son" - m 12: "tuo" in P Sq. - m 13 Co: P Sq have b' (Sb) b a (lig cop). - m 14 Can: P Sq have "manca." - m 15 Co: no lig in P Sq. - m 17 Can: no sharp sign in P; T: 1st 2 notes lig in P Sq. - m 20 Co: 1st 2 notes lig in Sq, but no sharp sign. - m 22 Can: d' (Sb) c' (Mi) in Sq; Co: notes are linked to note m 23 by lig in P Sq. - m 25 Co: no sharp sign in Sq. - m 26 Can: P Sq have "chi." - m 27 Can: read "sole," not "sol" (Wolf). - mm 29-31 T: quaternaria in P Sq. - mm 32/33 Co: ternaria in P Sq. - m 34 Co: no sharp sign in P. - m 36 Can: "Sperai" in P Sq; "ttu" in Fl - mm 36-38 T: ternaria in P Sq. - m 38 Can: "fussi" in Sq. - m 39 Co: no sharp sign in P Sq. - mm 39-45 Can: Ellinwood misreads the passage, which is notated in all mss in the same manner; mm 40/41: e' (Sb) f' (Mi) e' (dragma) d' c' (lig cop with pp at the end) d' (b in chiuso; Mi); Ellinwood's reading is in no mss; he changes c'-sharp (m 39) to Br; it is Sb in all mss. - mm 41/42, 44/45 Co T: notes are ternaria in Sq; P = Fl.

Editions: Ellinwood, WFL, 282ff; Wolf, Squar, 236.

6(97). Questa fanciull'amor B, 3 v

Sources:

1. Fl, f 22': "M.F."; text only in Can; order Can Co T; "Contra tenonore" (sic), "tenor Questa fanciulla"; beginning of Pi in Co T: "Andare."
2. P, f 70': "Franciscus"; text in Can T; order Can T Co; "Contra Tenor"; beginning of Pi in Co: "secunda pars".
3. Sq, f 138: text in Can T; order Can T Co; "Contratenor Questa fanciulla"; beginning of Pi: "secunda pars".
4. R, f 85: anon; arrangement for keyboard in tablature (2 v).
5. Em, ff 58', 59, No 110: "Kyrie" (super Questa fanciulla); contrafactum; "Tenor Kyrie" (58' Can), "Contratenor super Kyrie" (59).
6. Str, f 18, No 27: anon; lost; Coussemaker states that "estilla" stands above Questa fanciulla; did the composition have a Latin contrafactum?

Text: Preserved are 2 Str, but only in Fl. The whole text (with inc Rip after 2nd Str) after Can in Fl. Pi-2 (not underlaid) Vol (StrI) in P after T, in Sq after Can (with inc Rip).

Rhythm: Tp imp prol ma, with senaria imp probably the original form; none of the versions, however, is in Italian notation. Despite Br being the unit of the m, Wolf transcribes in mod imp. - Reduction: Sb = dotted quarter.

Notes: We have chosen P as the basis of the transcription although in our opinion Fl represents the original, i.e. with 2 instrumental parts accompanying the Can. The T does not have the appearance of having been composed originally in conjunction with text. The only difference between T in Fl are in P Sq rests

upon lig and time values; we believe that the arranger of T as a vocal part merely eliminated the lig of Fl and split the larger time values into as many smaller units as were needed for the syllables - certainly not a very ingenious procedure. On the basis of our notes the version of Fl can easily be restored. In Fl the B belongs to the "Andare" group (cf. B 95, 97, etc). - m 1 T: 2nd note e, not f (Wolf). - mm 3/4 T: Fl has f Br and a e lig cop. - m 5 Co: no lig in Fl. - mm 5-8 T: d d' (2 Br), no lig (mm 7/8) in Fl; "py a" in Sq. - m 10 Can: P has pd at beginning of m; the last Mi must be Mia; Fl indeed writes it as Sb; Co: binaria in Fl; T: notes are linked by lig to Br m 11 in Fl where the Br is not reduced by e Mi. - mm 12/13 T: 2 lig cop in Fl; "chegge" in Fl, "chiegho" in Sq. - mm 14f: Fl has, between "alla" and "pena", merely an "n" (omission?); Sq has "gram"; Fl has "tua." - mm 14/15 T: Fl has a a (Mi Sbp), and lig cop (m 15). - mm 15/16 Co: no lig in Sq. - mm 16/17 Co: no lig in Sq; P = Fl; T: no lig in Fl Sq. - m 17 T: Fl has lig cop (binaria). - mm 17/18 Can: no lig in Sq; P = Fl. - m 19 T: no lig in Fl. - mm 20/21 Co: ternaria in Sq Fl. - m 22 Can: only e' Br in Fl. - m 23; "ma" in Fl. - mm 24/25 T: b Br and c' d' lig cop in Fl. - m 26 Can: no lig in Fl. - m 27 Co: omitted in Sq. - m 28 Can: last 2 notes Sb and Mi; P again has pd at beginning of m but writes last note Sb. - m 29: Br is followed by pabr which Wolf, for the reason of maintaining mod structure, transcribes as real pausa, with "up-beat" being the result; we take the sign to indicate the end of the verse. - m 30 Co: no lig in Fl. - mm 31-33 T: Fl has b Br c' b (lig cop) a e (lig cop). - "Colgli" in Fl, "ssolonte" in P, "solonte" in Fl, "solo in te" in Sq, "belgli" in Fl, "amorosa" instead of "gioiosa" ("gioyosa" in Sq) in Fl. - mm 34/35 Co: no lig in Fl Sq. - mm 35/36 Can: no lig in Sq; P = Fl; T: ternaria in Sq; P = Fl. - m 37 T: no lig in Fl. - mm 38/39: ternaria in Sq; g-sharp in Sq; binaria in P Fl. - Read "posa" (cf. rhyme), not "poso" (Wolf); all mss have "posa" (Sq in T but "poso" in Can). The contrafactum Kyrie "Questa fanciulla" (without indication of the B) in Em is a curious mixture, i.e. it shows the Co written separately and differently from the notation of the Can T. Can T are written in black notation on f 58' in a normal way. The version the scribe of Em used is doubtless Fl; in Can are only minor deviations: mm 10 and 28 c' d' are Sb Mi and in mm 35/36 Em has no lig. Still more convincing is the identity of T in Em and the textless T in Fl; in m 19 Em has lig where there is none in Fl; in m 24 Em has an error: c' Br instead of b Br; in m 33 2nd note is d instead of e. Is this identity of Em and Fl further evidence that the textless T represents the original more exactly? - The Co is curiously added on f 59 by a later hand and in different notation; at the bottom of f 59 one half staff apparently was vacant before the entry of the Co was made, not enough for the whole part, and the scribe added (below) another staff (of 4 lines only); the Co nevertheless is closely written, all in white notation and in notae simplices, but there are rhythmic errors, or rather omissions of notes; up to m 11 the Co of the B and of the Kyrie are nearly identical; mm 12-14 differ, after which identity is reestablished; further tonal deviations in mm 22ff. Despite these variations the Co in Em cannot be said to be newly composed; for that matter, it is too close to the original. When the new scribe entered the Co, the B must, therefore, still have been available for copying. - The procedure of making the contrafactum is rather simple: the Rip section serves as Kyrie, Pi as Christe, and in Can and T the B text is omitted and the words "Kyrie leison," "Christe leyson" are placed at the beginning and end of Rip and Pi respectively. The Co has merely the heading "Contratenor super Kyrie," without the words

under the music.

Editions: Wolf, HN, II, 253ff (R tablature); Ellinwood, WFL, 285f (with text of StrII); Reese, MMA, 368 (though "after Ellinwood," the transcription is correctly reduced); Wolf, Squar, 234f.

7(98). Po' che partir convien B, 3 v

Sources:

1. Fl, f 23: "M.F.;" text in Can only; order Can Co T; "Contratenore," "Tenor"; in T at beginning of Pi: "Andare"; "chiuso" in all v, "verto" only in T. In list of contents: "Poi che partir".
2. P, ff 92' (Can T), 93 (Co): anon; text in Can only; order Can T Co; "Contra Tenor Po che partir", "Tenor"; at beginning of Pi in Co T: "Secunda pars"; "Chiuso" only in Can.
3. Sq, f 165': text only in Can; order Can T Co; "Tenor", "Contra tenor"; at beginning of Pi in Co T: "Secunda pars"; "chiuso" in all v, "verto" in Co T.
4. PadA (684), No 22: "M. Franciscus de Florencia"; "Poy che partir"; order Can Co T; "Contra tenor de Poy che partir," "Tenor de Poy che partir"; beginning of Pi (inc of Pi-1) in Co T: "Amor tanto"; "chiuso" in all v, no "verto"; at beginning of Co: ".i." (senaria imp).
5. Pr, f 248, No 8: anon; order Can T Co; in Can only, inc "Po che partier"; "tenor". "Contra tenor."

Text: Pi-2 (not underlaid in any ms) Vol after T in Fl Sq Pad, after Can in P; only Sq Pad have inc Rip. - Lauda.

Rhythm: Tp imp prol ma, with senaria imp the original rhythm; Pad (Co) has indication of senaria imp but no Italian notation, although other Italian compositions in Pad preserve Italian notation. The scribe of Pad uses, in fact, French notation. Perhaps copying from an original in French notation, he must have recognized the identity of tp imp prol ma and senaria imp, and wrote down ".i." at the beginning of Co (it is in none of the other v). Wolf again combines 2 m as mod imp, which is not justified by the original and leads to wrong places of cadences. - Reduction: Sb = dotted quarter.

Notes: Ellinwood's transcription, as so often, is a combination of the various versions. - m 1 Co: lig in P Sq; "Onde ti" in Sq. - m 3 Can: no f'-sharp in Pad; Co: b c' (lig cop) in P Sq Pr (instead of 2 pam); T: 2 notes are linked to mm 4/5 (quaternaria) in P Sq Pad; "chero" in P Sq; Pad=Fl. - m 5 Co: lig in P Sq. - mm 6/7 T: notes m 6 linked to 1st note m 7 as ternaria in P Pad Sq; "ca" in P Pad Sq. - mm 7/8 Can: lig cop in Sq. - mm 8/9 T: ternaria in P Pad Sq. - m 10 Co: in Sq last note a Sbp instead of 2 pam Mi; P Pad Pr = Fl. - mm 10/11 T: m 10 binaria in P; Sq Pad=Fl; g-sharp not in other mss. - mm 12f: "leggiadro et bello et" in P Pad. - m 12 Co: no lig in Pad. - m 13: in all mss except Fl, "vago aspecto" (or "vag'aspetto"). - m 16 Co: binaria in P Pad Sq; "chabandonato" in P, "mabandonato" in Sq, "vego mabandonadogni" in Pad, "vego" in P. - m 17 Co: 2nd note g', not a (Wolf); g in all mss, including Sq. - m 18: "ogni" in Sq, not "d'ogni" (Wolf). - m 20 Co: lig cop in P Sq. - mm 21/22:

ternaria in P; Co: 1st note a Sbp in Pad. - 3rd verse varies in mss: "Nel qual per vederte" (Pad), "In che soldi vederti ò speso'l tempo" (P), "Alquale per vederti" (Sq). In last verse the initial "Tu" missing in Sq. - mm 23-25 T: quaternaria in P Sq Pad; in Pad "Corer cum," in Sq "Correr con," in P "Corro con," in Fl "Corron"; Fl here has an error: "corron" = "corro in," but the elision makes the verse short 1 syllable; probably "con" overlooked; we took version P. - m 24 Can: f-sharp in Sq. - m 25 Can: a' g' (Br Mi) in Pad Sq. - "in verso" in P Sq, "en verso" in Pad. - m 26 Co T: lig cop in P Sq. - mm 27-30: quaternaria in P Pad Sq. - mm 30/31; binaria in Sq P Pad. - mm 31/32: binaria (cop) in Sq. - mm 31-33: Pad has e' (Br) e' (Mi) d' d' (Sb Mi) c' c' (Sb Mi) b b (Sb Mi) a (Sbp) b a b (Sb 2 Mi); a Mi is error. - mm 32/33: a m 32 g m 33 lig cop in Sq. - m 34 Can: e' d' (Br Mi) in Pad; Co: b a lig cop in P Sq. - m 35 Co: binaria in P. - mm 35/36 T: ternaria in Pad. - m 37 Can: a' g' (Br Mi) in Pad Sq; P = Fl. - m 39 Can: g' Sb followed by f' Mi in Sq; Co: no lig in P Pad; "Solel" in Pad. - mm 40/41 T: ternaria in P Pad Sq; "chio" in P, not in Sq (Wolf), "sie" in Sq, "che sia" in Pad. - mm 42/43 Co: ternaria in Pad Sq; there is an omission in the text of Fl which we have emended according to P: "di lei" ("da lei" Sq) is missing. - mm 42-44 T: quaternaria in P Pad Sq. - mm 44/45 Co: binaria in Sq. - m 46 Can: c'-sharp in Sq; Co: binaria in P Pad Sq. - mm 46/47 T: ternaria in P Pad Sq. - mm 47/48 Co: ternaria in P Pad Sq. - Pad Fl have "del cor," P Sq "mental." - mm 48-51 T: quaternaria in Sq, quaternaria plus simplex in P, ternaria plus binaria in Pad. - m 49 Can: f-sharp not in Pad. - mm 50/51 Can: g' a' g' (2 Br lig, Mi) in Pad Sq; P = Fl; "vede" in all mss, not "vade" (Wolf). - The markings of the chiuso vary in mss; we followed version Fl.

Editions: Kammerer, Prager, 124ff (Pr); Ellinwood, WFL, 273ff; Wolf, Squar, 300f.

8(99). Nella mi vita sento B, 3 v

Sources:

1. Fl, f 23': "M.F.;" text in Can only; order Can T Co; "contra tenor"; "tenor"; beg of Pi has "Andare" in Co T; "chiuso" in all v, "verto" in Co T. The scribe starts out with the T but after 6 notes continues the part with that of the Co, obviously because the usual order of v in Fl is Can Co T; he cancels what he has written and begins again on a new staff.
2. Sq, f 168': text in Can only; order Can T Co; "Contra tenor"; "Tenor"; beginning of Pi: "secunda pars" in Co T; "chiuso" in all v, "verto" in Co T.

Text: Pi-2 Vol after Can in Fl, without inc Rip; in Sq Pi-2 laid under Can, Vol inc Rip after Can.

Rhythm: Tp imp prol ma, with senaria imp possibly the original rhythm. The L-Br relationships in T are, at 1st glance, suggestive of mod; neither perf nor imp mod presents a solution, although Wolf transcribes in mod imp with the

cadences conflicting with a proper rhythmic order. We believe that here again the L are more the result of instrumental accompaniment than of a rhythmic structure associated with the text. - Reduction: Sb = dotted quarter.

Notes: Ellinwood's transcription is a mixture of Sq Fl. - The inc in Sq is "Nella mie vita." - mm 2/3 Can: d' a' (Sb Mi) g' f' (Sb Mi) in Sq. - mm 5/6 T: ternaria in Sq. - m 6 Co: in typically French manner, last note (Mi) is Mia. - m 7 Co: no sharp sign in Sq. - mm 7/8 Can: no lig in Sq; T: ternaria in Sq. - m 13 Can: g'-sharp in Wolf's transcription is neither in Fl nor Sq. - mm 14-16 T: ternaria in Sq; "poi che" in Sq; "tte" in Fl Sq; "col" in Sq. - m 17: "degio" in Sq, not "deggio" (Wolf). - m 20 T: 2nd note d in Sq. - m 28 Co: g'-sharp not in Sq. - m 30 Can: c'-sharp in Wolf's transcription does not appear in Fl Sq. - mm 30-33 T: quinary in Sq, of which the 1st 3 notes read g f e - m 31 Co; 2nd note c' in Sq. - mm 33-35 Co: lig cop and binaria in Sq, the last note of which reads a' not g (Wolf). - mm 36-38 T: quaternaria in Sq. - m 39 Can: L in Sq; error. - m 40 Co: last note Mia. - m 41 Co: no sharp in Sq. - mm 41-43: g d lig in Sq; Wolf overlooked that g Br has pa; he inserted pasb (m 41) which is not in original. - m 43 Can: last note g' in Sq; "potra" in Sq. - mm 49/50 T: ternaria in Sq; also in mm 51/52. - mm 53/54 Can: Wolf misread the chiuo; Sq actually has c' d' e' d' d' (Sb Mi 3 Mi) c' d' c' b (Sb Mi Sb Mi).

Editions: Ellinwood, WFL, 245; Wolf, Squar, 308f.

9(100). Non do la colp'a te

B, 3 v

Sources:

1. Fl, f 24: "M.F."; text in Can only; order Can Co T; "Contra tenor", "Tenor Nondo"; beginning of Pi: "Andare" in Co T; "chiuso" in all v, "verto" in Co T.
2. Sq, f 134: text in Can only; order Can T Co; "Contratenor", "Tenor"; beginning of Pi: "secunda pars" in Co T; "chiuso" in all v, "verto" in Co T.
3. R, f 37: anon; text in Can only; order Can Co T; "Contratenor", "tenor"; no other indication; even the music of chiuo is missing in Co.

Text: Pi-2 Vol inc Rip in Fl after Can, in Sq after Co, in R after Can but without inc Rip.

Rhythm: Div quaternaria, established in Italian notation of R with pd; Fl Sq have tp imp prol min in French notation. Wolf's transcription is based on mod imp, with the cadences at the end of verses rhythmically misplaced. - Reduction: Sb = quarter.

Notes: mm 1/2 T: ternaria in Sq R. Vol reads in Sq: "Po che degli occhi vaghi uscì lafreçça," in R: "Poy che dal ochi vagi uoscii la friça." - mm 8-10 Co: there is a double error in Fl, probably caused by the likeness of lig; 2nd note m 8 is b in Fl, a in Sq R; c' b' following are 2 Sb (lig cop); lig is correctly cpr in Sq R; Fl R have binaria plus ternaria, Sq quinary; Sq repeats syllable "to" but R Fl are correct. - mm 9/10 Can: 1st note m 9 Sb in Sq; Wolf

reads Sb but eliminates last note m 10 (clear in Sq), thereby distorting the typical cadential phrase; 1st note m 9 must be Mi, as it is in Fl R. - R has "del dolce porto." - m 13 Co: last note d' in R. - mm 15-18 Co: Wolf "adjusts" the original arbitrarily (no reference in "Revisionsbericht"); he did not recognize that c'-sharp Br m 15 is missing in Sq; mm 16-18 read in Sq d' a (2 Sb) d' c'-sharp (2 Br), all lig; 2nd note m 16 Co is g in Fl R. - "a lochi to," "ch'mamor" in R; 2nd verse of Vol: in Sq "Che llamoroso cor conquide a ttorto," in R "Ch'lamoroso core conclude a torto." - m 18 Can: f'-sharp not in Sq; Co: c'-sharp not in Sq R. - mm 18/19 T: lig cop erroneous in Fl. - mm 19-22 Can: R has g' (Sbp) pasb perf pd c' c' b b (4 Mi) and the following notes in values as in other mss, but missing is the value of 1 Mi. - mm 20/21: in R no lig in Co, nor in T m 20. - m 21 T: note is d in Sq. - mm 22-25 T: 2 ternariae in Sq; m 22 binaria in R. - m 23 Co: Sb Mi Mi in Sq. - m 26: in Sq b-flat signature, which also appears in Fl but only for the following staff; Can: note is L in Sq; error. - mm 28-31 T: quinary in Sq; R=Fl. - m 30 Co: no sharp in Sq; "dedi" in R; "servitore" in Sq R. - mm 32/33 Co: a b lig cop in Sq; R has m 32 b a 2 Sb, m 33 b c' Sb pa Mi (written in Italian manner: Sb with cauda slanting downwards to the left and Mi). - mm 32-35 T: quaternaria in R sq. - mm 35/36 Can: omission of 1 syllable in Fl; we emended "nata" to "natura" (cf. other mss). - m 38 Can: no f'-sharp in Sq. - m 40: g-sharp neither in R nor in Sq; Fl has in Can (at beginning of staff) b-natural and b-flat; since Co has g-sharp b must be naturalis; b-flat to be applied in m 42? - m 42 Can: Wolf transcribes Mi Mi Sb; error; all mss have Mi Sb Mi. - mm 42/43, 44/45 T: Sq has ternaria. - mm 44/45: Fl gives only finalis in chiuo of Can; mm 44/45 comprise the chiuo in Fl for Co T; the cadence requires c' b a in Can m 44, which notes obviously are omitted by mistake in Fl; chiuo for Co is completely missing in R; Sq changes (in chiuo) last note m 41 Co to a. - R has "e more," "vageça," Sq "tuo".

Editions: Ellinwood, WFL, 255f; Wolf, Squar, 226.

10(101). El mie dolce sospir

B, 3 v

Sources:

1. Fl, f 24: "M.F."; text in Can only; order Can Co T; "Contratenor", "Tenor"; beginning of Pi: "Andare" in Co T; "chiuso" in all v, "verto" in Co T.
2. Sq, ff 147' (Can), 148 (T Co): text in Can only; order Can T Co; "Contra tenor", "tenor"; beginning of Pi: "secunda pars" in Co T; "chiuso" in all v, "verto" in Co T.

Text: Pi-2 Vol inc Rip in Fl after T, in Sq after Can but without inc Rip.

Rhythm: Tp imp prol ma, with senaria imp possibly the original rhythm. Wolf transcribes in mod imp; but why he, apart from erroneously assuming mod, takes one and the same rhythm (tp imp prol ma) both as 6/4 and (as here) as 4/4 with triplets is incomprehensible. - Reduction: Sb = dotted quarter.

Notes: Sq has b-flat signature in T. - m 2 Co: no sharp in Sq. - m 3 Can: "egli" in Sq. - mm 3-5 T: quaternaria in Sq. - m 4 Can: "caltro" in Sq, not

"chaltro" (Wolf). - mm 8ff Can: "gracia," "portalla" in Sq. - m 11 Can: "tuttel" in Sq. - m 20 Can: sharp is taken from Sq; Co: binaria in Sq. - m 22 Can: "Con" in Sq. - mm 23/24 Co: g'-sharp a' lig cop in Sq; T: ternaria in Sq Fl omitted by Wolf. - m 27 Co: Sbp Sb Mi in Sq. - m 28 Can: lig omitted by Ellinwood. - m 29 Can: c' d' e' d' (Sb Mi Sb Mi) in Sq. - m 30 T: lig omitted by Wolf. - mm 33ff Can: "sospigne" in Sq. - m 34 T: lig omitted by Wolf. - mm 35/36 T: lig omitted by Wolf and Ellinwood. - Sq has "petto," "conspetto." - m 41 Co: lig omitted by Ellinwood. - mm 42/43 T: ternaria in Sq. - m 44 Co: no sharp in Sq. - The chiufo has been incorrectly arranged by Wolf; he also omits lig in chiufo of T.

Editions: Wolf, Sing, No 6 (but erroneously edited as M, not as B); Wolf in NM, II, 216; Ellinwood, WFL, 212f; della Corte, Scelta, No 25; Wolf, Squar, 259.

11(102). Giunta vaga biltà B, 3 v

Sources:

1. Fl, f 25: "M.F."; text in Can only; order Can Co T; "Contratenore", "tenor"; beginning of Pi: "Andare" in Co T; "chiuso" in all v, "verto" in Co T.
2. Sq, f 160: text in Can only (but see below); order Can T Co; "Contratenor", "Tenor"; beginning of Pi: "Secunda pars" in Co T; "chiuso" in all v, "verto" in Co T.

Text: Pi-2 Vol inc Rip in Fl after Can, in Sq after Co. Strangely enough, the 2nd verse of Pi-1 is laid under T in Sq (from c' Mi m 34 on, anticipating the phrase of Can which rests), obviously because the scribe noticed that at this point the T takes on the characteristics of the Can, the musical phrase of which, almost literally, is stated in advance by the T. But it is doubtful that the phrase in the T is meant to be sung.

Rhythm: Tp imp prol ma, with senaria imp possibly the original rhythm. No mod. Wolf, however, transcribes in accordance with mod perf although the rhythm basically is the same as in the preceding B. It certainly is not an accident that in Fl 3-v B of this rhythmic type are compiled logically as a group. This time Wolf takes 6/4 meter and triplets, with the result something like 18/8 or 18/16. It is hard to imagine what original Italian div should be assumed to be back of the French notation (tp imp prol ma). - Reduction: Sb = dotted quarter.

Notes: Cappelli, who has edited the text after Sq but with considerable changes, adds "è": "Giunta è vaga biltà" (so does Wolf). Sq has in Vol "ogni vilorta," not mentioned by Cappelli nor by Wolf; both give "Ogni viltà" (Fl). - mm 6-8 T: quaternaria in Sq, where the last note of lig is more likely b than a. - m 7 Co: lig cop in Sq. - mm 8-11 Co: missing in Sq; instead of drawing upon Fl, Wolf composes his own emendation (no reference in "Revisionsbericht"), but even there makes a mistake by omitting the value of 1 Sb. - mm 9-11 T: quaternaria in Sq; also mm 12-14. - mm 15ff Can: Wolf reads "volgo i lumi" (so does Cappelli);

Fl Sq have "volge lumi." - mm 15-17 T: quaternaria in Sq. - m 17 Can: b in Fl Sq, not d' (Ellinwood). - m 19 Co: Sq has a b (lig cop) c' (Mi). - m 21 Co: 1st note a' not b (Wolf). - m 22 Co: lig cop in Sq. - mm 23/24 T: g f lig cop in Sq. - m 24 Can: last 2 notes Sb Mi in Sq. - mm 29/30 Can: "dimor" in Fl; scribal error. - mm 33/34 Can: lig in Sq; consequently syllable "to" ("subgetto") placed under c'-sharp; no sharp in Fl. - m 36 T: instead of last Sbp, Sq has a a (Sb Mi). - mm 36ff Can: Fl Sq have "dolce servire," not "dolce l servire;" Sq has (Pi-2) "In pace pongo ciascumie disire." - mm 39/40: lig omitted by Ellinwood; Wolf has binaria (m 39) not in original. - m 40 Co: lig cop in Sq. - mm 41/42 T: a g lig cop in Sq; so also in mm 44/45 (g f). - mm 42/43 Co: ternaria in Sq.

Editions: Ellinwood, WFL, 220f; Wolf, Squar, 289f. Text: Cappelli, Poesie, 29.

12(103) C(h) aro signor, palesa B, 3 v

Sources:

1. Fl, f 25: "M.F."; text in Can only; order Can Co T; "Contratenore", "Tenore"; beginning of Pi: "Andare" in Co T; "chiuso" in all v, "verto" in Co T.
2. P, ff 63' (Can T), 64 (Co): "Franciscus" (63'); text in Can T; order Can T Co; "Tenor", "Contra Tenor Caro Signore"; beginning of Pi: "Secunda pars" in Co; "chiuso" in all v, "verto" in Co.
3. Sq, f 163': text in Can Co; order Can T Co; "tenor"; beginning of Pi: "Secunda pars" in T; "chiuso" in all v, "verto" in T.

Text: Pi-2 Vol after Can in Fl P Sq, with inc Rip only in Fl.

Rhythm: Tp perf prol ma; French notation in all mss. This is one of the rare examples (among Landini's B) which show a transcription of the Italian novenaria. The Br is consistently the unit of the m. - Reduction: Sb = dotted quarter.

Notes: We believe that the version of Fl represents the original, i. e. Can and 2 accompanying instruments. Although the character of the Co, being much like the Can, conforms to vocal style, it is quite irregular that a Co is a vocal part in a composition that has any instrumental accompaniment; the medium which the Italians cultivated is that of a vocal Can T with an instrumental Co. Familiarity with this preferred type apparently caused the scribe (or compiler) of P to lay text under the T; to do this, he had to adjust the T, but the procedure is exceedingly simple; he merely divided the large values (Brp, Bri) into Sb and Mi (on the same pitch) so that the number of tones would fit the number of syllables. The scribe of P knew at least that the vocal combination should be that of Can T; the scribe of Sq, however, might have thought that the stylistic likeness of Co and Can required text for the Co. - m 1 T: f' f' e' (3 Sb) in P; "Caro signor" in P Sq. - m 2 Can: instead of triplet, P Sq have throughout the composition 2 Smi 1 Mi; T: d' d' (Sb Br) in P; d' (Fl Sq) must be Brp, although in Sq c' Sb is written close to d' Br; Wolf transcribes as Bri, alters 2nd tone of the following lig, and in Can changes

1st note from c" to b'; all this is unnecessary; c" (m 3 Can) in Fl P Sq is correct; no alteration in T. - m 3 Can: sharp not in P Sq. - mm 3/4 T: notes 2, 3 lig in P; notes 2, 3 and 1st note m 4 ternaria in Sq. - m 4 T: d d' (Sb Mi) in P. - m 5 T: c' c' b' (Sb, lig cop) in P; all mss have "leggia," not "leggea" (Wolf). - m 6 T: in P a a g g (3 Sb 1 Mi); "ferca" in P Sq. - mm 9-11 T: c' f' f' (lig cop, Sb) e' e' (Sb Br) d' b a (Sb, lig cop) in P. - m 11 Can: Sq erroneously repeats d' e'; Wolf changes Mi of original to Smi, but the error of Sq should be emended according to Fl P. - m 13 Co: after 3rd note, pam in Sq; T: in P 4 a (3 Sb 1 Mi). - m 14 T: notes 2, 3 lig cop in P; last note and 2 notes m 15 ternaria in Sq. - m 16 Can: last note b-flat in P; T: notes 2, 3 lig cop in P. - m 17 Can: 1st note is Sb in all mss; Wolf reads Mi, consequently gets the wrong rhythm and is short 1 Sb; he changes (in m 19) Mi of original to Sb and adds last note m 19 (e' Sb); Co: 1st 2 notes lig cop in P Sq. - m 19 T: 1st 2 notes lig cop in P Sq. - Last verse of Vol reads in P Sq: "Usar mi fece a mie vita difesa." - mm 21/22 Can: "volamor" in P Sq, and (Pi-2) "Ne isperguiso." - m 22 T: a a (Sb Br) and no lig in P. - m 24 Can: after 1st note, pam in Sq; T: notes 2, 3 lig cop in P; "onghamno" in P. - m 25 T: d' d' (Sb Br) in P. - All mss have "servi," not "serv'in" (Wolf). - m 26 T: last 2 notes and note m 27 ternaria in Sq. - m 27 T: g g (Br Sb) in P. - mm 27/28 Co: b' c" lig cop in Sq. - m 29 Co: after last note Sq has pasb; error; T: a a g g (Sb Mi 2 Sb) in P. - mm 30/31 T: last 2 notes lig cop in P; last 2 notes and note m 31 ternaria in Sq; P Sq have "dolce effetto." - m 33 Can: pasb missing in Fl. - mm 33-35 T: all notes lig in P; same for Sq except for 1st note. - m 34 Can: b-natural not in P Sq. - mm 38/39 T: 2nd note and finalis lig in Sq.

Editions: Ellinwood, WFL, 183ff; Wolf, Squar, 295f.

13(104). Gram piant' agli ochi B, 3 v

Sources:

1. Fl, f 26: "M.F."; text in Can T; order Can Co T; "tenor", "contratenore"; beginning of Pi: "Andare" in Co. In list of contents: "Granpiano".
2. Lo, ff 29' (Can Co), 30 (T): ".B/allata. Magistry francisi de frorencia" (f 29'); text in Can t; order Can Co T: no v marked.
3. P, ff 67' (Can), 68 (T Co): "Franc " (67' margin); text in Can T: order Can T Co; "Contra Tenor"; beginning of Pi: "Secunda pars" in Co.
4. Sq, f 133': text in Can T: order Can T Co; "Contratenor"; beginning of Pi: "Secunda pars" in Co.
5. R, f 34': anon; text in Can T; order Can T Co; "Contra Tenor Gran piantai ochi"; beginning of Pi: "Secunda pars" in Co.
6. PadA (684), No 17: "M. ffranc? de floren?"; text in Can T; order Can Co T; "Contratenor de Gran pianto"; the beginning of each verse is indicated by text inc in Co: "abonda.", "per questamara", "chiamo".

Text: Pi-2 Vol after T in Fl Lo Pad, after Can in P R; Sq lays text of Pi-2 under T and has Vol after Can; inc Rip in Fl R Pad. Cf Debenedetti, Sollazzo, No 34.

Rhythm: Mod perf, with duodenaria probably the original rhythm. Pad, however,

gives at the beginning of Can Co T the divisio ".q." which is not correct; but the notation in Pad is not Italian; it is, as in all other mss, in French notation. Wolf's transcription has 6/4 meter; in accordance with his transcription of the same rhythm in other compositions, the meter should be 3/2. - Reduction: Br=quarter.

Notes: Fl Sq have "Gram," Lo P R Pad "Gran." - mm 1/2 Can: lig in Lo; T: lig in Lo R Sq Pad. - m 2 T: P has pa with 1st note, no pasb; last 2 notes lig in Lo R; last 2 notes connected by lig with notes m 3 in P Pad Sq. - m 3 T: binaria in P R. - mm 4/5 Co: last 2 notes (m 4) and m 5 lig in P Sq; "benchi" in Fl Lo P, "benchio" in Pad R Sq. - m 5 Co: Lo has c' L with pp and c' Br; pp is error; also R has c' c' but Li and Br. - m 6: Wolf's underlaying of text not correct; "grave" in R Pad. - mm 7/8 Can: last 2 notes m 7 binaria in R; Pad = Fl Sq; T: no lig in Pad. - m 8 Can: 2nd note pa in Sq; notes 3, 4 not lig in Lo. - mm 8/9 Co: in lig P Lo Pad = Fl, R = Sq; Lo has pasb after 1st note; error. - m 9: L and pabr, palp, varying in mss; Pad has L (without pausa) but dotted barline through staff; in our transcription, signs taken either as merely indication of verse ending or as Li and pabr; likewise in m 25; Wolf transcribes m 9 without pausa, m 25 with. - m 10 Co: in Lo pasb after 2nd and 4th notes, 5th note omitted, 1st pasb error; in R last 2 notes binaria; instead of c' c' 2 Sb, Pad has c' Br. - mm 10/11 Co: no lig in Lo Pad; P Sq = Fl. - m 11 Co: after 1st note, pp in Lo; error; "se" in Pad. - mm 12/13 Can: lig P R Pad = Fl; binaria (last 2 notes m 12) in Sq Lo. - mm 12-16 Co: in Lo: no lig lig2 lig2 lig2 si lig2 no lig; in R: lig2 no lig lig2 lig2 lig2 si lig2 si lig2; in Sq P: lig4 lig2 lig5, (P) lig4 si, (Sq) lig2 lig3; in Pad: lig2 lig2 lig2 lig5 lig5; T: m 12 no lig in R; syllable "mo" omitted in P; m 13 si lig2 lig2 in Lo R; m 13 last 2 notes and m 14 lig5 in Pad P; m 14 no lig in Lo, lig3 in Sq R. - m 17 Co: lig cop in P Sq; T: no lig in R. - m 18: "amara et" in P Pad, "amara ed" in Lo; "mie" in Sq P, "mi" in Lo. - m 19 Co: lig in Lo R P Sq Pad; 1st pasb missing in Lo; "dispartita" in Sq, also in R but only in Can; "in questa vita" in Lo (T); "artita" in Lo (error). - mm 20/21 Can: last note m 20, 3 notes m 21 lig in P Sq; Co: last 2 notes m 20, 1st note m 21 lig in P Pad Sq. - m 22: no lig; pasb after 4th note in Lo. - m 23 Can: 1st note L in Pad (no pasb, no Sb d'). - mm 23/24 T: all notes lig in Sq. - m 24 Can: 3rd note has pa in Sq; Co: no lig in Lo R. - mm 26/27 Co: last 2 notes (m 26) and m 27 lig in P Sq. - m 28 Can: 3rd note has pa in Sq; Co: ternaria in Lo P Pad R Sq. - m 29 Co: lig in P Pad Sq; last note d' in all mss except Fl. - m 30 Can: b-flat only in Lo; Co: mm 30/31 lig in Sq. - m 31 Can: last 4 notes f' e' d' e' in all mss except Fl. - mm 31/32 T: 1st note m 32 linked by lig to m 31 in Sq. - mm 32-35: lig are essentially the same as in mm 12-16. - Lo has in Pi-2 "voy," "istella," "dolcie."

Editions: Ludwig, in ZfMW, V, 459f; Ellinwood, WFL, 222f; Gleason, Examples, 104; Bartha, Antològ, 24a/b (No 23); Wolf, Squar, 224f. Text: Levi, Lirica, 123. G. Mazzoni, Tre ballate e due sonetti antichi, (Nozze: Salvioni-Tareggia) Padua 1892, 9; Tommaso Casini, Studî di poesia antica, Città di Castello, 1914, 253.



Sources:

- 1. Fl, ff 26' (Can T), 27 (Co): "M.F."; text in all v; order Can T Co; "tenor," "contra tenor".
- 2. Lo, ff 49' (Can T), 50 (Co): "M. francescho de frorençia" (49'); text in all v; order Can T Co; "tenor," "chontratenor quanto piu charo fay."
- 3. P, ff 90' (Can T), 91 (Co): top of f 90' erasure, but "Fr...de Fl...ia" still recognizable; text in Can T; order Can T Co; "tenor," "contra Quanto piu caro."
- 4. Sq, f 143': text in all v; order Can T Co; no v marked.
- 5. R, f 50: anon; text in Can only; order Can T Co; "Tenor Quanto piu caro", "Contratenor Quanto piu caro fay"; beginning of Pi: "secunda pars" (T), "secunda pars contratenoris".

Text: StrI Pi-2 Vol, StrII, inc Rip after Can in Fl; in all other mss only StrI Pi-2 Vol, after Can in P Sq R, after Co in Lo; inc Rip only in Sq.

Rhythm: Mod perf, with duodenaria probably the original rhythm. The meter in Wolf's transcription should be 3/2, not 6/4. - Reduction: Br = quarter.

Notes: Although Co in P is instrumental, the v is not changed in any way. T Co in R, however, have a large number of lig. - m 1: "volle el" in Lo; Can: sharp only in R; Co: sharp in Lo P R; all notes and 1st note m 2 lig in R; T: only 1 c' L in R. - m 2 Can: lig only in Fl; Co: last 2 notes and 1st note m 3 lig in R; syllable "fa" is repeated in Fl; T: b a g lig in R; last note and 1st note m 3 lig in R; "charo" in Lo; Wolf's laying of text not correct. - m 3 Can: after 1st note pasb, not pa (Wolf), in all mss including Sq; Co: lig in Sq; 2nd note L in Lo. - m 4 Co: ternaria in R; T: binaria in R; "fay" in all mss except Fl ("faj"). - m 5 Can: 4th note Sb in Sq; error; Co: notes 2, 3 lig in R; T: last 3 notes m 5, 1st note m 6 lig in R; "Alor chiel tu" in Lo; "guardar mi un" (or "mun") in all mss, either in all v or one. - m 6 Can: 7th note f' in Lo P Sq; R=Fl. - m 7: most of the notes in mss are Br and pabr; in m 24 L and pabr; in both cases we take L and pabr. - Lo R have "pocho," "focho"; in Vol R has "more" instead of "move". - m 9 Can: R has flat sign followed by sharp sign before c'; Co: 3rd note L in Lo; T: notes 2, 3 binaria, last note and 2 notes m 10 ternaria in R. - m 10 Co: notes 2, 3 lig in Sq; P R=Fl; no lig in Lo; Lo has 2nd note Sb with pa, followed by 3 Mi; Lo frequently has errors in this work; T: Lo has L Br. - m 11 Can: c'-sharp in Lo R; Co: ternaria in R; T: instead of 1st L, Br and pabr in Lo P Sq - m 11: Fl has "latruj"; because of the rhyme we took "altrove," which is in all other mss. - mm 11-16 T: R has the following lig: lig2 lig2 lig2 lig2 lig4 lig2 si lig5. - m 12 Co: last 2 notes Mi in Lo, in lig in R. - mm 14/15 Co: last 2 notes and all notes m 15 lig in Sq P Lo; in R lig2 lig3; last note of lig in Lo is L. - mm 15/16 Can: last note m 15, 1st note m 16 lig in P Sq R; instead of pa at 1st note, pam in R; notes 8, 9 2 Mi (b b) in P Sq; Lo R=Fl-mm 16/17 Co: instead of 1st 2 notes, a g f 2 Mi 1 Sb in R; notes 3, 4, lig in Lo; instead of last f (Br), pasb and f Sb in Lo; notes 3, 4, 5 and note m 17 lig in R. - m 18: "El" in P Sq; Co; notes 2, 3 lig in R; no lig in Lo; T: lig in Sq; R has, instead of d Br with pa, d d (Br Sb). - m 19 Can: 1st note sharp in R; error; Co: last note m 19, 1st note m 20 lig in R; last note sharp in Lo; "sera" in R, T: notes

2, 3 lig2 and last note m 19, 1st note m 20 lig2 in R. - mm 20/21 T: last note m 20, 1st note m 21 lig in R. - m 21 Can: notes 3, 4 lig in Lo P Sq R; Co: there is an error in Fl: pasb is omitted and notes 2, 5 are each Mi; we emended in accordance with the other mss; also Sq has an error; omits 2nd note; 1st note sharp in R; notes 2, 3 lig2 and last 2 notes m 21, 1st note m 22 lig3 in R; T: 1st note in all mss, including Sq, f, note e (Wolf); notes 3, 4 and 1st note m 22 lig in R. - mm 22/23 Can: last note sharp and lig with 1st note m 23 in R. - m 24: f m 7. - m 25 Can: instead of pa at 1st note, pam in R; Co: last note L in Lo; last note m 25, 1st note m 26 lig in R. - mm 25/26 T: (from last note m 25) b c' g (Br, Br with pa, Br; ternaria) g (Sb) pasb in R. - m 26 Can: notes 2, 3 Mi in Lo; Co: last 2 notes, 1st note m 27 lig in R. - m 27 Co: 1st note in all mss, including Sq, d', not c' (Wolf); instead of d' c' b' (Mi Sb Mi), R has d' c' b' c' (4 Mi); notes 2-7 all Mi in Lo; T: notes 2-5 all Mi in Lo; notes 2, 3 lig, and last 2 notes m 27, 1st note m 28 lig in R; in R "duro avedere" instead of "dur'ad avere." - m 28 Co: no lig in Lo; there also 1st note pa. - m 30 Can: last note sharp in R; Co: notes 3-6 all Mi and no lig in Lo. - m 31 Can: instead of pam Lo has pa at 1st note; Co: 4th note L in Lo; T: notes 2, 3 lig in P R; notes 3, 4 lig in Lo Sq; in Fl last 2 notes m 31 and finalis lig, also in mm 23/24 Co; we have taken the finalis as nota simplex because of the text.

Editions: Ellinwood, WFL, 279ff; Wolf, Squar, 248f.

Sources:

- 1 Fl, ff 27 (Can Co), 26' (T): "M.F." (top of f 27); text in Can only; order Can Co T; "Contra tenor La mente mi riprende", "tenor la mente mi riprende"; beginning of Pi: "Andare" in Co T; "chiuso" in all v, "verto" in Co T.
- 2. Sq, f 150': text in Can only; order Can T Co; "contratenor"; "tenor"; beginning of Pi: "secunda pars" in Co T; "chiuso" in all v, "verto" in Co T.

Text: Pi-2 (laid under Can in Sq) Vol inc Rip after T in Fl, after Co in Sq. In Cod strozz magliab 1040 cl VII, f 55' are 4 Str which Carducci published (StrII-IV here after Carducci).

Rhythm: Tp imp prol ma, with senaria imp probably the original rhythm. Wolf's transcription has mod imp; he takes 4/4 meter with triplets. - Reduction: Sb = dotted quarter.

Notes: m 1: "E" missing in Fl. - m 2 Co: lig in Sq. - m 3 Co: last note Mi in Fl Sq; error. - mm 4-6 T: quaternaria in Sq. - mm 6ff: Wolf's underlaying of text not correct. - mm 7-9 T: quaternaria in Sq. - mm 8-9 Can: last Sb m 8 followed by a' Mi g' Sb in Sq; apparently an error; in Sq "biltate," "lealtate." - m 15 Can: Wolf overlooked c'-sharp in Sq; Co: lig in Fl, not in Sq. - mm 19, 21 Can: sharp not in Sq. - mm 21/22 T: ternaria in Sq. - m 25: "cui" in Sq. - m 26 Can: sharp not in Sq. - m 31 T: without mentioning it in "Revisionsbericht" Wolf adds d Br; d e lig cop missing in Sq. - m 32 Can: no sharp in Sq.

Editions: Ellinwood, WFL, 236f, Squar, 266f. Text: Carducci, Cantilene, 161f.

16(107) Gientil aspetto B, 3 v

Sources:

1. Fl, ff 27' (Can T), 28 (Co): "M. Fran." (top f 27'), "M.F." (top f 28); text in Can only; order Can T Co; "Tenor gientil aspetto," "Contra tenor Gientil aspetto"; beginning of Pi: "Andare" in Co T; "chiuso" in all v, "verto" in Co T. In list of contents: "Gentile aspetto".
2. P, ff 66' (Can), 67 (T Co): "Franc." (66'); text in Can T; order Can T Co, "Contra tenor"; beginning of Pi: "secunda pars" in Co; "chiuso" in all parts, "verto" in Co.
3. Sq, f 133: text in Can only; order Can T Co; "Tenor," "Contra tenor"; beginning of Pi: "secunda pars"; "verto," "chiuso" in Co. T.
4. R, f 52': anon; text in Can only; order Can T Co; "Tenor," "Contra tenor"; beginning of Pi: "Secunda pars tenoris," "Secunda pars contra tenoris"; "clus" in T, "overt" in Co (but written where "clus" belongs).
5. Pist, No 7: anon; fragment of Can T; Co missing; text in Can only; T marked "Gentile aspetto"; in the right corner margin of page "et con" (reference to Co on the next page?); top and left margins cut off, so that the 1st staff at the top is almost half cut off and what is readable there is somewhat difficult safely to decipher, and all beginnings of the staves at the left margin are affected (usually 1-2 m missing in each staff).

Text: By Fr. Landini, (published by Carducci). - Pi-2 Vol inc Rip after Co in Fl, after T in Pist; Pi-2 Vol without inc Rip after Can in P, but with Pi-2 laid under Can in Sq; in R Pi-2 Vol inc Rip appear after Can but the last 2 verses of Vol are missing.

Rhythm: Tp perf prol ma, with novenaria the original rhythm. It is interesting to note that R has Italian pd for novenaria, regularly placed in Can (and Co where they are, however, rarely needed). Although occasional use of pp is related to tp perf (often for the sake of alteration), Lo has several pp which are completely superfluous. They possibly might be remainders of Italian novenaria notation from which the work was transcribed into French tp perf prol ma. Unit of the m is definitely the Br; Wolf erroneously transcribes in mod imp (6/4 meter with triplets). - Reduction: Sb = quarter.

Notes: Wolf transcribes only 2 v, Can T, although Sq, as all the other mss (with the exception of fragment Pist where 1 v is lost), has the Co (Sq on f 133 directly below the T, with no other part of any other composition on the page). - R has no accidental signature; Pist cannot be checked with the margins cut off but in T b-flat e-flat are written in where they are called for; Sq has e-flat signature from secunda pars of T on, and from 2nd staff of Co; P has b-flat e-flat signature from 2nd staff of T, e-flat signature in last staff of Co; Fl writes the flats where they are needed. - The laying of text under the T in P does not prove that a vocal T belonged to the original; on the contrary, Fl represents the original; P merely eliminates lig and uses smaller time values (note

repetition). - All mss have "Gentil," except Fl ("Gientil") R ("Zentil"). - m 1: Pist has "Poi" (the notes of Can in Pist can be read from 2nd c' on, m 2); Co: binaria in R; T: binaria in P. - mm 2/3 T: 2 c' (Br Sb) and (m 3) 2 g' (Sb Br) in P. - m 3 Can: "tua" in Fl R Pist, "tuo" in P Sq; "belta" in Pist; Co: last 2 notes Mi in Fl P, but Sb Mi in Sq R. - m 4 T: notes 2, 3 lig in P; "cui" in Sp P R. - m 5 Can: f-sharp in P. - mm 5/6 T: no lig in P, and 2 g' (Sb Br) in m 6 in P. - m 7 Co: notes 1, 2 lig in P Sq. - mm 7-10: quinarina in Sq R Pist; P has no lig but has: g c c' (3 Sb) d d' (Sb Sba) c c' c' (Br Sb Br). - m 8 Co: f-sharp in Sq P. - m 9 Can: Bri and pasb in Sq; "constretta" in Sq, "constrecto" in R; "sugetto" in Sq, "sogetto" in R, "subgetto" in P Pist; "dal tuo tro" in Pist, but the scribe noticed error and cancelled "tuo"; Co: lig in Sq. - m 10 Can: no lig in R. - m 11 Can: instead of 2 g' Sb, Sq has g' Br; T: binaria in P. - m 12 Co: notes 1, 2 lig in P Sq. - mm 12/13 Can: d' c' lig cop in Sq; Co: last note m 12 and m 13 ternaria in Sq. - m 14 Can Co: 1st 2 notes lig in Sq P. - m 16 T: 1st 2 notes not lig in P, but Pist = Fl. - m 17 Can: Bri and pasb in Sq; T: no lig in P. - mm 17/18 Co: ternaria in Sq. - "in ver" in P; "sosta la grave pena" in all mss excepting Fl Pist ("grieve" in Pist). - m 18 T: c' c' b-flat (3 Sb) in P. - mm 19-20 T: instead of L, 2 Br in P. - m 21 Can: no lig in Pist; T: no lig in R Pist. - m 23 Can: 2nd note Sbp (without a Mi following) in Sq P; Pist = Fl; Co: lig in R. - m 24 Co: 1st 2 notes lig in P Sq. - mm 24/25 T: last note m 24, 1st note m 25 lig in Sq, but Pist R = Fl; P no lig; instead of last note m 25 Sbp, P has 2 e Sb Mi. - m 25 Can: 1st 2 notes lig in P Sq. - m 28 Can: 1st d' is followed by c' Mi (error in Wolf's transcription). - m 29 Can: 1st 2 notes lig in P Sq, also last note m 29 and 1st note m 30 lig in Sq P but not in Pist; T: 1st 2 notes lig in P Sq R. - mm 30/31 T: lig in R. - m 33 Can: Pist places sharp after f'; thus it probably holds for f' in m 34 as well. - m 34 T: no lig in P, neither following ternaria. - m 35 Co: last 2 notes lig in P Sq. - m 38 T: from 2nd note m 38 through m 40 lig in Sq; Pist R = Fl - m 39 Can: 1st 2 notes lig in Sq. - m 41 T: instead of a Br, 2 a 2 Sb in P. - m 43 T: no lig in Pist. - mm 43/44 T: 2 e 2 Sb and d d' Br Sb in P. - Fl Pist R have "vedere" instead of "sentire." - m 47: notes in all mss and for all v are L to indicate the ending of the verse. - m 51 Co: lig in R. - m 52 Can: Ellinwood places sharp to c', but in ms it is related to b (natural) m 53. - m 53 Co: f-sharp in R; preceding g and f-sharp lig in Sq.

Editions: Bessler, MMR, 162f (Rip); Ellinwood, WFL, 214-217; Wolf, Squar, 223f. Text: Carducci, Cantilene, 323f.

17(108). Partesi con dolore B, 3 v

Sources:

1. Fl, ff 28 (Can Co), 27' (T): probably entered later on the lower parts of the pages; not specifically attributed to Landini, but pages at the top have "M. Franc," "M.F."; text in Can only; order Can Co T; "Tenor Partesi con dolore," "Chontratenor Partesi con dolore"; the spelling "Chontratenor" did not occur before in the Landini fascicles of Fl; beginning of Pi: "Andare"; "Verto" "chiuso" (Rip) in all v.

2. Lo, ff 30', 31 (Co continued): "B. M<sup>a</sup> francisci defrençia"; text in Can only (but see below); order Can T Co; "Tenore Partesi", "Contra tenore Partesi"; no further indications.
3. Sq, f 154': text in Can only; order Can T Co; "Tenor"; "Contratenor"; beginning of Pi: "Secunda pars" in Co T; Pi-2 marked ".3.<sup>a</sup>" in Co T; "Verto", "chiuso" (Rip) in Co T only.

Text: The form is problematic. Rip is organized by repetition, with "verto," "chiuso"; Pi-2 is specifically composed (tertia pars in Sq). All mss have the text directly laid under Can, with Rip Vol providing double lines of text in the 1st section. Lo, however, is corrupt; it omits the Vol text and places merely the last syllable "re" (of "core") in the chiuso of Rip. According to the scheme of the B (which we accepted for our transcription), 1. "Partesi" is sung 1st (with verto), continued with 2. "Pianghon" and 3. "Non isperan"; then follows 4. "E nella" (with chiuso), and finally 5. "Partesi" (with chiuso?). This arrangement is open to debate. Is the Rip double, i.e. is it to be sung at once with 1 and 4, and when repeated after Vol is merely "Partesi" with chiuso sung? The rhyme in Rip and Vol is reversed: "dolore -- mia," "balia -- core." Is there an error, and should the position of the verses be changed ("Riman l'anim'e'l core e nella tuo balia")? We are convinced that even in the form of the text (cf. also below regarding the rhythm) there is an approach to the French ballade (Kurt von Fischer in Studien, 64 and in Mf, IX, 88 mentions the "influence of the French ballade"). As a ballade the text would read:

- a ( Partesi con dolore  
El corpo mia vita,
- b ( Riman l'anim' e 'l core  
E nella tua balia. ("E" is, of course, disturbing.)  
Pianghon gli occhi dolenti
- b ( Che da te di lunghati  
Non isperan contenti  
Viver, ma tormentati.

A final decision cannot be made until further Str are discovered which alone would reveal the refrain of the French ballade. That the last part ("Non isperan") is set off (as "tertia pars" in Sq, by L and pali in Fl, L and finis punctorum in Lo) does not conflict with French ballade practice; there the refrain part is always marked off in exactly the same way (but not as "tertia pars"). If as an Italian B the Rip (5) consists of verto and chiuso, the verses "Partesi," "E nella" would also there go together. But also for a decision with regard to the Italian B, further Str must be known. - Cf B 25(116).

Rhythm: Tp perf proll ma. The rhythm is entirely French, particularly typical is the proll; alteration of Mi is applied throughout. It seems that this composition originally was intended to imitate French characteristics; hence we do not think that the preserved versions are merely "transcriptions" of an original novenaria (cf. the different handling of the proll in similar compositions that can be related to the novenaria). - Reduction: Sb = dotted quarter.

Notes: m 2 Can: sharp not in Sq; T: in Lo no lig, and a g g f Mi Sb Mi Sb; last note f in Sq; "tua" in Sq. - m 3 Can: no sharp in Sq. - mm 6/7 Co: sharp, no lig in Lo. - mm 7/8 Co: notes 1, 2 m 7 and 1, 2 m 8 lig in Lo; no sharp in Sq.

- mm 8-9 T: ternaria in Sq; no lig in Lo. - m 9 Co: notes 2, 3 lig in Lo. - mm 9 - 14 Co: a 3rd too high in Sq; Wolf leaves the pitch of Sq in his transcription but changes the final note (m 14) to b (d' in Sq) without indication in "Revisionsbericht." - m 10 Can: no sharp in Sq. - m 13 Can: last proll c' d' c' in Lo; Co: notes 1, 2 lig in Lo Sq; Wolf wrongly places 1st note into m 12 (making Br imp) and alters 3rd note for m 13; T: notes 1, 2 lig in Lo; last note m 12, 1st note m 13 lig in Sq. - m 15 Can: 1st note a in Sq. - mm 15-18 Co: Wolf's transcription completely wrong not only in pitch but also in rhythm; in m 16 Fl has Sb (no sharp); Sb must be altered; cf. the correct writing in mm 48/49; Lo has here and in mm 48/49 the same notation. - m 16 Can: c'-sharp in Lo. - m 18 Can: sharp, no lig in Lo; Co: sharp in Fl Lo, not in Sq. - mm 18/19 Co: Lo reads e Sb pasb g-sharp Sb, (m 19) a g a (lig cop Sb); T: 2 notes m 18 linked by lig to 1st note m 19 in Sq; "Piangon" in Sq, "Piangho" in Lo. - m 19 Co: Sq has pam and Mi, Fl 2 pam and Mi. - mm 20/21 Can: laying of text not correct in Wolf's transcription. - m 21: c'-sharp in Lo; Co: last note m 20, 1st note m 21 lig in Sq; notes 2, 3 lig in Sq, omitted by Wolf; lig in Lo = Fl; Lo has g-sharp; T: Wolf arbitrarily adds the value of 1 Sb (f) tied to the preceding Sb (no reference in "Revisionsbericht"); Wolf is short 1 Sb because he fails to transcribe correctly m 19 T; Br is perf not imp. - m 22 Co: no lig in Lo; T: Lo has e Sb pasb a Sb. - m 23 Co: g-sharp in Lo. - mm 24/25 Co: last note m 24, 1st note m 25 lig in Sq; last 2 notes m 25, note m 26 lig in Sq; T: binaria in Lo Sq. - m 26 Can: no sharp in Sq; Co: Lo omits pasb and repeats a as Sb. - m 27 Can: binaria in Lo which is correct; Fl has c'-sharp (m 26), d' binaria, e' Sb, but pasb is missing; we accept Lo; cf. m 10, 11; Co: 1st 2 notes lig in Sq; T: 2 notes linked to 1st note m 28 by lig in Sq. - m 29 T: notes 1, 2 lig in Lo Sq. - m 30: Fl has L and pali, Lo L and finis punctorum, Sq L and pali (Br and pali in Can). - m 32 Co: notes, 1, 2 lig in Lo; T: 2 notes and note m 33 lig in Lo Sq. - m 33 Co: sharp in Fl Lo, not in Sq; Lo reads "Non ni sperara". - m 35 T: Wolf wrongly has pasb in place of 1st note which is a in all mss, including Sq; sharp in Lo. - mm 36-38 T: last note m 36 to 1st note m 38 quaternaria in Sq; Lo has only binaria in m 37. - mm 38/39 Ca notes 1, 2 lig in Sq Lo; notes 3 (m 38) and 1 (m 39) lig in Sq. - mm 40ff: Wolf's underlaying of text not correct. - m 43 T: 1st note in all mss (including Sq) is f, not e (Wolf). - m 44: sharp not in Lo Sq. - mm 44-46 T: Wolf fails to realize that Sq has an omission here; without any reference in "Revisionsbericht" he simply repeats mm 47-49. - m 45: notes 1, 2 lig in Fl Sq, omitted by Wolf; T: lig in Lo, none in Fl. - m 47 Co: notes 1, 2 lig in Lo Sq. - m 48 Can: c'-sharp in Lo. - mm 48/49 Co: no lig, no sharp in Sq; T: ternaria in Lo Sq.

Editions: Ellinwood, WFL, 262ff; Wolf, Squar, 276f.

18(109). Lasso! di donna B, 3 v

Sources:

1. Fl, f 28': "M.F."; text in Can only; order Can T Co; "Tenor lasso di donna," "Contra tenor Lasso di donna"; beginning of Pi: "Andare"; "chiuso" in all v, "verto" in Co T.
2. P, ff 93' (Can), 94 (Co T); "Franciscus" (93'); text in Can only; order Can Co T: "Contra tenor", "tenor"; beginning of Pi: "Secunda pars"; "chiuso"

in all v, "verto" in Co T.

3. Sq, f 132': text in Can only; order Can T Co; "Tenor," "Contra tenor"; beginning of Pi: "Secunda pars"; "chiuso" only in Can.

4. Str, No 104: anon, contrafactum: Silectus meus misit; 3 v; lost.

Text: Pi-2 Vol after Can in Fl P, after Co in Sq; only Sq has inc Rip.

Rhythm: Tp imp prol min, with quaternaria probably the original rhythm. The Br is the unit of the m. Wolf transcribes in mod imp, with misplaced cadences the result; also Ellinwood takes mod imp but for the sake of properly placing the cadences must assume 1 m as "up-beat." If units larger than tp (quaternaria) m are taken, we suggest 1 m in mod perf within the group of mm 5-7 and mod imp for the rest. Since there is no mod, the choice of a larger unit is open only to satisfy the desire of avoiding short m. - Reduction: Sb = quarter.

Notes: m 2 Can: in Sq pam is placed between the 2 notes; Co: no sharp in P Sq; "Benchi conosca" in Sq. - m 5 T: no sharp in P Sq. - mm 7-16 T: in P Sq all notes in lig. - m 10: "Ancora" in P. - mm 11ff: "Iusinga," "inganno" in P Sq; all mss have "sacia," not "sagia" (Wolf). - m 13 Co: no sharp in P Sq. - m 16 Can: no sharp in P Sq. - mm 19-21 T: no sharps in P Sq. - mm 22-26: all notes lig in P Sq. - m 23 Co: sharp not in Sq. - m 24 Can: g' Sb and pasb in Sq; P = Fl. - mm 28-29 Co: c' d' lig in Sq, c' d' a' lig in P without repetition of a. - mm 28-36 T: mm 28-31, 32-34, 35-36 lig in Sq; mm 28-31, 32, 33-34, 35-36 lig in P. - m 31 Can: instead of a' Sb pa, Sq has a' a' Sb Mi; Ellinwood omits all lig in Can mm 31ff; "Perche e" in P. - m 37: "Io mi doglio" in P. - m 39: "none" also in Sq, not "non" (Wolf); Co: last note d' in P Sq. - m 42 Can: instead of c' c' 2 Mi, P Sq have c' Sb; Co: no sharp in P Sq. - mm 44/45: ternaria in P Sq. - m 47 Can: no sharp in P Sq. - mm 47-53 T: all notes lig in P Sq. - m 49: Sq has "viso bello", instead of "volto bello" (Fl P). - m 52 Co: no sharp in P Sq. - mm 53/54 Can: P Sq have a' a' Sb Mi. - m 57 Co: no sharp in P Sq. - mm 58-63 T: 58 binaria, 59-63 quaternaria in P; Sq = Fl. - m 59: Wolf lays the text incorrectly and misreads "Fa lei," instead of "A lei" which is in all mss, including Sq. - m 60: no sharp in P Sq. - m 61: a' Sb and pasb in Sq. - mm 65-67 Co: cf. mm 28/29. - mm 67ff: Wolf's underlaying of text incorrect. - mm 68/69 Can: a' a' Sb Mi in Sq.

Editions: Ellinwood, WFL, 238f; Wolf, Squar, 222f.

19(110). S'i' fossi certo B, 3 v

Sources:

1. Fl, f 29: "M.F."; text in Can only; order Can T Co; "Tenor si fossi" "Chontratenor si fossi cierto" /!; beginning of Pi: "Andare" in Co T; "chiuso" in all v, "verto" in Co T.
2. P, f 106': anon; text in Can only; order Can T Co; "Tenor" "Contra Tenor"; beginning of Pi: "Secunda pars" in Co T; "chiuso" in all v, "verto" in Co T.
3. Sq, f 138: text in Can only; order Can T Co; "Tenor" "Contra tenor"; beginning of Pi: "Secunda pars"; "chiuso" in all v, "verto" in Co T.

Text: Pi-2 Vol after Can in Fl P, after T in Sq; only Fl has inc Rip.

Rhythm: Tp imp prol ma, with senaria imp probably the original rhythm. Unit of m is Br. Wolf transcribes in mod imp (with wrongly placed cadences the result); here one of his many inconsistencies: the meter is here 12/8 although the same rhythm usually is transcribed by Wolf as 4/4 with triplets. - Reduction: Sb = dotted quarter.

Notes: The text begins with "S'i", not "Si" (Wolf). Underlaying by Wolf of text in mm 1-3 not correct. P has in Vol: "chel volta tuo mi taglie ogni dolore." - mm 3/4: "Tuoi," "tolgon" in Sq. - m 5: Sq has "el dolore." - mm 7/8 "Et fa" in Fl, "et far" in Sq, "et fammi" in P. - m 8 Can: no sharp in Sq. - mm 9-12 T: all notes lig in P Sq. - m 10 Can: notes 3, 4 e' f' in P Sq. - mm 11-13 Can: P Sq have g' (Br) pasb e' f' (Sb Mi) pd g' f' (2 Mi); because of pd 2nd Mi must be altered; Ellinwood overlooked pd and transcribes incorrectly; correct in Wolf. - m 14 Co: lig overlooked by Ellinwood. - mm 14-16 T: all notes lig in P Sq. - mm 15-17 Co: lig in P Sq. - mm 16ff: P erroneously repeats "mar martire." - m 18 Co: P has pa added to last note of lig m 17 Sq repeats g' (Sb). - mm 18/19 Co: lig in Sq; no sharp in P; T: lig in Sq; P = Fl. - mm 20/21: in Pi-2 Sq P have "Et in me." - mm 20-22 Co: lig in P Sq. - mm 23-25 T because of the end of the staff P has binaria, binaria. - mm 23ff: Wolf's underlaying of text not correct. - mm 26-28 Co: P Sq have Br pasb Br Sb. - mm 28-30: lig in P Sq. - m 29: "sera" in Sq, not "sara" (Wolf); only Fl correctly has "I' seguirò"; P Sq omit "I'." - mm 29ff: Wolf's underlaying of text not correct. - m 34 Co: bo sharp in P Sq. - mm 34/35 T: lig in Sq. - mm 37/38: lig in Sq.

Editions: Wolf in NM, II, 217; Ellinwood, WFL, 289f; Wolf, Squar, 235.

20(111). Amor, in te spera' B, 3 v

Source:

1. Fl, f 29: "M.F."; text in Can T; order Can T Co; "Tenori", "Chontra tenor" Ancor in te"; beginning of Pi: "Andare" in Co.

Text: Pi-2 Vol inc Rip after T.

Rhythm: Mod perf, with duodenaria probably the original rhythm. - Reduction: Br = quarter.

Notes: m 8: Ellinwood overlooked "per" in Can T. - m 20 Co: 2nd note a, not b (Ellinwood).

Edition: Ellinwood, WFL, 176f.

- 21(112). I. Perche di novo sdegno (Can) B, 3 v
- II. Vendetta far dovrei (Co)
- III. Perche tuo servo (T)

Sources:

1. Fl, f 30: 'M.F.'; 3 texts; order Can T Co; "tenor," "contra"; "chiuso" in all v. Only Can quoted in list of contents.
2. Lo, f 25': ".B. di francescho defrorencia"; 3 texts; order Can Co T; no indication of v; "chiuso" in all v.
3. P, ff 64' (Can T), 65 (Co): "France" (64'); 3 texts; order Can T Co; "Tenor," "Contra"; "chiuso" in all v.
4. Sq, f 164: 3 texts; order Can T Co; no indication of v; "chiuso" in all v.

Texts: Fl has I: Pi-2 Vol inc Rip after Can; II: Pi-2 Vol, inc Rip missing; III: Pi-2 Vol inc Rip after T. The same in Lo, where inc Rip is not given in I, III. P. has Pi-2 Vol of I-III after each v, no inc Rip. Sq has Pi-2 of I laid under Can, with Vol following Can; Pi-2 Vol of II, III after Co T respectively; no inc Rip.

Rhythm: Tp imp prol ma, with senaria imp probably the original rhythm. Wolf's transcription is incorrectly in mod imp (12/8). Lo has here (and in other compositions of the same rhythm) strange insertions of pausae (pabr pasb pam) which are altogether superfluous. It is quite possible that the scribe of Lo copied the composition from Italian notation, where the pd well might have confused him. - Reduction: Sb = dotted quarter.

Notes: We have used the text versions of other mss because the texts of Fl are incomplete and partly corrupt. - mm 1ff Can: Wolf's underlaying of text is incorrect; P has b-flat signature in T. - m 2 T: no lig in Lo. - m 4 T: "serve" (Sq); "subggetto" (Sq), "subgetto" (P), "sugetto" (Lo). - m 5 Can: there is a conflict in the underlaying; we followed Fl which has "sdegnol", but "-gno" is the last syllable of verse 1 (7 syllables) and "El" the 1st syllable in verse 2 (11 syllables); the conflict is even more disturbing in Vol. - m 6 T: last note c in Sq, e in all other mss. - mm 6ff: Wolf's underlaying of text incorrect; Fl P have "languria"; underlaying of text in Lo (Can) incorrect; the clumsy writing of Lo (relatively large letters) shows improper spacing. - m 9 Co: lig in P Sq; after a, pabr in Lo. - m 10 T: no lig in Lo. - m 11 Can: no flat in Fl Lo Sq. - mm 11f Co: "piacia col lei" in Sq, "piaccea con" in Lo, "piaccae" in P. - mm 12ff Co: after c' m 12, d' m 13, a m 15, g m 16, pasb in Lo; T: Lo has pasb after 1st g m 14, 2 pam after a m 15. - m 14 Can: P Sq have e Br d Mi. - m 15 Co: Sq (like the other mss) has "laltra," not "altra" (Wolf). - m 17 Can: b-flat (Wolf) not in any of the mss. - mm 18/19 Co: Sq has notes 3-5 d' c' b (3 Mi), and (m 19) a b a (3 Mi); T: no lig in Lo P Sq; in m 18 5 Mi, with preceding pd which requires alteration; only Lo has 4 Mi 1 Sb. - mm 19/20 Can: ternaria in Fl conflicts with text; binaria in other mss. - m 23 Can: 2 Mi in Sq, with preceding pd (alteration), but Fl Lo P have Sb Mi. - mm 23/24 Can: no lig in Lo; P has e' e' d' (Sb Mi Sb). - m 24 Co: Sq has d' Mi after g. - m 26 Co: no sharp in Lo Fl. - m 28 Can: no sharp in Lo P; Lo abbreviates "strugge" to "srg," has "lama" and "isbighotitta" in Pi-2. - m 29 Co: pabr after d in Lo. - m 32 Can: no sharp in P. - mm 32/33: ternaria again in Fl. - m 34 Can: Instead of

notes 3, 4, Lo P have c' d' b 3 Mi; Co: Lo has d f lig cop; sharp only in P; T: Lo has f e e d Sb Mi Sb Mi; Sq has d e f 3 Mi e d Mi Sb.

Editions: Ellinwood, WFL, 265ff; Wolf, Squar, 297. Text I: Trucchi, Poesie, II, 163.

- 22(113). Non avra (ara) ma' pietà B, 3 v

Sources:

1. Fl, f 30': "M.F."; text in Can only; order Can T Co; "Tenor Non avra may piata," "Contra tenor Non avra ma piata"; beginning of Pi: "Andare" in Co T; "chiuso" in all v, "verto" in Co T. In list of contents: "Non ara".
2. Lo, ff 23', 24 (Co completed on f 24): anon; text in Can only; order Can T Co; "Tenor nonaramapieta etc," "Contra tenore Nanaramapieta"; no further markings in Co T; "chiuso" in Can only.
3. P, ff 61' (Can T), 62 (Co): "Franc ." (61'); text in Can T; order Can T Co; "Contra Tenor Nonaramapieta"; beginning of Pi: "Secund pars" in Co; "chiuso" in all v, "verto" in Co.
4. Sq, f 134: text in Can T; order Can T Co; "Contra tenor"; beginning of Pi: "Secunda pars" in Co; "chiuso" in Can Co, "verto" in Co.
5. R, f 52: anon; text in Can only; order Can T Co; "Tenor", "Contra tenor"; beginning of Pi: "Secunda pars" in Co, "Secunda pars tenoris", no "verto", "chiuso" in any v.
6. Fa, ff 90, 90': tablature; anon. (See vol X.)

Text: By Bindo d'Alesso Donati (published by Carducci). - Pi-2 Vol inc Rip after T in Fl, after Can in R, after Can but without inc Rip in P, after Co in Lo, after T in Sq but with Pi-2 laid under T.

Rhythm: Tp perf prol min, with senaria perf probably the original rhythm although none of the mss contains the Italian notation. Wolf's transcription erroneously has mod imp. - Reduction: Sb = quarter.

Notes: Ellinwood's transcription provides (as do most of his transcriptions) a mixture of the mss; this is particularly disturbing in the T where the text has been omitted but the version of the texted T is partially taken over; lig are almost entirely omitted and when they appear they often are not from the same ms chosen for the music. At times the transcription shifts from one ms to another within a few m. - For Lo it is noteworthy that almost all lig are eliminated. - m 3: sharp sign omitted by Wolf; it is in Sq P Lo, not in Fl R. - mm 3-6 T: in Sq P, with text, binaria in m 3, g g (Br Sb) m 4, c' d' (Sb Br) m 5, c' (Sb pa) c' b' b (3 Mi) m 6; binaria in m 5 in Lo; "avra" in Fl Lo, "ara" in the other mss; "ma" in all mss, not "mai" (Wolf). - mm 5ff Can: Wolf's underlaying of text not correct. - m 6 Co: Lo has after 1st note a superfluous pasb. - mm 7/8 Can: Ellinwood's footnote not correct; R has (the same tones) Sb pam 3 Mi Sb Mi Sb Mi; all other mss have the rhythm that appears in our transcription. - m 8 T: Wolf erroneously reads Bri and places g (m 9) into m 8;

he has a m 9 Brp; this provides unsatisfactory harmonies; but Wolf overlooked that mss, including Sq, have pp after c' m 8. - m 9 Co: lig in R, but no sharp. - m 10 T: notes 1, 2 lig in P Sq R, not lig in Lo. - mm 10/11 Co: only binaria m 10 in P Sq; no lig in Lo R. - m 11: in all mss for all v, Br and pabr; we have taken pabr to indicate the end of the verse. - mm 12ff: the 2nd Vol verse reads "Le fiamme che nel core" in P Sq R; Fl has "chella ppare," and Lo strangely the combination "che la pare che nel core." - mm 12-15 T: no lig in P Sq because of the text, but Lo has no lig either; in m 14 Sq has instead of g Br, 2 Sb (not in Wolf). - mm 13/14 Co: Lo has superfluous pabr after g' and no lig, pabr instead of pasb in m 14; in P Sq notes 1, 2 m 13 lig; no lig in R. - m 14 Can: sharp not in Sq R; Wolf's underlaying of text not correct. - m 15 Can: no lig in P Lo R. - m 16 Co: no sharp in R; T: no lig in Lo R. - m 18 T: notes 1, 2 lig in P Sq R. - m 20 Co: lig in Sq; g' g' (Sb Mi) in R. - m 21 Co: notes 1, 2 lig in P Sq, not in Lo; T: notes 1, 2 lig in P Sq R, not in Lo. - m 22 Co: binaria in R, not in Lo; T: g g (Br Sb) in P Sq. - m 23 Can: Sq P have b-flat (not in Wolf). - mm 23/24 T: R has ternaria; no lig in P Sq Lo. - m 24 Can: b-flat in Fl Lo R; T: g g Br Sb in P Sq. - m 25 Co: no lig in Lo R; T: no lig in Lo R. - mm 27-29 Co: the 6 notes up to the finalis arè Mi in Lo; error. - m 28 Can: P Lo Sq have e' g' f' e' (Sb Mi Sb Mi), R has f' f' (2 Mi); Co: no lig in R; sharp in Sq Lo; T: no lig in Lo R. - "mi" in Lo, "mie" in Sq; "crescono" in Sq. - m 31: Fl P Lo repeat syllable "S'el." - mm 31-33 T: no lig in Lo; R=Fl; P Sq have binaria and d' d' c' c' Br Sb Br Sb. - m 32 Can: P Sq have b-flat; lig also in Lo. - m 33 Co: lig in Sq, not in R Lo; R has g' f' e' (3 Sb). - m 34 Co: lig in R. - mm 34-36 T: g g (Br Sb) and no lig following in P Sq; no lig in Lo. - m 35 Can: no lig in P Lo R; Co: no f'-sharp in Sq R. - m 36 Can: no lig in Lo; no b-flat in Fl. - m 37 Can: Sq has f'-sharp which Wolf overlooked. - m 38 Can: notes 1, 2 lig in P Sq, not lig in Lo R; no sharp in P Sq; T: binaria in P. - mm 38/39 Co: no lig in Lo; c'-sharp in Lo. - m 39 Can: no lig in Lo R. - m 40 T: preceding g Br has pp; last 2 notes and note m 41 lig in Sq; no lig in Lo. - mm 40/41 Co: T has f' a' g' (Sb lig cop) a' f' (lig cop Sb Br); no lig in Lo P Sq Fl. - m 41 Can: 1st note is e', not f' (Wolf); P Sq have Sb 4 Mi; Lo R=Fl. - mm 41/42: R=Fl. - m 43 T: binaria in P Sq R; no lig in Lo; although all mss have "daltra" Wolf reads "altra". - m 45 Can: P Sq have a' (Sb) and 3 Mi; Wolf overlooked b-flat which is in Sq Lo; Co: notes 1, 2 lig in P Sq, not in Lo R; T: notes 2, 3 lig in R; b-flat in Fl Lo. - m 46: Wolf overlooked f'-sharp which is in all mss. - mm 46-49 Co: lig 46/47 in all mss; after e' m 48 R has pp; Wolf's transcription wrong in pitch; he misreads Sq a 3rd too high; Ellinwood's transcription wrong in rhythm; although g' m 49 is Sb it must be altered. - mm 47-50 T: g g (47) Br Sb; binaria (48) g' g' (49) Br Sb in P Sq; no lig in Lo; R=Fl. - mm 54-57 Co: no lig in Lo; in m 56 P Sq have e' d' c' (3 Sb, binaria), R has g' f' e' (triplet) f' g' e' f' (4 Mi); T: notes 1, 2 m 54 binaria in P Sq; R=Fl; no lig in Lo; notes 2, 3 lig in R; no lig in Lo. - m 56 Can: no lig in Lo.

Editions: Fétis in RM, I, 111f (Rip), and HGM, V, 312; Kiesewetter, Nederland, Beilagen 8, and Geschichte, Beilagen III, and Schicksale, Beilagen (with Pi section), and Galerie, 1; Botte de Toulmon, Arch, 2, 3; Ellinwood, WFL, 252ff; Wolf, Squar, 225f. Text: Carducci, Cantilene, 315f.

23(114). El gran disio B, 3 v

Sources:

1. Fl, f 31: "M.F."; text in Can only; order Can T Co; "Tenor Elgrandisio," "Contra tenor El gran disio"; beginning of Pi: "Andare"; "chiuso" in all v, "verto" in Co T.
2. Lo, ff 74' (Can T), 75 (Co); anon; text in Can only; order Can T Co; "Tenore", "Chontratenore"; no further markings.
3. Sq, f 147: text in Can only; order Can T Co; "Tenor," "Contra tenor"; beginning of Pi: "Secunda pars" in T; "verto," "chiuso" in Co T.
4. P, ff 85 (Can), 84' (beginning of T, completed f 85): "Franc ." (right margin f 85); 2 v only; text in Can; "Tenor Elgrandisio"; beginning of Pi: "Secunda pars" in T; "chiuso" in Can T.

Text: By Maletesta. - Pi-2 Vol inc Rip after Can in Fl P (but without inc Rip in P), after T in Lo (no inc Rip); Sq has Pi-2 laid under Can, Vol inc Rip missing. Wolf does not indicate from where he took Vol; P is nearest to his edition.

Rhythm: Tp imp prol ma, with senaria imp probably the original rhythm. Wolf erroneously transcribes in mod imp; this time he chooses 4/4 meter with triplets. The L-Br relationship in T, suggestive of mod, is rather related to the nature of instrumental accompaniment. - Reduction: Sb = dotted quarter.

Notes: Lo has an interesting version of the T; the larger values are divided and lig are eliminated, especially in phrases where Can has text, not in the melismatic passages. There can be no doubt that the scribe of Lo copied from a ms in which the T had text; he copied the rhythm but omitted the text. Also in this composition Lo has a number of superfluous pausae (pabr pasb) which might have resulted from copying from an Italian original in senaria notation. - Sq has "gram," not "gran" (Wolf); Fl has "disiella" but gives (in Co T) "disio" in title. - m 3 Can: no sharp in Fl P Lo. - mm 3-11 T: Lo has 2 Sb (3), 2 Sb (4), Br Mi (5), 2 Sb (6), binaria Sb (6-9), Br Mi (10), 2 Sb (11). - mm 4-7 Co: lig in Lo Sq. - m 5 Can: Sq has Sb 2 pam. - m 6 Can: 3rd note c' in Sq; Ellinwood oddly takes m 5 from mss other than Sq, m 6 from Sq; Wolf's underlaying of text not correct. - mm 8/9 T: lig includes g in Sq; P=Fl. - m 9 Can: no sharp in Lo Sq. - m 11 Can: f'-sharp in P. - mm 14/15 Co: lig in Sq. - m 15 T: no sharp in Lo; lig in Wolf not correct. - mm 18/19: pasb after a and e' in Lo. - mm 19/20: no lig in Lo. - mm 21-23 T: no lig in Lo, m 22 Br Mi. - m 24 T: note is g in all mss, including Sq, not e (Wolf). - m 25 Co: 2 pabr in Lo. - m 28 Co: note is a in Lo; error. - mm 27-29 T: lig in Wolf not correct (1st g must be included); Sq erroneously has lig sp; Wolf corrects to L, without reference. - mm 33/34 Co: no sharp in Sq; lig in Sq Lo. - m 36 Can: Lo P Sq have b a a g (Sb Mi Sb Mi). - mm 38-43 T: Lo has binaria (38), 2 Sb (39), 2 Sb (40), Br pa (42/43), Br Mi (44), L (45); pa in mm 42/43 superfluous unless meant as pp. - m 39 Co: L in Lo, followed by pabr. - m 41: Fl Lo have "mercede" instead of "merçe," but in Fl syllable "de" is cancelled, in Lo not; Can: g'-sharp in Lo. - m 43 Can: Lo P Sq have g' f' f' e' (Sb Mi Sb Mi); Wolf's underlaying of text not correct; "chore" in Lo, instead of "core." - mm 48-53 T: in P Sq d (51) is included in lig; Lo has: binaria (48), Br Mi (49),

2 Sb (50), pabr Mi Sb (d d, 51), Mi Sb Mi Sb Mi (g a b a g, 52/53). - m 50 Can: "quale" in P. - mm 52-54 Co: lig in Sq; Lo=Fl; "poi" omitted, "pietade" corrected to "pietate," and "chotesia" in Lo; "pietate e cortesia" in Sq. - mm 55/56 Co: lig in Sq; Lo has pabr d' e' Mi Sb. - mm 57/58 T: Lo has pabr and a g lig; the same lig in Sq P. - mm 60-62 T: lig in P. - mm 61/62 Co: lig in Sq. - m 64 Can: last note is b in Sq; Wolf reads d' without reference to the error in Sq. - m 63 Co: binaria in Lo. - mm 63/64 T: lig in P Sq.

Editions: Ellinwood, WFL, 209ff; Wolf, Squar, 257f.

24(115). L'alma mie piange B, 3 v

Sources:

1. Fl, ff 31' (Can T beginning of Co), 32 (Co completed): "M.F." (31'); text in all v; order Can T Co; "Tenor", "chiuso" in all v.
2. Lo, ff 75' (Can beginning of T), 76 (T completed Co): "B. M. francischi"; text in Can T only; order Can T Co; "Chontra tenore"; "Aperto", "chiuso" in Co.
3. P, ff 65' (Can T), 66 (Co): "Francesco" (65'); text in all v, order Can T Co; "chiuso" in all v.
4. Sq, f 131: text in all v; order Can T Co; "chiuso" in all v.

Text: Pi-2 Vol inc Rip after Can in Fl Sq P (no inc Rip in P), after T in Lo (no inc Rip). Cf. Debenedetti, Sollazzo, No 34.

Rhythm: Mod imp, with octonaria probably the original rhythm. - Reduction: Br = quarter.

Notes: "Or vegio" in Vol in all other mss. - m 2 Can: in Lo sharp before c', flat after. - m 3 Can: Sq adds pa to 1st Sb; no Mi following; T: P has g-sharp; in Fl the lig actually includes a (m 4); because of the text we took the lig as quinaria (so in other mss). - m 4 Co: "l'al" is actually repeated in Fl P Sq; consequently repetition applies to Vol as well; "mia" in Lo. - m 5 Can: sharp only in Lo; no lig in P Sq; T: 2 e (2 Sb) in Sq; Ellinwood here takes Sq, but in m 3 Can P Fl or Lo. - mm 5-7 Co: lig in Lo; last note m 7 c' instead of d'. - m 6 T: Sq has d d (2 Br); Ellinwood here disregards Sq and chooses from other mss; "piange et" in P Sq, "piagie" and "piangie" in Lo. - m 7 Can: no sharp in P; instead of last 2 notes Lo has e' f' e' f' 4 Mi; contractions vary in mss: "puover," "puavier." - mm 10/11 Can: 2nd lig in Fl is ternaria; because of text we took it as binaria (so in other mss). - m 11 notes are Br and L; pausa are pabr pali palp and (in Lo) finis punctorum; the transcription must be either Br and pabr in all v or L with indication of the verse ending; we gave preference to the latter; Wolf's transcription is here again completely wrong; Sq has Br pabr in Can, L pabr in Co, Br pali in T; Wolf changes pali of T to pabr but allows L to stay in Co; he carries pabr (Co) into m 12, consequently retards Co by 1 Br; he then changes 2nd d' m 14 to Br; it is L in all mss; "manchare" only in Fl Lo, "mancare" in the other 2 mss. - m 13 Can: b a a g (2 lig cop) in Lo P Sq; Ellinwood here disregards Fl; Co: lig in Lo; no sharp in P; last 2 notes and note m 14 lig in Lo. - m 15 Can: lig in P Sq; Lo has c'

d' b c' d' (4 Mi 1 Br). - mm 15/16 T: 2 binariae in Lo. - m 16 Co: Lo has L and pabr. - m 17 Co: lig in Lo P Sq; T: pabr missing in Sq; no reference by Wolf: 2 notes m 17 and 2 notes m 18 lig in Lo P Sq. - mm 18/19 Co: lig in Lo. - m 20 Co: 1st 2 notes Mi followed by pabr in Lo; "vagho" in Lo. - mm 21/22 Co: a b lig cp (L) in Lo. - m 22 Can: Lo has sharp for g' and flat m 24. - m 23 Can: sharp in Wolf's transcription is not in Sq nor anywhere else. - mm 23-25 Co: lig in Lo; 2nd note m 24 is a in Sq; Wolf has b, without reference. - m 26 Co: 1st note L in Lo; last note Sb, not Br (Ellinwood). - mm 26/27 Can: Lo has e' d' e' c' d' c' d' b (8 Mi) c' b a b g a b (6 Mi 1 Sb); footnote in Ellinwood not correct. - m 29 Can: 1st note has pa in Sq; Co: g-sharp in P; Sq P have "chinfiammay," Lo has "chonfiammay," Fl has "chun (cun fiammaj)." - m 31 Co: L has pa in Lo. - mm 31/32 T: in Lo a Br a b c' - sharp (lig cop sp). - mm 32-38 Co: in Lo last 2 notes m 32 to 1st note m 34 lig, next 2 notes and following m 35 lig, with last note being L with pa, no pasb; 1st note m 36 d'; last 2 notes m 36 to m 38 lig. - mm 34/35: Lo has "piacie," "dolcen," "dolcie," "groria" instead of "gratia." - mm 38/39 Can: quaternaria in Lo P Sq. - m 40 Co: no sharp in Lo. - m 41: cf m 11; Wolf omits pausa in Co; indeed, Sq does not have pausa in Co, but the L comes at the end of the staff, hence pausa might have been omitted by oversight. - m 42 Can: instead of 3rd note Lo has c' b 2 Mi; Lo has "chionnamorai"; Wolf reads "spesse volte"; it must be "ispeße volte" (Sq Lo Fl); only P has "spesse," which is an error because of the number of syllables required for the verse. - m 43 Can: instead of 1st Sb Lo has b c' 2 Mi; instead of notes 5, 6 (b b 2 Mi), Sq Lo have b Sb; P=Fl; T: f-sharp in Lo. - m 44 Can: c'-sharp in Lo; T: Lo has g a 2 Br. - mm 44-47 Co: Lo has last 2 notes m 44, 1st note m 45 ternaria, mm 46/47 b c' d' (lig cpr sp). - m 45: Wolf erroneously reads "virtute"; in all mss it is "virtu"; Lo has "vertu," "ghuardare," "demorra"; - m 46 Co: P has b c' d' c' (no sharp); T: Sq has e Br e Sb pasb, naturally no lig. - m 47 Can: instead of 1st Br Lo has a' g' a' Sb 2 Mi. - mm 48/49 Can: instead of last note m 48, Lo has f' e' 2 Mi, and last 3 notes m 49 f' e' d' Mi Sb Mi; no lig last note m 48, 1st note m 49 in Sq. - mm 49/50 T: last 2 notes mm 49/50 lig in Lo P Sq. - m 50 Can: in Sq c'-sharp (omitted by Wolf) Br c' Sb and pasb. - mm 50-53 Co: Lo has L with pa and quaternaria; P Sq have senaria. - mm 51-53 T: P has quinaria. - mm 54-56 Co: Wolf transcribes the chiuso wrongly; he adds an a and omits a d'; Lo has mm 54-56 a 3rd too low; 1st tone m 54 e', not d' (Ellinwood); lig (e' d' a') is cpr in Fl Sq (but Sq connects g and final a into a quinaria); P has after lig, pabr (m 55). - mm 55/56 T: ternaria in P; Ellinwood takes Co from P but lig in T from Sq; such discrepancies (and omissions of lig) in Ellinwood have not been otherwise noted here.

Editions: Ellinwood, WFL, 232-235; Wolf, Squar, 219f.

25(116). Conviens' a fede B, 3 v

Sources:

1. Fl, f 32': "M.F."; text in Can only; order Can T Co; "Tenor Conviensi," "Contra tenor conviensafede"; beginning of Pi: "Andare" in Co T; "chiuso" in all v, with the syllable "re" in 2nd chiuso although text for the repetition is not laid under Can; "verto" in Co T.

2. P, ff 107' (Can T), 108 (Co): "F" (107'): text in Can only; order Can T Co; "Tenor," "Contra Tenor"; beginning of Pi: "Secunda pars" in Co T; "chiuso" in all v, "verto" in Co T.
3. Sq, ff 152' (Can), 153 (T Co): text in Can only; order Can T Co; "Tenor," "Contra Tenor"; beginning of Pi: "Secunda pars" in T Co; "chiuso" in all v, "verto" in Co T.
4. R f 71: anon; text in Can only; order Can T Co; "Tenor," "Contratenor"; beginning of Pi: "Secunda pars" in T; no "verto," "chiuso".

Text: The Rip is organized as couplet (with verto, chiuso), certainly under the influence of the French ballade; this referred to in von Fischer, Studien, 47, n 216. The Rip thus consists of 1 pair of 2 verses of 11 syllables each; Pi has 2 verses of 11 syllables and 1 verse of 7 syllables. The placing of the text, complete only in Fl, varies in the mss. Fl has Rip-1 Pi-1 under Can, has after Can Pi-2 Vol verses 1-3, after Co Vol verse 4 and, oddly enough, thereafter brings the 2nd couplet of Rip (= Rip-2), followed by the inc Rip. In P Sq, Rip-1 Rip-2 are laid directly under, Can, Pi-2, (with verse 2 incomplete) Vol inc Rip after T. In R, Rip-1 Rip-2 Pi-1 Pi-2 laid under Can, but Vol inc Rip missing. - Wolf and Ellinwood give erroneous versions; Wolf does not recognize the incompleteness of the text and simply repeats verse 3 of Pi-1 also for Pi-2; Ellinwood assigns the 4 Vol verses to the Pi although Pi-1 Pi-2 consist of 6 verses. Fl, though complete, still presents a problem; according to the succession of verses the 2nd couplet of the Rip should be sung after the Vol; also, the rhyme is reversed: "amore -- mia," "leggiadria -- splendore." - If B No 17(108) was intended to equal the structure of No 25(116), the loss of text in No 17(108) is considerable.

Rhythm: Tp perf prol ma, with novenaria possibly the original rhythm; but with the text approaching the French ballade, the French rhythm might well be the original. At all events, the notation shows a strange mixture; almost entirely French, it nonetheless has the designation of Sbi by Mi caudate (downwards); on the other hand, alteration of Mi in French manner occurs as well, indicated by the punctus previous to the required alteration. Pp is used to determine tp perf. - Reduction: Sb = dotted quarter.

Notes: Fl has "Ne tanto"; P Sq R have "Et" or "E" - m 2 T: notes 1, 2 lig in P Sq; note 3 and notes m 3 lig in Sq, not in Fl P R. - mm 3f: Wolf's and Ellinwood's underlaying of text incorrect; "conviensi a" in P Sq; - mm 4/5: we read in Fl "l'anima altero," P has "animo altero"; Fl has "dovere," P Sq "dover"; Fl P have "c'ogni," Sq "ch'ogni"; "cosa" in Fl, "cosa a" in P Sq. - m 6 Co: 6th note in all mss, including Sq, d', not e' (Wolf). - mm 6/7 Can: Wolf's underlaying of text incorrect; instead of "videre" other mss have "tenore." - m 7 Can: no sharp in P Sq; T: lig omitted by Wolf. - mm 7/8 T: last note m 7, 1st note m 8 lig in P Sq. - m 11 Can: last note c' in P Sq R; Co: no sharp in Fl R. - m 12 Can: notes 2, 3 lig in P Sq. - m 13 Co: last 2 notes f' e' in R. - mm 13/14 Can: notes m 13, 1st note m 14 lig in P Sq. - m 14 T: lig in P Sq (omitted by Wolf). - m 17 T: lig in Sq (omitted by Wolf). - m 18 Can: 1st c' is followed by d' Mi in Sq; Co: sharp in all mss, including P where it is placed on the lowest line of the staff, below the note to which it belongs. - m 20 Co: lig in Fl R, omitted by Wolf and Ellinwood. - m 21 Co: 3rd note Sb in Sq (no reference by Wolf); T: 1st 2 notes lig in P Sq. - mm 22/23 Can: Sq has d' e' Sb Mi, but the 1st 2 notes m 23 remain c' d' Mi Sb; the version Ellinwood gives

(d' d' c' 3 Mi, d' Sbp) is in no ms; P R = Fl; the group is written as 5 Mi or 4 Mi 1 Sb; in the group of 5 Mi the last must be altered. - mm 22-24 Co: Ellinwood erroneously applies alteration to g' m 22 and consequently has wrong harmonics in following m; Wolf does not alter, but changes a m 24 to Sbp although the note is Mi in all mss; the error is in m 24 where Sq P have the last note as Mi; it must be Sb, as Fl R show; consequently c' m 24 also must be Sbp, not Sbi. - mm 23/24 T: c' d' c' lig in P Sq; "sdegno" in Sq, "sdegnoi" in P Fl, "sdegnoil" in R; "porria" in Sq R, "porrie" in P; underlaying of text by Wolf not correct. - m 27 Co: 1st 2 notes lig P Sq, omitted by Ellinwood. - m 28 Can: Ellinwood's footnote not correct; the last 4 notes are written as 4 Mi in Fl P R, with the 2nd and 4th requiring alteration which is indicated only in Fl by punctus before the group; in Sq alone the group is written as 3 Mi 1 Sb. - m 29 Can: sharp in all mss, including Sq (overlooked by Wolf); "colpe" in other mss; only Fl R are correct in the text of Pi-2; P Sq have "lungo tempo tenere." - m 34 Can: instead of 1st Sbp, P Sq have 2 pam and Mi; R = Fl; sharp not in P Sq; Co: sharp in P Sq R. - m 35 Can: Bri and pasb with pp in Sq. - mm 36/37 Co: instead of last 2 notes m 36 and 1st note m 37, Sq P have f' (Sbp) g' a' (Sb Mi), in Sq with, in P without lig; R = Fl; "Chelfo" in P Sq; "vollere" in R. - m 38 Co: 1st 2 notes lig in Sq. - mm 38/39 T: last note m 38, notes m 39 lig in Sq. - m 41 Can: sharp in P (under, not next to the note) overlooked by Ellinwood, Wolf.

Editions: Ellinwood, WFL, 193-195 (with photographic reproduction of R on plate VII); Wolf, Squar, 271f.

26(117). Donna, i' prego B, 3 v

Sources:

1. Fl, f 33: "M.F."; text in Can only; order Can T Co; "Tenor donna," "Contra tenor Donna"; beginning of Pi: "Andare" in Co T; "chiuso" in all v, "verto" in Co T.
2. Lo, f 53': anon; text in Can only; order Can Co T; "Tenor," "Contra tenore"; Pi section not marked; "chiuso" in Can "verto," "chiuso" only in T.
3. P, ff 101' (Can), 102 (T Co): "F." (101'); text in Can T; order Can T Co; "Contra"; beginning of Pi: "Secunda pars" in Co; "chiuso" in all v, "verto" in Co.
4. Sq, f 145 (not 144' [Wolf]); text in Can only; order Can T Co; "Tenor," "Contra tenor"; beginning of Pi: "Secunda pars" in Co T; "chiuso" in all v, "verto" in Co T.

Text: Pi-2 Vol after T in Fl with inc Rip, in Lo P without; after Can in Sq (no inc Rip).

Rhythm: Tp perf prol min, with senaria perf possibly the original rhythm; characteristic shifts to tp imp prol ma, indicated both in notation (Sb with pp, 2 pam for pasb) and in underlaying of text. Wolf erroneously transcribes in mod imp, with wrongly placed cadences the result. - Reduction: Sb = quarter.



Notes: Version P with text in Can T is certainly not the original; to fit the syllables, lig are eliminated and larger values are divided into smaller (note repetition). - mm 1/2 T: no lig in P. - m 2 Can: 3rd note Mi in Lo; error. - mm 2/3 Co: last note m 2, 1st note m 3 lig in Sq. - m 3 Co: f-sharp in Lo. - mm 3/4: underlaying of text by Wolf incorrect. - mm 3-8 T: no lig in P: f d (Sb Br) c c (Br Sb) g g (Sb Br) f g (Br Sb) d d (Br Sb) f e (Br Sb); in P "prego" in Can, "priego" in T; "challora" in P, "chalar" in Lo, "che allor" in Sq; except for Fl the mss have "ristorerai." - m 6 Can: b-flat only in Fl; Co: no lig in Lo. - m 8: "te infiammare" in P Sq, "ten" in Fl Lo. - mm 9/10 Can: last note m 9, 1st note m 10 lig in Sq; b-flat in P; underlaying of text by Wolf incorrect; T: instead of Sba, 2 Sb in P. - m 12: mss have Br and pabr or pali; we took the pausa to indicate the end of the verse. - m 13: instead of "Tu," "Ti" in Lo P Sq. - mm 13-16 T: in P no lig, and g g (Sb Br) m 14. - m 15 Can: from here to the end of the piece Fl has b-flat signature; "con tal" in Lo. - m 16: only Sq has "bene e." - mm 17/18 Co: no lig in Lo; Sq has notes 1, 2 m 17, 3 m 17 and 1 m 18 lig; P = Fl. - mm 20/21 Can: notes 1, 2 m 20, 3 m 20 and 1 m 21 lig in P Sq; 1st lig also in Lo. - m 21 Co: no lig in P Lo; omitted by Wolf although Sq has lig. - mm 21/22 T: last note m 21, 2 notes m 23 lig in Sq; in Vol P omits "fien"; Fl clearly has "tante chare"; since the verse thus would be short 1 syllable, we accepted the reading "tenute" of the other mss ("tenute care" in P Sq, "fia tenute charre" in Lo; Fl has at beginning of Pi b-flat signature in Can, P in T Co. - m 22: no lig in P Lo. - m 25 Can: lig in P Sq; Co: f-sharp in P; probably error. - mm 27-29 T: notes 2, 3 m 27 lig in P; notes 3 m 27, and 1, 2 m 28 lig in Sq; none in Lo P Fl; m 29 (note a) also at beginning of new staff Fl carries b-flat signature. - "senti" in Lo Sq; Fl actually has "tant'agosciose" (Lo "anghosciose"). - m 32 T: notes 3, 4 lig in P Sq. - m 33 Can: notes 2, 3 lig in P Sq; - m 34 T: g g (Sb Br) in P; no lig. - m 35: "doglie" in P Lo Sq; "sente el" in P Sq, "sente il" in Lo. - mm 36/37: "lu" in Fl Lo P, "lui" in Sq; "mio chor chon" in Lo; T: d d (Br Sb) and notes 2, 3 lig in P. - mm 37/38 T: last note m 37, notes m 38 lig in Sq. - m 40 Can: no lig in Lo; Co: Sq has b (Mi) a g (lig cop) f (Mi).

Editions: Ellinswood, WFL, 202f; Wolf, Squar, 252.

27(118). Amor in huom gentil B, 3 v

Sources:

1. Fl, f 34: "M.F."; text in Can only; order Can T Co; "Tenor Amor in huom", "Contra tenor. Amor in huom"; beginning of Pi: "Andare" in Co T; "chiuso" in all v, "verto" in Co T.
2. P, ff 109 (Can T), 108' (bottom: Co; completed on 1 lowest staff f 109): anon, but "F." (top f 108'); text in Can only; order Can T Co; "Tenor", "Contra Tenore Amore inuom gentile"; beginning of Pi: "secunda pars" in Co T; "chiuso" in all v, "verto" in Co T.
3. Sq, f 152: text in Can only; order Can T Co; "Tenor," "Contra tenor"; beginning of Pi: "Secunda pars" in Co T; "chiuso" in all v, "verto" in Co T.

Text: Pi-2 Vol after Can Fl (with inc Rip) P (without), after Co "R" in Sq (with inc Rip). As an exception in Fl Rx is written above inc Rip.

Rhythm: Tp perf prol min, with senaria perf possibly the original rhythm; frequent shifts to tp imp prol ma. Wolf's transcription is erroneously based on mod imp, with all cadences wrongly placed. - Reduction: Sb = quarter.

Notes: mm 4/5 T: L in P Sq, 2 Br in Fl. - mm 5ff: Wolf's underlaying of text does not correspond with Sq; "uom" in P Sq. - mm 6/7 T: last note m 6, notes m 7 lig in P Sq. - m 10 Co: lig in P Sq. - m 12 Can: sharp in Fl P; 3rd note e', 4th note f' in P Sq. - mm 17ff: Wolf's underlaying of text does not correspond with Sq; syllable "fen" must come in m 21. - mm 20/21 T: all notes lig in P, a g lig in Sq, no lig in Fl. - mm 21/22 Can: notes 1-4, 2 lig cop in P. - m 23 Co: f-sharp in P. - m 26: "conmove" in all mss, not "commore" (Wolf). - m 27 Co: sharp in Fl P. - mm 30/31 Co: last note m 30, 1st note m 31 lig in Sq; "vento," as the rhyme requires, only in Fl; P has "venty," Sq "venti." - mm 33/34 T: f e g lig in P Sq. - m 35 Can: lig not in P. - m 38: "cura" in P Sq. - m 39 Co: lig in P Sq. - mm 41/42 Co: ternaria in P Sq. - mm 43/44: lig is sp in Fl, hence Br as nota simplex in 44; in P Sq lig is cp, which better fits the separation of chiuso; Co: d' g a g a b 6 Mi in P Sq, consequently g m 44 is Brp. - m 47 Can: lig not in P Sq. - m 48 Co: sharp in P.

Editions: Ellinwood, WFL, 178f; Wolf, Squar, 270.

28(119). O fanciulla giulia B, 3 v

Sources:

1. Fl, f 34': "M.F."; text in Can only; order Can T Co; "Tenor O fanciulla Giulia," "Contra tenor O fanciulla giulia"; beginning of Pi: "Andare" in Co T; "chiuso" in all v, "verto" in Co T.
2. P, ff 87 (Can T), 86' (Co, completed on f 87): anon; text in Can only; order Can T Co; "Tenor", "Contra Tenor O fanciulla gyulia"; beginning of Pi: "Secunda pars" in Co T; "chiuso" in Can T, "verto" in T.
3. Sq, f 159 (not 159' [Wolf]): text in Can Co; "Tenor"; beginning of Pi: "Secunda pars" in T; "chiuso" in Can T (in Co the music of chiuso also missing), "verto" in T.

Text: 2 Str, preserved only in Fl. StrIPi-2 Vol inc Rip after Can, StrII Pi-2 Vol (no inc Rip) after T in Fl; Pi2 Vol inc Rip after T in Sq; Pi-2 laid under Can, Vol after Can (no inc Rip) in P. (Wolf lays Pi-2 under Co; neither P nor Sq presents Pi-2 in this manner.) According to Trucchi the text is by F. Landini.

Rhythm: Tp imp prol ma, with senaria imp possibly the original rhythm; but in general the rhythm is decidedly French with frequent alteration of Mi, almost consistently indicated by pd between 2 Mi. (Wolf oddly speaks, in "Revision sbericht," of "punktierter Minima!") 3 dragma twice are used in the T

(mm 39, 47) to indicate 3 Sbi, i. e. tp perf prol min. Wolf erroneously transcribes in mod imp, with wrongly placed cadences the result. - Reduction: Sb = dotted quarter.

Notes: mm lff: Wolf's underlaying of text completely wrong; he makes entirely arbitrary changes, especially flagrant in the Co. The texted Co in Sq, in our opinion, does not represent the original. The T in P is identical with Sq but has no text, and Co with text does not represent the favorite medium. - m 3 Co: binaria in P. - m 5 Co: no lig in P Sq. - m 10 Co: lig in P Sq. - m 12 Can: there are 7 Mi in Sq; the 1st makes the preceding Br imp (but Wolf gives the version P = Fl, without reference in "Revisionsbericht"); Sq has "sara et senpre" in Can, "sara et e senpre" in Co. - m 15 Co: sharp in Fl P. - mm 15-17 Co: lig only in Fl; T: all notes lig in Sq; note m 16 definitely b in Sq; it is quite possible to read b also in P; b is error (no reference by Wolf). - mm 18f: "Et ognaltro" in P Sq. - m 19 Co: 1st 3 notes are a' g' f' in all mss, not f' e' d' (Ellinwood). - m 22 Co: 2 Sb in P Sq. - m 23 Can: also in Sq Mi must be altered; Ellinwood's transcription not correct. - m 28 Co: no lig in P. - m 32 Can: instead of g Sb, P has g a (Sb Mi). - m 33 Co: 2 Sb in P Sq. - mm 33ff Co: Wolf's underlaying of text is completely arbitrary and does not correspond with Sq. - m 34 Co: no lig in P Sq. - m 40: Br and pabr, and once (Can of Sq) pali: we take the pausa to indicate the end of the verse. - m 42 Can: Wolf transcribes the group incorrectly; all mss most clearly write the group as prol ma; however, Wolf shifts the 1st 2 notes, c' b, into m 41 and alters the last Mi. - m 43 Co: no lig in P Sq. - m 44 Co: Wolf's transcription of the m is wrong; he takes the pausa as pasb perf although all mss write 2 pam. - m 50 T: P Sq have Sb Mi, Fl 2 Mi the second of which must be altered; no sharp in P Sq. - mm 53-55 T: lig in P Sq and also in chiuso, whereas Fl has in chiuso ( m 56) Br as nota simplex. - m 55 Co: sharp not in P Sq. - mm 56/57 Co: missing in Sq (no reference by Wolf); no lig in P. - In Vol of StrII Fl 1st has "Che tu pens " but "pens" is cancelled.

Editions: Ellinwood, WFL, 257ff; Wolf, Squar, 287f. Text: Trucchi, Poesie, II, 154f and Carducci, Cantilene, 325 (both incomplete: Trucchi without Vol, Carducci with only StrI).

29(120). Posto che dall'aspetto

B, 3 v

Sources:

1. Fl, f 35: "M.F."; text in Can T; order Can T Co; "tenor," "Contra tenor. Posto"; beginning of Pi: "Andare" in Co; "chiuso" in all v, "verto" in Co. In list of contents: "Posto che da l'aspetto."
2. P, ff 88' (Can T), 89 (Co): "Francp." (88'); text in Can T; order Can T Co; "Tenor," "Contra Tenor. Posto"; beginning of Pi: "Secunda pars" in Co; "chiuso" in all v, "verto" in Co.
3. Sq, f 154: text in Can T; order Can T Co; "Contra tenor"; beginning of Pi: "Secunda pars" in Co; "chiuso" in all v, "verto" in Co.

Text: Pi-2 Vol inc Rip after T in Fl, after Co in Sq, after Can in P but without inc Rip.

Rhythm: Tp perf prol ma, with novenaria probably the original rhythm. - Reduction: Sb = dotted quarter.

Notes: m 1 Co: 1st note is followed by pam in P Sq, to be deducted from the Br value; overlooked by Wolf. - m 3 Can: sharp in Fl P; T: notes 1, 2 lig in Sq; P = Fl. - m 5 T: sharp not in Sq. - mm 5ff: underlaying of text by Wolf not correct. - mm 6-8 Co: last note m 6, 1st note m 7 lig and notes 2, 3 m 7, 1 m 8 lig in Sq; P = Fl. - m 7 Can: 5th note e' in P. - m 9 Can: no b-flat in Sq. - m 13 Can: P has b-flat c' -sharp; both seem to be incorrect. - mm 13-17 Co: Wolf's transcription completely wrong both in rhythm and pitch, Ellinwood's incorrect in mm 16/17; Wolf overlooked pasb, reverses the value of a lig cop and reads b c' (m 16) instead of c' d' (no reference in "Revisionsbericht"); Ellinwood notes that P is lacking 1 Sb value in m 17; but P is identical with Sq, except for lig; in fact, P Sq have a different version (Sq with lig, P without); 13: d' c' (2 Sbp) 2 pam e' (Mi); 14: d' c' b a (Sb Mi 2 Sbp); 15: pasb g a (2 Sb, lig in P Sq); 16: c' d' (lig cop in Sq, 2 Sb in P; the 2nd Sb must be altered); 17: pasb d' b a (lig cop Mi in Sq, 2 Sb Mi in P); the alteration of Sb is none too satisfactory, nor the consonances; Fl seems to represent the authentic version, while P Sq appear corrupt. - m 14 T: Sq has c' c' (Sb Mi). - m 18 Cp: no sharp in P; omitted by Wolf although it is in Sq. - mm 14ff T: Wolf's underlaying of text incorrect. - m 20 Can: no sharp in P Sq. - Wolf's underlaying of text in Can incorrect. - m 24 Can: P places syllable "tol" under 4th note; probable error; in Fl P "tolgha," "dolgha", in Sq "tolga," "dolga"; Co: Ellinwood's note to Sq not correct. - mm 25/26 Co: lig in P Sq. - m 27 Can: P Sq have pasb c' d' e' a' (Sb Mi Sb Mi). - In Pi-2 P Sq have "Raccordarsi di lui da," Fl has "Racordasi da llui de." - m 30 Can: c' -sharp b-flat in P; sharp seems to be error; b-flat in all 3 mss. - m 32: "caro" in Can T in P, in Can also in Sq. - mm 34/35 Can: last note m 34, 1st note m 35 lig in Sq, not in P. - m 35 T: no sharp in P. - m 37 Co: no sharp in P.

Editions: Ellinwood, WFL, 276ff; Wolf, Squar, 275.

30(121). Cosa nulla piu fe'

B, 3 v

Sources:

1. Fl, f 35': "Mg Fr": "Chosa nulla"; text in Can T; "Contra tenor chosa"; order Can T Co; beginning of Pi: "Andare" in Co.
2. P, ff 87' (Can T), 88 (Co): "Franc " (87'); text in all v; order Can T Co: "Tenor," "Contra" marked at the left margins.
3. Sq, f 132: text in all v; order Can T Co; no v designation.

Text: 2 Str, preserved only in Sq; Fl P have only StrI. StrIPi-2 Vol inc Rip after T in Fl; in P Pi-2 is laid under Can, Vol follows Can, without inc Rip; the

full text of 2 Str follows Can in Sq, without any inc Rip.

Rhythm: Mod perf, with duodenaria probably the original rhythm. Wolf's transcription, based upon mid imp, is a complete failure. - Reduction: Br = quarter.

Notes: Whether Fl or P Sq must be considered as presenting the original medium is a matter of debate. If the only difference between vocal and instrumental rendering of v consists in lig and larger time values divided for the vocal medium, we are inclined to assume that the text has been laid belatedly under the v. Since, however, the Co nearly always is a part that moves in quick rhythms, there are not many more larger time values to divide than are in the Can. The Co in Fl does not differ from the Co in P Sq in the Rip section; there are only 2 more lig cop in Fl than in P Sq. But the 2nd verse of Pi reveals a marked difference (in the texted section, of course; the melismata are of no essential importance to the question); there Fl has all lig which P Sq eliminate. We realize that this is not conclusive since the process also can be reversed. Nevertheless, the medium of vocal Can T, instrumental Co is decisively favored in Landini's period. We have taken Fl as the basis of our transcription.

- m 1: Fl has "Chosa," P Sq Cosa however, P Sq always have "c'amor," Fl "Ch'amor" (except "ch'amor" once in P m 23 T). - m 2 Co: in P Sq pa is added to 5th note, consequently 6th note is omitted. - m 3 Co: last 2 notes not lig in P Sq. - m 5 Co: in P Sq pa is added to 4th note, consequently 5th note is omitted; Ellinwood's footnote for Sq is not correct. - m 6: notes are Br and L, pausae are pabr pali palp; we take the pausae to indicate the end of the verse; the variations of notae and pausae point up the division; where, however, the pausa at the end of verses is part of the rhythm, the notation is also exact; cf. m 21 where the notes are Br, pausae pabr in all v and all mss. - mm 8/9 Co: last note m 8, 1st note m 9 lig cop in Fl only. - m 11 Co: last 2 notes lig cop in P Sq. - mm 11/12 T: P Sq extend the last lig (m 11) to f. - mm 12/13 Can: no lig in P; Co: Wolf's transcription incorrect, retarded by Sb value; Wolf inserts pasb before 1st note m 12 and omits pasb after 1st note m 13; apparently he follows P, without realizing that pasb m 12 in P is an error; P has pasb in mm 12/13, Fl Sq only m 13, correctly. - m 13 Co: last 2 notes binaria in P. - m 14 Co: no sharp in Sq. - m 16 Co: no lig in P Sq. - m 17 Can: Ellinwood's lig for 1st 2 notes is in no ms (also impossible because of laying the syllables); "sagia" in Sq. - m 19 Co: 1st 2 notes lig in P Sq. - m 20 T: last 2 notes lig in P. - m 21; cf. m 6; in Ellinwood and Wolf incorrect underlaying of text; the last verse begins in all mss m 14 with "che" placed under the 1st note in all v. - mm 21-23 Co: no lig in P Sq. - m 23 Co: 1st note has pa in P (no pam). - m 24 Co: lig begins here in P Sq; T: binaria in Sq; none in P Fl. - m 25 Can: lig omitted by Ellinwood; T: only notes 5, 6 lig in P. - m 26 Can: 2nd note c' in P. - m 27 Co: notes 4, 5 lig in P Sq, none for the following notes. - m 28 Co: no sharp in Sq.

Editions: Ellinwood, WFL, 196f (with text of 2 Str); Wolf, Squar, 221f (with text of 2 Str).

31(122). Donna, per farmi guerra

B, 3 v

Sources:

1. Fl, f 36: "M.F."; text in Can only; order Can T Co; "Tenor donna," "Contra tenor, donna"; beginning of Pi: "Andare" in Co T; "chiuso" in all v, "verto" in Co T.
2. Sq, f 146': text in Can only; order Can T Co; "Tenor," "Contra tenor"; beginning of Pi: "Secunda pars" in Co T: "chiuso" in all v, "verto" in Co only.

Text: 3 Str, preserved only in Fl; Sq has 2 Str; StrIPi-2 Vol and StrII after Can without any inc Rip in Sq. Fl has StrIPi-2 Vol inc Rip after T, StrII StrIII below T, each with inc Rip at the end of the Str.

Rhythm: Tp perf prol ma, with novenaria probably the original rhythm. - Reduction: Sb = dotted quarter.

Notes: mm 2f: "ombre con nove" in Sq. - mm 3/4 Co: d' e' lig in Sq. - mm 5/6 Can: a' g' lig in Sq; no g' -sharp in Sq; T: d' b lig in Sq. - m 9 T: Fl has sharp on line for a; error; sharp should be related to f m 10. - mm 10/11 Can: b a lig in Sq. - m 14: "quando" in Sq; Wolf's underlaying of text not correct; T: Ellinwood's transcription not correct; Sq has Sb 2 pam Mi (d); Sb d is omitted in Sq but appears in Fl. - mm 16/17 Co: d a d lig in Sq. - m 17 Can: sharp not in Sq. - m 19 Can: d' e' lig in Sq; Co: a linked to lig m 20 in Sq. - m 20 Can: c' d' lig in Sq; Co: no sharp in Sq. - mm 21-23 Co: d' b a d lig in Sq; "quando ad te" in Sq. - m 25 Can: no sharp in Sq. - m 27 Can: c' a lig in Sq. - mm 28/29 Can; d' c' lig in Sq; T: d e linked to following lig in Sq. - mm 29/30 Co: ternaria in Sq. - mm 31/32 T: g f e lig in Sq. - mm 32/33 Can: Wolf's underlaying of text not correct; "tuo" in Sq (m 33). - mm 36/37 Co: e' a lig in Sq. - mm 37/39 T: quarternaria in Sq. - m 39 Can: no sharp in Sq. - m 40 Can: sharp also in Sq, omitted by Wolf; Co: a g a lig in Sq; no sharp in Sq. - In StrII scribe of Fl corrects an error in last verse of Vol; in StrIII he 1st writes last verse of Pi directly after 1st verse but cancels it.

Editions: Ellinwood, WFL, 206ff (with StrI-III); Wolf, Squar, 255f (with StrI/II).

32(123). Che pena è quest'al cor

B, 3 v

Sources:

1. Fl, ff 36' (Can T), 37 (Co): "M.F." (36', 37); text in Can T; order Can T Co; "Tenor," "Contra tenor Che pena"; beginning of Pi: "Andare" in Co; "chiuso" in all v, "verto" in Co.



2. P, ff 100' (Can), 101 (Co T): anon; text in all v; order Can Co T; "Contra"; "chiuso" in all v.
3. Sq, f 130': text in all v; order Can T Co; "chiuso" in Can only.
4. Pz, ff 19' (Can), 20 (T): anon; 2 v only (Can T); text in both v.
5. Fa, ff 88'-89': anon; keyboard tablature. (See vol X.)

Text: Pi-2 Vol after Can in Fl P Sq, with inc Rip only in Fl, after T in Pz with inc Rip.

Rhythm: Tp perf prol min, with senaria perf the original rhythm. Pz contains the work in pure Italian notation senaria perf, though no div letter. Wolf erroneously transcribes in mod imp, with wrongly placed cadences the result. - Reduction: Sb = quarter.

Notes: Although one of the latest mss (Binchois period), Pz presents an excellent version (despite being reduced to 2 v). In addition to the old Italian notation, the musical text also must be regarded as authentic and close to the original. The scribe of Pz must have copied from a source having the characteristics of the original. Was the original, then, also for only 2 v? Or was a reduction made by the scribe or in his period? It is noteworthy that there was enough space left to copy the Co as well: 2 staves on f 19', 2-1/2 staves on f 20 (but the scribe used 1 of the staves to write the text of Pi Vol); the Co does not require more than 5 staves at the most. Though the question cannot be decided definitely, it is worth being raised. At all events the counterpoint of Can T is perfectly satisfactory; only in very few m can we suspect that the rhythms of the 2 v might supplement each other differently were the 2-v version the original. If the reduction was made in the time of the scribe, we believe that he copied from a source having the Co instrumental. The omission of a v would be senseless if a copy was made from an original having all v with test, hence probably no specific v designation; but an instrumental Co surely carried the marking "Contra tenor" and therefore was taken by the scribe -- not without reason -- as a dispensable v. On this basis we decided to select Fl, i.e. vocal duet with instrumental Co, for our edition. It might be added that the underlaying of text in Pz is careless and almost worthless; as it stands, the underlaying cannot be that of the original; we shall refer to it only for the spelling.

- "Pena è" and "Pen'è" vary in v and mss; Fl has "pen'è" in Can, "pena è" in T, Sq the reverse, P "pena è" in Can T, "pen'è" in Co etc; in Vol Pz had "Cia longo tempo e faroli doglosi." - m 1 Can: Fl Sq have pasb, P has pp, Pz neither p nor pasb; pasb in Fl, however, might actually be pp, and pasb in Sq a sharp sign. - m 2 Can: sharp also in Fl, not only in P as Ellinwood notes. - m 3 Co: no lig in P Sq. - m 5 Co: no lig in P Sq. - m 7 Can: here, as nearly always in the composition, Pz omits lig. - m 8 Can: instead of last 3 notes, Pz has e' f' (Sb Mi); Co: binaria in P Sq. - m 11 Co: binaria in P Sq; T: Pz has b b (Sb Mi). - mm 15/17 Can: Pz has d' (Brp, 15) c' b c' a e' (3 Mi 1 Sb 1 Mi, 16) e' f' g' a' g' f' (2 triplets) e' d' (2 Mi, 17); the transcription of this passage in Ellinwood's footnote is not correct; T: the lig also in Pz. - m 16 Can: notes 2, 3 lig in P Sq. - mm 19/20 T: Wolf and Ellinwood not correct; d' m 19 should be Brp (pp in Fl), and b m 20 should not be altered (3 regular Sb in Pz). - In Vol Pz has "Non za con vilania"; Fl omits "per" in 3rd verse of Vol;

P Sq Pz correctly have "per tener;" "sia," "sie" vary in mss. - m 21 Can: sharp not in Pz. - m 23 Can: instead of last 2 notes, Pz has a b c' (3 Mi); T: Pz has d d f f (Sb Mi Sb Mi). - In Can P erroneously has "coco" instead of "per/-cosso." - m 24 Can: lig in Pz. - mm 25-31 T: no lig in Pz. - mm 27-29 Co: ternaria in P Sq. - m 30 Co: last note g in P Sq, in P over erasure. - m 34 Can: lig in P Sq; T: the lig is also in Pz. - m 36 Co: notes 1, 2 lig in P Sq; "may" in Pz; "potran" in Pz, instead of "potranno." - m 39 T: 1st note d' in all mss, not c' (Wolf); no lig in Pz. - mm 39/40 Can: no lig in Pz. - m 41 Co: no pasb in P Sq. - m 42 Co: no lig in P Sq; "seguitti" in Pz; "mio" in Fl Pz, "mie" in P Sq; "che mi disposy" in Pz, "disposy" in P, "dispuosi" in Sq. - m 43 T: a Sba in Fl Pz (indicated viz artis as Sbp), Sb and pasb in P Sq. - m 44 T: last note a in Sq. - mm 45-to-end T: no lig in Pz, except m 48 where there is no lig in other mss; 1st note m 47 d in Pz. - m 48 Can: lig in Pz. - m 49 Co: P has in front of 1st note 2 dots the meaning of which we cannot explain; instead of last 2 notes, pasb in P Sq. - mm 50/51 T: 1st 2 notes given in m 50 by Ellinwood and Wolf, and b m 51 altered; although d Br m 50 has no pp, we believe that a b (2 Mi) should come in m 51; the 2 Mi are written removed from the Br and close to the lig, and Pz clearly gives the Br as perf. - mm 51-53 T: quaternaria in Sq. P = Fl. - mm 52/53 Can: instead of f' Sb, Pz has 2 Mi with pd in between; no lig; Co: Wolf erroneously gives lig for c' b a. - m 55 Co: P Sq have e' d' c' b a g (Sb pa Sb lig cop Sb Mi); T: a not repeated in chiuso but P has Br simplex.

Editions: Ellinwood, WFL, 188ff; Wolf, Squar, 218f; Husmann, Mehrst, 49.

33(124). Che cosa è quest'amor

B, 3 v

Sources:

1. Fl, ff 37 (Can T), 36' (Co, completed on 37): "M.F."; text in Can T; order Can T Co; "tenor", "Contra tenor Che cosa e questa"; beginning of Pi: "Andare" in Co.
2. Sq, f 163: text in all v; order Can T Co; no v designation (Wolf's "Contratenor" not in Sq).

Text: 2 Str, preserved only in Sq. Pi-2 Vol inc Rip (StrI) after Can in Fl; Pi-2 of StrI laid under T, Vol and StrII after T in Sq, without any inc Rip.

Rhythm: Mod perf, with duodenaria probably the original rhythm. Meter in Wolf's transcription should be 3/2 rather than 6/4. - Reduction: Br = quarter.

Notes: Wolf's transcription omits the text of Co although Sq presents the Co as vocal part with text. The Co in many ways approaches the characteristics of the Can. Compared with Fl, however, Sq seems to have been arranged belatedly for text (see the lig). We take Fl to give the original medium. - Fl has "chosae" in Can, "cosae" in T. The scribe of Fl almost consistently gives the full words with indication of the elision by the customary dot under

the vowel: for example: "veççosaonestae," etc. In Vol Sq has "fixe," Fl "fise." - m 2 Co: notes 2, 3 and 4, 5 not lig in Sq. - m 3 Co: last 2 notes not lig in Sq. - m 4 Can: Ellinwood's footnote for Sq not correct; Sq also adds pa to 1st note, which adds a superfluous Sb value; the error is in Sq; c' is Sb (instead of Mi) followed by b Mi; ps at 1st note is erroneous. - mm 4/5 Co: f' e' g' lig in Sq. - m 5 Can: lig in Sq. - Fl erroneously omits 1 letter "o" in "produce." - m 7 Co: instead of last b Sb, Sq has b c' 2 Mi. - m 8 Co: last 2 notes lig in Sq. - m 12 Can: last note d' in Fl Sq, not e' (Wolf). - mm 12/13 T: a g f lig in Sq. - m 13 Can: 1st note c' in Fl Sq, not d' (Wolf). - mm 13/14 Co: b g a lig in Sq. - "gioia" in Sq. - m 17 Can: Wolf's underlaying of text not correct; "veççosoneste," "vagha" in Sq. - m 19 Co: no lig in Sq; "piagha" in Sq. - m 20 T: g g f (L lig cop) in Sq. - mm 20/21 Co: g a b lig in Sq. - "graçiosa" in Can, "gratiosa" in T of Sq. - m 23 Co: notes 3, 4 not lig, 5, 6 binaria in Sq. - m 24 Co: last 2 notes not lig in Sq. - mm 24/25 T: f e d lig in Sq. - in Sq "bel" instead of "bei" - StrII, "idie," "ochi," not "iddio," "occhi" (Wolf). - Why Ellinwood takes m 13 Can, for example, from Sq, m 7 Co from Fl is unexplainable.

Editions: Ellinwood, WFL, 186f (with text of StrI/II); Wolf, Squar, 295 (with text of StrI/II).

34(125). A le' s'andra lo spirto B, 3 v

Sources:

1. Fl, ff 37' (Can T), 38 (Co): "M.F."; "Allesandra lo spirto"; text in all v; order Can T Co; "tenor."
2. Sq, f 135: "Allexandra lo spirt"; 2 v only, Can T; text in both v.

Text: Pi-2 Vol inc Rip after T in Fl Sq. Both Ellinwood and Wolf seem to take the initial word to be a name, hence the B to be an address to a lady named "Alexandra." This reading does not make sense.

Rhythm: Mod perf, with duodenaria probably the original rhythm. - Reduction: Br = quarter.

Notes: The edition by Wolf of the 2-v version in Sq is justified, but Ellinwood's choice of the same version is not. Apparently Ellinwood overlooked that the 3rd v, the Co, followed in Fl on the next folio (38).

- m 1 Can: in Sq pa is added to the 2nd, not 3rd note; notes 3, 4 lig in Sq. - "spirtoe" in Can Co, "spirtel" in T in Fl; "spirtel" in Sq; Sq has "l'arma" instead of "l'alma"; "el mie signor" in Sq. - mm 3ff Can: Wolf's underlaying of text not correct. - m 4 Can: in Sq sharp not in m 4 but in m 5. - m 6: "Omai" in Sq. - m 7 Can: 2nd note is b in Sq. - mm 13, 15 Can: both sharps not in Sq. - "Chella ver" in Sq, "Chellan ver" in Fl. - m 16 Can: notes 3, 4 lig in Sq. - mm 16/17 T: a c' b a g lig in Sq. - m 18 Can: e' f' lig in Sq. - m 21 Can: notes 4, 5 lig in Sq. - m 22 Can: lig omitted by Wolf; underlaying of text by Wolf not correct. - "suo vista" in Sq. - m 24 Can: notes 4, 5 lig in Sq. -

- mm 24f: Wolf's underlaying of text not correct. - "figlia" in Can Co, "filglia" in T in Fl; "figlia" in Sq; "pena et" also in Sq; "crescie" also in Sq, not "cresce" (Wolf). - m 30: Fl in all 3 v has "Co," Sq (in Can T) "Con." - m 32 T: Sq has a 3 Br; on account of the necessary elision, Fl is preferable. - mm 34-36: d' b binaria, c' d' e' f' e' quinarina in Sq; no sharp in mm 34-36 in Sq; T: 2nd note m 34 is e', not f' (Wolf); d' e' 2 Br (lig) in Sq, hence d' c' come in m 34, b a g 3 Br m 35, a Brp m 36 in Sq; there also d' c' b a g a senaria.

Editions: Ellinwood, WFL, 40f (only 2 v); Wolf, Squar, 227f (only 2 v).

35(126). Nè' n ciascun mie pensiero B, 3 v

Sources:

1. Fl, f 38': "M. Fran."; text in Can T; order Can T Co; "Contra tenore"; beginning of Pi: "Andare" in Co.
2. P, ff 115' (Can), 116 (T Co): "F" (115'); text in Can T; order Can T Co; "Contra Tenor"; beginning of Pi: "Secunda pars" in Co.
3. Sq, f 139': text in Can T; order Can To Co; "Contra tenor Nen ciascun"; beginning of Pi: "Secunda pars" in Co.

Text: Pi-2 Vol after Can in Sq (with inc Rip) Fl (without), after Co in P (without inc Rip).

Rhythm: Mod imp, with octonaria probably the original rhythm. - Reduction: Br = quarter.

Notes: mm 4/5 Can: Wolf's underlaying of text does not correspond with any ms: Co: b c' d' b lig in P Sq. - m 7: "Pu" in P. - m 8: "dureca" in Can, "dureçça" in T in Fl; "dureçça" in P, "dureça" in Sq, not "durezza" (Wolf). - m 9 T: 1st note followed by pam in P Sq. - mm 10/11 T: binaria m 10 taken from P Sq although Fl has b a g lig; binaria required by text. - m 12 Can: after 1st note Fl Sq have flat and sharp sign: Co: Ellinwood's note that last note is d' in Sq is not correct; T: last note d in Sq. - m 13 T: Sq has (only in T) "che a te." - mm 15/16 Co: no lig in P. - mm 16/17 Can: lig omitted by Ellinwood. - mm 17-19 Co: Sq has ternaria, binaria; P has 2 ternariae whereby a L is divided into 2 Br. - m 18 Can: b-flat not in Fl Sq. - m 20 Can: sharp sign for b in Fl only. - m 22: Sq has only "Ma," not "Ma i" (Wolf), "mie," not "miei" (Wolf). - m 23 Co: d c not linked to following lig in Sq; P = Fl. - m 26: "quando" in P Sq; all mss have "con", not "com" (Wolf). - From mm 26ff Can, P has b-flat signature in the staff. - m 27: Sq has (Can T) "guard'e" instead of "volgi e"; P has "guard'e" in Can, "volg'e" in T. - m 29 Can: lig omitted by Ellinwood; b-flat not in Sq. - mm 29-31 Co: f e d c lig in Sq; f e lig and c c' lig in P; all mss have L and pali in m 31. - mm 32/33: P Sq have "tormel"; Sq has "amore," not "amor," "viso et" in Can, "viso" in T. - m 33 Can: b-flat not in Fl Sq, though Wolf inserts it (obviously from P); f-sharp in Fl P (Wolf inserts it as

though it were in Sq); Ellinwood's note that sharp is only in Fl is not correct; Co: lig omitted by Ellinwood. - m 34 Can: b-natural sign not in Sq; Wolf's underlaying of text not correct. - m 37 T: Sq clearly has c'-sharp; error; accidental applies to preceding b where Fl P have sharp sign. - m 40 Can: Sq has sharp sign for b; the transcription Ellinwood gives of the whole m as version of Sq is incorrect; Sq = Fl P. - m 41 Can: no lig in P.

Editions: Ellinwood, WFL, 247f; Wolf, Squar, 238f.

36(127). Già non biasm' amor

B, 3 v

Sources:

1. Fl. f 39: "M. frs"; text in Can T; order Can T Co; "Contra tenore"; beginning of Pi: "Andare" in Co.
2. P, ff 117' (Can), 118 (T Co): "F" (117'); text in Can T; order Can T Co; "Contra Tenor"; beginning of Pi: "Secunda pars" in Co.
3. Sq, f 169': text in Can T; order Can T Co; "Contra tenor"; beginning of Pi: "Secunda pars" in Co.

Text: Pi-2 Vol after T with inc Rip in Fl, after Can without inc Rip in P; Pi2 laid under Can, Vol after Can in Sq, without inc Rip.

Rhythm: Mod imp, with octonaria probably the original rhythm. - Reduction: Br = quarter.

Notes: m 2 Co: without any reference Wolf merely inserts pabr; d' Sb is missing in Sq. - m 3: Fl has in T "biasimo amor," in Vol "sio" P Sq have "si." - m 4: P Sq have "po che," Fl "po che" in Can, "poi che" in T. - m 5: P Sq have "mie" P has "pecte". - m 12: read "ch'i'o," not "ch'io" (Wolf); Can: notes 1, 2 lig in Sq; P = Fl. - mm 13ff: Wolf's underlaying of text incorrect. - m 15 Ce: last note f in Fl; error; cadence requires g (P Sq). - m 15-18 CO: P Sq have quaternaria and binaria. - P has "dilecto;" Sq has "tu'ardore", P "tuo ardore" - m 18 Can: last 2 notes d' e' in Sq. - mm 19/20 T: c' a g lig in P Sq. - mm 23ff: Wolf oddly reads "Ecco" Sq clearly has "Et co," but Sq omits "stei" ("costei"); Wolf also reads "cela bel suo foco" although Sq has "celalel." - m 24 Can: f' e' d' incorrectly 3 Mi in Sq; T: b-flat not in P Sq. - mm 26f Can: Wolf's underlaying of text incorrect. - m 27 Can: pasb is placed before d' in P Sq. - mm 29/30 T: quaternaria in P Sq. - m 31 Co: d' is included in lig in all mss (also in Sq); Wolf incorrectly takes it as nota simplex. - m 34: P Sq have "ciascun" in Can, "ogni" in T. - m 35 Can: 5th note f in Sq also; Ellinwood's footnote incorrect. - mm 35-37 T: Sq has ternaria and binaria. - m 38 Can: 1st 3 notes 2 Smi 1 Mi in P Sq. - m 39 Can: sharp inserted by Wolf is in no ms; T: 1st lig omitted by Ellinwood. - mm 39-41 T: a b g c d lig in P Sq. - m 41 Can: notes 3, 4 lig in P Sq. - m 42 Can: lig omitted by Ellinwood.

Editions: Ellinwood, WFL, 218f; Wolf, Squar, 311f.

37(128). Divemnon gli ochi

B, 3 v

Source:

1. Fl. f 39': "M. fran."; text in Can T; order Can T Co; "tenor," "Contra tenore"; beginning of Pi: "Andare" in Co; "chiuso" in all v, "verto" in Co; in addition, beginning of verto and chiuso is indicated by a cross above the note in T Co.

Text: Pi-2 Vol after T, without inc Rip.

Rhythm: Mod imp, with octonaria probably the original rhythm. - Reduction: Br = quarter.

Notes: The differences of spelling in the text of Can T are those of the original. - m 2 Can: lig omitted by Ellinwood. - m 5 T: Fl has binaria which must be eliminated because of the text; the syllables are placed under the lig in the ms and "du" must come in m 6. - mm 13/14 T: also here the lig must be changed on account of the text; g a b ternaria in ms; in analogy with similar cases supported by versions in other mss, we have changed the lig to a binaria. - 1st line of Pi-2 reads in the ms: "Ritorna a immaginare quella serena." - m 25 T: g f should be written as lig not so in ms. - m 26 Co: lig omitted by Ellinwood. - m 30 Can: lig omitted by Ellinwood. - mm 39, 41 Co T: a cross above 1st note in each of the 2 m. - m 42/43 T: ternaria in ms; because of the last syllable lig has been changed to binaria.

Edition: Ellinwood, WFL, 200f.

38(129) Nessun ponga speranza

B, 3 v

Sources:

1. Fl f 40: "M. Franc."; text in all v; order Can T Co; "tenor," "Contra."
2. Pi, ff 116' (Can), 117 (T Co): "F." (116'); text in all v; order Can T Co; no v designation.
3. Lo, ff 76' (Can Co), 77 (T): anon, text in Can T; order Can Co T; "Chontratenor."
4. Sq, f 162': text in all v; order Can T Co; no v designation.

Text: Pi-2 Vol inc Rip after Co in Fl, after T in Lo; Pi2 Vol without inc Rip after Can in P Sq.

Rhythm: Tp imp prel ma, with senaria imp probably the original rhythm. But the composition combines various basic rhythms: tp perf prol ma (or senaria perf) and tp imp prol min, but the latter is clearly presented as div quaternaria. The notation shows an interesting mixture of French and Italian characteristics.

The senaria sections are presented in French manner (hence tp perf/imp is more adequate); the Italian div points do not occur in the sections with senaria imp (the pd is used there rarely, only to separate 2 Mi from each other). Tp perf is presented in white notation and the dragma is used for Sbi. The quaternaria, however, is given consistently with div points, Br L are in white notation, and Sb (2 Mi) as dragma; in the quaternaria section pasb is regularly written as 2 pam. - Reduction: Sb = dotted quarter (in senaria imp), quarter (in senaria perf, quaternaria).

Notes: Ellinwood takes 6/4 meter for all senaria sections (perf and imp); senaria imp should be 6/4, perf 3/2, but reduced: 6/8 and 3/4. - Wolf's transcription is 1 of the worst examples of complete confusion and inaccuracy. In the 1st place, he takes mod imp, with the usual result being wrongly placed cadences; mod is incorrect. Secondly, he forces the whole composition into 12/8 meter, without recognizing the changes of basic rhythms. To get the consonances fairly together, he "adjusts" the original: he reads Br where there should be L, he makes a lig cpr sp a lig cop, changes 2 pam to 2 pasb, omits pausa, etc. There can be no doubt that Wolf did not at all understand the rhythms of the composition. There is 1 remark in the "Revisionsbericht" which proves his failure to comprehend the basic rhythms; with reference to mm 40/41 Can he remarks: "Entweder sind 2 minima-Pausen vergessen oder die brevis darf nicht leer sein." There are no pausae forgotten, and Br must be white; but Wolf did not realize that the rhythm (here and elsewhere) is that of the quaternaria; - The version in Lo is corrupt in many respects; for a good many passages the scribe uses the dragma indiscriminately (for example, giving all Mi in tp prol ma as dragma); he inserts rests that are superfluous; but the scribe of Lo is notoriously careless. - P Lo Sq have b-flat signature in T at least for 1 or 2 staves; Fl has none but writes in the necessary flats. - mm 1/2 T: lig omitted by Ellinwood. - m 2 Co: Lo has dragma for f e; error. - mm 2/3 Co: Wolf's underlaying of "Nessun" is not correct; syllable "sun" is placed under d in all mss, including Sq. - m 4 Co: Lo writes all 3 notes as dragma but also has punctus after the 1st; all other mss have Sb with punctus Mi and dragma; the use of dragma suggests tp perf (senaria perf); if so, the punctus after 1st Sb would be pa; we understand it, however, as pp and dragma to represent Sbi in senaria imp; the same rhythm is expressed by Mi Sb in Can; T: Lo has (after 2nd g) and additional d (Sb) and 2 pam; the addition must be an error; at this place (mm 4/5) the scribe of Lo anyway is confused and corrects himself. - m 5 T: Sq (like the other mss) here has b-flat; omitted by Wolf. - m 12 Co: in Fl "ssellain" is clearly laid under a; probably carelessness of the scribe. - m 17: all mss have Br and pabr, with Sq not very exact in Co; we take "pausa" to indicate the end of the verse. - mm 18-21 Co: Wolf's underlaying of text does not conform with any of the mss. - m 20: P Sq have "vie" in all v, Fl has "via," Lo "vie" and "via"; T: after last note, pabr in Lo. - m 22 Can: 1st note Smi in Sq; all 4 notes Mi in Lo. - m 24 Can: Lo has d' dragma, c' Mi, pd, d' e' d' c' 4 Mi. - mm 26-28 T: binaria in P Sq; Lo = Fl. - mm 32ff Co: Wolf's underlaying of text not correct; "ben" is placed, in all mss, under 1st d' in m 34. - m 34 Co: after 1st Sb, pasb in Lo. - mm 36f: "s'appara" in Sq, "sinpara" in P, "ssinpara" in Lo. - mm 38-42 Co: quaternaria, 1st-half black, 2nd-half white in P Sq; Lo = Fl; the separation of the lig as in Fl is more logical. - mm 40/41 T: lig in P Sq. - m 44 Can: c' is preceded by pasb in Sq. - "Per cha," "Per ca" vary in mss and v; Sq has

"greve," all other mss "grave." - m 46 T: after 2nd note, pabr in Lo. - m 48 T: L with pa in Lo; mm 56/57 Can: Wolf erroneously reads 2 Sb; T: Wolf erroneously reads Br instead of L. - mm 57/58 Co: notes in all mss, including Sq, are a g, not b a (Wolf). - m 59 Co: pasb omitted by Wolf although it is in all mss. - mm 59ff Can: Lo has Mi pabr 2 Mi Mi 2 pam 6 Mi pabr; error. - m 60 T: L in Lo. - m 62 Co: 2 Mi 2 pam in Sq; error. - mm 64/65 Can: from e' on, all notes dragma with the exception of f' and c' in Lo. - mm 65/66 Co: ternaria in Fl Lo Sq; we accepted binaria (P) because of the text. - With this work concludes the Landini fascicle of 3-v B.

Editions: Ellinwood, WFL, 249ff (with photographic reproduction of P); Apel, NPM, 393 (facsimile of Sq, and in No 52 beginning of Can transcribed; Wolf, Squar, 294.

39(130). Amar si gli alti

B, 3 v

Sources:

1. Fl, f 63: "M. franceschj."; text in Can only; order Can T Co; "Tenor Amarsiglialti," "Contra tenore Amarsiglialti"; beginning of Pi: "Andare" in Co T; "chiuso" in all v, "verto" in Co T.
2. P, ff 114' (Can), 115 (T Co): "F." (114'); text in Can only; order Can T Co; "Tenor," "Contra Tenor"; beginning of Pi: "Secunda pars" in Co T; "chiuso" all v, "verto" in Co T.
3. Sq, f 156': text in Can only; order Can T Co; "Tenor"; "Contra tenor"; beginning of Pi: "Secunda pars" in Co T; "chiuso" in all v, "verto" in Co T.

Text: Fl-2 Vol inc Rip after T in Fl, after Can in Sq, after Co in P but without inc Rip.

Rhythm: Tp imp prol ma, with senaria imp probably the original rhythm. Wolf erroneously assumes mod imp and takes 4/4 meter with triplets. - Reduction: Sb = dotted quarter.

Notes: The text begins in all mss, including Sq, "Amar si gli (or "li" in P Sq) alti," not "Amar gli alti" (Wolf). - mm 5/6 Can: Fl P omit "l" in "gentil"; Sq has (Vol) "vorra atare." - mm 11/12 T: ternaria in P Sq. - m 14 Can: "stringe et" in Sq, "stringe" in P; in Vol the scribe of P 1st writes "cosi stretto" but cancels it and corrects to "si crudele"; last note Mi followed by 2 pam in Sq. - m 15 Can: last note Sbi followed by pam in P; Sq = Fl, though Wolf has pam. - m 17 Can: "Inbalsimar" in P Sq. - m 21 Can: b-natural sign not in P Sq; all mss have "tuo catene," not "sue catene" (Wolf); Fl has "chatene" but in Vol "catene." - mm 25-27 T: lig omitted by Ellinwood. - mm 31/32 Can: Wolf's transcription erroneous; he reads a' Sbp g' Mi 2 pam (31), c' Mi b' Sbi (32); Sb in m 31 is imp, c' comes in m 31 and b' (32) is perf; m 32 in Sq: instead of a' Sbp, a' a' (Sb Mi); P = Fl. - m 32 Co; sharp not in Sq. - Sq has "legame a mme," P "legame me

in Pi-2 P Sq have "fin alla." - m 38 Co: sharp not in Sq; Wolf apparently takes it from P. - mm 41/42 T: ternaria in P Sq; 2nd note m 41 is b in Sq. - m 42 Can: no sign for b-natural in P Sq. - m 43 T: lig cop in P Sq; no lig following. - mm 43/44 Co: c' d' and e' c' 2 lig cop in P Sq. - m 47 Co: f' e' f' Sb 2 Mi in Sq; 2nd Mi an error rather than Mia (Wolf). - mm 47/48 T: no lig in P. - m 48 Can: lig omitted by Wolf; Co: g' e' f' d' (Sb Mi Sb Mi) in P Sq.

Editions: Ellinwood, WFL, 171ff; Wolf, Squar, 280f.

40(131). Contemplar le gran cose B, 3 v

Sources:

1. Fl, f 82: "M. francescho" (supplementary entry); text in Can only; order Can T Co; "Tenor Chontemplar le gran cose," "Chontra tenor"; beginning of Pi: "Andare" in Co T; "chiuso" in all v, "verto" in Co. T.
2. Lo, f 79: "b. di francescho"; text in Can only; order Can T Co; "Tenor chontenpra", "Chontratenor chontenpar";
3. P, ff 113' (Can), 114 (T Co): "F." (113'); text in Can only; order Can T Co; "Tenor Contemplare," "Contra"; beginning of Pi: "Secunda pars" in Co T; "chiuso" in all v, "verto" in Co T.
4. Sq, f 153: text in Can only; order Can T Co; "Tenor," "Contra tenor"; beginning of Pi: "Secunda pars" in Co T; "chiuso" in all v, "verto" in Co T.

Text: Pi-2 Vol inc Rip after T in Fl, after Can in Sq, after Co in Lo P but without inc Rip.

Rhythm: Mod imp, with octonaria possibly the original rhythm. - Reduction: Br = quarter.

Notes: We assume that Lo Fl have been copied from the same source; the identity between the 2 is complete (except for Lo's peculiarities: use of points, pausae, etc), especially noteworthy with regard to lig and accidentals. Ellinwood fails to list Fl as 1 of the sources of this work. - P Sq have "contenplar," Lo "comtenplar," "chose," "vegniano," P Sq "vegnamo," Sq "cce dato," P Lo "ccie." - m 4 Can: sharp not in Lo Sq. - mm 4-6 T: d d' f' lig in P Sq; finalis is Br, so is d'; error; Wolf changes f' to L; Fl is correct; in Sq no pa added to finalis of lig; instead, f' e' d' (mm 6/7) lig cop ternaria. - m 7 Can: 1st 2 notes lig in P Sq. - mm 7-10 T: lig in P Sq. - m 9 Co: no sharp in Sq; Wolf apparently takes it from P. - m 11 Can: sharp not in Sq; Co: 1st note not included in lig in Sq. - mm 13-16 T: quaternaria and binaria in Sq. - m 14 Can: lig omitted by Wolf. - m 16 T: d' is L with pa in Lo. - m 17 Co: 1st note L in Lo; notes 2, 3 binaria, followed by ternaria in Sq. - m 20: sharp only in Fl Lo. - m 21 Can: P puts pa to e', not a'. - mm 21/22 Co: P Sq have no pa to e' but binaria e' d' following. - mm 23/24 Can: g' f' and e' d' 2 lig cop in Sq; P Lo = Fl. - m 24 Co: g L in Lo. - "governa," "cercar" in P Sq; "et stiam" in Sq, "et stia contento/chontento" in P Lo. - m 28 T: at beginning of Pi, Fl Lo have sharp sign, for b-natural in Fl, on

line for a in Lo. - m 29 Can: sharp not in Sq; Wolf apparently takes it from P. - m 30 Can: notes 3, 4 not lig in Sq. - m 31 Can: all mss place syllable "ti" under 3rd note, not under 2nd (Wolf); Co: 1st note a in Sq (Wolf has g, which conforms to the other mss). - m 32 Can: d' is followed by pabr and e' is L in Lo. - mm 33/34 Co: no lig in P. - m 35 T: c' is L in Lo. - m 36 Co: lig in P Sq. - mm 37ff: "Nella," "cercar," "manca" in P Sq; Lo = Fl; "d'ogni" in P Sq; text reads "negato" (in Lo "neghato"), not "ne, gato" (Wolf). - m 43 Can: no sharp in P Sq. - mm 43-45: e' d' e' lig in P Sq; last note in Sq f' rather than e'. - mm 45/46 Can: a' g' and e' d' 2 lig in Sq; a' g' lig also in P. - m 47: the "verto" in Wolf's transcription is wrong; it should be placed in m 46; T: finalis not included in lig in Sq. - mm 48/49 T: there should be no ternaria (Wolf); lig e d is cpr; it should be spr, as is the case in Fl Lo P.

Editions: Ellinwood, WFL, 191f; Wolf, Squar, 273.

41(132). Muort'oramai B, 3 v

Sources:

1. P, ff 127' (Can T), 128 (Co, end of T): "Franc." (127'); text in all v; order Can T Co.
2. Sq, ff 129' (Can T), 130 (Co): text in all v; order Can T Co.

Text: Pi-2 Vol after Can in P without inc Rip; Pi-2 laid under T, Vol after T in Sq without inc Rip.

Rhythm: Mod imp, with octonaria probably the original rhythm. - Reduction: Br = quarter.

Notes: m 4: P has "mortioramai," "mortorama." - m 5 Co: 5th note is e', not f' (Wolf). - m 6 Can: according to Sq Wolf should have placed syllables "mi" under g', "se" under a'. - m 13 Can: lig omitted by Wolf. - mm 13ff: "meço" in both mss, not "mezzo" (Wolf). - mm 16ff: in Sq in all v "meglie." - mm 18-22 T: in Sq f e d (lig cpr sp) without text; then follow 5 Sb (no lig) with text "Elmeglie di te," d' d' 2 L with "quivi." - m 20 Co: 7th note a, not g (Wolf). - mm 24-28 T: Sq has g (L, "Là"), d' e' (lig cpr sp, "do-"), f' f' f' f' (4 Sb, "-ve tutto"), e' e' e' e' (4 Sb, "gir non se' pos"), c' ("sen," m 28). - mm 28/29 Co: f' g' e' lig in Sq; omitted by Ellinwood. - m 30 Co: after d' pasb in Sq; error (not pabr as noted by Ellinwood). - mm 37-41 T: Sq has d' d' d' d' (4 Br) e' e' d' d' (4 Sb) c' d' (L Br, lig spr sp) with text from "-ma" to "be-"; Sq has "trova lle tuo," not "trova le tue" (Wolf). - m 47 Co: 2nd note d' (Wolf, Ellinwood have c'); P definitely has d', and Sq also d', rather than c'. - mm 47-50 T: Sq has c' (L), d' d' d' d' (4 Sb), a (Br) pabr c' a (2 Br, no lig) with the text from "qual" on; Wolf's underlaying of text incorrect. - In Sq "fortuna" comes in mm 51-53; read "s'aduna," not "s'adura" (Wolf). - m 50 Co: no lig in Sq. - mm 53-63 T: Sq has f d' e' (ternaria) f' d' c' (ternaria, with "La-" on f', not in m 53 Wolf); d' d' e' e' (4 Sb) d' (Br) followed by an erroneous pasb, and in mm 59-63 senaria; d' m 63 is followed by an erroneous pasb.

Editions: Ellinwood, WFL, 242ff; Wolf, Squar, 216f.



42(133). Lasso! per mie fortuna B, 3 v

Sources:

1. Lo, ff 48' (Can T beginning of Co), 49 (end of Co): anon; text in all v; order Can T Co; "Tenor", "Chontra".
2. Sq, f 131': text in all v; order Can T Co.

Text: Pi-2 Vol after Co in Lo, after T in Sq; no inc Rip.

Rhythm: Mod perf, with duodenaria probably the original rhythm. As so often, Lo has also here additional pausae or punctus not needed; it is questionable whether the superfluous pausae really are meant as pausae; it is possible that the scribe of Lo became confused by Italian duodenaria notation and French notation according to mod; of course not all of the pausae are incorrect. Wolf's transcription is erroneous: Rip is transcribed in mod imp, Pi in mod perf; mod perf holds for the whole composition. - Reduction: Br = quarter.

Notes: m 1 Co: no lig in Lo; T: Lo Sq have b-flat signature at the beginning of 1st staff. - mm 1/2 Can: 2 L and binaria in Lo. - m 2 T: b-flat overlooked by Wolf. - m 3 Can: after a', punctus in Lo; Co: notes 3, 4, are Mi, no lig, and g has sharp in Lo; lig (Sq) omitted by Ellinwood. - m 4 Can: Wolf's underlaying of text does not correspond with Sq; Lo has "fortunopostamore," "chagion," "chossi," "dollente." - mm 5-8: wrongly transcribed by Ellinwood, Wolf; Can: L pabr m 5 in Lo, no pabr in Sq; Co: Ellinwood brings the group of 4 Mi m 5 in coincidence with the 4 Mi in Can m 6; while L in Can m 5 is indeed perf (Sq) or imp with pabr following (Lo), the L in Co m 5 is imp and must be directly followed in m 5 by the group of 4 Mi; by reading L perf Ellinwood has the cadential tones a' g' a' (mm 6/7) at an incorrect place; the rhythm thereafter is misread by Ellinwood; he has m 7 2nd note e' Sb pam d' Mi pam c' Mi; but the mss have pasb Sb pasb Sb (Sq); the transcription of Lo that Ellinwood gives is also incorrect; Lo has e' Sb pasb d' Sb pasb; c' Sb is overlooked by the scribe of Lo, probably because he is writing at the very bottom of the page; being aware of an error, Wolf offers an emendation that is, however, impossible: he changes g' last note m 6 to f'-sharp and omits a' e' (m 7); actually, there is not much of an emendation needed: if L m 5 Co is taken as imp, there is no mistake in the Co, and if a b a m 7 T are transcribed as 3 Br according to Lo, as they must, there is only the error of Sq in writing a lig cop instead of cpr; T: 2nd note altered by Ellinwood, consequently b c' d' are in m 6 although d' must come at beginning of m 6; in m 7 notes a b a are lig cop sp in Sq; Lo is correct in having the ternaria lig cpr sp; a in m 5 must not be altered. - m 6 Co: Lo has g'-sharp. - m 7 Can: f'-sharp not in Sq. - m 8 Can: 1st note followed by pabr in Lo. - m 9 Co: after 3rd note punctus in Lo. - m 10 T: 1st note L in Lo. - m 11 Can: after last note pasb in Lo. - mm 11/12 Co: last 2 notes binaria, and g'-sharp in Lo. - m 12 Can: no lig in Lo. - In Lo "chaltra," "durel chore" (Can), "duralal chorre" (Co), "durol chore" (T), "star in tantardore." - m 15 Can: after 1st note punctus in Lo; Co: binaria cp in Lo. - m 16 Co: after 3rd note punctus, and after last note pabr in Lo. - m 18 Can: Lo has Br Sb Br (no pausae); similarly in T: Sb Br Sb Br (and Sb Br in m 19); Co: 1st 2 notes (m 18) each have pa in Lo. - mm 19/20 Co: Lo has

binaria and ternaria, but the ternaria is erroneously cop. - m 20 Can: instead of pa at the 1st note, pam in Lo. - "I" in Lo; although using the abbreviation "ser", the scribe of Lo still writes in full "servo"; "pare," "le" in all v, "chon," "miongengno" (Can), "miogennio" (Co), "miongengnio" (T), "servir labia," "sdegnio" in Lo. - m 21 Co: last note L in Lo. - m 22 Can: 4th note L in Lo. - m 23 Co: after 4th note Lo has an additional a Sb; this might be accurate rhythmically, since the last note m 27 is Sb (no lig), not Br, but the consonances would be displaced. - m 25 Can: Lo has pabr instead of pam. - m 26 T: notes 2, 3 lig in Lo. - "tuo spetto" (Can), "suo spetto" (Co T). "Chome crudelle chalchun" in Lo. - m 30 Can: no lig in Lo.

Editions: Ellinwood, WFL, 24Of; Wolf, Squar, 22Of.

43(134). Selvagia fera B, 3 v

Sources:

1. P, ff 104' (Can), 105 (T Co): "Selvaggia fera"; anon; text in Can only; order Can T Co; "Tenor Selvagia," "Contra Tenor"; beginning of Pi: "Secunda pars" in Co T; "chiuso" in all v, "verto" in Co T.
2. Sq, f 137: text in Can only; order Can T Co; "Tenor". "Contra tenor"; beginning of Pi: "Secunda pars" in Co T; "chiuso" in all v, "verto" in Co T.

Text: 3 Str in Sq only. In P StrI Pi-2 Vol after Can, without inc Rip. In Sq StrI Pi-2 Vol inc Rip after Can, StrII after T, StrIII after Can, each with inc Rip.

Rhythm: Tp perf prol min, with senaria perf probably the original rhythm. Frequent use of pp in tp perf; occasional shifts to tp imp prol ma. Wolf's transcription incorrectly in mod imp. - Reduction: Sb = quarter.

Notes: mm 2/3 Co: no ternaria in P.-m 4 T: 2nd note g, not a (Wolf); "Diana" in P; read "ch'i'intenda," not "ch'intenda" (Wolf); P has "chio"; read "serva" (m 5), not "cerva" (Wolf). - m 6 Can: no lig in P. - m 7 T: b-flat in P Sq; omitted by Wolf. - m 12 T: last note missing in Sq. - m 15 Can: sharp not in Sq. - mm 17/18 Can: lig omitted by Ellinwood. - m 18 Co T: binaria in P. - m 21 Can: syllable "na" is expressly placed under 2nd note, not 3rd note (Wolf); also, syllable "cu" in m 24. - m 26 Can: b-flat in P Sq; omitted by Wolf. - m 29 Can: "Sicatte," "mio" in P; T: lig omitted by Ellinwood. - m 30 Co: b-flat in P Sq; omitted by Wolf. - m 33 Can: no lig in P. - m 34 Co: the sharp sign in Sq is distinctly related to b-natural, not c'-sharp (Wolf). - mm 37/38 T: ternaria in P. - mm 39/40 Can: lig omitted by Ellinwood. - m 40 Co T: binaria in P.

Editions: Ellinwood, WFL, 287f (with photographic reproduction of P on pl VI; text of StrI-III); Wolf, Squar, 232f (text of StrI-III).

44(135). Amor c'al tuo sugetto B, 3 v

Sources:

1. Sq, f 140': text in Can only; order Can T Co; "Tenor", "Contra tenor"; beginning of Pi: "Secunda pars" in Co T; "chiuso" in all v, "verto" in Co T.
2. P, f 113: anon; "Amor c'al tuo subgetto"; 2 v; text in Can only; "Tenor"; beginning of Pi: "Secunda pars" in T; "chiuso" in both v, "verto" in T.

Text: Pi-2 Vol after Can in Sq, after T in P; no inc Rip.

Rhythm: Tp imp prol ma, with senaria imp probably the original rhythm. Wolf's transcription erroneously based on mod imp. - Reduction: Sb = dotted quarter.

Notes: m 2: both mss have "c'al," not "chal" (Wolf). - mm 5f Can: read "da'lana," not "catena" (Wolf). - m 8 Co: Wolf changes 1st note to c' (b in P Sq), noted in "Revisionsbericht"; there is no need for the change, since Wolf misread 1st note in T, which is g, not a; b in Co is correct. - mm 11f Can: Wolf's underlaying of text incorrect according to both P Sq. - mm 12-15 Can: in Sq all tones a 3rd too high. - m 21 Can: Sq has "pene"; rhyme requires "pena" (so in P). - mm 22ff Can: P begins Pi-1 "Po cho si vo contento"; Sq omits syllable "to" ("contento"); read "senpre stare," not "sen prestare" (Wolf). - In P Sq "aguagliare," not "agguagliare" (Wolf). - m 24 T: lig omitted by Ellinwood. - m 30 Can: "Tale" in P. - m 33 Co: g-sharp in Sq; overlooked by Wolf, - mm 35f Can: Wolf's underlaying of text incorrect according to both mss.

Editions: Ellinwood, WFL, 174f; Davison and Apel, HAM, I, No 53; Wolf, Squar, 241.

45(136). Orsù(n), gentili spiriti B, 3 v

Source:

1. Sq, f 142: text in Can only; order Can T Co; "Tenor", "Contra tenor"; beginning of Pi: "Secunda pars" in Co T; "chiuso" in all v, "verto" in Co T.

Text: By Landini? The text is incomplete in Sq; Pi-2 Vol missing. The B is quoted in Wesselofsky (Paradiso, II, 321) with line 3 of Rip reading "Minate d'esta Cosa suo belviso." Wesselofsky sees in the line an allusion to a lady, "Niccolosa". B also published by Carducci.

Rhythm: Mod imp, with octonaria probably the original rhythm. - Reduction: Br = quarter.

Notes: m 3 Can: both Ellinwood and Wolf have "Orsù," although Sq has "orsun". - m 4 Can: Sq clearly has "spiriti" but places the syllables "spiri" under d' and "ti" under a; the verse requires "spirti"; Co: lig omitted by Ellinwood. - mm 4/5 Can: Wolf's underlaying of text incorrect. - mm 6-9 T: L has pa in ms; Wolf

omits it, consequently c e d c come in his transcription in mm 7/8; being a Br short Wolf adds c Br to c L m 9. - mm 7/8 Can: lig omitted by Ellinwood; 1st a' is included in lig, not so in Wolf's transcription. - mm 16/17 Co: lig omitted by Ellinwood. - m 18 Can: 2nd note e', not d' (Wolf); T: 2nd note e, not f (Wolf). - m 28 T: 1st note g', not f (Wolf). - m 30 Co: lig omitted by Ellinwood. - mm 31/32 Can: "suo luce," not "sue luci" (Wolf). - m 33 T: 1st 2 notes g d, not f e (Wolf). - mm 33/34 Co: Wolf misreads finalis of lig; d' is l; the following e' Br, added by Wolf, is to be discarded; sharp m 34 not in ms; sharp only m 32. - mm 35-37 Can: Wolf's underlaying of text incorrect. - m 38 Can: following Carducci and Wesselofsky, both Ellinwood and Wolf read "divampa," but Sq distinctly has "divaropa." - The unreliability of Wolf's edition shows up also in the "Revisionsbericht": This B is No 54 of the Landini works in his edition. There is no note for No 54; but the remarks found under No 51 actually refer to No 54. Wolf's remark that the 2nd note in m 8 Can is g' is superfluous; it is g' in Sq and Wolf's transcription. Wolf further remarks that in m 32 T the 2nd tone is d; there is no 2nd note in m 32; the remark probably refers to m 33.

Editions: Ellinwood in MQ, XXII, 216 (No 7), and WFL, 260f; Wolf, Squar, 244f. Text: Wesselofsky, Paradiso, II, 321; Carducci, Cantilene, 327.

46(137). Per la mie dolce piaga B, 3 v

Source:

1. Sq, f 143: text in Can only; order Can T Co; "Tenor," "Contra tenor"; beginning of Pi: "Secunda pars" in Co T.

Text: StrI Pi-2 Vol inc Rip after Can, StrII with inc Rip after Co.

Rhythm: Tp perf prol ma, with the sign of tp perf at the beginning of each v; novenaria possibly the original rhythm. In the "Secunda pars," m 39, the last melisma is in tp imp prol ma, with tp imp again indicated in all v; in this section, however, passages are in tp perf prol min, written with white Br and the dragma for Sbi. In Italian terms: senaria imp and perf. Wolf's transcription erroneously is 1st in mod imp tp perf, given as 6/4 with triplets, then in mod imp tp imp, given as 12/8; this combination results in such an odd m as m 20 (in Wolf's transcription), half in 6/4, half in 12/8, amounting to something like 9/8 plus 6/8 = 15/8 for the whole m. Why the prol ma is transcribed now as triplet, now as 3/8 is incomprehensible. - Reduction: Sb = dotted quarter.

Notes: m 3 Can: "la mie" wrongly placed by Wolf. - m 4 Co: lig omitted by Ellinwood, Wolf. - mm 11/12: text wrongly placed by Wolf; read "altra more," not "altr'amore" (Wolf). - mm 14/15 Co: Wolf takes d' Brp and places the following pasb in m 15; however, Co seems to conform to Can, hence a m 15 must be altered. - m 15 T: 1st note d; apparently error; read "Legonme," not "Legonme" (Wolf); "degnia" in Sq, not "degnia" (Wolf). - m 27 Co: there is an error in ms; d' c' b are Mi Sb Mi, i. e. short value of 2 Mi; Wolf takes Mi Sb Mi

without realizing that the m is not complete; Ellinwood has the emendation b Sbp; but since the rhythm Mi Sb does not occur in the rest of the composition, we offer the emendation Sb Mi Sb; another emendation might be 2 pam before d'. - mm 34/35 T: lig omitted by Ellinwood. - The verse reads in ms: "O veçoso, tremolante pio," hence is short 1 syllable; we added "et": "tremolante et pio". - mm 37-39 Can: Wolf's underlaying of text incorrect; he also omits "et" in Pi-2. - m 41 Can: last note c' in ms; Wolf offers emendation to b. - mm 45/46 T: Wolf reads g as Bri, as though it were white; actually this g is black (preceding g, m 44, is white); it must be perf; a (not g [Wolf]) in m 46 is white Br, hence Bri (Wolf has Brp).

Editions: Wolf, GMN, II, 92; and III, 125; Riemann, HMG, I, 330; Wooldridge, OHM, II 321; Ellinwood, WFL, 268ff; Wolf, Squar, 247f.

47(138). Debba l'anim' altero B, 3 v

Source:

1. Sq, ff 145' (Can), 146 (T Co): text in Can T; order Can T Co; "Contra tenor"; beginning of Pi: "Secunda pars" in Co.

Text: Pi-2 is laid under T; Vol is missing.

Rhythm: Mod imp, with octonaria probably the original rhythm. - Reduction: Br = Quarter.

Notes: m 2 Co: sharp omitted by Ellinwood; T: b-flat omitted by Ellinwood. - m 5 Can: lig omitted by Ellinwood. - m 6 Can: ms has pasb, not pa at the 1st note (Wolf). - mm 7/8 Can: Wolf emended 2nd note to g'; f' e' binaria, not f' e' g' ternaria (Wolf); T: lig omitted by Ellinwood. - mm 13/14 T: lig omitted by Ellinwood. - If "Fortuna adversa" is contracted, as is ordinarily the case, the verse is short 1 syllable; while we have placed the text of the Can without elision, exactly as in the ms, the underlaying is not particularly satisfactory; "vil" should rather be under a (m 12); in T, however, the ms has "star" under d etc m 11 and "vil" under d m 12; this is done by contracting "na" and "ad". - m 34 Can: the ms has pabr and pasb; pabr is an error; Wolf does not recognize the error, leaves pabr in Can and changes a in Co, d in T to L although both are Br in ms (no mention in "Revisionsbericht"). - m 35 Can: before 1st note at beginning of the staff there is b-flat sign in ms, which sign, however, is not needed. - m 38 Co: sharp omitted by Wolf. - m 44 Can: g' f' lig in Wolf; misprint.

Editions: Ellinwood, WFL, 198f; Wolf, Squar, 254.

48(139). Cara mie donna B, 3 v

Source:

1. Sq, f 161: text in all v; order Can T Co.

Text: Pi-2 laid under T, Vol after Can; no inc Rip.

Rhythm: Tp perf prol min, with senaria perf possibly the original rhythm. Wolf's transcription is erroneously based on mod imp. - Reduction: Sb = quarter.

Notes: m 4 Can: "nai" must be placed under e', not 'i' separately under c'-sharp (Wolf). - m 9: read "contenta" (ms) in all v, not "contento" (Wolf); Can: pasb omitted by Ellinwood. - mm 10/11: Wolf's underlaying of text not correct. - m 16 Can: lig omitted by Ellinwood. - Wolf's reading "dono i misi a vago" not correct. - m 20: "pena" only in Co, "piena" in Can T. - m 23 Can: in ms pabr after Br; error; the pausa should be pasb; see identical endings mm 9, 18; Wolf eliminates pabr and oddly places fermate at this point in all v; he should have placed fermate equally in mm 9, 18; but there is no justification for fermate. - m 25 T: 2nd note emended to c by Wolf. - m 26 Can: "disio" wrongly placed by Wolf. - mm 30-32 Co: ternaria in ms; because of the text we took binaria and nota simplex; the same at the same ending mm 53-55 Co. - Wolf's reading of Pi-2 (1st verse) "che lume è'l di e nol posso avere" not correct. - mm 43/44 Co: Ellinwood's transcription not correct; he places a in m 43 and alters 2nd a in lig (m 44); his text is entirely misplaced; Co coincides with Can. - m 45 Co: "che" must be placed under g, not a (Wolf). - mm 51/52 T: 2 Br values missing; Ellinwood repeats d c of the preceding lig, which has punctus at its end (certainly not pa); he suggests the punctus might possibly require the repetition, but he himself is doubtful as to such a meaning of punctus; Wolf offers a fanciful emendation (with Mi and parallels between T and Can); there is not a single Mi in the whole T, which moves by Br and Sb only; we believe that (as frequently in the composition) the punctus after the lig is used to advise alteration of a Sb to follow; there might have been in the original f e (Sb Sba), followed, after another Br, by f e (Sb Br); thus the scribe might have overlooked the reoccurrence of f e; our emendation is based on this assumption. - m 50 T: lig in Ellinwood's transcription is not in ms.

Editions: Ellinwood, WFL, 180ff; Wolf, Squar, 291.

49(140). I' priego amor B, 3 v

Sources:

1. Sq, f 162: 3 v; order Can T Co; text in all v.  
2. Lo, ff 47' (Can T), 48 (end of T): anon; 2 v (Can T); text in both v.

Text: Pi-2 Vol after Can in Sq, after T in Lo; no inc Rip.

Rhythm: Mod imp, with octonaria possibly the original rhythm. Lo has considerable use of punctus in T, as well as additional pausae in various forms; at times the T of Lo with punctus gives the impression that the scribe might have thought the part to be in mod perf. - Reduction: Br = quarter.

Notes: In Vol Sq reads "Che mal sara" with superposed "i", which must be read "saria" (so in Lo), not "sarai" (Wolf); Sq has "che ssi nobil figura," Lo has

"chosi nobil figura"; we accepted "cosi." The 2nd verse of Vol reads in Lo: "Cellatto stesse sdegnio e crudeltatte." Sq has "O crudeltade"; we accepted "e" and changed, for the sake of the rhyme, to "crudeltate." All v in both mss have "prenda," not "prendan" (Wolf). Lo has spelling "preghoamor," "di mie afanni."

- mm 1/2 T: binaria in Lo. - m 3 Can: after lig pabr in Lo. - m 5 T: no lig in Lo. - m 6 Can: pasb in Sq; pausa must be pabr (as in Lo); there is an erasure at this point in Sq; Wolf, nevertheless, reads pasb and places 1st note m 7 in m 6: consequently his m 7-10 are not in the correct rhythm; to fall in line Wolf adds a 2nd pasb in m 10, which is neither in Sq nor in Lo (no note in "Revisionsbericht"); T: after note pali in Lo. - m 8 Can: b-flat not in Sq; T: after 1st note pp in Lo; also after L in m 9 T. - m 11 T: sharp not in Lo. - m 12 T: c' is L in Lo. - m 16 T: no lig in Lo; we have accepted the omission of lig although c' d' are binaria in Sq; despite lig Sq places syllables "pren" under a, "da" under 2nd a' "pur" under c', "pie" under 2nd c', "ta" under d' c'-sharp; the underlaying is correct (incorrect in Wolf), but possible only if lig in m 16 is eliminated. - m 17 T: 2nd note L in Lo. - m 18 Can: after pasb Lo has 6 Mi and Sb. - m 19 T: sharp not in Lo. - mm 22-24 T: after 1st lig in m 22 Lo has 3 binariae. - m 24 Can: 2nd note is d' in Lo. - m 25 Can: the triplet in Lo is written 2 Smi 1 Mi (the same way m 29 but not mm 47, 48); the last 5 notes are a' g' f' e' f' in Lo. - m 28 Can: no lig in Lo. - mm 29/30 T: Lo writes the finalis of lig as double L, Sq repeats d' as nota simplex; we accepted Lo. - m 30 Can: pausa is pabr in Lo. - m 33 T: L has pp in Lo. - m 34: Sq places the syllable "in" under 2nd group of 4 Mi in Can, under b in T, under 2nd group of 4 Mi in Co m 35; nevertheless, the syllables "dra in" must be contracted because of the verse (cf. also "mie" in Pi-2); Can: Lo has "mia" instead of "mie". - mm 35-37 T: Lo has 2 ternariae, and after the 2nd lig pasb (m 37). - m 39 T: note is followed by pabr in Lo. - Being on the last staff of f 47', the text for mm 27-40 T is omitted in Lo; m 41 is on f 48, and there the scribe again underlays the text for the T; but here (as well as in Can) he has "posse" instead of "force." - m 41 Can: last 2 notes each have pa in Lo. m 45 Can: Sq places "na" under e' and "tu" under f'; Lo has syllable "na" correctly under group of 4 Mi in m 44; Co: Ellinwood repeats d' Sb; not correct; the lig is followed by pasb.

Editions: Ellinwood, WFL, 226ff; Wolf, Squar, 293.

50(141). Adiu, adiu dous dame V 3 v

Sources:

1. P, f 63: "Franch" (on the margin); 3 v; text in Can only; order Can T Co; "Tenor," "Contra Tenor"; beginning of couplets: "Secunda pars" in Co; "chiuso" in all v, "verto" in T.
2. Lo, f 30: "B. magistry francisci defrorençia"; 2 v only; text in Can only; "Tenore".
3. Sq, f 164: 3 v; order Can T Co; text in Can only; "Tenor: Adyu, adyu," "Contra tenor: Adyu, adyu"; beginning of couplets: "Secunda pars" in Co T; "chiuso" in all v, "verto" in Co T.

Text: The 1st Str is only in Lo, after T; P Sq have merely refrain and 1st couplet, under Can, Being French, the text is a V.

Rhythm: Tp imp prol min. The unit of the m is the Br, definitely in Can Co. The L-Br relationships in T might be suggestive of mod, but we believe that the L in T are the result of the instrumental character, rather than of an intended mod organization. At all events, Wolf's transcription of the whole composition is based on mod imp, the result wrongly placed cadences; Ellinwood transcribes the refrain in mod imp, the couplets in tp imp. There is no justification for this change. - With the Br the unit of the m, reduction is here: Sb = quarter.

Notes: In general we have chosen P as the basis for the transcription. - "Adjou" in Lo, "Adiu" in Sq; "volie" in Lo, "iolye" in Sq; "se" in Lo Sq; "proras" in Lo, "plorant" in Sq; "Me" in Sq; "Mes quous gras le spirte" in Lo; "losprit" in P; "mie" in Lo Sq; "Lontayn," "viveam" in Lo. - mm 1-6 T: mm 1-3, 4-6 2 lig in Lo; after 2nd lig punctus in Lo. - m 2 Can: lig in Lo Sq. - mm 6/7 Co: a b lig in Sq. - m 7 T: after g pasb in Lo. - mm 7/8 Can: e' d' lig in Sq, no lig in Lo. - m 10 Can: pabr and after f' pasb in Lo. - mm 11/13 T: lig ends with a in Lo; sharp m 11 not in P Sq. - m 14 Can: d' c' c' b 4 Mi in Lo. - mm 16/17 Can: after d' (16) additional pasb in Lo, and after c' (17) punctus. - mm 20-23 T: lig in Sq. - mm 27/28 Can: pasb in Lo, otherwise Lo = P; after pam, d' c' b (lig cop Mi) in Sq. - m 33 T: pabr in Lo. - m 35 Can: lig in Lo Sq. - m 36 Can: syllable "las" according to mss comes under d m 36, not d m 35 (Wolf) - m 39 Can: lig has pa at the end of m in Sq; Lo = P. - mm 40/41 Co T: ternaria in Sq; so also mm 48/49 Co T. - mm 47/48 Can: d' c' lig in Sq; Lo = P.

Editions: Ellinwood, WFL, 169f (with complete Str from Lo); Wolf, Squar, 298f (after the composition he gives a modernized version of the text, but not the complete Str).

1(142). Fa metter bando M 2 v

Sources:

1. Fl, ff 41' (Can), 42 (T): "M.f.Fl." (41'), "M.f." (42): text in both v; "Tenor"; Rit marked in both v.
2. Sq, f 123: text in both v; no v designation; Rit not marked.

Text: 3 Ter and Rit (2 verses); Ter2, 3 at end of Can before Rit in Fl, at end of T after Rit in Sq.

Rhythm: Ter section in Mod perf, Rit in mod imp, with duodenaria and octonaria probably the original rhythm. Wolf's transcription erroneously is based on mod imp for also the Ter section although mod perf can most easily be recognized: L with pp, use of pp, pausae written (in Sq) pali and pabr with additional pp (in Fl pausa for Lp is written as palp). - Reduction: Br = quarter.

Notes: The M opens a new section in Fl (f 41 remained vacant), with 2-v B of Landini entered on pages with space left vacant: on ff 41'/42, for example, the

B I' non ardisco is entered on the lower parts of the pages. The transcription of Ellinwood gives a questionable mixture of Fl Sq.

- mm 1/2 Can: a' d' binaria, d' f' e' ternaria in Sq. - m 2 T: 2nd note a, not b (Wolf); e' a lig in Sq. - The 1st syllable of the 1st 2 verses of the Ter is repeated in Fl Sq; in Ter2, 3 Sq has "Et" (m 1), in Ter3 "niun." - m 11 T: no sharp in Sq. - mm 12/13 Can: d' c' d' lig in Sq; T: quaternaria in Sq. - mm 13/14 Can: Wolf oddly transcribes a' a' d' d' as 2 triplets (Sb Br); the conflict between mod perf and imp (corresponding to that of prol ma and min) is not infrequent; cf. for example, mm 18/19, 26, 35, etc; failing to recognize mod perf, Wolf consequently has wrong harmonies; in an attempt to avoid them he changes a' a' (m 13) to g' g' (mentioned in "Revisionsbericht"). - m 14 T: e' d' lig in Sq; because of the text surely an error. - m 15 Can: Wolf has an f-sharp neither in Sq nor Fl. - mm 17/18 Can: e' f' g' lig in Sq; T: senaria in Sq. - Sq has "non ne paia," "cambiato" (not "cambiato" /Wolf/), "agli effetto." - mm 22/23 Can: last note m 22 f' in Sq; notes 3, 4 eliminated by Wolf; they are in Sq lig cop; T: lig in Sq; also a b m 24 lig. - m 27 T: no lig in Sq. - m 28 Can: instead of last Sb, e' f' (2 Mi) in Sq; T: b c'-sharp lig in Fl Sq; we have taken the notes as notae simplices because of the text; lig is an error. - "Celato," "fatte" (not "fatti" /Wolf/) "senbiante" in Sq. - mm 29/30 T: d' b a g lig in Sq. - m 30 Can: instead of last 4 Mi, triplet and Sb in Sq. - m 31 Can: in Sq pasb instead of pabr; error; last 2 notes lig in Sq. - m 32/33 T: g a lig in Sq. - mm 33-38 T: from f g (33) to m 36, and g a b c' (37/38) lig in Sq. - mm 34/35 Can: f g a lig in Sq. - m 36 Can: no sharp in Sq. - mm 37/38 Can: Wolf simply omits f' e' d' (2 Mi 1 Sb, m 37) f' e' (lig cop, m 38); Sq has (m 38) e' (Sb) instead of e' e' (2 Mi). - mm 40-43 T: from e' to a lig in Sq. - m 42 Can: instead of last 2 notes, a' g' g' f' 4 Mi in Sq. - m 51 Can: f'-sharp only in Sq. - mm 56-59 T: from a on, quaternaria, binaria, ternaria in Sq. - m 57 Can: sharp not in Sq; in place of g' a' 2 Mi, pasb in Sq.

Editions: Ellinwood, WFL, 3f; Wolf, Squar, 200f.

2(143). Tu che l'oper' altru' M, 2 v

Sources:

1. Fl, ff 42' (Can), 43 (T): "M.fran."; text in both v; "Tenor"; Rit marked in both v.
2. Sq, f 122': text in both v; Rit not marked.

Text: Ter2 at end of Can before Rit (with inc Rit), Ter3 missing, in Fl; Ter2, 3 at end of T after Rit in Sq.

Rhythm: Str is in octonaria, without indication of the div; Rit is in duodenaria, and so indicated in Can T in Sq (not in Fl). The notation is Italian in both mss. Wolf's transcription erroneously is based on mod imp. At the beginning of the Rit he applies alteration, used for the Sb in tp perf (and duodenaria equals tp perf), to the Br, as though he were in mod perf; obviously he is unaware that he has chosen mod imp for the whole of the Rit (cf. the 2 Br mm 76/77, the 2nd of which is altered by Wolf). - Reduction: Sb = quarter.

Notes: Ellinwood's transcription again shows a questionable mixture of Fl and Sq (to name 1 instance: Can in m 86 is from Sq, in mm 88/89 from Fl). - m 6 Can: Sq has pam 2 Sb (e' d') pasb; pam is error. - m 7 Can: in Sq a' g' lig cop. - m 9 T: Sq has pa added to 1st Sb and Mi. - m 10 T: lig in Sq. - mm 14/15 Can: d' c' lig cop (14), e' Sbp pasb d' Sb (15). - Sq has "altrui," "giudicare," "el tuo parare" (instead of "il tuo volere"). - m 29 Can: no sharp in Sq. - m 31 Can: no sharp in Sq. - Sq has "ispesse." - m 52 T: no sharp in Fl. - m 56 Can: no sharp in Sq. - m 59 T: no sharp in Fl. - mm 66/67 T: ternaria in Sq. - m 67 Can: no sharp in Sq. - m 69 T: lig in Sq. - mm 71/72 T: ternaria in Sq. - Sq has "El biasim' over loda," "ispregi," "degnà", and the verse in Ter3 actually reads "Cosi' colui pur se medesimo offende"; we contracted to "medesm' offende." - m 80 T: 2 Mi 2 Sb in Sq. - m 83 T: 2nd note g, not f (Ellinwood). - m 86 Can: in Sq the same tones are Sb 4 Mi triplet 2 Mi. - m 87 T: lig in Sq. - mm 88/89 Can: in Sq g' d' e' c' d' e' (6 Sb = m 88) followed by pasb 8 Mi; Ellinwood's transcription of Sq not correct. - Sq has "il ver gia mai," "non e inteso"; Ellinwood reads "p'errore," but in ms "per" is abbreviated. - Wolf's and Ellinwood's underlaying of text incorrect.

Editions: Wolf in SIMG, III, 64lff; Wooldridge, OHM, I, 261; Ellinwood, WFL, 17f; Wolf, Squar, 199f.

3(144). O pianta vaga M, 2 v

Sources:

1. Fl, ff 43' (Can), 44 (T): "M.fran."; text in both v; "Tenor"; Rit marked in both v.
2. Sq, f 128: text in both v.

Text: Ter2 at end of Can before Rit (with inc Rit) in Fl, after Rit (without inc Rit) in Sq.

Rhythm: Str in mod imp, with octonaria probably the original rhythm; Rit in tp perf prol min, with senaria perf probably the original rhythm. Wolf's transcription erroneously has mod imp (tp perf) also in Rit. Notation is French in Fl Sq. - Reduction: Br = quarter for Str, Sb = quarter for Rit.

Notes: mm 2-4 T: a to f quinary in Sq. - mm 4/5 Can: c' d' c' lig in Sq; sharp not in Sq. - mm 7/8 Can: both lig omitted by Ellinwood; T: g to e quaternaria in Sq. - mm 13-20 T: in Sq binaria, 2 ternaria, quinary. - mm 15/16 Can: g a e ternaria in Sq. - In Sq "callombra," "vagha" ("vagha" in Can, "vaga" in T in Fl), "tuo," "fresche fronde." - mm 24/25 Can: a e lig in Sq. - mm 26-30 T: in Sq 2 quinary. - m 27 Can: 2nd note c' (Fl Sq), not d' (Wolf). - In Sq "posso ssi" - mm 36/37 T: quaternaria in Sq. - mm 38/39 T: d' to d quaternaria in Sq. - mm 40/41 T: c to d quaternaria in Sq. - m 42 T: no sharp in Sq. - mm 47-53 T: senaria, quaternaria in Sq. - mm 58/59 Can: Wolf makes L "imperfect" by placing g (Sb, m 59) in m 58 and states in "Revisionsbericht": "Imperfection of L by a single Sb in mod imp temp imp possible only in the period of transition, without rules"; the statement is without foundation; the

L is imp anyway, and the farfetched explanation does not cover the fact that Wolf simply made a mistake in transcribing; he is not aware that Sq contains an error in m 62: e is Sb in Sq; it should be Br (as in Fl); Wolf adds 2 more errors: m 60 last note is e' not f; in m 61 he has f e, 2 additional Mi that are not in the mss. - mm 59/60 T: quaternaria in Sq. - mm 63/64 Can: a f g ternaria in Sq. - mm 65/67 Can: b to b quaternaria in Sq. - mm 67-71: Sq has quaternaria, nota simplex, binaria, nota simplex; in mm 70/71 Fl has a ternaria; because of the text we gave preference to Sq. - m 74 T: 1st 2 notes lig in Sq. - m 76 T: 1st note e in Fl, d in Sq; Fl is wrong. - m 78 Can: 4th note omitted in Sq; Wolf adds pa to c' (though in "Revisionsbericht" he seems to refer to this omission, he makes the statement with regard to m 80 of his transcription, whereas it should be his m 75); even if Fl did not have the passage correct, the error of Sq could easily have been emended by reference to m 92, where the Can has the same phrase; no sharp in Sq. - mm 80/81 T: e f a ternaria in Sq. - mm 83-85 T: Br d is perf; Wolf takes it imp, is short I Sb which he simply adds by inserting an additional e Sb in m 85, after d Mi. - mm 84/85 T: B c lig in Sq. - m 87 T: d' e' lig in Sq. - m 92 T: no sharp in Sq. - m 96 Can: 4th note Sb, 5th note Mi in Sq. - mm 96/97 T: g a g ternaria in Sq. - m 98 T: d e lig and no sharp in Sq. - Sq has "pensandelle da mme," "ognor mi dole manca".

Editions: Ellinwood, WFL, 11ff; Wolf, Squar, 212f. Text: Levi, Lirica, 275.

4(145). Non a Narcisso M, 2 v

Sources:

1. Fl, ff 46' (Can), 47 (T): "M.fran." (46'); text in both v; "tenor"; Rit marked in both v; at beginning of T an extra "tenor - tornello".
2. P, ff 11' (Can), 12 (T): "Francesco" (11'); text in both v.
3. Sq, f 125: text in both v.

Text: Ter2 at end of T before Rit (with inc Rit) in Fl, at end of Can after Rit (without inc Rit) in P Sq.

Rhythm: Str in mod perf, with duodenaria probably the original rhythm; Rit in mod imp, with octonaria probably the original rhythm. Notation in all mss French. Wolf erroneously transcribes Rit in mod imp; but then he changes Br of original to L (without reference in "Revisionsbericht"), m 65 Can, to get at least the consonances right. - Reduction: Br = quarter in Str and Rit.

Notes: m 5 Can T: Wolf's underlaying of text incorrect. - m 6 Can: notes 3-5 triplet in P Sq. - mm 6-10 T: quaternaria, 2 notae simplices, ternaria in Sq; ternaria also in P. - m 8 Can: b a lig in P Sq. - m 9 Can: Sq has L Sb pasb. - m 11 Can: notes 2, 3 e' f' in P Sq. - m 14 Can: L Sb pasb in Sq. - m 15 Can: no sharp in P Sq. - mm 15/16 T: senaria in Sq. - m 21 Can: note 6 without pa but repeated as Mi in P Sq. - mm 21/22 T: f e d ternaria in P Sq. - m 22 Can: after 1st note pam and c Mi in P Sq; last 2 notes m 22, 1st note m 23 ternaria in P Sq. - m 23 Can: sharp omitted by Wolf; instead of g Sb, g g 2 Mi in P, no lig. - m 24 Can T: palp in Sq; in Fl no sign in Can, finis punctorum in T; in P finis punctorum in both v; we have indicated the end of the verse. - "sevaggia"

erroneously in T of P; "spiata" in Sq (error); "fugge" in P Sq; Wolf's underlaying not correct m 19 Can. 7 - m 32 T: last note g in Sq; e f g d (m 33) lig in Sq. - mm 34/35 T: quaternaria in Sq. - m 35 Can: after 1st note pam instead of pa in Sq. - mm 36-38 T: binaria, ternaria in Sq; the note of Ellinwood that in Sq rhythm is Br L Br L (mm 36/37) is not correct. - m 37 Can: lig omitted by Ellinwood. - m 38 Can: L Sb pasb in Sq. - mm 39/40 Can: g' f' e' d' lig in Sq; lig omitted by Ellinwood; T: senaria in Sq. - m 41 T: no lig in Sq. - "pieta nuda" in Can, "Piata nuda" in T in P, "piata innuda" in Sq; "mi mora amando" in P Sq. - mm 43/44 T: ternaria in Sq. - m 44 Can: no sharp in P. - mm 45/46 T: b a g ternaria in P Sq. - m 48 Can: instead of last Sb, e' c' 2 Mi in P. - mm 50-52 b a g f e lig in P Sq. - mm 56/57: a g f e lig in P Sq. - m 61 Can: syllable "sto" comes under 1st d', not c' (Wolf). - mm 66-73 T: senaria, quaternaria, 2 binariae, finalis in P Sq; in Fl, instead of 2 binariae, 2 notae simplices and ternaria including finalis; finalis must be simplex because of text. - m 70 Can: 6th note has pa (not pam) in P.

Editions: Ellinwood, WFL, 9ff; Wolf, Squar, 205f.

5(146). Mostrommi amor M, 2 v

Sources:

1. P, ff 13' (Can), 14 (T): "F"; text in both v.
2. Sq, f, 124': "Mostrommi amor"; text in both v.

Text: Ter2 (without inc Rit) at end of T in P, at end of Can in Sq.

Rhythm: Str mm 1-7 senaria imp, mm 8-52 octonaria; Rit duodenaria, so indicated in both mss. Notation Italian. Wolf's transcription presents the whole composition erroneously in mod imp, the senaria in 4/4 with triplets, the octonaria in 4/4, the duodenaria in 12/8 (but combining 2 Br to the m); cadences are wrongly placed. - Reduction: Sb = dotted quarter and quarter.

Notes: Ellinwood's transcription has many mistakes (cf. below). Our transcription is based on P. - mm 6/7: Wolf's underlaying of text incorrect. - m 7 Can: b-flat in P; it is maintained as signature for the next 2 staves. - mm 10/11 T: d' (Can) g (T) are both Br; Ellinwood erroneously transcribes them as Sb (d' Can) and Mi (g T), and changes the value of g m 11. - Sq has "fra lle verdi frondy" (Can), "fra lle verdi fronde" (T). - mm 25/26 Can: in Sq the rhythm of the 2 m is reversed: f' Sb e' Mi pam, d' Sb pa c' Mi. - mm 27-29 T: Ellinwood transcribes d m 27 as Br although lig is cp; also the following notes, g a f g, are incorrectly transcribed as totalling 2 Br; they total 1 Br only. - m 34 Can: 2nd note e', not f' (Wolf). - mm 40/41 Can: both m wrongly transcribed by Ellinwood; f' g' e' belong in 1 m, not 2, and f'-sharp is Br, not Sb. - mm 44/45 Can: Ellinwood incorrectly states that there is pd before c'-sharp in P; there is none in P nor Sq; actually there could be no need for pd since with Br following, pd is not needed; but Ellinwood transcribes c'-sharp erroneously as Sb; he furthermore eliminates the following pasb and gives the wrong value to d' m 45; mm 44/45 are 1 m in his transcription

because of the mistakes in this m, the notes of Can T in mm 45-48 coincide incorrectly. - m 48 T: f is transcribed as Sb; it is Br in P Sq. - m 50 Can: last 2 notes a g in Sq. - m 53: duodenaria indication in Can T in P, only in Can in Sq. - m 56 T: in Sq g Sb 2 pam a Sb; Wolf's, Ellinwood's transcriptions have the version of P, where there are no pausae. - m 61 Can: Ellinwood's transcription incorrect. - mm 61ff: Wolf's underlaying of text incorrect. - m 63 Can: g f e triplet in Sq; also e d c in m 69 Can.

Editions: Ellinwood, WFL, 7f; Wolf, Squar, 204f. Text: Nolthenius, TMW, 240 (frontispiece: photographic facsimile of Sq).

6(147). Per la 'nfluença M, 2 v

Sources:

1. Lo, ff 50' (Can), 51 (T): "Per llanfruença", ".Madrialle. difrancescho degliorghannj" (50'); text in both v; "Tenor".
2. Sq, f 126': text in both v; T mm 36-40 missing.

Text: Ter 2 at end of Can before Rit in Lo, after Rit (without inc Rit) in Sq.

Rhythm: Str in mod imp, with octonaria probably the original rhythm; Rit in tp perf prol min, so also marked in T of Sq, senaria perf probably the original rhythm. Notation French in both sections. Lo, however, is inconsistent in writing of triplets: Mi with flag to the right, also to the left (double flag). Ellinwood remarks that the sign of tp perf in T (Sq) is "inconsistent with the other time indications." We do not understand the remark; there are no other time indications, except for the use of pp, which indeed is consistent with tp perf. Wolf based the entire composition on mod imp (with 6/4 meter in Rit). - Reduction: Br = quarter, Sb = quarter in Rit.

Notes: Wolf's transcription of the Rit is a complete failure; cf details below. - m 1 Can: instead of pa, pasb in Sq. - mm 1/2 T: d c lig in Sq. - m 9 Can: sharp not in Sq; instead of pa, pam in Sq. - Sq has "Per lanfluença," "Et questo," "gia corse" (in this order also in Lo), not "corse già" (Wolf). - mm 11-14 T: in Sq from e (m 11), on, quaternaria, binaria, ternaria. - mm 15, 17 Can: no sharp in Sq. - mm 22 Can, 25 T: notes 2, 3 lig in Sq. - mm 26/27 T: ternaria in Lo Sq, not binaria (Ellinwood). - m 27 Can: sharp also in Sq, omitted by Wolf. - In Sq "Sel benigno Mercurio"; read "e vesia," not "evesia" (Wolf). - mm 35/36 Can: a g lig in Sq. - mm 36ff T: Sq has merely d L, which in Wolf's transcription is held to the end of Str; the omission is probably an oversight of the scribe of Sq. - mm 37-39 Can: a b g a f g 3 lig cop in Sq. - m 40 Can: last 2 notes Sb in Lo; error. - m 43 T: e f lig in Sq. - mm 44-54 T: the m are completely wrong in Wolf's transcription, with the most arbitrary changes of the original; Wolf transcribes d c d, ternaria, wrongly as lig cop and gives d Sb c Sba d Br; the lig is cpr sp, all 3 notes being Br; the following m are consequently all anticipated; but there are additional errors: a b c d (4 Mi, m 49) are transcribed as 16th notes although Wolf gives all other Mi of the composition as 8th notes; in m 50 d is Brp in Wolf but must

be Bri; in m 52 a is Brp, not Bri; in m 53 g is Sb, not Sba; also the underlaying of the last verse is incorrect in Wolf. - m 53 Can: Wolf changes pabr of Lo Sq to pasb. - m 55 Can: d e lig in Sq. - m 58 Can: Wolf transcribes as though tp were imp. - mm 58-61 T: binaria, binaria, ternaria in Sq; 2nd note m 60 is e, not f (Wolf). - mm 61/62 Can: d c b a 2 lig cop in Sq. - Sq has "Veng'ora mai contra questa tenpesta"; Lo has "sucitar di" ("de" in T); we changed to "suscitar."

Editions: Ellinwood, WFL, 13f; Wolf, Squar, 208f.

7(148). Lucea nel prato M, 2 v

Sources:

1. Lo, ff 80' (Can), 81 (T): "Mdifrancescho" (80'); text in both v.
2. Sq, f 127: text in both v.

Text: Ter2 at end of Can after Rit (without inc Rit) in Lo Sq.

Rhythm: Str in mod imp, with octonaria probably the original rhythm; Rit in mod perf, with duodenaria characteristics recognizable in L-Br relationships, special rhythms (cf m 41), accents of words. Notation French. Both Ellinwood, Wolf transcribe Rit erroneously in mod imp (octonaria). - Reduction: Str and Rit Br = quarter.

Notes: The basis of our transcription is generally Sq, with a few exceptions. Lo is not entirely reliable; it has frequent punctus or pausae the meaning of which at times remains obscure; there is also a considerable number of errors in Lo, especially with regard to L (often lig cp although sp is required). The underlaying of text in Lo is careless.

- m 3 T: 2nd note g in Lo. - m 4 Can: Lo has syllable "ce" under b. - m 5 Can: in Lo pabr and an additional pasb after last note; T: 2nd note L in Lo. - m 8 Can: no sharp in Lo. - m 9 Can: after 3rd note, pam in Sq instead of pa; we gave preference to Lo, especially with regard to m 20 Can; T: 2nd note L in Lo. - m 10 Can: 7th note c, not d (Wolf). - m 11 T: L with punctus. - m 13: a in Can and a in T are L with punctus in Lo. - mm 14/15 T: ternaria in Lo. - m 15 Can: d L in Lo. - m 17: after last note pabr in Can, pasb in T in Lo. - m 18 T: after last note pasb in Lo; these "pausae" seem indicative of Italian pd (for octonaria). - m 21 T: last note d in Sq; error. - m 22 T: punctus after pausa in Lo. - m 24 T: L has punctus in Lo. - m 25 Can: g f e d are 4 Mi in Lo. - m 26 Can: d is L in Lo. - mm 27-29 T: binaria, binaria, ternaria in Lo. - m 28 Can: 2nd note L in Lo. - mm 31-33 Can: 3rd note m 31, 1st note m 32 seem to be a b in Sq; they should be g a (as in Lo): quaternaria, binaria in Lo, last note of binaria, L, and after last note m 33 pasb. - m 35 Can: Lo has no rest, but a punctus before and one after d Sb. - mm 35-37 Can: the m are wrongly transcribed by Wolf; pausa m 35 is pam, not pasb; hence Wolf begins m 36 with e Mi and gets syncopation; he then (m 37) changes d c b to 3 Mi (regular) and last note to Sb. - mm 35-38 T: ternaria, binaria, binaria, ternaria in Lo. - Text in Lo: "chosste," "chontento," "fatto ma tu servo al suo talento," with the latter words spread under the last melisma; Ter2: "Chontento," "del bel piacere," "vaghera luccie,"

"nonne ispero d'aver possa." - m 40 T: Sq has a g a (3 Br in lig with preceding c' b); we gave preference to Lo because of consonances, but there is nothing wrong in Sq. - m 42 T: no lig, and each of last 2 notes has punctus in Lo. - m 45 T: a is L, followed by e e 2 Sb g Br (m 46) in Lo. - m 46 Can: no sharp in Sq. - m 47 T: pasb after 2nd instead of 4th note, punctus after 5th note and after a L (m 48) in Lo. - mm 49/50 Can: in Lo notes 1, 9, 11 written as dragma; in m 50 pausa is pasb, notes 2, 4 are dragma, 5th note is followed by punctus 2 pam, and notes 6, 8 are dragma (obviously triplet notation of 2 notes to the triplet); T: last note m 49 is followed by 2 pasb and punctus, and a (m 50) is L in Lo. - Text in Lo: "in nu bel velo a volta" (Can), "in nubl' vollo e involta" (T), "Trova chostei".

Editions: Ellinwood, WFL, 5f; Wolf in NM, II, 74, and Squar, 210.

8(149). Somma felicità M, 2 v

Source

1. Sq, f 127': text in both v.

Text: Ter2 at end of T after Rit. Ter3 in Ms Vitali 1081. M attributed to Franco Sacchetti; attribution doubted; Stefano di Cino suggested.

Rhythm: Str in mod imp, with octonaria probably the original rhythm; Rit in mod perf, with duodenaria probably the original form. Notation French. Both Ellinwood, Wolf fail to recognize the duodenaria character of the Rit and erroneously transcribe also the Rit in mod imp. Mod perf can easily be recognized: L with pp, L and pabr, Br and pali. - Reduction: Br = quarter.

Notes: mm 4/5 Can: lig omitted by Ellinwood. - m 5 T: after the 3rd lig ms has b-flat sign which is maintained as signature for the rest of the composition, except for the end of the Rit; Wolf overlooked b-flat signature in Str and brings it in only in Rit; hence all b-flats are missing in his transcription of Str. - m 7 T: lig omitted by Ellinwood. - m 16 Can: ms has pam; error; not noted by Wolf. - m 18 Can: lig omitted by Ellinwood; last note e', not d' (Wolf). - Ter2 reads "Per te e lanfiamma" in ms, not "Per te la fiamma" (Wolf); ms has "Ac chi" (letter "c," related to "chi", is doubled), not "Ah! chi" (Wolf). - mm 42/43 Can: ms has ternaria, but last syllable of the verse requires separation of a' L from lig. - mm 44/45 T: 2nd lig is quaternaria, not ternaria (Ellinwood). - mm 54-56 Can: lig omitted by Wolf. - m 69 T: notes are c' b', not d' c' (Wolf). - m 76 T: ms has b-flat signature and sharp clearly on c' line; Ellinwood reads b-natural, Wolf overlooks the accidental. - m 80 T: Wolf in place of 3rd note has b a lig cop (2 Sb), not in the ms; a is Br. - mm 84/85 T: "Che" appears under a (m 85), not b (4th note m 84 [Wolf]). - mm 92/93 T: lig omitted by Ellinwood.

Editions: Ellinwood, WFL, 15f; Wolf, Squar, 211f (Ter3 in "Revisionsbericht" after Cappelli). Text: Cappelli, Poesie, 32f (with Ter3 from Vitali 1081).

9(150). Una colonba candid' e gentile M, 2 v

Sources:

1. Lo, ff 11' (Can T), 12 (end of T): "Magri francisci difronencia" (11'); underlaying of text has omissions; text certainly was intended for both v; now text in both v only for Rit; no text in Can for Str, and only 1st verse of Str is in T.
2. Sq, f 129: text in both v.

Text: Ter2, 3 at end of T after Rit in Sq; Ter2 at end of T, Ter3 missing in Lo.

Rhythm: Octonaria in Str, senaria perf in Rit. No indication of octonaria in Sq, only in Can in Lo ("o."); "s.p." in both v of Rit in Lo, "p." in both v of Rit in Sq. The notation is Italian; pd are used consistently, in Lo even where they ordinarily are not required (before Br or lig), which in Sq occurs only once. Wolf's transcription of Str and Rit is based on mod imp, taking L m rather than Br m. - Reduction: Str and Rit, Sb = quarter.

Notes: Despite the obvious corruption of the text in Lo, our transcription is largely based on Lo, for compared with Sq its notation reflects an older model from which Lo was copied (for example, the notation of Sb with pa is Sb caudata descendens with Mi, while in Sq Sb with cauda to the left and Mi); the lack of differentiation between triplets and Smi is due probably to negligence.

-B-flat signature not in Sq. - mm 1-3 Can: lig but no sharp in Sq. - m 8 Can: last note c' in Sq. - m 11 Can: Wolf has f'-sharp which does not appear in Lo Sq. - m 13 T: b-natural not in Sq. - m 21 T: from here on (where T is continued on f 12) no further text in Lo. - mm 26-28 T: ternaria in Sq. - Sq reads "Una conlonba" (Can), "colonba" (T); Lo has "conloba" (T), "Degnia," "reverença," "questa" (instead of "vista"). - Wolf's text is copied from Carducci, not from Sq. - m 31 Can: 2nd note Sb in Sq; error. - Sq has "Da mia," Lo "Donna," Carducci reads "Dama"; "Da mia" obvious error; Lo Sq have "parve", not "parva"; Sq has "Marsia," not "Marzia" (Carducci, Wolf). - m 45 Can: lig but no sharp in Sq. - m 48 Can: last 2 notes written as Mi but then corrected in Lo. - m 53 T: incorrectly transcribed by Wolf. - m 55 Can: no sharp in Sq. - m 59 T: 2nd note g in Sq. - Sq has "Phebo o Citherea," not "Febo o Citerea" (Carducci, Wolf); Lo has "chebe e cithorea"; Sq has "Che di virtute," not "Chi" (Ellinwood). - m 70 Can: no sharp in Sq. - m 72 Can: notes 2, 3 written as Mi with flag to the right in Lo. - m 80 Can: all 8 notes written as Mi with flag to the right in Lo. - m 81 T: 1st note f, and binaria in Sq. - m 83 T: g a lig in Sq. - Sq has "movie" (Can), "move" (T), Lo has "vove", Sq has "fuguralla alla" (Can), "figuralla alla"; Lo has "fighurala la" (Can), "fighurala alla posse"; Carducci reads "figurarla", which we accepted.

Editions: Ellinwood in MQ, XXII, 206f, and WFL, 19-21 (plate 3: photographic reproduction of Sq); Gleason, Examples, 106; Wolf, Squar, 215f. Text: Carducci, Opere, IX, 356f.



1(151). Si dolce non sonò

M, 3 v

Sources:

1. Fl, ff 44' (Can T Rit), 45 (Co, T Str): "M. Fran." (44'); text in all v, but in T only for 1st color and for 1st statement in Rit; T written only once, triple repetition in Str, double repetition in Rit; "tenor," "contra"; Rit marked; conclusion in T Rit indicated as "chiuso".
2. P, ff 42' (Can, beginning of T), 43 (Co, end of T): "Francesco" (42'); text in all v; the same arrangement as in Fl; "Tenor"; "chiuso" in Rit.
3. Lo, ff 9' (Can), 10 (Co T): "Magri francisci defrorencia" (9'); text in Can Co; "Tenore Sidolcenonso", "Di feba avança etc." (T of Rit), but T without text.
4. Sq, ff 123' (Can T), 124 (Co): text in all v, but the Rit melody (being repeated) has the 2 verses one below the other.

Text: 3 Ter and Rit (2 verses).

Rhythm: Str in mod perf, with duodenaria possibly the original rhythm; Rit in mod imp, with octonaria the original. Notation French. Since the whole structure of the M is based on French isorhythm, it is not very likely that the original was written in Italian duodenaria and octonaria, respectively. - Reduction: Br = quarter in Str and Rit.

Notes: Neither Ellinwood nor Wolf observed that the structure of the M most unusually shows the application of French isorhythm in an elaborate form. The structure of the poem established the number of taleae and colores: there are 9 taleae and 3 colores in Str, corresponding exactly to the 3 Ter. The Rit melody of T is repeated twice. But isorhythm also affects Can and Co in Str; although the rhythmic patterns are not repeated literally, a certain isorhythmic regularity is clearly noticeable (for example: mm 5-7, 12-14, 19-21 Can, etc; in Co isorhythm appears even more extensively worked out; cf: mm 3-7, 10-14, 18-21 etc).

- m 3 Co; b-natural sign in Lo. - mm 4/5 Can: in P Sq lig including 1st note m 5; Lo = Fl; f'-sharp only in P. - m 6 Co: the pausa is pabr in Sq; error; the transcription of the passage by Ellinwood is not correct. - mm 6/7 T: although in all mss g d' c' b are 2 lig cop, Wolf transcribes g d' as lig cpr sp (but he does transcribe the same lig correctly in the following taleae); consequently the 2 m of T are incorrect. - In Sq "con lyr' Orpheo"; Lo P = Fl. - m 8 Co: f' e' lig cpr sp in Sq; error. - mm 8ff Can: underlaying of text by Wolf not correct. - mm 9/10 Can: last 2 notes m 9, 1st 2 notes m 10 4 Mi in Lo; error. - P Sq have "fier ucelli et"; Lo is corrupt ("fer gie," "ucelos"). - mm 11/12 Can; e' d' c' ternaria in P Lo Sq. - m 13 Can: sharp in Fl Lo. - mm 14/15 Co: d' e' f' ternaria in P Lo Fl; d' e' binaria in Sq. - m 17 Can: notes 2, 3 lig in P. - mm 18/19 Co: a' g' b' lig in Sq P. - mm 20, 41, 62 T: 2nd note a (P Lo Sq), instead of g (Fl) which is correct. - m 21 Can: pali and pabr in Lo. - m 22 Co: notes 3, 4 lig in P Lo Sq. - m 23 Can: instead of 1st Sb, c' c' 2 Mi in Sq. - "come lo gallo mio" in P Sq, "chome lo ghallo mi da for" in Lo. - mm 24/25 Can: lig omitted by Ellinwood. - m 25 Can: c' b' a' g' (Mi lig cop Mi) in Sq; Co: pali and pabr in Lo. - m 27 Can: notes 4, 5 lig in

P. - m 29 Co: a' b' lig in P. - m 30 Co: g'-sharp in Lo. - m 31 Co: e' d' c' d' b (Mi Sb Mi lig cop) in Sq; e' d' d' c' d' b (4 Mi lig cop) in P; Lo = Fl. - m 32 Can: b' a' g' f' 4 Mi in P Sq; Lo = Fl. - m 34 Can: notes 3, 4 lig in Lo Sq; 2 Lig in T omitted by Wolf. - m 36 Can: instead of 2nd Sb, d' d' 2 Mi in Sq; 7th note b (Mi) in P. - m 37 Can: c'-sharp in Lo; c' d' in Sq. - m 38 Can: lig omitted by Ellinwood. - m 40 Co: lig omitted by Ellinwood - "Phylomena" in Sq. - m 42 Co: last 2 notes lig in P Sq. - m 43 Co: f' e' d' 2 Mi 1 Sb in Sq; the following 3 notes lig in Sq P Lo. - m 45 Can: instead of 3rd Sb, a' g' 2 Mi in Sq. - "Phebo" in Sq. - m 47 Co: f'-sharp in Lo; 3 Br f' in Sq. - mm 50/51 Co: g' e' f' e' d' lig in Sq; binaria, ternaria in Lo; 1st note a' in Fl; error. - Wolf's reading of the text is completely wrong and also makes no sense; he reads "D'Amor già fu suo tibia," but all mss have "Da marsia" or "marcia" (cf, of course, the "tibia" of Marsias); Lo has an odd verse: "Da marcia fu suo alti gia" (Can). - m 53 Co: 3rd note g' in P Sq; f'-sharp in Lo. - m 54 Co: lig in Sq. - m 55 Co: lig (Wolf) is not in Sq but in P. - mm 57-59 Co: quinarina, ternaria in P Lo Sq. - m 59 Can: g'-sharp in Lo; only last 2 notes lig in Lo. - m 60 Co: a' e' lig in P Lo Sq. - m 61 Can: 1st note f' in P; Co: no sharp in P; f' g' lig in P Sq. - m 62 Co: last note missing in Lo. - mm 64/65: e' f' g' lig in P Lo Sq; no sharp in P Sq. - mm 65/66 T: lig in P. - mm 66/67 Co: lig and f'-sharp in Lo. - mm 68-71 T: from f' to a' lig in P Sq; in Lo quaternaria Br pabr L and (m 71) c'-sharp. - m 69 Can: instead of f' d', f' e' d' (2 Mi 1 Sb) in P Sq; Lo = Fl; also here Wolf's reading of the text is erroneous; he reads: "Di Theba va ciel," "Effetto fa'l contrario"; read instead: "Di Teb' avanc'al," "Et fecto (fetto, feto) fa (fa'l) contrario." - m 71 Co: lig omitted by Ellinwood. - m 72 Can: f'-sharp in Lo. - m 78 Co: last note c' in Lo. - mm 78/79 Co: lig omitted by Ellinwood. - mm 80/81 Can: no lig in P Lo Sq. - m 81 Co: instead of 1st Br, e' e' 2 Sb in Sq. - mm 81-83 T: from pasb to finalis "chiuso" in Fl, mm 82/83 "chiuso" in P. - mm 82/83 Can: e' d' f' lig in P Sq.

Editions: Ellinwood in MQ, XXII, 207-209, and WFL, 31-34 (plate 4: photographic reproduction of Fl); Gleason, Examples, 133; Davison and Apel, HAM, I, No 54; Wolf, Squar, 201-203.

2(152) Musica son -- Già furon -- Ciascun vuoli M, 3 vSources:

1. Fl, ff 89' (Can, T Str), 90 (Co, T Rit): "M. francescho" (89'); text in all v; "Cantus" (Musica son), "Contra" (Già furon), "tenor" (Ciascun); Rit marked in all v.
2. Lo, ff 10' (Can, T Str), 11 (T Rit, Co): "Magri francisci defrorentia" (10'); text in all v.
3. Sq, ff 121' (Can, beginning T), 122 (Co, end T): text in all v. Opening composition of Landini fascicles.

Text: 1 Ter and Rit (2 verses) in each v.

Rhythm: Str in mod imp, with octonaria possibly the original rhythm; Rit in mod perf, with duodenaria the original rhythm. In Sq mod perf is indicated by 3 strokes

in a rectangle, | | | , in all v. -- Reduction: Br = quarter in Str Rit.

Notes: The order of v is clearly established in Fl; the other mss give "Musica son" (Can) first. Nevertheless, Wolf gives "Gia furon" (Co) in Str as upper part, but in Rit gives Rit of "Musica son" as upper part, hence -- apart from the musical discrepancy -- he has in the upper v the absurd combination of a Ter and Rit text that do not belong together. Ellinwood (WFL, 30) ventures to suggest that all v sing the same text, and the 3 Ter distributed over the 3 v are to be sung successively. The versions in all mss clearly establish simultaneous singing of the 3 Ter; with this a certain imitation of the French triple motet has been attempted by Landini.

- m 2 Co: no lig in Lo. - m 3 Can: sharp in Lo Sq; T: f e d ternaria in Sq. - m 4: d' a lig in Lo Sq. - mm 5/6 T: quaternaria in Lo Sq. - m 9 Can: 3rd note e' in Lo; Co: sharp not in Sq. - mm 10/11 Co: lig omitted in Lo. - mm 12/13 Can: ternaria in Sq; T: quaternaria in Sq. - m 14 Co: ternaria in Sq. - mm 14-17 T: quaternaria, 2 binariae in Sq; simplex, ternaria, 2 binariae in Lo. - mm 16/17 Can: e' c' lig in Lo; e' c' d' lig in Sq; "Musica" in Sq, "Musican" in Lo; "vuole narrar" in Sq, "vuolin narrar" in Fl, "voli narrar" in Lo; "dolgho piaggie" in Lo. - m 18 Co: no sharp in Sq. - m 19 T: a b lig in Lo. - m 20 Co: f' d' lig in Lo Sq, omitted by Ellinwood. - mm 21/22 Co: e' d' c'-sharp lig in Sq, omitted by Ellinwood; e' d' lig in Lo; c'-sharp in all mss, overlooked by Wolf. - m 22 Can: 3rd note Mi in Lo; error. - m 23 Can: sharp in Lo. - mm 26/27 Can: ternaria in Sq. - m 28 Co: sharp not in Lo Sq. - mm 29-32 Co: c' b not lig in Lo; c' a lig in Lo Sq; e' d' c' lig in Sq. - m 30 Can: no sharp in Lo Sq. - mm 30/31 T: g a g lig in Lo Sq. - m 32 Can: 4th note b in Sq. - m 33 T: 2nd note f, not d (Wolf). - mm 34/35 Co: d' a' not lig in Lo. - "Chavalieri" in all mss; "Vede" in Fl; "dolce et" in Sq, not "dolci e"; Sq omits "Et" ("Et compor") which the verse, however, needs; "madrial" in Sq Lo; "perfecti" in Lo Sq. - mm 37-39: lig omitted by Ellinwood. - m 38 Can: no sharp in Lo Sq. - mm 38/39 T: d e d lig in Sq. - m 40 Can: sharp in Lo. - mm 40/41 Co: e' f' e' lig in Sq. - mm 41/42 T: quaternaria in Sq. - mm 43/44 T; b a g lig in Sq Lo. - mm 45/46 Can: lig omitted by Ellinwood. - mm 48-51 Can: b a c' not lig in Sq; d' e' not lig in Lo Sq; f' d' lig in Lo; f' d' a' g' lig in Sq; no sharp (m 51) in Sq Lo. - m 52 Can: 2nd note f'-sharp, not g' (Wolf); Co: d' a lig in Lo Sq. - mm 53-55 T: ternaria, quaternaria in Lo Sq. - m 54 Co: c' a lig in Sq. - m 55 Can: in Lo Sq last 4 notes e' d' d' c' (4 Mi); Co: d' b lig in Lo Sq. - mm 56/57 T: a g lig in Lo. - m 58 Can: e' Br and pasb in Sq Lo; T: a g lig in Lo. - m 59 Can: f' e' lig in Lo Sq. - mm 59-61 Co: a b a g lig in Sq; a g a lig in Fl; last note must be separated; sharp before a in Lo, no sharp in Sq. - m 60 T: lig omitted by Ellinwood. - Lo has "per froctoli naglnteleto," Fl "frottoli naglntelleto," Sq "vaghi intelletty." - mm 62-64 T: quaternaria in Sq Lo. - m 63 Can: lig in Sq. - mm 63/64 Co: c'-sharp d' lig in Sq. - m 65 Can: no sharp in Fl Lo; Co: 1st note has pa in Sq; c'-sharp in Fl; T: lig in Sq, omitted by Wolf. - m 66 Can: no sharp in Sq. - mm 68/69 Can: e' d' g' lig in Sq; e' d' lig in Lo; T: e a b c' lig in Fl; c' must be nota simplex because of text. - m 70 Co: last 2 notes binaria in Lo. - m 71 Can: last 3 notes Mi Sb Mi in Lo; T: lig in Sq, omitted by Wolf. - m 72 Co: no lig in Lo. - mm 72-75 T: d f e d quaternaria in Sq; g a binaria in Sq, omitted by Wolf; g f e ternaria in Sq, omitted by Wolf. - mm 73/74 Can: g' f' e' ternaria in Sq. - mm 74/75 Co: b c' d' e' quaternaria in Sq. - In Lo "venire alda." - mm 77-79 T: f to f senaria in Sq, 2 ternariae in Lo. - m 78 Can: sharp in Sq; d' c' not lig in Sq; Wolf's underlaying of text not

correct. - m 80 Co: notes 3, 4 lig in Lo Sq; T: pasb follows, f' overlooked by Wolf. - mm 81/82 T: f-sharp g lig in Sq, overlooked by Wolf - m 82 Co: pa at 1st note in Lo Sq. - mm 82/83 Can: d' e' f'-sharp g' lig in Sq; d' e' f'-sharp lig in Lo; T: a g lig in Sq, overlooked by Wolf. - m 86 Co: instead of c' Sb (4th note), c' d' 2 Mi in Sq. - m 87 Can: g'-sharp in - m 88 T: Ellinwood erroneously takes a lp and changes d m 90 from L to Br. - m 89 Can: notes 2, 3 lig in Lo Sq; 2nd note in all 3 mss e', not d' (Wolf). - mm 90-92 Can: a e', and e' d' (m 92) lig in Lo Sq. - m 90ff Co: Wolf reads 2nd note d' Br although L in all mss and changes d' e' (m 92) from lig cop to lig cpr sp; error; sharp m 90 only in Fl; e' f' m 91 lig in Lo Sq; T: Wolf reads 1st note Br; error; he changes a m 92 to b and from Br to L; he furthermore omits the lig g a g (Sq). Fl lo. - mm 87/88 T: c' a b a lig in Sq, overlooked by Wolf.

Editions: Gandolfi, Illustr, No XV; d'Ancona, Miniature, No LIV; Schering StM, 58; Ludwig, Motette, I, 287 (286: facsimile of Sq); Bessler, MMR, plate XI (facsimile of Sq); Ellinwood in MQ, XXII, plate after 196 (facsimile of Sq), and WFL, 26-30; della Corte, Scelta, 213; Wolf, Squar, 197f.

1(153). De! dinmi tu MC, 3 v

Source:

1, Sq, ff 125' (Can T), 126 (Co): text in both v.

Text: 2 Ter and Rit (2 verses).

Rhythm: Str in mod imp, with octonaria probably the original rhythm; Rit in tp perf prol min, with senaria perf probably the original rhythm. Tp perf indicated in T of Rit by a circle that Ellinwood misread as "octonaria" (.o.); hence his transcription of Rit is a complete failure. Marrocco takes Br m, hence his transcription corresponds to quaternaria, not octonaria. Wolf accepts mod imp also for the Rit. - Reduction: Br = quarter in Str, Sb = quarter in Rit.

Notes: The text of the composition is a M, the musical structure is based upon canon (at the upper 5th) between Co and T in Str, between all 3 v in Rit. The work should be classified as a canonic madrigal (MC); it stands midway between M and Ca (so classified also by Kurt von Fischer /Studien, 36 n 155, and 4ff/). - The transcription of Ellinwood is incorrect in Str and Rit; he failed to notice that Sq has 2 errors in Str; incorrect in Str from m 48 on; toward the end of the Str Ellinwood considerably changes the note values of the original, as he also changes Br to Sb, and vice versa, in the Rit in order to satisfy "octonaria" rhythm (none of the changes is indicated). Marrocco's transcription depends entirely on Ellinwood; it has the same errors, changes, even omission of the same lig. - The 2 errors in Sq are found in mm 47/48 Can and m 65 Co, with the latter error being easily detected in view of the canonic structure. Sq in m 47 reads: lig cop pasb b' a' 2 Mi pasb b' a' 2 Mi; the latter pasb and 2 Mi are erroneously repeated. - m 16 Can: b-flat (Wolf) not in ms. - m 17 Co: 1st lig omitted by Ellinwood, Marrocco. - m 25 Can: lig omitted by Wolf. - m 27 Co: lig omitted by Ellinwood,

Marrocco. - m 33 Can: b-flat (Wolf) not in ms. - mm 36ff T: underlaying of text by Wolf not correct; incorrect also mm 44f T. - m 43 Can: lig omitted by Ellinwood, Marrocco. - m 45 Co: lig e' f' omitted by Ellinwood, Marrocco. - m 47 Can: b-flat (Wolf) not in ms. - mm 55/56 Can: lig omitted by Ellinwood, Marrocco. - m 65 Co: e' is L in ms; error; cf. 61 T. - All v have "De dinmi," not "Deh dimmi" (Wolf), "chavallo ben accompagnato"; read: "Ma un fun'm'è quel," not "Ma un fù m'è quel" (Wolf), which makes no sense; read (Rit) "A che," not "Ah! che" (Wolf). - mm 87-89 Co: ms actually has ternaria; because of text, finalis must be separated from lig.

Editions: Ellinwood in MQ, XXII, 210f, and WFL, 22-25; Marrocco, Cacce, 33-35; Gleason, Examples, 108; Wolf, Squar, 206-208.

2(154). Chosi (Cosi) pensoso Ca, 3 v

Sources:

1. Fl, ff 45' (Can), 46 (T): "M. Fran." (45'); "Tenor cosi pensoso," "tenor tornello," but no text; Can has pausae to indicate entry of Can, but only for Str, not for Rit.
2. Lo, ff 39' (Can), 40 (T): anon; "Tenore chosi pensoso" and inc Rit "Dove vaghe trova donne etc"; pausae at beginning of Str in Can, not in Rit.
3. Sq, f 128' (Can T): "Tenor," "Ritornello" in T; no pausae as indication for entry of canonic v.

Text: Caccia or, in accordance with subject matter, "pesca." Poem not by Sacchetti.

Rhythm: Str in tp imp prol ma, or senaria imp according to "s.ip." indication in Lo (Can); Rit in mod imp, or octonaria according to ".o." indication in Sq (Can T); the rhythm of Rit is marked ".4." in Lo, but "quaternaria" indication is not correct. Despite the use of Italian div indication, the notation is French. In Str the unit of the m is the Br, in Rit the L. Wolf's transcription takes mod imp also for Str. - Reduction: Sb = dotted quarter in Str, Br = quarter in Rit.

Notes: mm 1-4 T: lig in Sq; Lo has 2 binariae. - mm 6-8 T: quaternaria in Sq; lig mm 7/8 in Lo. - mm 9-12 T: no lig in Lo; lig are omitted by Ellinwood in mm 9-11 T, also in mm 11/12 Co, 21 Co. - mm 11/12 Can: no lig in Sq. - mm 12-15 T: quaternaria in Lo. - m 13 Can: Lo has punctus after 1st d', pabr after 2nd d'. - m 15 Can: Lo Sq repeat d' instead of having pasb. - mm 19/20 T: missing in Sq; Wolf does not notice the error, proceeds directly and, instead of drawing on Fl or Lo, inserts 2 m of his own. - m 21 Can: all 3 mss have c' d', not d' e' (Wolf). - m 22 T: before c'-sharp Sq has d' e' d' Sb pa Sb (lig cop) Mi. - m 24 Can: Br is followed by pasb in Lo. - mm 25-29: Sq has senaria, Lo (m 25) only binaria; c'-sharp m 28 T only in Lo. - m 27 Can: instead of 2 pam, e' Sbi in Lo Sq. - m 28 Can: 1st note missing in Lo; sharp only in Lo. - mm 31f Can: Wolf's underlaying of text not correct. - mm 31/32 T: no lig in Lo. - m 33 Can T: no lig in Lo. - mm 35-38: 2 binariae in Lo. - m 38 Can: after last

note, punctus and 2 pam in Lo. - mm 40-43 T: quaternaria in Sq; Lo = Fl. - m 44 T: all mss have e' d', not f' d' (Wolf). - m 45 T: pam as pausa in Lo. - m 48 Can: after 2nd note, pabr in Lo. - mm 48/49 T: lig in Lo. - mm 50-54: lig in Sq; Lo has merely binaria mm 51/52. - mm 55/56 Can: after d' (55) pabr, and no lig (56) in Lo. - mm 56-59 T: lig in Sq; lig mm 57-59 in Lo; Lo has no lig in mm 60/61 T, none in m 61 Can. - mm 67/68 T: ternaria in Sq, but last note is d' no lig in Lo. - mm 69-82 T: none of the lig is in Lo; mm 69-71, 73/74 lig in Sq. - m 70 Can: after e' pabr in Lo. - mm 76-79 Can: no lig in Lo; Lo has (mm 78/79) b a instead of a g. - m 85 Can: c' a lig in Sq. - m 86 Can: last 2 notes Sb Mi in Sq; Lo = Fl. - mm 87/88: ternariae in all 3 v in Sq; finalis must be nota simplex. - mm 89ff: all lig are omitted in Lo, with the exception of mm 112, 114 Can, and mm 94/95 (ternaria), 103, 105, 111, 113 T. - mm 89-91: quaternaria in Sq. - mm 93-96 T: quaternaria, ternaria in Sq. - mm 94/95 Can: instead of pasb, Br and pa in Sq; in addition to pa Lo has pabr; no lig following in Sq. - m 96 Can: 3rd note is followed by 2 pam in Lo. - mm 98, 100 Can: in Lo pabr after a (98), pasb after d' (100). - m 102 Can: instead of 3rd note, pasb followed by f' e' 2 Mi in Lo. - mm 103/104: lig in Sq; sharp only in Lo. - m 107 Can: d' Br and pa e' Sb in Lo Sq; Br is finalis of ternaria in Sq. - m 108 Can: sharp only in Fl. - mm 109/110: a g f lig in Sq. - mm 111-115 Can: from c' to c' lig in Sq. - mm 113/114: lig in Sq. - mm 114-115 Co: notes e' c' are lig cop; they must be adjusted rhythmically to the conclusion. - m 115 Can: last note of lig is e' (no c' following) in Lo Sq. - Finalis, lig in Fl, must be nota simplex.

Editions: Ellinwood in MQ, XXII, 212-214, and WFL, 35-38 (plates 3, 5: photographic reproductions of Sq Lo, respectively); Marrocco, Cacce, 24-26; Wolf, Squar, 213-215.

1(155). Principum nobilissime Mo (fragment)

Source:

1. PadD (Padua, University Library, Ms 1106), f II: 1 v (Tr?) complete; composer "Franciscus": "Et me Franciscum peregre canentem tui memoriam" in Latin poem, dedicated to Andrea Contarini, Doge in Venice (1368-82), by a composer who thus names himself in the composition. Dragan Plamenac, who discovered the new fragment, has suggested Francesco Landini as the composer. Since Landini's identity with this Franciscus is not absolutely certain, we have included the motet fragment as a doubtful work; cf. the discussion in the introduction.

Rhythm: Senaria imp, in Italian notation. There is a certain regularity in the recurrence of phrases (based on rhymes, verse lengths) that at least suggests that the motet possibly was isorhythmic.

Notes: The edition of Plamenac is faultless; our transcription differs only in 2 respects. We read at the beginning the letters "Rin," apparently with the letter "P" put aside for illumination or elaborate initial; m 11 however, again has "prin" (principum), hence the syllable "Prin" is repeated, a kind of repetition that also occurs elsewhere. In m 72 we read distinctly Sb caudata and 2 Mi 2 if 2 Mi is correct the transcription must be half-note and 2 8th-notes,

which inserts an element of senaria perf (also not exceptional); Plamenac transcribes 3 8th, 1 8th, 2 8th, and apparently assumes an error; ~~2nd Mi~~ should be written as Sb (as frequently is the case in this composition).

Editions: Plamenac, in JAMS, VIII, 180 (with photographic reproduction of all of PadD).