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THE MANCINI CODEX : A MANUSCRIPT STUDY

by

Carol J. Williams

B. Mus (Hons)

A thesis submitted in fulfilment of the requirements for the degree of Doctor of Philosophy in the Faculty of Music at the University of Adelaide.

August, 1983

INTRODUCTION

It is the intention of this study to provide a close examination of one major musical source of the Trecento - the Mancini Codex. Three approaches have been taken, and this has required the organisation of the material into three volumes.

In the first volume, essential manuscript details have been recorded and interpreted with a view to providing a general impression of the makeup of the manuscript and providing evidence leading to an opinion expressed concerning the probable dating and provenance of the source. Following this, the named works contained within the collection, are considered in general analytic terms as they contribute to the picture of the composer in question. (The anonymous works are not here considered, since the analysis, grouping and possible provision of composer attribution for these works comprises a separate study.) This is intended to provide a perspective for the works in transcription in Volume II, and in textual analysis in Volume III. At the conclusion of Volume I is presented the manuscript commentary, provided in this volume so that it can function as a useful reference tool for the reading of the transcriptions of Volume II and the texts of Volume III.

Volume II itself, purports to be nothing more than the transcription of the works contained in the manuscript. Any editorial comment for these works has been incorporated into the manuscript commentary at the end of Volume I. The editorial procedure is described in the introduction to Volume II.

The intention of Volume III is primarily to present the texts as they appear in the manuscript but prefatory to this is the presentation of brief formal essays concerning the text forms found in this collection. All too often the texts of the songs of this period - in the present study considered to be the essence of the works - have been ignored, or at best given only cursory attention. Admittedly, LiGotti, in his presentation of these texts,

made a consolidated attempt to redress this balance, but there are problems with his collection, which have made a re-edition essential. As LiGotti states, his collection is a modernisation of the original and he has made attempts "per presentarli con una certa uniformità grafica" (LiGotti 1950 : 111). The present edition makes no attempt to modernise the texts but tries to present them as nearly as possible, exactly as they appear in the manuscript. A full editorial method is provided in the introduction of Volume III, but as will be seen, the texts as given here, provide few problems of understanding to the reader of modern Italian.

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CONTENTS

Title page ----------

Declaration ---------- i

Dedication ---------- ii

Acknowledgements ---------- iii

Introduction ---------- iv

I. The Manuscript ---------- 1

Description of Manuscript Contents ---------- 4

Discussion ---------- 40

Proposed Working Model of the Mancini Codex -------- 46

Discussion ---------- 50

Concordance Checklist ---------- 63

Discussion ---------- 67

II. The Composers and Their Works

Bartolino da Padova ---------- 69

Gilles Binchois ---------- 83

Antonio da Cividale ---------- 86

Francesco Landini ---------- 93

Johannes Ciconia ---------- 97

Niccolò da Perugia ---------- 113

Antonio Zachara da Teramo ---------- 117

Magister Zacharias ---------- 133

Anthonello de Caserta ---------- 136

Johannes Vaillant ---------- 147

Giovanni da Foligno ---------- 150

Andrea Stefani ---------- 153

Bonaiutus Chorsini ---------- 159

Paolo da Firenze ---------- 162

III Manuscript Commentary

Explanation of Method ---------- 164

Man. 1 - La douce ciere ---------- 167

Man. 2 - Dueil angoisseux ---------- 169

Man. 3 - Serva ciaschuno ---------- 171

Man. 4 - Rechordete de mi ---------- 172

Man. 5 - Zoya de novi odori ---------- 173

Man. 6 - Per un verde boschetto ---------- 174

Man. 7 - La sacrosancta karita ---------- 176

Man. 8 - Perche cangiato ---------- 178

Man. 9 - Le aurate chiome ---------- 180

Man. 10 - Sempre donna ---------- 182

Man. 11 - Non chorrer troppo ---------- 183

Man. 12 - La belle flour ---------- 184

Man. 13 - Mal vi loyaute ---------- 185

Man. 14 - Mon bel amy corteus ---------- 186

Man. 15 - Mon bel amy mon confort ---------- 187

Man. 16 - Merci pour dieu ---------- 188

Man. 17 - Loingtemps j'ay mis mon cuer ---------- 189

Man. 18 - Va pur amore ---------- 191

Man. 19 - Donna s'i'to fallito ---------- 192

Man. 20 - Con lagreme bagnandome ---------- 193

Man. 21 - Ave vergene ---------- 194

Man. 22 - La fiamma del to amor ---------- 195

Man. 23 - Donna poss'io sperare ---------- 196

Man. 24 - Rosetta che non cambi ---------- 197
Man. 25 - Un fiore gentil ---------- 199
Man. 26 - Deus deorum ---------- 200
Man. 27 - Amor ne tossa ---------- 201
Man. 28 - Plorans ploravi ---------- 202
Man. 29 - Sol me trafige'l cor ---------- 204
Man. 30 - Ciaramella me dolce ---------- 206
Man. 31 - Je suy navvres/Gnaff'a le guagnele ---- 207
Man. 32 - Ad ogne vento ---------- 208
Man. 33 - Spesso fortuna ---------- 209
Man. 34 - Del glorioso titolo ---------- 210
Man. 35 - De mia farina ---------- 212
Man. 36 - A pianger l'ochi ---------- 213
Man. 37 - Piu chiar ch'el sol ---------- 214
Man. 38 - Deh vogliateme oldire ---------- 215
Man. 39 - Con dogliosi martire ---------- 216
Man. 40 - Or tolta pur ---------- 217
Man. 41 - Madonna io me ramento ---------- 218
Man. 42 - Vous soyes tres bien venus ---------- 219
Man. 43 - Atandre ---------- 220
Man. 44 - Par maintes fois ---------- 221
Man. 45 - Mercede o donna ---------- 223
Man. 46 - I cani sono fuora ---------- 224
Man. 47 - Chi vole amar ---------- 225
Man. 48 - Cazando un giorno ---------- 226
Man. 49 - Gli atti col danzar ---------- 227
Man. 50 - Una pantera ---------- 228
Man. 51 - Le ray au soleyl ---------- 230

Man. 52 - Chi nel servir antico ---------- 231
Man. 53 - Per quella strada ---------- 232
Man. 54 - Poi che morir ---------- 233
Man. 55 - Piangono l'ochi ---------- 234
Man. 56 - Ahime per tutto ---------- 235
Man. 57 - Ay las quant je pans ---------- 237
Man. 58 - Non credo donna ---------- 238
Man. 59 - Tal sotto l'acqua ---------- 239
Man. 60 - Fugir non posso ---------- 240
Man. 61 - I senti matutino ---------- 241
Man. 62 - Imperiale sedendo ---------- 242
Man. 63 - A tanti omini ---------- 244
Man. 64 - O cuor del corpo mio ---------- 245
Man. 65 - Mille merce ---------- 246
Man. 66 - Je suy madame ---------- 247
Man. 67 - Merci merci noble creature ---------- 248
Man. 68 - O pensieri vani ---------- 249
Man. 69 - Deh tristo mi topinello ---------- 250
Man. 70 - Spinato intorno ---------- 251
Man. 71 - S'i'ti so' stato ---------- 252
Man. 72 - Con tucta gentilecca ---------- 253
Man. 73 - Morte m'a sciolt ---------- 254
Man. 74 - S'avesse forca ---------- 255
Man. 75 - La vaga luce ---------- 256
Man. 76 - Tra speranca e fortuna ---------- 257

Appendix I ---------- 258
References ---------- 261
Supporting References ---------- 265

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Awarded Nov 1984

DECLARATION

This thesis contains no material which has been accepted for the award of any other degree or diploma in any university, and to the best of my knowledge and belief contains no material previously published or written by another person, except when due reference is made.

DEDICATION

Gordon	the model
Andrew	the mentor
Ric	my love
Sarah	my joy

and Dante

ACKNOWLEDGEMENTS

My thanks are due to my academic supervisor and friend, Professor Andrew McCredie for his constant encouragement and faith in my abilities for a period of years longer than either of us would care to acknowledge. Thanks are due too, to colleagues and students of the Music Department at Monash University who have witnessed most of the stages of this production. My particular thanks also to Mrs Callio of the Italian Department at the University of Melbourne for her critical comments on the Italian texts of this collection.

For the chance to study at first hand the two parts of the Mancini Codex, I thank the Curators of Manuscripts of the Lucca Archivio di Stato and the Perugia Biblioteca Comunale Augusta. Thanks are due too to the reference librarians of both the Barr Smith Library at the University of Adelaide and the Main Library at Monash University for their willingness to seek out a large number of obscure references.

Nicky Rose and Sharron Nixon must also be thanked for their speedy and accurate typing. Finally I wish to thank my long suffering family who have forgiven my antisocial behaviour and endured long evenings without a television set.

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CONTENTS

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Giovanni da Foligno ---------- 150

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Bonaiutus Chorsini ---------- 159

Paolo da Firenze ---------- 162

III Manuscript Commentary

Explanation of Method ---------- 164

Man. 1 - La douce ciere ---------- 167

Man. 2 - Dueil angoisseux ---------- 169

Man. 3 - Serva ciaschuno ---------- 171

Man. 4 - Rechordete de mi ---------- 172

Man. 5 - Zoya dc novi odori ---------- 173

Man. 6 - Per un verde boschetto ---------- 174

Man. 7 - La sacrosancta karita ---------- 176

Man. 8 - Perche cangiato ---------- 178

Man. 9 - Le aurate chiome ---------- 180

Man. 10 - Sempre donna ---------- 182

Man. 11 - Non chorrer troppo ---------- 183

Man. 12 - La belle flour ---------- 184

Man. 13 - Mal vi loyaute ---------- 185

Man. 14 - Mon bel amy corteus ---------- 186

Man. 15 - Mon bel amy mon confort ---------- 187

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Man. 17 - Loingtemps j'ay mis mon cuer ---------- 189

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Man. 21 - Ave vergene ---------- 194

Man. 22 - La fiamma del to amor ---------- 195

Man. 23 - Donna poss'io sperare ---------- 196

Man. 24 - Rosetta che non cambi ---------- 197
Man. 25 - Un fiore gentil ---------- 199
Man. 26 - Deus deorum ---------- 200
Man. 27 - Amor ne tossa ---------- 201
Man. 28 - Plorans ploravi ---------- 202
Man. 29 - Sol me trafige'l cor ---------- 204
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Man. 34 - Del glorioso titolo ---------- 210
Man. 35 - De mia farina ---------- 212
Man. 36 - A pianger l'ochi ---------- 213
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Man. 40 - Or tolta pur ---------- 217
Man. 41 - Madonna io me ramento ---------- 218
Man. 42 - Vous soyes tres bien venus ---------- 219
Man. 43 - Atandre ---------- 220
Man. 44 - Par maintes fois ---------- 221
Man. 45 - Mercede o donna ---------- 223
Man. 46 - I cani sono fuora ---------- 224
Man. 47 - Chi vole amar ---------- 225
Man. 48 - Cazando un giorno ---------- 226
Man. 49 - Gli atti col danzar ---------- 227
Man. 50 - Una pantera ---------- 228
Man. 51 - Le ray au soleyl ---------- 230

Man. 52 - Chi nel servir antico ---------- 231
Man. 53 - Per quella strada ---------- 232
Man. 54 - Poi che morir ---------- 233
Man. 55 - Piangono l'ochi ---------- 234
Man. 56 - Ahime per tutto ---------- 235
Man. 57 - Ay las quant je pans ---------- 237
Man. 58 - Non credo donna ---------- 238
Man. 59 - Tal sotto l'acqua ---------- 239
Man. 60 - Fugir non posso ---------- 240
Man. 61 - I senti matutino ---------- 241
Man. 62 - Imperiale sedendo ---------- 242
Man. 63 - A tanti omini ---------- 244
Man. 64 - O cuor del corpo mio ---------- 245
Man. 65 - Mille merce ---------- 246
Man. 66 - Je suy madame ---------- 247
Man. 67 - Merci merci noble creature ---------- 248
Man. 68 - O pensieri vani ---------- 249
Man. 69 - Deh tristo mi topinello ---------- 250
Man. 70 - Spinato intorno ---------- 251
Man. 71 - S'i'ti so' stato ---------- 252
Man. 72 - Con tucta gentilecca ---------- 253
Man. 73 - Morte m'a sciolt ---------- 254
Man. 74 - S'avesse forca ---------- 255
Man. 75 - La vaga luce ---------- 256
Man. 76 - Tra speranca e fortuna ---------- 257

Appendix I ---------- 258
References ---------- 261
Supporting References ---------- 265

VOLUME I

THE MANUSCRIPT

UNIVERSITY OF ADELAIDE LIBRARY

In the late fifteenth century a manuscript collection of French and Italian songs held in Lucca was broken up. At this time the songs were of little interest and the value of the manuscript was based entirely on the commercial value of the fine parchment folios which provided the material of the collection. Consequently the parchment folios were used by notaries in the creation of bindings to protect their record books. Later again these notary books themselves fell into disuse. Such was the case in the State Archives of Lucca and the Public Library of Perugia where unexpected treasures were to be found on the eve of World War II.

In 1935, Professor Giovanni Cecchini, Director of the Biblioteca Comunale of Perugia discovered three parchment folios in the padding of the covers of some protocol books held in the archives (Ghisi 1942:72). In 1938 Professor Augusto Mancini discovered eighteen parchment folios in the covers of the record books of the Archivio Notarile held in the Archivio di Stato of Lucca (Pirrotta 1949:120).

In the process of adapting the parchment folios to their binding purposes, both the height and width of the pages were reduced by trimming. In the case of the folios from Lucca, the average height of each folio is ca. 220 mm, while the width of each of the two pages of the folios is now different due to uneven folding, such that the width of one page is ca. 145 mm and that of the other is ca. 155 mm (Pirrotta 1949:121). The three folios from Perugia have been less damaged by trimming due to the larger size of the protocol books into the bindings of which the folios were inserted. Two of the Perugian folios have the dimensions of 220 x 160 mm and the other is slightly larger at 230 x 156 mm (Ghisi 1942:74). It has been estimated that the original format of the folios was in the region of 235 x 162 mm.

The trimming of the top margin has in many cases defaced or completely removed the composers' names which were generally to be found there, while

the trimming of the lateral margins has often abbreviated or completely removed the original numbering of the folios and in extreme cases has curtailed the musical notation. The trimming of the lower margins has only caused problems in the rare cases where an extra staff has been added below the seven or eight ready-ruled staves. See for example Man. p. 40 (f. 10b') and Man. p. 41 (f. 9b).

Besides the destructive process of trimming, other evidence of damage is related to general wear and tear, either through the purpose for which it was originally intended or the degenerative processes of the passage of time or the abuse the folios were subjected to in the binding process. As a result, in several places, both writing and musical notation have been obliterated. More frequent legibility problems are caused by the shared imprints of companion pages which produce a confused layering of both notation and script. Further legibility problems are created by the addition of doodles and scribbles possibly added by the notary clerks responsible for the separation of the folios from their original manuscript position. The folios from Perugia seem to have been a particular target for this kind of abuse, see for example Man. pp. 23-26 (f. 7a-7b'). Very few pages have been seriously torn, though see here, Man. pp. 29-30 (f. 8a-8a'), Man. pp. 43-44 (f. 8b-8b') and Man. pp. 47-48 (f. 12b-12b'). Nonetheless the major part of the manuscript preserves with reasonable clarity the literary script and musical notation.

The description of manuscript contents which follows is an attempt to reflect in words, the visual appearance of the manuscript pages with respect both to the specific physical characteristics of the pages and their notational contents. Each page has been given a simple arabic number which should be used in adjunct with the Pirrotta system of foliation which is a little more cumbersome. The extent of trimming is noted and this

should be kept in mind when considering the contents of the title line which reproduces the script appearing immediately above the first staff. Anything enclosed in double quotation marks is presented as it appears in the manuscript and is assumed to be original rather than added at a later date. Abbreviations appearing here are T.R. for top right and T.L. for top left, which provides the position of the annotation in question. The number of staves per page is then provided, followed by a staff by staff description of notational contents. The initial P stands for pentagram and the arabic number following this, provides the ordinal position of the staff. The evidence of indentation of staff lines and the appearance of illuminated capital letters is here noted along with the position of the voice parts of the songs to be found on these pages. Abbreviations used include C for Cantus, Ct for Contratenor, T for Tenor and Tr for Triplum. The final line of description incorporates other markings found on the page and generally includes modern attempts at numbering the collection, and the late fifteenth and sixteenth century annotations made by notary clerks. In order to distinguish between these two sorts of annotations, those deemed to have been provided by the Renaissance clerks have been placed within double quotation marks. Abbreviations used include, B.L. (bottom left), B.R. (bottom right), L.H.M. (left hand margin) and R.H.M. (right hand margin).

This description of manuscript contents, though it assumes the common origin of the Lucchese and Perugian folios, distinguishes between the two collections with the use of the R.I.S.M. sigla - I-Las 184 for the Lucchese folios and I-PEco3065 for those from Perugia. A justification of the common origin of these pages will be provided below.

DESCRIPTION OF MANUSCRIPT CONTENTS

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missing folios

---

1. I-Las 184 f. 1a

trimming : top and right

title line : "de padua" T.R. 1a XX... "xx..."

7 staves

P1 : not indented - capital "L" - Tenor - Man. 1
P2 : Man. 1 - T
P3 : " " "
P4 : " " " conclusion
P5 : capital "C" - "Contratenor" - Man. 1
P6 : Man. 1 - Ct
P7 : " " " conclusion

other markings : B.L. - 1; B.R. - 53; L.H.M. ".....1496"

---

2. I-Las 184 f. 1a'

trimming : top and left

title line : blank

7 staves

P1 : not indented - capital "D" - Cantus - Man. 2
P2 : Man. 2 - C
P3 : " " "
P4 : " " "
P5 : " " " conclusion
P6 : blank (erasure shows through)
P7 : blank (erasure shows through)

other markings : B.L. - 2; B.R. - 54; x;

---

3. I-Las 184 f. 2a

trimming : top and right

title line : "Binchois" T.R. 2a XX... "xx..."

7 staves

P1 : not indented - capital "D" - "Tenor" (vertical) - Man. 2
P2 : Man. 2 - T conclusion
P3 : no capital - "contratenor" - Man. 2
P4 : Man. 2 - Ct
P5 : " " " conclusion
P6 : blank
P7 : blank

other markings : B.L. - 3; B.R. - 61; R.H.M. - "Ser Joannis collodi Anni 1489"; L.H.M. - 908

---

4. I-Las 184 f. 2a'

trimming : top and left

title line : "Fratris bartholinj"

7 staves

P1 : not indented - capital "S" - Cantus - Man. 3
P2 : Man. 3 - C
P3 : " " " conclusion and added text
P4 : capital "S" - Tenor - Man. 3
P5 : Man. 3 - T conclusion
P6 : capital "C" - "Contratenor" - Man. 4
P7 : Man. 4 - Ct incomplete but with continuance mark

other markings : B.L. - 4; B.R. - 12.

---

missing folios

---

5. I-Las 184 f. 2b

trimming : top and right

title line : "de padua" 2b

7 staves

P1 : not indented - capital "Z" - Cantus - Man. 5
P2 : Man. 5 - C
P3 : " " "

P4 : Man. 5 - C conclusion and added text
P5 : capital "Z" - Tenor - Man. 5
P6 : Man. 5 - T
P7 : " " " conclusion

other markings : B.L. - 5; B.R. - 67.

---

6. I-Las 184 f. 2b'

trimming : top and left

title line : "Fratris bartholinj"

7 staves

P1 : not indented - no capital (trimmed) - Cantus - Man. 6
P2 : Man. 6 - C
P3 : " " "
P4 : " " " conclusion and added text
P5 : no capital (trimmed) - Tenor - Man. 6
P6 : Man. 6 - T
P7 : " " " conclusion

other markings : B.L. - 6; B.R. - 68; x.

---

7. I-Las 184 f. 1b

trimming : top and right

title line : "de padua" T.R. 1b

7 staves

P1 : not indented - capital "L" - Cantus - Man. 7
P2 : Man. 7 - C
P3 : " " "
P4 : " " " conclusion and added text
P5 : capital "L" - Tenor - Man. 7
P6 : Man. 7 - T
P7 : " " " conclusion

other markings : B.L. - 7; B.R. - 55

---

8. I-Las 184 f. 1b'

trimming : top and left

title line : "Fratris bartholinj"

7 staves

P1 : not indented - no capital (trimmed) - Cantus - Man. 8
P2 : Man. 8 - C
P3 : " " "
P4 : " " "
P5 : " " " conclusion and added text
P6 : blank
P7 : blank

other markings : B.L. - 8; 3; B.R. - 56; x; R.H.M. - "lot 917"; 18

---

missing folios

---

9. I-Las 184 f. 3a

trimming : top and right

title line : "de padua" T.R. 3a XXX "xxx" "xxx"

7 staves

P1 : not indented - capital "L" - Tenor - Man. 9
P2 : Man. 9 - T
P3 : " " "
P4 : " " "
P5 : " " " conclusion
P6 : blank
P7 : blank

other markings : B.L. - 9; R.H.M. - "Ser Benedetto fraciotti 1494 1495"
L.H.M. - 751

---

10. I-Las 184 f. 3a'

trimming : top and left

title line : "Fratris bartholinj"

7 staves

P1 : not indented - capital "S" - Cantus - Man. 10
P2 : Man. 10 - C
P3 : " " "

P4 : Man. 10 - C conclusion and added text

P5 : blank

P6 : blank

P7 : blank

other markings : B.L. - 10; B.R. - 16; R.H.M. - 26

---

11. I-Las 184 f. 4a

trimming : top and right

title line : "de padua" T.R. 4a XXXI "xxx..."

7 staves

P1 : not indented - capital "S" - Tenor - Man. 10

P2 : Man. 10 - T

P3 : " " "

P4 : " " " conclusion and added text

P5 : capital "C" - "Contratenor " - Man. 10

P6 : Man. 10 - Ct

P7 : " " " conclusion

other markings : B.L. - 11; L.H.M. - 37; "Coluccio Busdraghi - 1524"

---

12. I-Las 184 f. 4a'

trimming : top and left

title line : "Fratris bartholinj"

7 staves

P1 : not indented - capital "N" - Cantus - Man. 11

P2 : Man. 11 - C

P3 : " " "

P4 : " " " conclusion and added text

P5 : capital "N" - Tenor - Man 11

P6 : Man. 11 - T

P7 : " " " conclusion

other markings : B.L. - 12; 7.

---

missing folios

---

13. I-Las 184 f. 4b

trimming : top and right

title line : blank (trimmed) 4b XXX...

7 staves

P1 : not indented - capital "T" - "Teneur" - Man. 12
P2 : Man. 12 - T conclusion
P3 : capital "M" - Cantus - Man. 13
P4 : Man. 13 - C
P5 : " " " conclusion
P6 : capital "T" - "Teneur" - Man. 13 conclusion and added text
P7 : added text

other markings : B.L. - 13; B.R. - 39

---

14. I-Las 184 5. 4b'

trimming : top and left

title line : blank (trimmed)

7 staves

P1 : not indented - no capital (trimmed) - Cantus - Man. 14
P2 : Man. 14 - C
P3 : " " " conclusion and added text
P4 : no capital - "(Tene)ur" - Man. 14 conclusion
P5 : no capital - Cantus - Man. 15
P6 : Man. 15 - C conclusion
P7 : no capital - "(Teneu)r" - Man. 15 conclusion and added text

other markings : B.L. - 14; B.R. - 40; x; R.H.M. - 2168; "Contidini"

---

15. I-Las 184 f. 3b

trimming : top and right

title line : "Fratris Antonij de cividal" T.R. 3b XXX...

7 staves

P1 : not indented - capital "M" - Cantus - Man. 16
P2 : Man. 16 - C
P3 : " " " conclusion and added text
P4 : capital "T" - "Teneur" - Man. 16 conclusion

P5 : capital "C" - "Contra teneur" - Man. 16

P6 : Man. 16 - Ct conclusion : "Contra teneur" - Man. 15 conclusion

P7 : blank

other markings : B.L. - 15; B.R. - 27

---

16. I-Las 184 f. 3b'

trimming : top and left

title line :"Fratris Antonij"

7 staves

P1 : not indented - no capital (trimmed) - "(Tri)plum" - Man. 17

P2 : Man. 17 - Tr conclusion

P3 : no capital (trimmed) - Cantus - Man. 17

P4 : Man. 17 - C

P5 : " " " conclusion and added text

P6 : no capital (trimmed) - "(Tene)ur" - Man. 17

P7 : Man. 17 - T conclusion

other markings : B.L. - 16; B.R. - 28; x.

---

missing folios

---

17. I-Las 184 f. 5a

trimming : top and right

title line : "de florentia" T.R. 5a XXXXVI? "xxxxvij"

8 staves

P1 : indented - capital "V" - Cantus - Man. 18

P2 : Man. 18 - C

P3 : " " "

P4 : " " "

P5 : " " " conclusion and added text

P6 : capital "V" - Tenor - Man. 18

P7 : Man. 18 - T

P8 : " " " conclusion

other markings : B.L. - 17; B.R. - 57; L.H.M. - "1584 ac 1589"; 3207.

---

18. I-Las 184 f. 5a'

trimming : top and left

title line : "Franciscj cecj"

8 staves

P1 : indented - capital "D" - Cantus - Man. 19
P2 : Man. 19 - C
P3 : " " "
P4 : " " "
P5 : " " "
P6 : " " " conclusion and added text
P7 : blank

other markings : B.L. - 18; B.R. - 58; x.

---

missing folios

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19. I-Las 184 f. 5b

trimming : top and right

title line : "Ciconia" T.R. 5b LIV?

8 staves

P1 : indented - capital "C" - Tenor - Man. 20
P2 : Man. 20 - T
P3 : " " "
P4 : " " " conclusion
P5 : added text
P6 : capital "T" - "Teneur" - Man. 21 conclusion
P7 : capital "C" - "Contra teneur" - Man. 21 conclusion
P8 : added text

other markings : B.L. - 19; B.R. - 59

---

20. I-Las 184 f. 5b'

trimming : top and left

title line : "Johannes Ciconia"

8 staves

P1 : indented - capital "L" - Cantus - Man. 22

P2 : Man. 22 - C
P3 : " " "
P4 : " " " conclusion
P5 : capital "L" - Tenor - Man. 22
P6 : Man. 22 - T
P7 : " " "
P8 : " " " conclusion and added text

other markings : B.L. - 20; B.R. - 60; R.H.M. - "Ser Nicolao Carelli"

---

21. I-Las 184 f. 6a

trimming : top and right

title line : "Ser Niccholay prepositi" T.R. 6a LV "1v"

8 staves

P1 : indented - capital "D" -Cantus - Man. 23
P2 : Man. 23 - C
P3 : " " "
P4 : " " " conclusion and added text
P5 : capital "T" - "Tenor" - Man. 23
P6 : Man. 23 - T
P7 : " " "
P8 : " " " conclusion and added text

other markings : B.L. - 21; R.H.M. - 17; L.H.M. - "Ser Piero Mannucci"

---

22. I-Las 184 f. 6a'

trimming : top and left

title line : "Magister Antonius cachara"

8 staves

P1 : indented - capital "R" - Cantus - Man. 24
P2 : Man. 24 - C
P3 : " " "
P4 : " " "
P5 : " " "
P6 : " " "
P7 : " " " conclusion
P8 : blank

other markings : B.L. - 22; B.R. - 15; L.H.M. - 18

---

missing folios

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23. I-PEco 3065 f. 7a

trimming : top only

title line : "de teramo" "lviii"

8 staves

P1 : indented - capital "U" - Tenor - Man. 25
P2 : Man. 25 - T
P3 : " " "
P4 : " " "
P5 : " " "
P6 : " " " conclusion and added text
P7 : no capital - continuation of Contratenor - Man. 25
P8 : Man. 25 - Ct conclusion

other markings : illegible scribble in all margins

---

24. I-PEco 3065 f. 7a'

trimming : top only

title line : "Cachara"

8 staves

P1 : indented - capital "D" - Cantus - Man. 26
P2 : Man. 26 - C
P3 : " " "
P4 : " " "
P5 : " " "
P6 : " " " conclusion and added text
P7 : blank but containing white notation scribbles
P8 : " " " " " " " " "

other markings : right and left margins contain illegible scribbles

---

25. I-PEco 3065 f. 7b

trimming : top only

title line : "de teramo" "lviiij" "lviiij"

8 staves

P1 : indented - capital "D" - Tenor - Man. 26
P2 : Man. 26 - T
P3 : " " "
P4 : " " "
P5 : " " "
P6 : blank but containing white notation scribble
P7 : " " " " " " " "
P8 : " " " " " " " "

other markings : B.L. - 6; B.R. - 675; 59; R.H.M. - 11; 4; 8; 7; 22

---

26. I-PEco 3065 f. 7b'

trimming : top only

title line : "Magister Antonius Cachara"

8 staves

P1 : indented - capital "A" - Cantus - Man. 27
P2 : Man. 27 - C
P3 : " " "
P4 : " " "
P5 : " " "
P6 : " " "
P7 : " " " conclusion : capital "C" - "Contratenor" - Man. 27
P8 : Man. 27 - Ct incomplete

other markings : R.H.M. - illegible writing

---

missing folios

---

27. I-Las 184 f. 6b

trimming : top and right

title line : "de teramo" T.R. 6b LXII

8 staves

P1 : indented - capital "P" - Tenor - Man. 28 (stanza)
P2 : Man. 28 (stanza) - T
P3 : " " " "
P4 : " " " "
P5 : " " " "
P6 : " " " "
P7 : " " " " conclusion and added text
P8 : blank

other markings : B.L. - 23; L.H.M. - 19

---

28. I-Las 184 f. 6b'

trimming : top and left

title line : blank (trimmed)

8 staves

P1 : indented - capital "I" - Cantus - Man. 28 (ritornello)
P2 : Man. 28 (rit) - C
P3 : " " " " conclusion
P4 : no capital (trimmed) - Tenor - Man. 28 (ritornello)
P5 : Man. 28 (rit) - T
P6 : " " " " conclusion
P7 : blank
P8 : blank

other markings : B.L. - 24; R.H.M. - 1171; 20

---

29. I-Las 184 f. 8a

trimming : top and right. R.H.M. badly damaged

title line : "Magister zacharias" T.R. 8a LXIII

8 staves

P1 : indented - capital "S" - Cantus - Man. 29
P2 : Man. 29 - C
P3 : " " "
P4 : " " " conclusion
P5 : capital "T" - "Tenor" - Man. 29
P6 : Man. 29 - T conclusion

P7 : capital "C" - "Contratenor" - Man. 29

P8 : Man. 29 - Ct conclusion

other markings : B.L. - 25; 41; 6^{b}; B.R. - LXIII; L.H.M.- 1826

---

30. I-Las 184 f. 8a'

trimming : top and left. R.H.M. badly damaged.

title line : "Magister Antonius cachara"

8 staves

P1 : indented - capital "C" - Cantus - Man. 30.

P2 : Man. 30 - C

P3 : " " "

P4 : " " " conclusion

P5 : capital "C" - Contratenor - Man. 30

P6 : Man. 30 - Ct

P7 : " " "

P8 : " " " conclusion

other markings : B.L. - 6; 26; B.R. - 42

---

31. I-Las 184 f. 9a

trimming : top, right and bottom

title line : "de teramo" T.R. 9a LXIIII "lxiiij" "lxiiij"

8 staves

P1 : indented - capital "C"- Tenor - Man. 30

P2 : Man. 30 - T

P3 : " " "

P4 : " " " conclusion

P5 : added text

P6 : added text

P7 : blank

P8 : blank

other markings : B.L. 27; 10; R.H.M. - 1497; 35; L.H.M. - "Ser Matteo Antognoli"

---

32. I-Las 184 f. 9a'

trimming : top, left and bottom

title line : "Magister zachara"

8 staves

P1 : indented - capital "I" - Cantus - Man. 31
P2 : Man. 31 - C
P3 : " " "
P4 : " " " conclusion
P5 : capital "T" - "Tenor" - Man. 31
P6 : Man. 31 - T
P7 : " " " conclusion and added text
P8 : blank

other markings : B.L. - 28; B.R. - x; 36

---

33. I-Las 184 f. 10a

trimming : top, right and bottom

title line : "de teramo" T.R. 10a LXV "lxv"

8 staves

P1 : indented - capital "C" - "Contratenor" - Man. 31
P2 : Man. 31 - Ct
P3 : " " "
P4 : " " " conclusion and added text
P5 : blank
P6 : blank
P7 : blank
P8 : blank

other markings : B.L. - 29; R.H.M. - "Ser Vincenzo Granucci 1528"; 9;
L.H.M. - n. 3222

---

34. I-Las 184 f. 10a'

trimming : top, left and bottom

title line : "zacharias"

8 staves

P1 : indented - capital "A" - Cantus - Man. 32
P2 : Man. 32 - C
P3 : " " "
P4 : " " "
P5 : " " " conclusion
P6 : capital "S" - Cantus - Man. 33
P7 : Man. 33 - C
P8 : " " " conclusion and added text.

other markings : B.L. - 30; B.R. - 14; R.H.M. - 10

---

35. I-Las 184 f. 11a

trimming : top and right

title line : "de teramo" T.R. 11a LXVI

8 staves

P1 : indented - capital "A" - Tenor - Man. 32
P2 : Man. 32 - T
P3 : " " "
P4 : " " " conclusion and added text
P5 : capital "S" - Tenor - Man. 33
P6 : Man. 33 - T
P7 : " " " conclusion and added text
P8 : capital "C" - "Contratenor" - Man. 32 left unfinished

other markings : B.L. - 31; 18; R.H.M. - 8; 62; 2386; 2386

---

36. I-Las 184 f. 11a'

trimming : top and left

title line : "Antonellus Marot"

8 staves

P1 : indented - capital "D" - Cantus - Man. 34 (stanza)
P2 : Man. 34 (stanza) - C
P3 : " " " "
P4 : " " " "
P5 : " " " "
P6 : " " " " conclusion and added text
P7 : blank

P8 : blank

other markings : B.L. - 32; B.R. - x; R.H.M. - 6; L.H.M. - 61

---

37. I-Las 184 f. 11b

trimming : top and right

title line : "de caserta" T.R. 11b LXVII "lxvij" "lxvij"

8 staves

P1 : indented - capital "D" - Tenor - Man. 34 (stanza)
P2 : Man. 34 (stanza) - T
P3 : " " " "
P4 : " " " "
P5 : " " " " conclusion - "volta carta per la volta"
P6 : capital "D" - Cantus - Man. 35 conclusion
P7 : capital "D" - Tenor - Man. 35 conclusion and added text
P8 : blank

other markings : B.L. - 33; R.H.M. - 5; L.H.M. - 61

---

38. I-Las 184 f. 11b'

trimming : top and left

title line : "Antonellus"

8 staves

P1 : indented - capital "M" - Cantus - Man. 34 (ritornello)
P2 : Man. 34 (rit) - C
P3 : " " " " conclusion
P4 : capital "M" - Tenor - Man. 34 (ritornello)
P5 : Man. 34 (rit) - T
P6 : " " " " conclusion
P7 : capital "A" - Tenor - Man. 36 (first section)
P8 : Man. 36 - T (first section) - continuance mark at end of line

other markings : B.L. - 34; R.H.M. - 7; "Ser Michele Serantoni"; L.H.M. - 62; 63

---

39. I-Las 184 f. 10b

trimming : top, right and bottom

title line : "Marot" T.R. 10b LXVIII

8 staves

P1 : indented - capital "A" - Cantus - Man. 36
P2 : Man. 36 - C
P3 : " " "
P4 : " " "
P5 : " " " conclusion
P6 : no capital - second section of Tenor - Man. 36
P7 : Man. 36 - T conclusion and added text
P8 : blank

other markings : B.L. - 35; L.H.M. - 11

---

40. I-Las 184 f. 10b'

trimming : top, left and bottom

title line : "Antonellus"

9 staves : (final staff is short and has been added)

P1 : indented - capital "P" - Cantus + Man. 37
P2 : Man. 37 - C
P3 : " " "
P4 : " " "
P5 : " " " conclusion and added text
P6 : capital "P" - Tenor - Man. 37
P7 : Man. 37 - T
P8 : " " " conclusion
P9 : Contratenor - Man. 37 - conclusion

other markings : B.L. 36; x; R.H.M. - 12

---

41. I-Las 184 f. 9b

trimming : top, right and bottom

title line : blank (trimmed) T.L. 9b LXIX

9 staves : final staff has been added

P1 : indented - capital "D" - Cantus + Man. 38

P2 : Man. 38 - C
P3 : " " "
P4 : " " " conclusion and added text
P5 : capital "D" - Tenor - Man. 38
P6 : Man. 38 - T
P7 : " " " conclusion : "Contratenor" - Man. 37
P8 : Man. 37 - Ct
P9 : " " " (this contratenor completed on f. 10b')

other markings : B.L. - 37; L.H.M. - 33

---

42. I-Las 184 f. 9b'

trimming : top, left and bottom

title line : "Antonellus"

8 staves

P1 : indented - capital "C" - Cantus - Man. 39
P2 : Man. 39 - C
P3 : " " "
P4 : " " " conclusion and added text
P5 : no capital (trimmed) - Tenor - Man. 39
P6 : Man. 39 - T
P7 : " " " conclusion
P8 : blank

other markings : B.L. - 38; R.H.M. - n. 1694; R.H.M. - 34

---

43. I-Las 184 f. 8b

trimming : top and right. Right hand side badly damaged.

title line : "Marot" T.R. 8b LXX

8 staves

P1 : indented - capital "O" - Cantus - Man. 40
P2 : Man. 40 - C
P3 : " " "
P4 : " " " conclusion and added text
P5 : capital "O" - Tenor - Man. 40
P6 : Man. 40 - T
P7 : " " " conclusion

P8 : blank

other markings : B.L. - 39; B.R. - LXX; 43

---

44. I-Las 184 f. 8b'

trimming : top and left. Left hand side badly damaged

title line : "Antonellus"

8 staves

P1 : indented - capital "M" - Cantus - Man. 41
P2 : Man. 41 - C
P3 : " " "
P4 : " " "
P5 : " " " conclusion and added text
P6 : capital "M" - Tenor - Man. 41
P7 : Man. 41 - T
P8 : " " " conclusion

other markings : B.L. - 40; B.R. - 44; x; 41; R.H.M. - "Urbano Franciotto 1506 al 1521"

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missing folios

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45. I-Las 184 f. 12a

trimming : top

title line : "de cividal" T.R. 12a LXXIV "..xx..."

8 staves

P1 : indented - capital "V" - Cantus - Man. 42
P2 : Man. 42 - C
P3 : " " "
P4 : " " " conclusion : capital "T" - "Triplum" - Man. 42
P5 : Man. 42 - Tr
P6 : " " "
P7 : " " " conclusion : capital "T" - "Teneure" (pes)"Contrateneure"
P8 : no capital "secunda pars/contratenoris - "Atandre" conclusion (Man. 43)

other markings : B.L. - 41; B.R. - 69; L.H.M. - 750

---

46. I-Las 184 f. 12a'

trimming : top

title line : blank (trimmed)

8 staves

P1 : indented - capital "P" - Cantus - Man. 44 (1st section)
P2 : Man. 44 (1st section) - C
P3 : " " " " "
P4 : " " " " "
P5 : " " " " "
P6 : " " " " " conclusion "verte folium pro secunda parte"
P7 : capital "T" - "Teneure" - Man. 44 (1st section)
P8 : Man. 44 (1st section) - T conclusion

other markings : B.L. - 42; 8; B.R. - p

---

47. I-Las 184 f. 12b

trimming : top. Right hand margin badly lacerated.

title line : blank (trimmed) T.R. 12b LXXV "lxxv"

8 staves

P1 : indented - capital "C" - "Contrateneure" - Man. 44 (1st section)
P2 : Man. 44 (1st section) - Ct
P3 : " " " " " conclusion
P4 : blank
P5 : "
P6 : "
P7 : "
P8 : "

other markings : B.L. - 43; B.R. - 71

---

48. I-Las 184 f. 12b'

trimming : top only but contents of page erased.

title line : blank erased

? staves

all that remains of the body of the page is the indentation of capital "S". Probably contained the second section of Man. 44

other markings : B.L. - 44; B.R. - x; 72. In centre top of page is the marking "1485 Ser Franciotti"

---

49. I-Las 184 f. 13a

trimming : top and right

title line : "Joh fulg^{n}" T.R. 13a LXXX "1xxx"

8 staves

P1 : indented - capital "M" - Cantus - Man. 45
P2 : Man. 45 - C
P3 : " " "
P4 : " " " conclusion
P5 : capital "M" - Tenor - Man. 45
P6 : Man. 45 - T
P7 : " " "
P8 : " " " conclusion and added text

other markings : B.L. - 45; T.R. - 1; L.H.M. - "Ser Collodi 1595" (?)

---

50. I-Las 184 f. 13a'

trimming : top and left

title line : "Magister iohannes"

8 staves

P1 : indented - capital "I" - Cantus - Man. 46
P2 : Man. 46 - C
P3 : " " "
P4 : " " "
P5 : " " "
P6 : " " " conclusion and added text
P7 : capital "C" - Tenor - Man. 47
P8 : Man. 47 - T conclusion and added text

other markings : B.L. - 46; T.L. - 3

---

51. I-PEco 3065 f. 14a

trimming : top and right

title line : "ciconia" "lxxxj" "lxxxj"

8 staves

P1 : indented - capital "I" - Tenor - Man. 46
P2 : Man. 46 - T
P3 : " " "
P4 : " " " conclusion
P5 : no capital - Cantus - Man. 47
P6 : Man. 47 - C
P7 : " " " conclusion and added text
P8 : blank but holding scribbled white notation

other markings : B.L. - 1; R.H.M. - 484; 23; scribbles in right hand margin and at the bottom of the page, include the date 1584 and the name "Carelli"

---

52. I-PEco 3065 f. 14a'

trimming : top and left

title line : blank (trimmed)

8 staves

P1 : indented - capital "C" - Cantus - Man. 48
P2 : Man. 48 - C
P3 : " " "
P4 : " " "
P5 : " " "
P6 : " " " conclusion and added text
P7 : capital "C" - "Contratenor" - Man. 49
P8 : Man. 49 - Ct conclusion : remainder blank

other markings : no legible figures or notes

---

53. I-PEco 3065 f. 15a

trimming : top and right

title line : "Ciconie" "lxxxiij" "lxxxiij"

8 staves

P1 : indented - capital "C" - Tenor - Man. 48
P2 : Man. 48 - T

P3 : Man. 48 - T
P4 : " " " conclusion
P5 : capital "G" - Cantus - Man. 49
P6 : Man. 49 - C
P7 : " " " conclusion and added text
P8 : capital "T" - "Tenor" - Man. 49 conclusion

other markings : B.L. - 2;

---

54. I-PEco 3065 f. 15a'

trimming : top and left

title line : "Magister Johannes"

8 staves

P1 : indented - capital "U" - Cantus - Man. 50 (stanza)
P2 : Man. 50 (stanza) - C
P3 : " " " "
P4 : " " " "
P5 : " " " "
P6 : " " " " conclusion and added text
P7 : capital "C" - "Contratenor" - Man. 50 (stanza)
P8 : Man. 50 (stanza) - Ct incomplete with continuance marking

other markings : none

---

55. I-PEco 3065 f. 15b

trimming : top and right

title line : "Ciconia"

8 staves

P1 :indented - capital "U" - Tenor - Man. 50 (stanza)
P2 : Man. 50 (stanza) - T
P3 : " " " "
P4 : " " " " conclusion : continuation of Man. 50 (st) Ct.
P5 : Man. 50 (stanza) - Ct conclusion.
P6 : capital "L" - canon - Man. 51
P7 : Man. 51 - canon
P8 : " " " conclusion and added text

other markings : B.L. - 3

---

56. I-PEco 3065 f. 15b'

trimming : top and left

title line : blank (trimmed)

8 staves

P1 : indented - capital "D" - Cantus - Man. 50 (ritornello)
P2 : Man. 50 (rit) - C
P3 : " " " " conclusion
P4 : capital "D" - Tenor - Man. 50 (ritornello)
P5 : Man. 50 (rit) - T
P6 : " " " " conclusion ; capital "D" - Contratenor - Man. 50 (rit)
P7 : Man. 50 (rit) - Ct
P8 : " " " " conclusion - remainder blank

other markings : none

---

57. I-PEco 3065 f. 14b

trimming : top and right

title line : "Ciconia"

8 staves

P1 : indented - capital "C" - Cantus - Man. 52
P2 : Man. 52 - C
P3 : " " "
P4 : " " " conclusion and added text
P5 : capital "T" - "Tenor" - Man. 52
P6 : Man. 52 - T conclusion : capital "C"-"Contratenor" - Man. 52
P7 : Man. 52 - Ct
P8 : " " " conclusion and remainder blank

other markings : B.L. - 4; L.H.S. - scribble including the words "Al molto mag^{o}"

---

58. I-PEco 3065 f. 14b'

trimming : top and left

title line : "Johannes"

8 staves

P1 : indented - capital "P" - Cantus - Man. 53
P2 : Man. 53 - C
P3 : " " "
P4 : " " "
P5 : " " "
P6 : " " "
P7 : " " "
P8 : " " " conclusion and added text

other markings : illegible scribbles in bottom margin and right hand side

---

59. I-Las 184 f. 13b

trimming : top and right

title line : "Ciconia" T.R. 13b LXXXV "1xx..."

8 staves

P1 : indented - capital "P" - Tenor - Man. 53
P2 : Man. 53 - T
P3 : " " "
P4 : " " "
P5 : " " "
P6 : " " " conclusion
P7 : blank
P8 : blank

other markings : B.L. - 47; 9

---

60. I-Las 184 f. 13b'

trimming : top and left

title line : "Johannes"

8 staves

P1 : indented - capital "P" - Cantus - Man. 54
P2 : Man. 54 - C
P3 : " " "
P4 : " " "
P5 : " " " conclusion and added text
P6 : capital "P" - Tenor - Man. 54
P7 : Man. 54 - T

P8 : Man. 54 - T conclusion

other markings : B.L. - 48; B.R. - x; R.H.M. - 914; 2

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missing folios

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61. I-Las 184 f. 16a

trimming : top, right and bottom

title line : blank (trimmed) T.R. 16a

8 staves

P1 : indented - no capital - Cantus - Man. 55
P2 : Man. 55 - C
P3 : " " "
P4 : " " " conclusion and added text
P5 : no capital - Tenor - Man. 55
P6 : Man. 55 - T
P7 : " " " conclusion
P8 : blank

other markings : B.L. - 49; B.R. - x; R.H.M. - 21; L.H.M. - "Ser Matt. Antognoli 1496"

---

62. I-Las 184 f. 16a'

trimming : top, left and bottom

title line : blank (trimmed)

9 staves : final staff is short and has been added

P1 : indented - no capital - Cantus - Man. 56
P2 : Man. 56 - C
P3 : " " "
P4 : " " "
P5 : " " "
P6 : " " " conclusion and added text
P7 : no capital - "tenoùr" - Man. 57 conclusion
P8 : no capital - "contratenor" - Man. 57
P9 : Man. 57 - Ct conclusion (short added staff)

other markings : B.L. - 50; R.H.M. - 22

---

63. I-Las 184 f. 17a

trimming : top and right

title line : blank (trimmed) T.R. 17a

8 staves

P1 : indented - no capital - Tenor - Man. 56
P2 : Man. 56 - T
P3 : " " "
P4 : " " "
P5 : " " " conclusion and added text
P6 : no capital - Cantus - Man. 57
P7 : Man. 57 - C
P8 : " " " conclusion and added text

other markings : B.L. - 51; B.R. - 29; L.H.M. - n. 1700; "Ser Matt. Antognio 1501"

---

64. I-Las 184 f. 17a'

trimming : top and left

title line : blank (trimmed)

8 staves

P1 : indented - no capital - Cantus - Man. 58
P2 : Man. 58 - C
P3 : " " "
P4 : " " "
P5 : " " " conclusion and added text
P6 : no capital - Tenor - Man. 59
P7 : Man. 59 - T
P8 : " " " conclusion and added text

other markings : B.L. - 52; R.H.M. - 30

---

65. I-Las 184 f. 18a

trimming : top and right

title line : blank (trimmed) T.R. 18a

8 staves

P1 : indented - no capital - Tenor - Man. 58
P2 : Man. 58 - T
P3 : " " "
P4 : " " " conclusion
P5 : no capital - Cantus - Man. 59
P6 : Man. 59 - C
P7 : " " "
P8 : " " " conclusion

other markings : B.L. - 53; B.R. - "Ser Matteo Antognoli 1518 1519"
B.R. - 63

---

66. I-Las 184 f. 18a'

trimming : top and left

title line : blank (trimmed)

8 staves

P1 : indented - no capital - Cantus - Man. 60
P2 : Man. 60 - C
P3 : " " "
P4 : " " "
P5 : " " " conclusion and added text
P6 : no capital - Tenor - Man. 61 (D'andrea stephanj positioned in L.H.M.
P7 : Man. 61 - T
P8 : " " " conclusion

other markings : B.L. - 54; B.R. - 64

---

67. I-Las 184 f. 19a

trimming : top and right

title line : blank (trimmed) T.R. 19a

8 staves

P1 : indented - no capital - Tenor - Man. 60
P2 : Man. 60 - T
P3 : " " "

P4 : Man. 60 - T conclusion
P5 : no capital - Cantus - Man. 61
P6 : Man. 61 - C
P7 : " " "
P8 : " " " conclusion and added text

other markings : B.L. - 55; R.H.M. - "Ser Matteo Antognoli 1497 1498"
R.H.M. - 13

---

68. I-Las 184 f. 19a'

trimming : top and left

title line : blank (trimmed)

8 staves

P1 : indented - no capital - Cantus - Man. 62 (stanza)
P2 : Man. 62 (stanza) - C
P3 : " " " "
P4 : " " " "
P5 : " " " "
P6 : " " " "
P7 : " " " "
P8 : " " " " conclusion and added text

other markings : B.L. - 56; B.R. - 17; T.R. - 14

---

69. I-Las 184 f. 20a

trimming : top and right

title line : blank (trimmed) T.R. 20a

8 staves

P1 : indented - no capital - Tenor - Man. 62 (stanza)
P2 : Man. 62 (stanza) - T
P3 : " " " "
P4 : " " " "
P5 : " " " "
P6 : " " " " conclusion : "contratenor" Man. 62 (stanza)
P7 : Man. 62 (stanza) - Ct
P8 : " " " " incomplete

other markings : B.L. - 57; B.R. - 11; 11; R.H.M. "Ser Matt. Ant"

L.H.M. - "Ser Matteo Antognoli"

---

70. I-Las 184 f. 20a'

trimming : top and left

title line : blank (trimmed)

8 staves

P1 : indented - no capital - Cantus - Man. 62 (ritornello)
P2 : Man. 62 (rit) - C
P3 : " " " "
P4 : " " " " conclusion : Tenor - Man. 62 (ritornello)
P5 : Man. 62 (rit) - T
P6 : " " " " conclusion "residium contratenoris" Man. 62 (stanza)
P7 : Man. 62 (stanza) - Ct
P8 : " " " " conclusion

other markings : B.L. - 58; 4; B.R. - 50

---

71. I-Las 184 f. 21a

trimming : top and right

title line : blank (trimmed) T.R. 21a

8 staves

P1 : indented - no capital - Cantus - Man. 63
P2 : Man. 63 - C
P3 : " " " conclusion
P4 : no capital - Tenor - Man. 63
P5 : Man. 63 - T
P6 : " " " conclusion and added
P7 : no capital - "El contratenore" - Man. 62 (ritornello)
P8 : Man. 62 (rit) - Ct conclusion

other markings : B.L. - 49; 59; 2328; L.H.M. - "1525 et 1526 Michelis Orsucci"

---

72. I-Las 184 f. 21a'

trimming : top and left

title line : blank (trimmed)

8 staves

P1 : indented - no capital - Cantus - Man. 64
P2 : Man. 64 - C
P3 : " " "
P4 : " " "
P5 : " " " conclusion
P6 : no capital - Tenor - Man. 65
P7 : Man. 65 - T
P8 : " " " conclusion and added

other markings : B.L. - 60; 5; B.R. - 46

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missing folios

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73. I-Las 184 f. 21b

trimming : top and right

title line : blank (trimmed) T.R. 21b

8 staves

P1 : indented - no capital - Cantus - Man. 66
P2 : Man. 66 - C
P3 : " " " conclusion and added text
P4 : no capital - "tenour" - Man. 66 conclusion
P5 : no capital - "contratenor" - Man. 67
P6 : Man. 67 - Ct
P7 : " " " conclusion
P8 : blank

other markings : B.L. - 61; B.R. - 47

---

74. I-Las 184 f. 21b'

trimming : top and left

title line : blank (trimmed)

8 staves

P1 : indented - no capital - Cantus - Man. 68
P2 : Man. 68 - C

P3 : Man. 68 - C
P4 : " " "
P5 : " " "
P6 : " " " conclusion
P7 : no capital - Tenor - Man. 69
P8 : Man. 69 - T conclusion

other markings : B.L. - 62; B.R. - x; 48; R.H.M. - "1525 et 1526 Michelis Orsucci"

---

75. I-Las 184 f. 20b

trimming : top and right

title line : blank (trimmed) T.R. - 20b

8 staves

P1 : indented - no capital - Tenor - Man. 68
P2 : Man. 68 - T
P3 : " " "
P4 : " " "
P5 : " " " conclusion and added text
P6 : no capital - Cantus - Man. 69
P7 : Man. 69 - C
P8 : " " " conclusion and added text

other markings : B.L. - 63; 51

---

76. I-Las 184 f. 20b'

trimming : top and left

title line : blank (trimmed)

8 staves

P1 : indented - no capital - Cantus - Man. 70
P2 : Man. 70 - C
P3 : " " "
P4 : " " "
P5 : " " "
P6 : " " " conclusion and added text
P7 : blank

P8 : blank

other markings : B.L. - 64; B.R. - n. 1709; x; 52

---

77. I-Las 184 f. 19b

trimming : top and right

title line : blank (trimmed) T.R. 19b

8 staves

P1 : indented - no capital - Tenor - Man. 70
P2 : Man. 70 - T
P3 : " " "
P4 : " " "
P5 : " " " conclusion
P6 : blank
P7 : blank
P8 : blank

other markings : B.L. - 65; L.H.M. - 15

---

78. I-Las 184 f. 19b'

trimming : top and left

title line : "Di franciesco degl'organj"

8 staves

P1 : indented - no capital - Cantus - Man. 71
P2 : Man. 71 - C
P3 : " " "
P4 : " " " conclusion
P5 : no capital - Tenor - Man. 71
P6 : Man. 71 - T
P7 : " " " conclusion
P8 : added text

other markings : B.L. - 66; B.R. - n. 1695; R.H.M. - 16

---

79. I-Las 184 f. 18b

trimming : top and right

title line : "D'andrea stephanj" T.R. 18b

8 staves

P1 : indented - no capital - Cantus - Man. 72
P2 : Man. 72 - C
P3 : " " "
P4 : " " " conclusion and added text
P5 : no capital - "tenor" - Man. 72
P6 : Man. 72 - T conclusion and added text
P7 : no capital - "contratenor" - Man. 72
P8 : Man. 72 - Ct conclusion and added text

other markings : B.L. - 67; 61

---

80. I-Las 184 f. 18b'

trimming : top and left

title line : "D'andrea stephanj"

8 staves

P1 : indented - no capital - Cantus - Man. 73
P2 : Man. 73 - C
P3 : " " "
P4 : " " "
P5 : " " "
P6 : " " "
P7 : " " " conclusion
P8 : added text

other markings : B.L. - 68; 2; B.R. - n. 1717; 62

---

81. I-Las 184 f. 17b

trimming : top and right

title line : blank (trimmed) T.R. 17b

8 staves

P1 : indented - no capital - Tenor - Man. 73
P2 : Man. 73 - T
P3 : " " "
P4 : " " "
P5 : " " "
P6 : " " " conclusion

P7 : blank

P8 : blank

other markings : B.L. - 69; 11; R.H.M. - 31

---

82. I-Las 184 f. 17b'

trimming : top and left

title line : ".....pitor"

8 staves

P1 : indented - no capital - Cantus - Man. 74

P2 : Man. 74 - C

P3 : " " "

P4 : " " " conclusion

P5 : no capital - Cantus - Man. 75

P6 : Man. 75 - C

P7 : " " "

P8 : " " " conclusion and added text

other markings : B.L. - 70; B.R. - 32; 7; L.H.M. - "Ser Matt. Antognoli 1501"

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83. I-Las 184 f. 16b

trimming : top, right and bottom

title line : blank (trimmed) T.R. 16b

8 staves

P1 : indented - no capital - "tenor" - Man. 74

P2 : Man. 74 - T

P3 : " " "

P4 : " " " conclusion and added text

P5 : no capital - Tenor - Man. 75

P6 : Man. 75 - T

P7 : " " "

P8 : " " " conclusion

other markings : B.L. - 71; 23;

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84. I-Las 184 f. 16b'

trimming : top, left and bottom

title line : blank (trimmed)

8 staves

P1 : indented - no capital - Cantus - Man. 76
P2 : Man. 76 - C
P3 : " " "
P4 : " " "
P5 : " " " conclusion and added text
P6 : no capital - Tenor - Man. 76
P7 : Man. 76 - T
P8 : " " " conclusion

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missing folios

An examination based on the physical characteristics of each folio, directing particular attention to the quality of parchment, the staff ruling, the dimensions set aside for musical notation, the distribution and size of illuminated capitals and the survival of the original numbering suggests that the twenty-one folios of the Mancini Codex can be grouped into three sections (Pirrotta 1949:122) with the following characteristics:

Section A

Contents : Man. pp. 1-16 (ff. 1-4) (all from I-Las 184)
Parchment quality : fine grained and light colour with a slightly glossy finish
Staff ruling : Seven black five-lined staves per page
Notation space : slight variation from page to page but an average dimension of ca. 182 x 138 mm.
Initials : There is no indentation of the first staff of every page, but alternate red and blue initials of a moderate size are provided for the beginning of the principal voice of each composition. Smaller initials are provided for the entry of other voice parts on the page.
Original numbering : 1) where this has survived the trimming process, it appears in two series of identical numbering
a) light brown ink miniscule roman figures
b) larger red ink roman figures
2) runs from XX... to XXX...

Section B

Contents : Man. pp. 17-60 (ff. 5-15) {Man. pp. 17-22, 27-50 and 59-60 (ff. 5-6 and 8-13) from I-Las 184 and Man. pp. 23-26 and 51-58 (ff. 7 and 14-15) from I-PEco 3065}
Parchment quality : relatively coarse grained, darker in colour and with a flatter finish than that of the preceding section.
Staff ruling : Eight black five-line staves per page with the exception of Man. p. 40 (f. 10b') and Man. p. 41 (f. 9b) which have nine staves, the last being added after the primary ruling.
Notation space : relatively wide variety of dimensions but generally of

greater height and less width than that of the preceding section.

Initials : The first staff of every page is indented by up to 3 cm to provide space for the tracing of large initials in alternate red and blue for the principal voice of each composition. These principal initials are larger than those of the first section. Smaller initials are provided for the entry of the other voices.

Original numbering : 1) in common with the preceding section, where the original numbering survives, it appears in two series of identical numbering, in miniscule roman figures in light brown ink and larger roman figures in red ink.

2) The numbering runs from XXXXVII to LXX...

Section C

Contents : Man. pp. 61-84 (ff. 16-21) (all from I-Las 184)

Parchment quality : similar to that of Section B

Staff ruling : eight black five-line staves per page with the exception of Man. p. 62 (f. 16a') which has nine staves, the last being additional to the primary ruling.

Notation Space : wide variety of different dimensions, but in general marginally larger than that of either Section A or B.

Initials : as in the preceding section, the first staff of every page is indented by up to 3 cm. Here however, the initial is lacking, the blank space containing only a small letter provided to guide the later work of the miniaturist. Capitals for other than the principal voice are also missing.

Original numbering : there is no evidence of the original numbering on any of these pages.

With the establishment of the primary features of the Mancini Codex, the material now exists to present a justification of the common origin of the Lucchese and Perugian folios. The unity of these two collections, suggested by the common scribal hand and closely similar physical characteristics such as the dimensions of notation space and the staff ruling, is

confirmed both by the original numbering series and the sharing of several works between the two portions.

The Perugian folio 7 is central within a fascicle since Man. 26 is shared between the facing pages f. 7a' and f. 7b (Man. pp. 24-25). The fact that it belongs within the second fascicle of Section B is clear too, not only from its concentration on the works of Zachara da Teramo, (clearly the dedicatee of this gathering), but also from the original numbering - f. 7a (Man. p. 23) = 1viii and f. 7b (Man. p. 25) = 1viiii, which lie between the Lucchese f. 6a (Man. p. 21) = 1v and f. 6b (Man. p. 27) = 1xii.

The remaining two Perugian folios (f. 14 and 15) are clearly related to each other, since f. 14a' (Man. 52) and f. 15a (Man. p. 53) share Man. 48 and Man. 49 and thus f. 15b' (Man. p. 56) and f. 14b (Man. p. 57) must be similarly related. Folio 15 is central within a fascicle since the facing pages f. 15a' (Man. p. 54) and f. 15b (Man. p. 55) share Man. 50. The relationship between the Lucchese and Perugian folios is made clear by the sharing of Man. 46 and 47 between the Lucchese folio 13a' (Man. p. 50) and the Perugian folio 14a (Man. p. 51) and also the sharing of Man. 53 between the Perugian folio 14b' (Man. p. 58) and the Lucchese folio 13b (Man. p. 59).

Attempts to incorporate other manuscript fragments into the Mancini Codex have however been less successful. Ghisi proposed that the Pistoia fragments (I-PS 5), also found in bindings, originally formed part of the Mancini Codex (Ghisi 1946:179). Though both Mancini (1947:90) and Bonaccorsi (1948:552) rejected this hypothesis, Pirrotta presents the most convincing summary counter-argument. His argument against the inclusion of the Pistoian fragments in the Mancini Codex initially concerns the contents, by expressing doubt that the same work, A pianger l'ochi mei would be repeated in the one codex (this work features in both the fragments from Lucca and those of Pistoia), and continues to point out irreconcilable differences

in the physical characteristics of both sets of fragments. The Pistoia fragment for example has a scribal hand unlike any of the three to be found in the Mancini Codex, the original size of its pages must have been considerably larger than those of either Lucca or Perugia and the quality of parchment is markedly different. In short, the Mancini Codex cannot absorb the Pistoia fragments.

Accepting the incorporation of the Perugian fragments and those from Lucca to produce the Mancini Codex, the unity existing between the three sections of the major manuscript must now be considered. The most convincing thread of unity existing between the three sections of the manuscript is the result of the work of a single scribe who produced all but the last seven pages of the final section. Pirrotta distinguishes three scribes in all (1949:122) with the primary scribe (A) responsible for Man. pp. 1-77, the second scribe (B) producing Man. pp. 78-81 and the final scribe (C) responsible for Man. pp. 82-84.

Clercx proposed that the contributions of scribes B and C constitutes another, the fourth section of the manuscript (Clercx 1960:I 65). This proposal is not adopted in the present study which bases the primary subdividing of the folio collection on their physical characteristics and not on either compositional or scribal styles. Clercx's proposal belongs properly within the area of the sub-dividing of the fascicles.

Pirrotta proposed that to scribes B and C can be attributed the additions of composers' names in two cases in folios which were otherwise the responsibility of scribe A (Pirrotta 1949:123). In both cases, firstly the addition of the name "Ser Niccholay prepositi" over an erasure of Man. p. 21 (f. 6a) and secondly the addition of the name "Joh Fulg^{n}" on Man. p. 49 (f. 13a), the names are added in a hand which is clearly distinct from that of scribe A but in the opinion of this study, the evidence is too slight to make a definite attribution to either scribe B or C or even a

further foreign hand.

A further proposition put forward by Pirrotta (1949:123) is that scribe B was responsible for the erasure of Bartolino da Padova's Donna licadra, originally penned by scribe A on Man. pp. 2-3 (ff. 1a'-2a), and the substitution of Gilles Binchois' Dueil angoisseux. The involvement of scribe B in this process seems unlikely on two grounds. Firstly a comparison of scribal styles found on Man. pp. 2-3 and Man. pp. 78-81 suggests the shared characteristics of a scribal school, rather than the identity of a single scribe. Perhaps this is the result of "la comune provenienza da una scuola di amanuensi toscani", which Pirrotta proposes links scribes B and C. (Pirrotta 1949:122). Secondly the period during which the works of Binchois were copied into the four main Italian manuscripts bearing his works, lies between the 1420s and 1440s (Fallows 1980:712). It is highly likely that Dueil angoisseux was copied into the Mancini Codex during the same period, which falls well beyond the final date the present study proposes for the completion of the secondary stage of redaction (incorporating the additions of scribes B and C) i.e. up to ca. 1405. (The dating and provenance of the Mancini Codex will be discussed more fully below).

Further evidence of the unity of the collection is provided by the partial survival of the original numbering, which consists of two series of matching numbers in roman ciphers. The first series is traced in light brown ink and was probably intended to guide the later work of the illuminator who added the second series in bold red ink. This pattern is consistent in the first two sections of the codex and serves to serially link the folios contained therein. The third section is however completely devoid of any original numbering. Pirrotta proposes two explanations for this. The first, is that this third section was added to the codex after the illuminator had completed his work on the first two sections. The principal scribe's work on the third section was curtailed for some reason

before this fascicle had received its final preparation for the illuminator (i.e. the brown ink numbering series). The second of Pirrotta's explanations, suggests that the third section had achieved this state of preparedness, but that the initial brown ink series, positioned very close to the upper right margin, was completely removed in the trimming process. The first of these explanations seems the most likely, for the complete disappearance of the numbering proposed in the second, presupposes a larger page size, which considering the general physical uniformity of the collection seems unlikely.

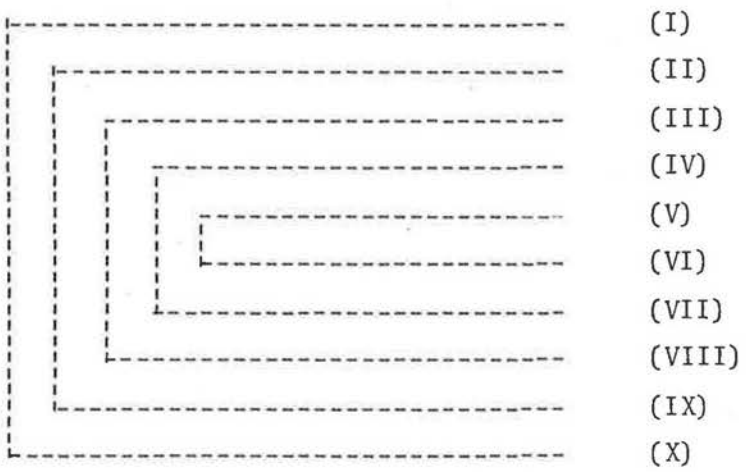
The process of reconstructing the original numbering system, with the assistance of ordering clues provided by the continuation of songs from one page to the next, and the manuscript characteristic of disposing the composer's name across the verto of one folio and recto of the next, produces the following working model of the manuscript.

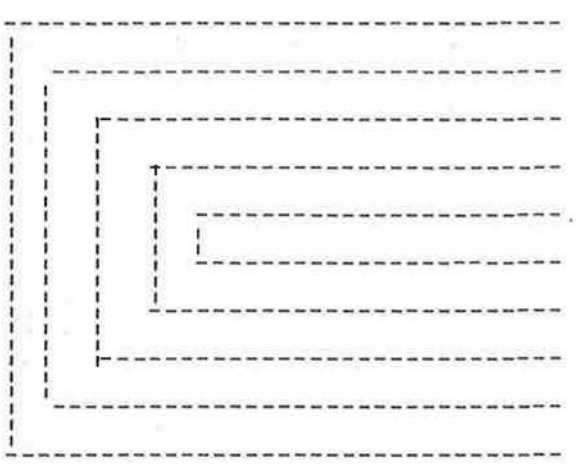
PROPOSED WORKING MODEL OF THE MANCINI CODEX

The model which follows is an attempt to produce an image of the original structure of the Mancini Codex. The dotted lines represent folios now missing, while the full lines indicate the surviving folios, numbered according to the system developed by Pirrotta (1949:134-138). The Roman numerals present a reconstruction of the original numbering system of the manuscript. In the usual manner, bracketed numbers indicate editorial reconstruction, while numbers without brackets are presented as they appear in the source.

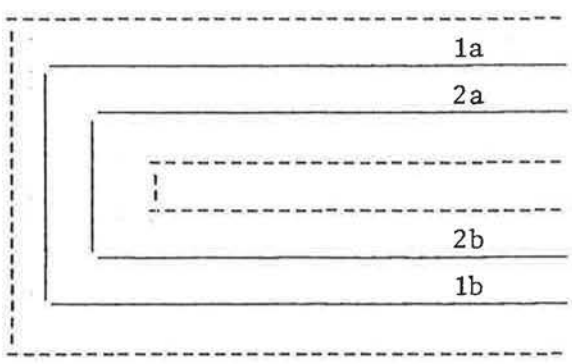
The result points to a manuscript of at least one hundred folios (or fifty double folios) which is more than double the size of the manuscript as it survives today. That it may have been even larger is quite possible, for the single gathering of section C has no original numbering and it may well have been preceded and followed by other gatherings of which there is now no trace.

SECTION A

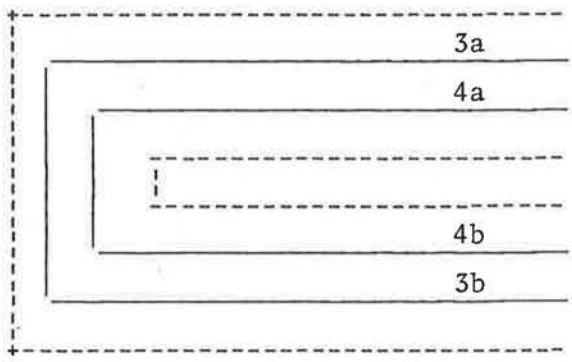




(XI)
(XII)
(XIII)
(XIV)
(XV)
(XVI)
(XVII)
(XVIII)
(XIX)
(XX)

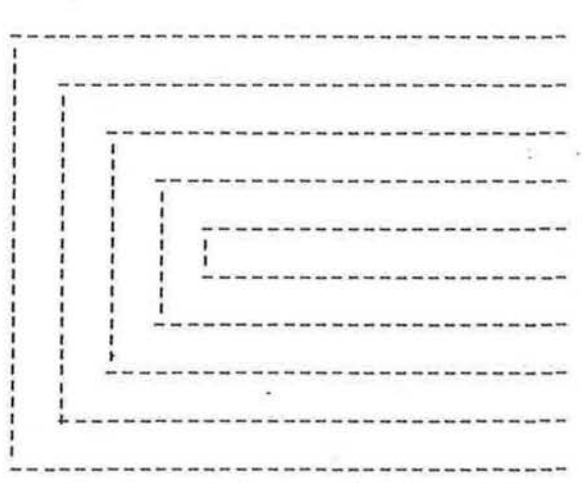


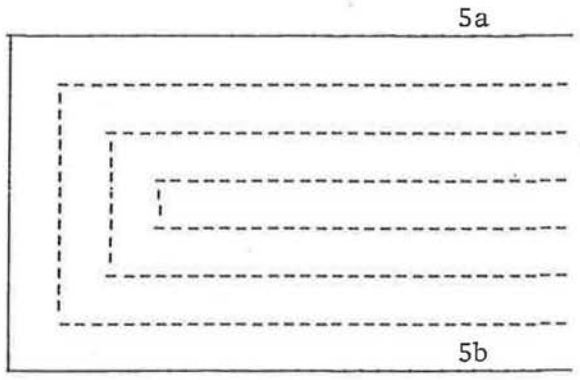
(XXI)
XX-- (XXII)
XX-- (XXIII)
(XXIV)
(XXV)
(XXVI)
(XXVII)
(XXVIII)

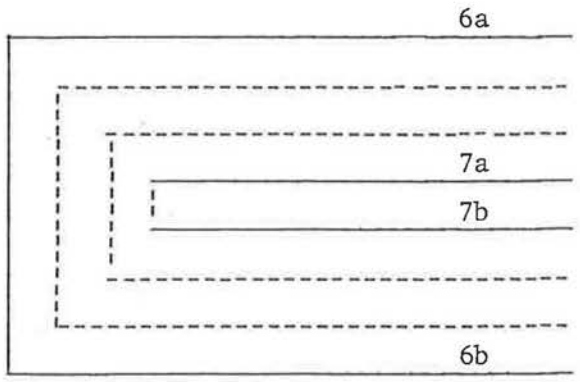


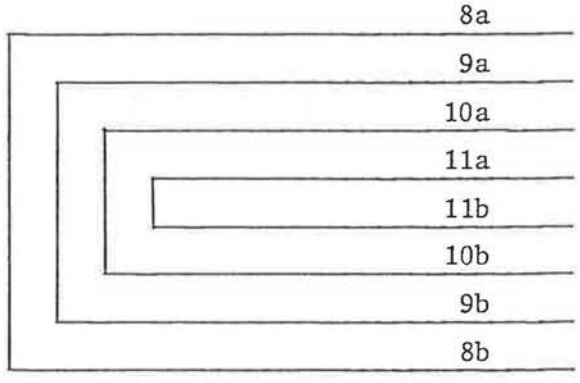
(XXIX)
XXX
XXXI
(XXXII)
(XXXIII)
XXX-- (XXXIV)
XXX-- (XXXV)
(XXXVI)

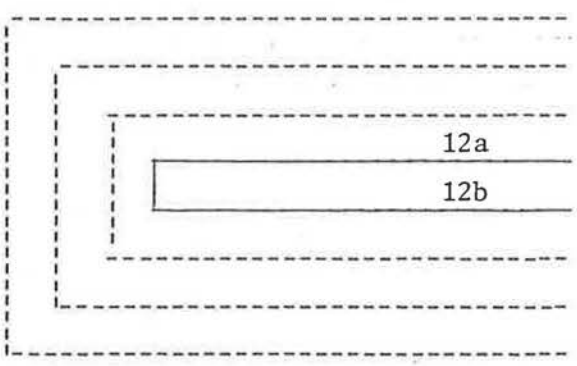
SECTION B


(XXXVII)
(XXXVIII)
(XXXIX)
(XXXX)
(XXXXI)
(XXXXII)
(XXXXIII)
(XXXXIV)
(XXXXV)
(XXXXVI)

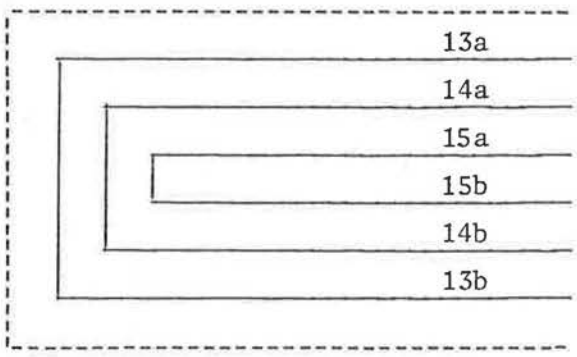

5a
XXXXVII
(XXXXVIII)
(XXXXIX)
(L)
(LI)
(LII)
(LIII)
5b
(LIV)


6a
LV
(LVI)
(LVII)
7a
LVIII
7b
LVIIII
(LX)
(LXI)
6b
(LXII)


8a
(LXIII)
9a
LXIIII
10a
LXV
11a
(LXVI)
11b
LXVII
10b
(LXVIII)
9b
(LXIX)
8b
(LXX)

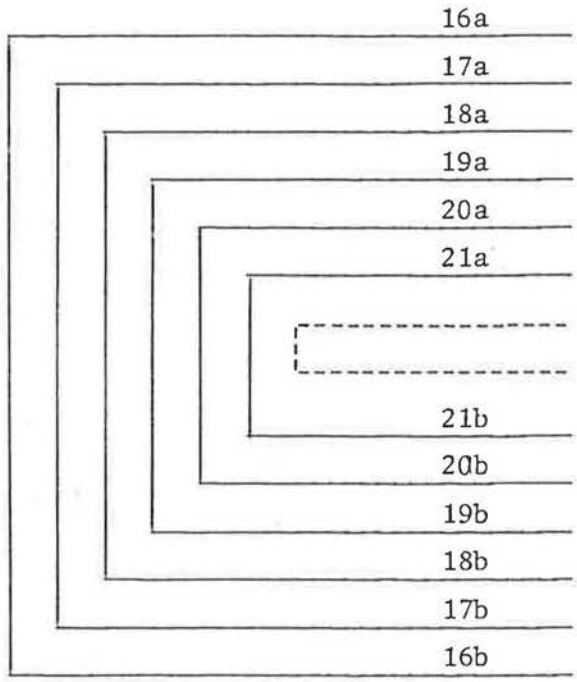


(LXXI)
(LXXII)
(LXXIII)
(LXXIV)
LXXV
(LXXVI)
(LXXVII)
(LXXVIII)



(LXXIX)
LXXX
LXXXI
LXXXII
(LXXXIII)
(LXXXIV)
LXX-- (LXXXV)
(LXXXVI)

SECTION C



(LXXXVII)
(LXXXVIII)
(LXXXIX)
(LXXXX)
(LXXXXI)
(LXXXXII)
(LXXXXIII)
(LXXXXIV)
(LXXXXV)
(LXXXXVI)
(LXXXXVII)
(LXXXXVIII)
(LXXXXIX)
C

This working model is based on the assumption of the serial relationship of sections A, B and C. Although it is possible that Section C was commenced first, and for some reason left incomplete while the primary scribe began work on Sections A and B, it seems unlikely. Surely more likely is the proposal that Sections A and B were passing through the secondary stage of preparation i.e. through the process of illumination, when Section C was begun by the primary scribe. The single surviving fascicle of Section C was left incomplete before the completion of its primary stage i.e. before the addition of the primary numbering series. With this assumption in mind, the relationship between the three sections can be accepted.

The lack of original numbering in Section C prevents the development of a clear idea of the size of this section. There may well have been fascicles preceding and following the single surviving gathering, and the size of that gathering may well have been considerably larger than it now is, with extra folios lying within the central folio (f. 21). However, the relationship of the surviving folios to each other can be considered fixed, for even without the aid of a numbering series, the ordering clues provided by the continuation of a song from one page to the next, and the customary disposition of the composers' names across two folios, provides clear evidence to support the given reconstruction.

Similarly with Section B, the relationship of the surviving folios to each other, can be fixed, although the original size of the section remains unknown. The size of the proposed gathering at the commencement of Section B (preceding folio 5), can be established from the distance between the secure original numbering of folios 4 and 5, however, whether it appeared at the beginning of Section B or at the end of Section A cannot now be established. There may also have been further fascicles at the end of Section B, following folio 15.

The situation is slightly different with Section A. Although the number of missing folios preceding folio 1, can be established with reasonable security from the surviving original numbering, and the relationship of folio 1 to 2 and folio 3 to 4 can be established, the relationship between the two groups of surviving folios is not necessarily fixed.

The originally proposed arrangement of the four surviving folios of Section A produces the following order of works.

f. 1a - Man. 1 - Bartolino da Padova
1a' - Man. 2 - Gilles Binchois
2a - Man. 2
2a' - Man. 3 - Bartolino da Padova
Man. 4 - Bartolino da Padova
missing folios
2b - Man. 5 - Bartolino da Padova
2b' - Man. 6 - Bartolino da Padova
1b - Man. 7 - Bartolino da Padova
1b' - Man. 8 - Bartolino da Padova
missing folios
3a - Man. 9 - Bartolino da Padova
3a' - Man. 10 - Bartolino da Padova
4a - Man. 10
4a' - Man. 11 - Bartolino da Padova
missing folios
4b - Man. 12 - Anonymous
Man. 13 - Anonymous
4b' - Man. 14 - Anonymous
Man. 15 - Anonymous
3b - Man. 16 - Antonio da Cividale
3b' - Man. 17 - Antonio da Cividale

A rearrangement of the fascicles so that folios 3 and 4 are enclosed within folios 1 and 2 rather than being contiguous with them, produces the following order:

f. 1a - Man. 1 - Bartolino da Padova
1a' - Man. 2 - Gilles Binchois
2a - Man. 2
2a' - Man. 3 - Bartolino da Padova
Man. 4 - Bartolino da Padova
missing folios
3a - Man. 9 - Bartolino da Padova
3a' - Man. 10 - Bartolino da Padova
4a - Man. 10
4a' - Man. 11 - Bartolino da Padova
missing folios
4b - Man. 12 - Anonymous
Man. 13 - Anonymous
4b' - Man. 14 - Anonymous
Man. 15 - Anonymous
3b - Man. 16 - Antonio da Cividale
3b' - Man. 17 - Antonio da Cividale
missing folios
2b - Man. 5 - Bartolino da Padova
2b' - Man. 6 - Bartolino da Padova
1b - Man. 7 - Bartolino da Padova
1b' - Man. 8 - Bartolino da Padova

Although this arrangement is justifiable, and it raises the tantalising possibility of the existence of the elusive "Rondel franceschi" (Debenedetti 1922:176) of Bartolino da Padova (Man. 12-15), it is less probable than the originally proposed arrangement, since it interrupts the unity of a gathering dedicated to the works of Bartolino da Padova with the intrusion of two works by Antonio da Cividale (Man. 16-17).

Another arrangement consisting of enclosing folios 1 and 2 within folios 3 and 4 is possible. The original numbering here is severely trimmed and could be manipulated to allow this possibility. Such an arrangement produces the following order of works:

f. 3a - Man. 9 - Bartolino da Padova
3a' - Man. 10 - Bartolino da Padova
4a - Man. 10
4a' - Man. 11 - Bartolino da Padova
missing folios
1a - Man. 1 - Bartolino da Padova
1a' - Man. 2 - Gilles Binchois
2a - Man. 2
2a' - Man. 3 - Bartolino da Padova
Man. 4 - Bartolino da Padova
missing folios
2b - Man. 5 - Bartolino da Padova
2b' - Man. 6 - Bartolino da Padova
1b - Man. 7 - Bartolino da Padova
1b' - Man. 8 - Bartolino da Padova
missing folios
4b - Man. 12 - Anonymous
Man. 13 - Anonymous
4b' - Man. 14 - Anonymous
Man. 15 - Anonymous
3b - Man. 16 - Antonio da Cividale
3b' - Man. 17 - Antonio da Cividale

This proposal, though equally as satisfactory as that of the original proposal, offers no particular advantage over it and consequently for the purposes of this study the originally proposed ordering has been adopted.

From the working model it can be seen that there are eight surviving incomplete but distinct fascicles. These gatherings generally relate to specific composers. Thus the contents of the first fascicle:

Man. 1 - Bartolino da Padova
Man. 2 - Gilles Binchois
Man. 3 - Bartolino da Padova
Man. 4 - Bartolino da Padova
Man. 5 - Bartolino da Padova

Man. 6 - Bartolino da Padova
Man. 7 - Bartolino da Padova
Man. 8 - Bartolino da Padova

reflects a clear dedication to the works of Bartolino da Padova, with the exception, Binchois' Dueil angoisseux, being a later addition to the manuscript.

The second fascicle:

Man. 9 - Bartolino da Padova
Man. 10 - Bartolino da Padova
Man. 11 - Bartolino da Padova
Man. 12 - Anonymous
Man. 13 - Anonymous
Man. 14 - Anonymous
Man. 15 - Anonymous
Man. 16 - Antonio da Cividale
Man. 17 - Antonio da Cividale

is shared between the works of Bartolino da Padova (3) and Antonio da Cividale (2) with four anonymous rondeaux separating them.

The third fascicle:

Man. 18 - Francesco Landini
Man. 19 - Francesco Landini
Man. 20 - Johannes Ciconia
Man. 21 - Anonymous
Man. 22 - Johannes Ciconia

is shared between the works of Francesco Landini (2) and Johannes Ciconia (2) with one anonymous work.

The fourth fascicle contains six works:

Man. 23 - Nicolo da Perugia
Man. 24 - Zachara da Teramo
Man. 25 - Zachara da Teramo
Man. 26 - Zachara da Teramo
Man. 27 - Zachara da Teramo
Man. 28 - Zachara da Teramo

five of which are by Zachara da Teramo and one by Nicolo da Perugia.

The fifth fascicle is considerably larger with thirteen works:

Man. 29 - Magister Zacharias
Man. 30 - Zachara da Teramo
Man. 31 - Zachara da Teramo
Man. 32 - Zachara da Teramo
Man. 33 - Anonymous
Man. 34 - Anthonello da Caserta
Man. 35 - Anonymous
Man. 36 - Anthonello da Caserta
Man. 37 - Anthonello da Caserta
Man. 38 - Anthonello da Caserta
Man. 39 - Anthonello da Caserta
Man. 40 - Anthonello da Caserta
Man. 41 - Anthonello da Caserta

Excepting the single work by Magister Zacharias, which opens this group, the fascicle continues the collection of works by Zachara da Teramo, established in the preceding gathering, adding a further three works. The second half of the fascicle concentrates on the works of Anthonello da Caserta, with a further two anonymous works.

The sixth fascicle is very short with only three works:

Man. 42 - Antonio da Cividale
Man. 43 - Anonymous
Man. 44 - Johannes Vaillant

demonstrating no particular composer orientation, with one work each by Antonio da Cividale and Johannes Vaillant and a further anonymous work.

The seventh fascicle, the last in Section B, is much more extensive:

Man. 45 - Giovanni Foligno
Man. 46 - Johannes Ciconia
Man. 47 - Johannes Ciconia
Man. 48 - Johannes Ciconia
Man. 49 - Johannes Ciconia
Man. 50 - Johannes Ciconia
Man. 51 - Johannes Ciconia (?)

Man. 52 - Johannes Ciconia
Man. 53 - Johannes Ciconia
Man. 54 - Johannes Ciconia

and is clearly dedicated to the works of Johannes Ciconia with only one exception, a work by Giovanni Foligno.

The eight and final fascicle:

Man. 55 - Anonymous
Man. 56 - Anonymous
Man. 57 - Anonymous
Man. 58 - Anonymous
Man. 59 - Nicolo da Perugia
Man. 60 - Anonymous
Man. 61 - Andrea Stefani
Man. 62 - Bartolino da Padova
Man. 63 - Anonymous
Man. 64 - Anonymous
Man. 65 - Anonymous
Man. 67 - Anonymous
Man. 68 - Anonymous
Man. 69 - Anonymous
Man. 70 - Anonymous
Man. 71 - Francesco Landini
Man. 72 - Andrea Stefani
Man. 73 - Andrea Stefani
Man. 74 - Bonaiutus Chorsini
Man. 75 - Paolo da Firenze
Man. 76 - Anonymous

the largest in the collection, containing twenty-two works, seems to have no particular composer orientation, with the greater number of works (fourteen, possibly thirteen), remaining anonymous. It also contains single works by Nicolo da Perugia, Bartolino da Padova, Francesco Landini and Bonaiutus Chorsini with one or possibly two works by Paolo da Firenze and three works by Andrea Stefani.

The provenance of scribe A is generally agreed to be Northern Italy. Clercx (1960:I 65), supports the Italian nationality of the scribe by citing the authority of Battelli (1949:226), who explains that the graphic idiosyncracy of the use of "ç" in place of "z" characterises the "manoscritti dagli ultimi decenni del sec. XII a tutto il sec. XIV". The Northern character of the scribe is similarly supported by idiosyncratic linguistic and graphic forms (Clercx 1960:I 65). In this, Clercx is clearly in agreement with Pirrotta who describes the script of scribe A as of the gothic type, popular in Northern Italy (Pirrotta 1949:122). Further evidence in support of this provenance is brought to bear by von Fischer who adds that the use of the five line staff was a strongly Northern characteristic, possibly revealing French influence (Fischer 1960:1249).

A Tuscan origin is generally proposed for both scribes B and C, whose styles have much in common. Pirrotta states that the hands of scribes B and C display "due belle scritture caligrafiche semiumanistiche" (1949:122), a statement which Clercx supports (1960:I 66) again citing the authority of Battelli (1949:247) who explains that this style of writing flourished in the Florentine milieu at the beginning of the Quattrocento. The similarity between the two hands leads Pirrotta to propose the provenance of scribes B and C from a school of Tuscan amanuenses (1949:122). Certainly their contribution to the codex has a Tuscan flavour with respect to linguistic forms.

Pirrotta reports that LiGotti identifies scribe B with Andrea Stefani who was, besides a composer, a much sought after copyist as is demonstrated by the wide range of Florentine manuscripts showing his hand (Pirrotta 1949:122). This attribution may be supported by the fact that of the three compositions added by this scribe to the Mancini Codex, two are the works of Andrea Stefani. Although Pirrotta supports LiGotti's attribution on the

basis of "numerose rassomiglianze", between the scribal styles of Man. pp. 78-81 and the Florentine manuscripts, he resists a decisive identification on the basis that the script on Man. pp. 78-81 is printed script whereas that of the Florentine manuscripts is cursive script.

More secure however is the identification of Scribe C, responsible for one and possibly two works by Paolo da Firenze and a further work by Bonaiutus Chorsini, with the scribe who compiled fascicles 6 and 8 of F-Pn 568 and numbers 1, 2, 4 and 5 of US-CLwr. The connecting link between these three manuscripts is forged through the works of Paolo da Firenze, for it is none other than scribe C "si deve la notazione di quasi tutte le composizioni di Paolo da Firenze (una trentina circa), rarissime negli altri codice" (Pirrotta 1949:123). This connection between scribe and composer is extremely rare in this period and may suggest either a personal relationship between the two or in fact that the scribe was also the composer.

It was apparently the custom of the notary clerks responsible for breaking up the original Mancini Codex and incorporating its folios into the bindings of their records, to sign their names and often append a date to the abused folios. Pirrotta (1949:124) provides a summary list of names and dates, and for the sake of completeness see here Man. pp. 1, 3, 9, 11, 14, 17, 20, 21, 31, 33, 38, 44, 48, 49, 51, 61, 63, 65, 67, 69, 71, 74, 82.

The dates provided by the clerks range from 1485 to 1595, which implies that the Mancini Codex was certainly to be found in Lucca during this period and that it had been in Lucca certainly in the second half of the fifteenth century. The single date perceivable on the Perugian folios is 1584 which lies within the extreme dates (Man. p. 51). There is also one clerical name in common between the Perugian and Lucchese folios - that of

Carelli on the Perugian folio 14a (Man. p. 51) and Ser Nicolao Carelli on the Lucchese folio f - 5b' (Man. p. 20). Possibly Ser Nicolao Carelli, called from Lucca to Perugia in the course of his business, took with him fine parchment folios from the Lucchese collection in the expectation of plying his trade in the University town. During his stay in Perugia he may well have resided at the Bertoli College, an institution of the commune of Lucca, intended as a shelter for citizens of Lucca working at the University of Perugia (Pirrotta 1949:124).

There is some argument surrounding the provenance and dating of the Mancini Codex. The main protagonists in the debate are Pirrotta and Clercx. Pirrotta proposes a Lucchese provenance with the primary redaction dated ca. 1420 and later additions made before 1430. Clercx on the other hand suggests a Northern Italian origin for the work of the primary scribe, dated in the late fourteenth century, with the additions of scribes B and C made in Lucca before 1430.

Here the following construction develops arguments from both proposals and makes the suggestion that Sections A and B of the Mancini Codex were produced between 1395 and 1400 and that the primary scribe's contribution to Section C was made after 1401 and probably in ca. 1402. The contributions of scribes B and C followed this, and a final date for their additions would suitably be ca. 1405. As for provenance, the major part of the evidence supports a Paduan origin for the primary redaction of the manuscript and a Lucchese situation for the additions of scribes B and C.

Section A contains seventeen works featuring primarily the works of Bartolino da Padova with two additions by Antonio da Cividale and a further four anonymous works. Bartolino's connections with Padua are evident not only from his name, but also from his documented associations with the Carrara family of that town. Antonio da Cividale, as his name implies,

was certainly a composer from the North, and the possibility that he was known in, or even spent time, in Padua cannot be discounted.

There are two works within this section, both by Bartolino, that have extra-musical references to assist in dating and provenance. The first is La douce ciere (Man. 1), which by its heraldic references clearly relates to Padua (See III p. 60). The dating of this work is a little more difficult, although it is clearly a work of Bartolino's maturity. It probably belongs in the 1390s. The second work, Le aurate chiome (Man. 9), can be dated more securely from ca. 1380. (See III p. 59).

Section B has a strong concentration on the works of Ciconia, Zachara da Teramo and Anthonello da Caserta, with sundry works by Francesco Landini, Nicolo da Perugia, Magister Zacharias, Antonio da Cividale, Johannes Vaillant and Giovanni Foligno. Ciconia's connections with Padua are now well known, and were certainly established before his taking up permanent residence there in 1401. The situation with both Zachara da Teramo and Anthonello da Caserta is, however, a little less transparent, for both these composers, if their names are interpreted correctly, hail from the Neapolitan regions. Nonetheless, both these composers have their works transmitted in Northern manuscripts, and it is not impossible that they were known in Padua or possibly even spent time there.

There are four works in this section that have extra-musical references to assist in the dating and provenance of the manuscript. The first of these is Del glorioso titolo (Man. 34) by Anthonello da Caserta. This can be dated at 1395 and was probably intended for a Milanese audience (See III p. 114). The remaining three works are by Ciconia. The first of these, Una panthera (Man. 50), was probably written between 1369 and 1372, for a Lucchese audience (See III p. 134). The second - Le ray au soleyl (Man. 51) - can be dated between 1388 and 1390 and was intended for the new lords of Padua (See III p. 136). The third and final work - Per quella strada

(Man. 53) - is definitely of Paduan provenance and probably dated 1387 (See III p. 139).

Considering Sections A and B, the provenance judged by composers and the major number of works containing extra-musical references, point to Padua in preference to any other city. The latest date for any of these works falls at ca. 1390, and it is thus likely that this primary stage of the manuscript, was completed after that date, and possibly up to 1400.

The single fascicle of Section C will be considered in two parts - firstly the part comprising the contribution of the primary scribe, and secondly, the contributions of scribes B and C.

The first part of Section C shows no particular composer orientation and includes works by Nicolo da Perugia, Andrea Stefani and Bartolino da Padova. Only one work incorporates extra-musical references to assist in the dating and provenance of the collection. This is the famous Imperiale (Man. 62) by Bartolino da Padova, which has Padua as a secure provenance and 1401 as a probable date (See III p. 152). This date, late in Bartolino's career, explains why the work was not included in the two fascicles of Section A, otherwise dedicated to his works. The obvious interpretation, is that Sections A and B were already complete when this work was composed, and that Section C was at this time in its primary stage of redaction and thus able to incorporate this late work of the master. This first part of Section C can then be dated as after 1401 and probably ca. 1402.

The contributions of scribes B and C to the Mancini Codex change the focus of the collection completely. As Pirrotta points out, these two scribes bring into the collection, single works by Francesco Landini and Bonaiutus Chorsini, one and possibly two works by Paolo da Firenze and two works by Andrea Stefani (Pirrotta 1949:122). These are all composers who flourished in the Tuscan milieu. The Tuscan influence is underlined by both scribes' semi-humanistic script style, popular in the Tuscan area at

the beginning of the fifteenth century. (Clercx 1960:I 67). It is in particular the contribution of scribe C, that provides the richest range of possibilities for both dating and provenance. This hinges around the relationship between scribe C and Paolo da Firenze and from that the relationship between the final section of the Mancini Codex and fascicles 6 and 8 of F-Pn 568.

Pirrotta, though falling short of suggesting the identity of scribe C and Paolo da Firenze, proposes a close personal relationship between the two (Pirrotta 1949:125). He also alludes to documentary evidence which suggests that Paolo da Firenze was the Abbot of S. Pietro di Pozzuoli, a camaldolense abbey only a short distance from Lucca. Here then is the first connecting link between the final pages of the Mancini Codex and Lucca.

Again through the involvement of scribe C in both F-Pn 568 and the Mancini Codex, a relationship can be established between these two sources, primarily through the works of Paolo da Firenze. One of the proposed areas of provenance for F-Pn 568 is Lucca. Here then is the second link between the Mancini Codex and Lucca.

As regards the dating of these last few pages of I-Las 184, Pirrotta suggests that the two-voice versions of the last two works of the manuscript predate the three-voice versions of the same works in F-Pn 568. Since the proposed dating of fascicles 6 and 8 of F-Pn 568 is ca. 1410, it seems likely that the Mancini Codex was completed before then, and possibly ca. 1405.

Naturally the final piece of evidence supporting the Lucchese provenance of the final stages of this manuscript is the fact that the signatures and dates of the notary clerks responsible for the breaking up of the collection reinforce the suggestion that Lucca was its final resting place, and that it had mouldered there for over half a century before being put to new use.

CONCORDANCE CHECKLIST

			I-Fl 87	F-Pn 6771	F-Pn 568	I-Fn 26	GB-Lbm 29987	I-Moe M.5.24	F-Pn 4917	I-Pu 1475	F-Pn 4379	D-Mbs 14274	I-FZc 117	Sol1	Other Mss.
1.	La douce ciere	Bartolino da Padova	x	x	x	x	x						x	x	
2.	Dueil angoisseux	Gilles Binchois										x			E-E.V.111.24*
3.	Serva ciaschuno	Bartolino da Padova													
4.	Rechordete de mi	Bartolino da Padova	x						x						
5.	Zoya de novi odori	Bartolino da Padova	x	x											
6.	Per un verde boschetto	Bartolino da Padova	x	x	x	x	x							x	
7.	La sacrosancta karita	Bartolino da Padova	x	x										x	
8.	Perche cangiato	Bartolino da Padova	x	x				x							
9.	Le aurate chiome	Bartolino da Padova	x	x										x	
10.	Sempre donna	Bartolino da Padova	x	x											
11.	Non chorrer troppo	Bartolino da Padova	x	x											
12.	La belle flour														
13.	Mal vi loyaute														
14.	Mon bel amy corteus														
15.	Mon bel amy														
16.	Merçi pour dieu	Antonio de Cividale													
17.	Loingtemps	Antonio de Cividale				x									
18.	Va pur amore	Francesco Landini	x		x	x									
19.	Donna s'i't'o fallito	Francesco Landini	x	x	x	x	x			x					
20.	Con lagreme	Johannes Ciconia			x						x			x	

		I-Fl 87	F-Pn 6771	F-Pn 568	I-Fn 26	GB-Lbm 29987	I-Moe M.5.24	F-Pn 4917	I-Pu 1475	F-Pn 4379	D-Mbs 14274	I-FZc 117	Soll	Other Mss.
21.	Ave vergene													
22.	La fiamma	Johannes Ciconia												
23.	Donna posso	Nicolo da Perugia												
24.	Rosetta	Zachara da Teramo						x				x	x	
25.	Un fior gentil	Zachara de Teramo										x	x	
26.	Deus deorum	Zachara de Teramo												
27.	Amor ne tossa	Zachara de Teramo												
28.	Plorans ploravi	Zachara de Teramo												
29.	Sol me trafige	Magister Zacharias	x					x						
30.	Ciaramella	Zachara de Teramo												
31.	Je suy navvres	Zachara de Teramo											x	
32.	Ad ogne vento	Zachara de Teramo											x	
33.	Spesso fortuna													
34.	Del glorioso titolo	Antonellus de Caserta												
35.	De mia farina													
36.	A pianger l'ochi	Antonellus de Caserta												I-PSac 5 I-PU 1115
37.	Piu chiar ch'el sol	Antonellus de Caserta												I-PAas 75
38	De vogliateme oldire	Antonellus de Caserta												
39.	Con dogliosi martire	Antonellus de Caserta												
40.	Or tolta pur	Antonellus de Caserta												

			I-Fl 87	F-Pn 6771	F-Pn 568	I-Fn 26	GB-Lbm 29987	I-Moe M.5.24	F-Pn 4917	I-Pu 1475	F-Pn 4379	D-Mbs 14274	I-FZc 117	Soll.	Other Mss.
41.	Madonna io me ramento	Antonellus de Caserta													
42.	Vous soyes	Antonio de Cividale													
43.	Atandre														
44.	Par maintes fois	Johannes Vaillant										x			F-Sm 222*[1]
45.	Mercede o donna	Giovanni da Foligno													
46.	I cani sono fuora	Johannes Ciconia													
47.	Chi vole amar	Johannes Ciconia													
48.	Cacando un giorno	Johannes Ciconia													
49.	Gli atti col dancar	Johannes Ciconia													
50.	Una panthera	Johannes Ciconia													
51.	Le ray au soleyl	Johannes Ciconia													
52.	Chi nel servir	Johannes Ciconia													
53.	Per quella strada	Johannes Ciconia													
54.	Poy che morir	Johannes Ciconia													
55.	Piangono l'ochi														
56.	Ayme per tutto														
57.	Ay las quant je pans														
58.	Non credo donna													x	
59.	Tal sotto l'acqua	Nicolo da Perugia	x												
60.	Fugir non posso										x				I-Bu 2216

			I-Fl 87	F-Pn 6771	F-Pn 568	I-Pn 26	GB-Lbm 29987	I-Moe M.5.24	F-Pn 4917	I-Pu 1475	F-Pn 4379	D-Mbs 14274	I-FZc 117	Soll.	Other Mss.
61.	I senti matutino	Andrea Stefani													
62.	Imperiale	Bartolino da Padova	x	x	x			x					x	x	
63.	A tanti homini														
64.	O chuor del corpo														
65.	Mille merçe														
66.	Je suy madame														
67.	Merçi merçi														
68.	O pensieri vani														
69.	De tristo mi topinello														
70.	Spinato intorno														
71.	S'i' ti so' stato	Francesco Landini	x	x	x	x				x					
72.	Con tutta gentilecça	Andrea Stefani													
73.	Morte ma sciolt	Andrea Stefani													
74.	S'avessa força	Bonaiutus Chorsini													
75.	La vaga luce	Paolo da Firenze			x										
76.	Tra sperança e fortuna				x										

* Also D-Mbs Mus.ms. 3192 E-E IV.a. 24 I-Rvat 1411 I-TRmn 88

*[1] Also A-Wst 2777 F-CH 564

CONCORDANCE CHECKLIST

This concordance checklist, besides providing the means with which to assess the position of the Mancini Codex with respect to contemporary manuscript sources of the late fourteenth and early fifteenth centuries, provokes a range of questions which could provide the material for later studies.

The manuscript providing the greatest number of concordances with Mancini is, as in so many other cases, the Squarcialupi Codex - I-Fl 87. The significance of this is however blurred by the fact that I-Fl 87 was a retrospective collection. This source, the largest surviving collection of Trecento music, is difficult to assess in relation to other sources, like the Mancini Codex, which were more properly contemporaneous with the musical traditions they were transmitting.

The situation is a little clearer with respect to the Reina Codex - F-Pn 6771 - the source providing the next highest number of concordances with the Mancini Codex. There would seem to be a transmission relationship between the Reina and Mancini sources, particularly through the works of Bartolino da Padova, for of the range of manuscripts that relay the works of this composer, the Reina presents versions which lie the closest to those found in Mancini. Obviously further study is required here to elucidate the relationship between these two major sources.

F-Pn 568 has fewer concordances with Mancini than either Squarcialupi or Reina, but here the relationship is a concrete one as discussed above. The relationship between the two sources centres on the identity of Mancini's scribe C with the scribe who compiled fascicles 6 and 8 of F-Pn 568. Further concordances between the two sources, beyond those produced by Mancini's scribe C, strengthen the possibility of a positive relationship between the sources.

The possibility of concrete relationships between Mancini and two peripheral sources - the keyboard source I-FZc 117, and the literary source, Prudenzani's Il Sollazzo - demands further study. Although in both these cases, the proportion of concordances is not overwhelming, other features, such as the ordering of works and idiosynchratic orthography, suggests the distinct possibility of transmission relationships.

The remaining manuscript relationships are less provocative and probably reflect the spreading popularity of a particular work, or works of a particular composer, rather than a relationship between manuscript traditions.

THE COMPOSERS AND THEIR WORKS

BARTOLINO DA PADOVA

The Mancini Codex is a significant source for the study of the works of Bartolino da Padova, since, next to I-Fl 87 and F-Pn 6771, it holds the greatest number of his works. The following table lists the known compositions of Bartolino da Padova and the manuscript sources in which the pieces are relayed.

THE WORKS OF BARTOLINO DA PADOVA : CONCORDANCE CHECKLIST TABLE I

	Sq	R	Man	Lo	Pit	Mod	Fl	Pz
Alba colonba	x	x		x				
Ama chi t'ama	x	x						
Amor che nel pensier	x	x						
Chi puo servir	x							
Chi tempo a	x	x						
Donna licadra	x	x						
El no me giova	x	x				x		
Gioia di novi odori	x	x	x					
I bei senbianti	x	x				x		
Imperiale sedendo	x	x	x		x	x		
La douce ciere	x	x	x	x	x		x	
La fiera testa	x				x			
La sacrosancta	x	x	x					
Le aurate chiome	x	x	x					
L'invido per lo ben	x							
Madona bench'io miri	x	x						
Miracolosa	x	x						
Nel sommo grado	x							
Non correr troppo	x	x	x					
Perche cançato	x	x	x			x		
Per figura del celo	x	x						
Per subito comando	x	x						
Per un verde boschetto	x	x	x	x	x		x	
Qual lege move	x	x		x				
Qual novita	x							
Quando la terra	x	x		xx				

	Sq	R	Man	Lo	Pit	Mod	Fl	Pz
Quando necessita	x							
Quel digno de memoria	x	x						
Quel sole che nutrica	x							
Rechordete de mi	x		x					x
Sempre se trova	x	x						
Sempre donna t'amai	x	x	x					
Se premio di virtu	x	x						
Serva chi puo	x							
Serva ciaschuno			x					
Strinçe la man	x							
Tanto di mio cor	x							
Tuo gentil cortesia	x							

As can be seen, I-Fl 87 (Sq) is the most important source for this composer, since it contains thirty-seven of the thirty-eight securely attributed works. F-Pn 6771 (R) provides concordance for twenty-five of these thirty-seven, and Mancini, although it holds only eleven pieces by this composer, contributes one unica - Serva ciaschuno (Man. 3).

Besides this, the Mancini Codex provides unique enriching material for several other works. The table below provides voicing and texting details of the works of Bartolino da Padova which appear in the Mancini Codex, with comparative evidence from the concordance sources.

THE WORKS OF BARTOLINO DA PADOVA CONTAINED IN THE MANCINI CODEX TABLE II

La douce ciere (M)

Man. 1	3v?	*(C texted)?	Ct	T texted
I-Fl 87	3v	C texted	Ct texted	T texted
F-Pn 6771	3v	C texted	Ct	T texted
GB-Lbm 29987	3v	C texted	Ct	T
F-Pn 568	2v	C texted		T texted
I-Fn 26	3v	C texted	Ct	T

Serva ciaschuno (B)

Man. 3	2v	C texted		T texted

Rechordete de mi (B)

Man. 4	3v?	*(C texted)?	Ct[1]	*(T texted)?
I-Fl 87	2v	C texted		T texted
F-Pn 6771	2v	C texted		T texted

Gioia de novi odori (B)

Man. 5	2v	C texted		T texted
I-Fl 87	2v	C texted		T texted
F-Pn 6771	2v	C texted		T texted

Per un verde boschetto (B)

Man. 6	2v	C texted		T texted
I-Fl 87	3v	C texted	Ct texted	T texted
F-Pn 6771	3v	C texted	Ct texted	T texted
GB-Lbm 29987	2v	C texted		T texted
F-Pn 568	3v	C texted	Ct texted	T texted
I-Fn 26	2v	C texted		T texted

La sacrosancta karita (B)

Man. 7	2v	C texted		T texted
I-Fl 87	2v	C texted		T texted
F-Pn 6771	2v	C texted		T texted

Perche cangiato (B)

Man. 8	2v?	C texted		*(T texted)?
I-Fl 87	2v	C texted		T texted
F-Pn 6771	2v	C texted		T texted
I-MOe 5,24	2v	C texted		T texted

Le aurate chiome (M)

Man. 9	2v?	*(C texted)?		T texted
I-Fl 87	2v	C texted		T texted
F-Pn 6771	2v	C texted		T texted

Sempre donna (B)

Man. 10	3v	C texted	Ct	T texted
I-Fl 87	2v	C texted		T texted
F-Pn 6771	3v	C texted	Ct	T texted

Non chorrer troppo (B)

Man. 11	2v	C texted		T texted
I-Fl 87	3v	C texted	Ct texted	T texted
F-Pn 6771	2v	C texted		T texted

Imperial sedendo (M)

Man. 62	3v	C texted	Ct	T texted
I-Fl 87	2v	C texted		T texted
F-Pn 6771	2v	C texted		T texted
F-Pn 568	2v	C texted		T texted
I-MOe 5,24	2v	C texted		T texted

* brackets enclose a part missing in the Mancini Codex.
1. this part incomplete.

As can be seen, the Mancini source provides contratenor parts for Rechordete de mi (Man. 4) (partial only) and Imperiale sedendo (Man. 62), both works which elsewhere survive in only two-part settings.

With reference to concordances of an extra-musical character, it is significant that of the six works of Bartolino da Padova cited in Prudenzani's Sollazzo, five are found in the Mancini Codex. The works cited are:

Imperiale sedendo	(Man. 62)	- Soll. 25	(See III p.153)
La douce ciere	(Man. 1)	- Soll. 25	(See III p. 59)
Per un verde boschetto	(Man. 6)	- Soll. 25	(See III p. 67)
La sacrosancta karita	(Man. 7)	- Soll. 29	(See III p. 69)
Le aurate chiome	(Man. 9)	- Soll. 29	(See III p.73)
Alba colonba		- Soll. 29	

Although Alba colonba is not found in the Mancini Codex, it is quite conceivable that it was included on one of the many now lost folios of this source.

The evident link between these two sources is intriguing and may suggest that the Mancini manuscript was used as a reference by Prudenzani. It is of course also possible that both sources merely reflect the enduring popularity of a common collection of Bartolino da Padova's works. Further extra musical references providing clues for dating and provenance, are found in the three Bartolino madrigals found in this source. La douce ciere (Man. 1) was most probably written for one of the members of the influential Paduan family - the Carraresi (See III p.59-61). Although dating this works remains conjectural, it certainly falls within the period 1380-1400. Le aurate chiome (Man. 9) was written for Catarina Visconti, probably shortly after her marriage to Giangalleazo in 1380. Where this work was written remains a problem, for although Milan would seem to be indicated, for political reasons this seems unlikely (See III p. 73-74). The final Bartolino madrigal,

Imperiale sedendo (Man. 62) was written to celebrate the bestowal of imperial honours on Francesco Novello da Carrara in the second half of 1401 (See III p. 152-153).

From this information it can be deduced that Bartolino's activities, as they are reflected in the Mancini Codex, basically circulated around the Paduan court of the Carraresi, though demonstrating some inter-reaction with Milan, within the period 1380-1401.

The works of Bartolino da Padova demonstrate his position within a period of rapid stylistic change. Certain features of his works demonstrate the reflective but innately Italian elements of style and possibly point to the influence of the earlier Jacopo da Bologna. Other aspects of his work reflect the influence of the adventurous French style which was becoming an increasingly important factor in the music of the late fourteenth century.

One element of the works of Bartolino which reflects the influence of Jacopo da Bologna is his use of linking phrases between the lines of his madrigals (Fischer 1980a:227). The table below provides information on the setting style of the text lines of the madrigals and the linking phrases which separate them. Attention is here directed to the final column.

TABLE III

	First Syllable	Central Syllables	Penultimate Syllable	Final Syllable	Linking Phrase
La douce ciere (3v)					
S. line 1	9	5	-	1	1-(2v)
2	5	3	6	1	1-(2v)
3	8	3	9	1	-
Ri. line 1	7	5	1	1	-
2	-	3	6	1	-
Le aurate chiome (2v)					
S. line 1	15	6	3	1	1-(1v)
2	6	2	2	1	2-(2v)
3	7	3	7	1	-
Ri. line 1	4	4	2	1	-
2	-	3	3	1	-

	First Syllable	Central Syllables	Penultimate Syllable	Final Syllable	Linking Phrase
Imperiale sedendo (3v)					
S. line 1	15	6	3	1	4(2v)
2	11	2(4)	7(2)	1(1)	2(4)-2v
3	6	5	19	1	-
Ri. line 1	8	4	9	1	3(2v)
2	2	3	14	1	-

In the three Bartolino madrigals preserved in Mancini the characteristic use of the linking phrase can be seen between the first and second, and second and third lines of each stanza. A linking phrase between the final line of the stanza and the first line of the ritornello would not be expected and in none of the three madrigals does it so occur. From the evidence provided it would seem that the use of the linking phrase between the first and last lines of the ritornello is not normally a feature. Neither La douce ciere (Man. 1) nor Le aurate chiome (Man. 9) show the use of the linking phrase anywhere in the ritornello. The exception, Imperiale sedendo (Man. 62), which is perhaps not typical of Bartolino's style, since it is a very expansive and quite elaborate work, demonstrates a reasonably extensive linking phrase between the first and last lines of the ritornello.

The feature of these linking phrases which particularly connects the styles of Jacopo da Bologna and Bartolino da Padova is that, in general, the Cantus voice is not involved in them. Thus in a two-voice madrigal like Le aurate chiome, the linking phrase seen at the end of the first line is monophonic - for Tenor alone. Providing the only exception to this general rule is the linking phrase for both Cantus and Tenor between lines two and three of this madrigal. An examination of this phrase (II p.20 bb. 36-39) however, demonstrates that it qualifies only marginally for status as a linking phrase, since it is not preceded by the characteristic line-end cadence. The remaining two madrigals, La douce ciere and

Imperiale sedendo are both three-voice works, and following the general rule, all linking phrases found in them, avoid use of the Cantus and are for the two lower voices alone.

The fact that linking phrases stand between the setting of the final syllable of one line and the opening syllable of the next, raises the question of performance mode. It is possible that the linking phrases were performed by instruments used throughout the work to double the Tenor or Contratenor and Tenor. It is also possible that they were performed by voices vocalising an extension of the final syllable of the preceding line.

The use of the linking phrase is not normally a feature of the Bartolino ballate found in this collection. There is only one instance of it, found between the first and second lines of the ripresa of Per un verde boshetto (Man. 6)(II p.14 b.18). In this two-voice piece the linking phrase is monophonic - for Tenor alone. It is perhaps significant that this ballata combines several features of what would otherwise be a madrigalian style including the Arcadian, naturalistic style of text and the extensive melismas on the first and penultimate syllables of every line.

The first three columns of Table III above, detail the number of bars duration (in transcription) of the treatment for the structural syllables of the lines of Bartolino's madrigals. As can be seen, the particularly Italian characteristic of extended melismatic passages on the first and penultimate syllables of the text-lines of the madrigal is clearly in evidence. Also evident is the patterning which Bartolino evolves to establish the hierarchy of line relationships with the separate sections of stanza and ritornello, and also the hierarchy of the relationship between stanza and ritornello.

In general the opening syllable receives the most extended melismatic treatment. Imperiale sedendo provides the exception to this by devoting

the greatest melismatic activity to the penultimate syllable of the stanza. This madrigal is exceptional in a number of ways as has already been suggested, and the fact that it does not fit the general plan is not surprising. Some attempt at redressing the balance however, is made by Bartolino in that he proportionately reduces the expected melismatic treatment of the opening syllable of the ritornello.

Generally speaking, the melismatic treatment of the opening syllable is broadly balanced by the treatment of the penultimate syllable of the stanza. Although melismatic activity is less prominent in the ritornello than in the stanza, there is the same general aim for balance, in that the treatments of the opening and penultimate syllables of the ritornello are approximately of the same duration.

Generally within the first two lines of the stanza and the first line of the ritornello, the penultimate syllable receives less attention than the opening syllable. This is partially redressed by the treatment of the final syllable and the extension process of the linking phrase. It should be noted here that the lack of melismatic extension of the penultimate syllable of the first line of La douce ciere is unusual but produced by a unique set of circumstances. Bartolino was here attempting to apply a particularly Italian characteristic to a peculiarly French line. Almost without exception the Italian madrigal line is of eleven syllables duration with a piano ending. The first line of La douce ciere is of ten syllables duration with a masculin ending and thus (in Italian terms) with a stressed final syllable. Bartolino was thus faced with the prospect of applying melismatic elaboration to a normally unstressed syllable, a procedure which would produce definite imbalance. He chose to avoid the problem by eliminating all melismatic activity at this end of the line.

In general, the second line of the stanza is provided with a less expansive treatment than that of either the first or third. Again,

Imperiale sedendo provides the exception to this, in that the stanza's central line is not only treated unusually generously, but also set twice in succession. The reason for this is clearly the text content, for it is this line - "Dal ciel discese un charro d'onor degno", which bears the primary heraldic insignia (See III p.152).

Also noticeable is the non-existent or scant melismatic treatment of the first syllable of the final line of the ritornello. The reason for this is probably one of balance and is related to the couplet function of the ritornello as opposed to the tercet structure of the stanza. In the ritornello with an opening melisma and melismatic treatment of the penultimate syllable, the issue of balance at the end of the first line and the beginning of the second, is a much more precarious matter than that of the stanza, which can use the central line as a pivot. The lack of extension of the first syllable of the final line of the ritornello serves the structural function of pointing to the balance established at the outer edges of the section.

The use of extended melismas on the first and penultimate syllables of lines is also found in Bartolino's ballate, as can be seen from the table below.

TABLE IV

	First Syllable	Central Syllables	Penultimate Syllable	Final Syllable	Number of Syllables
Serva ciaschumo (Man. 3)					
R. line 1	2	5	1	1	11
line 2	3	4	2	1	11
1M line 1	5	3	1	1	7
line 2	2	4	2	1	11
Rechordete de mi (Man. 4)					
R. line 1	6	4	2	1	11
line 2	1	5	4	1	11
1M line 1	4	2	1	1	11
line 2	-	3	2	1	11

	First Syllable	Central Syllables	Penultimate Syllable	Final Syllable	Number of Syllables
Zoya de novi odori (Man. 5)					
R. line 1	5	2	4	1	7
line 2	2	2	6	1	11
1M line 1	5	2	1	1	11
line 2	-	3	-	1	11
Per un verde boschetto (Man. 6)					
R. line 1	11	3	2	1	7
line 2	2	4	11	1	11
1M line 1	7	2	2	2	7
line 2	2	2	6	1	11
La sacrosancta karita (Man. 7)					
R. line 1	10	4	2	1	11
line 2	1	2	2	1	7
line 3	1	2	2	1	7
line 4	1	4	10	1	11
1M line 1	7	8	-	1	11
line 2	1	2	6	1	7
Perche cangiato (Man. 8)					
R. line 1	5	2	4	2	11
line 2	2	2	4	2	11
1M line 1	3	5	-	1	11
line 2	1	1	3	2	11
Sempre donna (Man. 10)					
R. line 1	3	4	4	2	11
line 2	5	2	7	2	11
1M line 1	3	2	4	2	11
line 2	1	2	2	1	11
Non correr troppo (Man. 11)					
R. line 1	16	11	16	1	11
1M line 1	12	10	9	1	11

Here again the careful manipulation of patterning is used to highlight structure at the greater and lesser levels. In general the most extended melismas are attached to the opening and penultimate syllables of the ripresa, and there is also an attempt made to provide an approximately equal amount of extension to both these points. This clearly establishes the ripresa/volta as the dominant section over that of the piedi which generally

have a less expansive treatment.

The heirachy of lines within each section is again clearly established by the differing amounts of extension applied. Thus within the ripresa, the opening line is generally treated more expansively than following lines and similarly in the piedi, though on a smaller scale.

It is worth noting here that the varying syllable lengths of the lines generally produces little or no difference in the actual duration of the setting. For example, the first line of Zoya de novi odori is a short seven syllable line although it attracts the same durational setting as the line which follows which is of the standard eleven syllable length. The exception to this is seen in La sacrosancta karita, where the two central lines of the ripresa are both seven syllable lines, which, separately considered, give the impression of a contracted setting. This rather punchy setting style emphasises the injured tone of the text at this point and drives through both lines combining them into a unit standing between the more spaciously treated opening and closing lines of the ripresa.

The use of metre and metre change within a work is another aspect of style characterisation. The table below details the metre and metre changes in the works of Bartolino found in the Mancini Codex.

Madrigals	
Man. 1	S : .o. and .i. oscillation Ri : .p.
Man. 9	S : .o., .p. and .i. oscillation Ri : .p.
Man. 62	S : .o., .p. and .i. oscillation Ri : .p. and .o.
Ballate	
Man. 3	.p.
Man. 4	.p.
Man. 5	.p.
Man. 6	.i. and .o. oscillation
Man. 7	.o. and .i. oscillation
Man. 8	.n. and .d. oscillation
Man. 10	.p.
Man. 11	.p. and .o. oscillation

As can be seen, half of Bartolin's ballate feature no metre change at all, and use the senaria perfecta mensuration. It is this unifying characteristic which links Bartolino with his heritage and reflects the possible influence of the style of Jacopo da Bologna. The remaining four ballate are more forward looking and involve the utilisation of more or less contrasting metres.

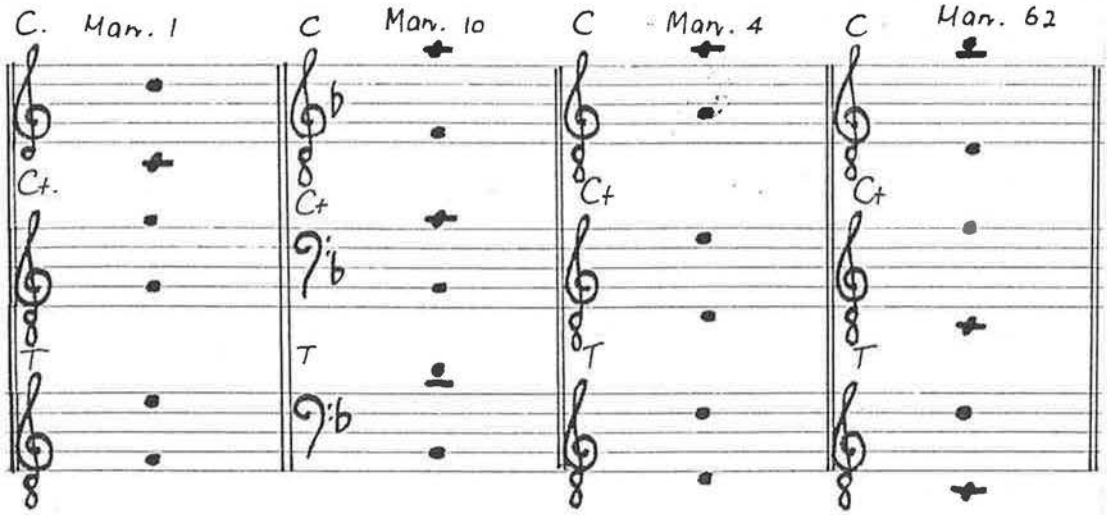
The madrigals all feature some oscillation between contrasting metres in the stanza. Metre change in the ritornello, however, is found in only one of the works - the exceptional Imperiale sedendo (Man. 62).

The concept of metric contrast between stanza and ritornello is apparently not considered a guiding principle by Bartolino, for in only one of the works, La douce ciere (Man. 1), is the predominant metre of the ritornello not prefigured by its appearance in the preceding stanza.

In opposition to the incumbent French style, which often featured text underlay only in the Cantus, Bartolino's settings found in the Mancini Codex, all feature full text underlay in Cantus and Tenor. (Information concerning voice texting will be found in Table II - see above). Also following the Italian tradition, the four works provided with a Contratenor, relay this part without text and with incipit only.

French influence is also rejected by Bartolino in the ballate, none of which feature the then increasingly popular use of ouvert and clos cadences at the end of the piedi. This French fashion was adopted by more susceptible Italian composers from the French virelai and ballade.

A degree of French influence can be found in the four three voice works of Bartolino in this collection, in the role given to the Contratenor. In these four works the Contratenor shares the range of the Tenor and these two voices together form the supporting fabric for the Cantus. The table below demonstrates the relative ranges of the pieces concerned.



In three of these works, La douce ciere (Man. 1), Rechordete de mi (Man. 4) and Sempre donna (Man. 10), the Tenor and Contratenor are paired not only with respect to range, but also in shared motivic material and rhythmic patterns. In these three works the two lower voices provide a supporting duet for the upper voice. Bartolino's treatment of the Contratenor in Imperiale sedendo (Man. 62) is, however, quite different. Here the duet is actually between the Cantus and Tenor, which although they have different ranges, share much motivic and rhythmic material. The Contratenor here functions by providing a syncopated commentary, which leavens the otherwise relatively stolid activity of the dueting Cantus and Tenor. Since this Contra-tenor only appears in the Mancini Codex (See Table II), and elsewhere the work is for Cantus and Tenor only, it is possible that Bartolino composed the Contratenor as an afterthought which only found its way into the Mancini Codex, or indeed that it was composed by someone else in an attempt to reshape the piece in accordance with the contemporary fashion.

In conclusion it would seem that the collection of works by Bartolino da Padova found in the Mancini Codex, though holding examples of both the

reflective and forward-looking styles, demonstrates a marginal preference for the more adventurous style.

GILLES BINCHOIS

Dueil angoisseux (Man. 2) by Gilles Binchois was copied into the Mancini Codex after the primary stage of compilation was concluded. Donna licadra, a madrigal by Bartolino da Padova was erased to make space for this typical product of the Burgundian court. Why this isolated piece was included in this manuscript is not known, but the fact that the insertion was a piece by Binchois is not surprising when it is considered that the four main manuscripts for this composer, bearing the largest proportion of his works, were copied in Italy. In fact, this process of erasure to insert works by Binchois is a constant feature of GB-Ob Can. misc. 213 which contains nearly half of his secular songs. This manuscript was copied between 1422 and 1436 (Fallows 1980:712) and it is possible that the Binchois insertion into the Mancini Codex was effected within the same period.
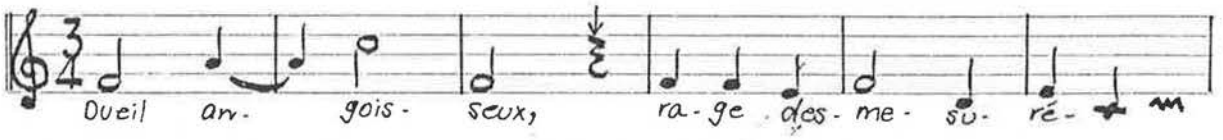
This work is one of the few songs of the Burgundian School using as text the work of a known and well-reputed poet, in this case Christine de Pisan whom Binchois seems certain to have met at the Burgundian Court. (See III p.62).

This ballade was widely popular, a fact which is reflected in the number of manuscripts bearing the work and the wide geographical transmission of citations of the work. It was clearly popular in England where it served as the model for Bedyngham's Missa dueil angoisseux (Sparks 1963:457).
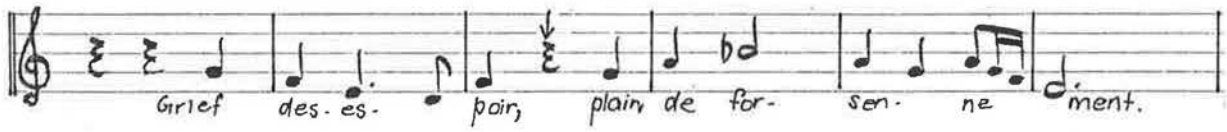
The popularity of the work must have been due in part to the effect of the poet's wrenching cry of grief and the composer's sensitivity to the text in producing an elegant synthesis of two arts.

Binchois' obvious appreciation of this text is displayed in his careful observation of the natural sense pauses within the text line. This process is consistently observed in the A section and throughout the first part of the B section. For example, the first text-line is set with a pause after

"angoisseux":
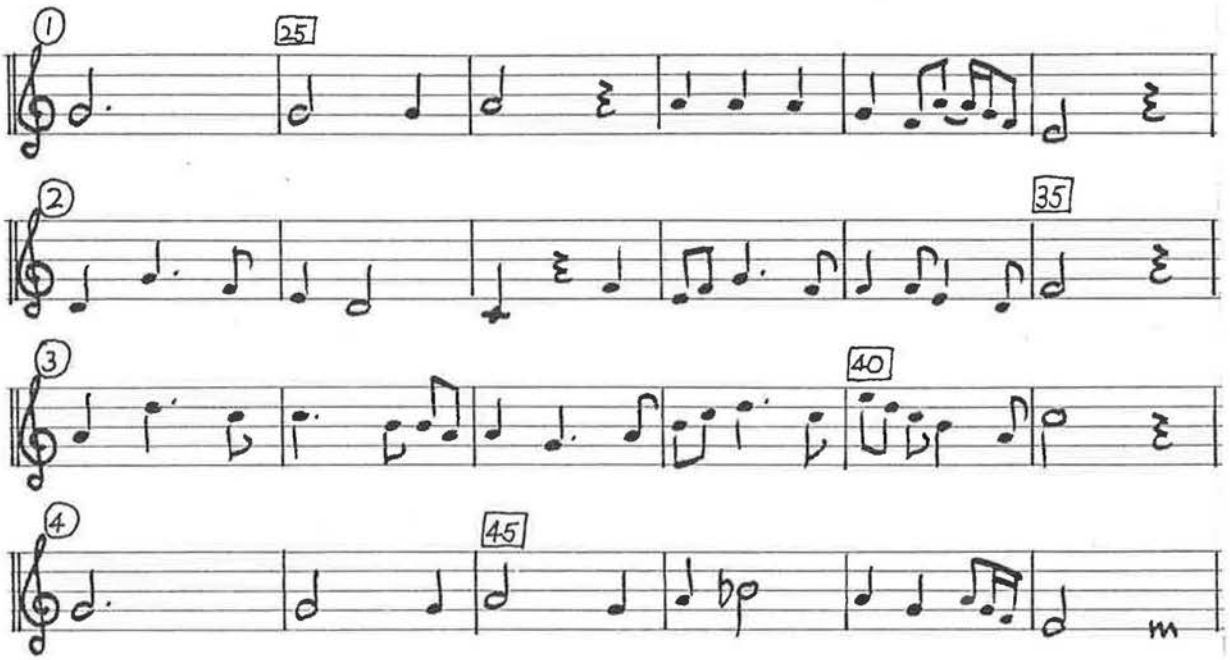


and the second line has a pause following "desespoir":



(See also bb 24-29 and 30-35).

The languishing style and seemingly effortless elegance is perceived through a very carefully balanced structure in which the B section provides the symmetrical answer to the A section with its repeat concluding at the clos cadence. This balance is underscored with the sense of unity produced by the provision of a ten bar coda which is identical in both A and B sections. (Compare bb 12-23 with bb 45-55).

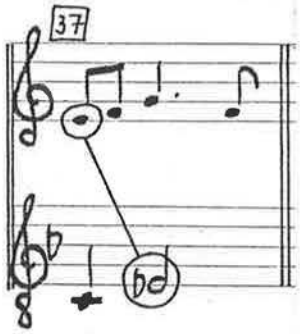
The B section is separately structured using a pattern of precisely balanced melodic repetitions. Compare the four text phrases of this section:



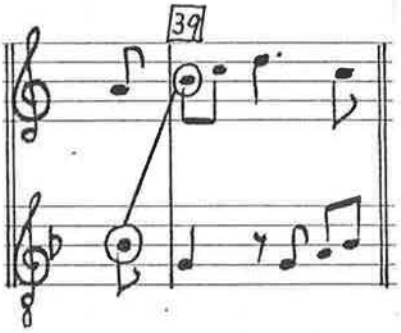
As can be seen, the fourth phrase is a closely patterned version of the first, and the third phrase is a virtual repeat of the second at the fifth degree

above. The increased tension produced by this transposed repeat provides the perfect setting for the climax of the piece. It is characteristic that this pattern of musical rhyme contradicts the verse rhyme.
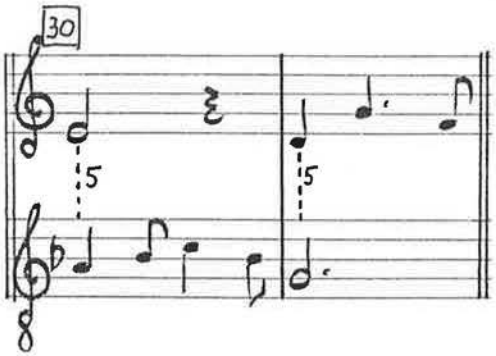
Fingerprints of the Binchois style can also be seen in the use of cross-relations between Cantus and Contratenor:
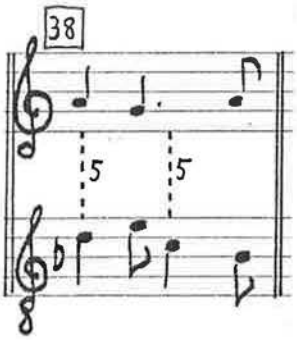


and



as well as the use of parallel fifths, again between Cantus and Contratenor:



and



The chain of parallel tenths between Cantus and Tenor at bars twelve to fourteen (and the parallel passage - bb 45-47) is also characteristic and part of the leaning towards a euphonious style.

The inclusion of this Binchois piece in the Mancini Codex is perhaps felicitous since it brings into focus the strong contrasts which exist between the rapidly evolving styles of late fourteenth century Italy and the emergent stable style of early fifteenth century Burgundy.

ANTONIO DA CIVIDALE

For a study of the secular works of Antonio da Cividale, the Mancini Codex is the central source.

CONCORDANCE CHECKLIST FOR THE SECULAR WORKS OF ANTONIO DA CIVIDALE

	Man	I-Sc L.V.30	I-Fn 26	GB-Ob Can. misc.-213
Atandre	x			
Io veggio		x		
Je suy si las				x
Loingtemps	x		x	
Merçi pour dieu	x			
Vous soyez	x			

As can be seen, four of the six secular works are found in this source, and of the four, three are unique to the Mancini Codex.

The first work, Atandre (Man. 43) contributes little to a study of the style of Antonio da Cividale for it survives only as a partial Contratenor. The assumption that the piece was originally a virelai is derived from the ascription "secunda pars contratenoris" which accompanies this line. This is then, the second part of a Contratenor which is to be repeated, as the incorporated ouvert and clos cadences indicate. The virelai is the only French form which fits this pattern.

The remaining three works by Cividale found in this source are rondeaux. Primary information for these pieces is incorporated in the table below.

Merçi pour dieu	(Man. 16)		C texted	Ct	T
Loingtemps	(Man. 17)	Tr	C texted		T
Vous soyez	(Man. 42)	Tr	C texted	Ct	T

In all of these works, only one voice, the Cantus, is texted. This fact is perhaps a superfluous indication that these works fall firmly within the French tradition. Merçi pour dieu (Man. 16) features a Contratenor which shares its range with the Tenor, and these two parts together, provide a supporting duet for the text-bearing Cantus. The remaining two works, Loingtemps (Man. 17) and Vous soyez tres bien venus (Man. 42), feature use of the Triplum part which, in sharing its range with the Cantus, has the same function with respect to the Cantus as the Contratenor has with respect to the Tenor. In both works the Triplum part weaves around the Cantus and frequently lies above it.
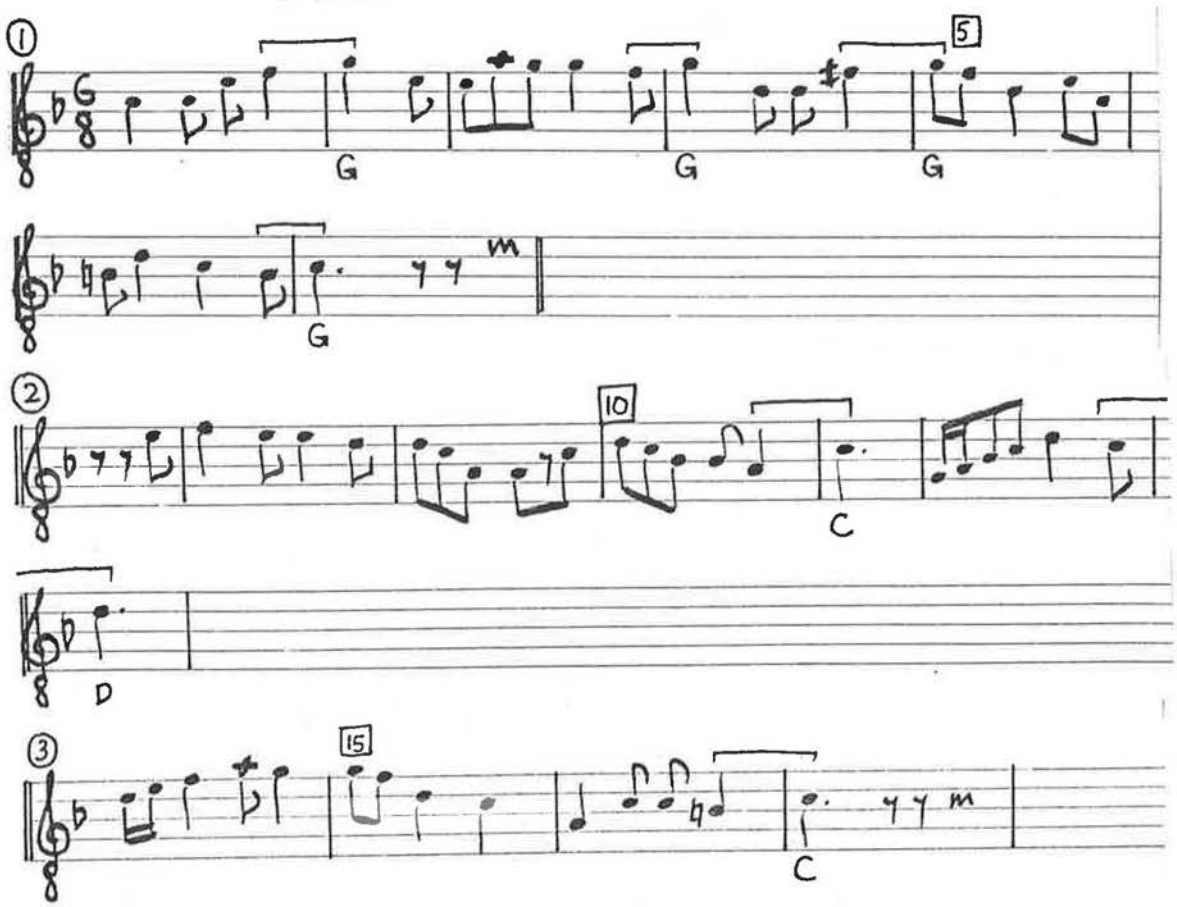
The structure of these three rondeaux has been carefully planned such that the A and B sections are of approximately equal duration. Generally divisions within each section are designed to underline the content and structure of the text.

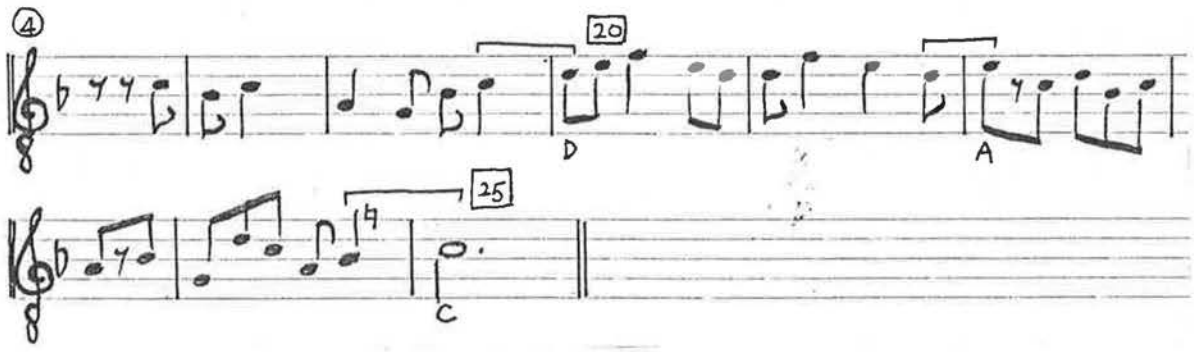
Vous soyez tres bien venus (Man. 42) is unique within the entire collection in two respects. It is the only work provided with a four-part texture and is also the only fully isorhythmic work. The isorhythm applies only to the two lower parts and is produced by the constant repetition of a short pes in each of these two parts. Since there is no melodic or rhythmic variation in any of the repeats, the technique should perhaps more accurately be termed ostinato. This technique produces an unavoidable sense of regular cadencing with the creation of the open fifth between the Tenor and Contratenor which occurs at four bar intervals. For harmonic reasons this cadencing effect is difficult to avoid in the upper parts and although Cividale makes clear attempts to maintain melodic flow at these points, the result is still heavily sectional. Also remarkable in this rondeau is the highly melismatic treatment of the shortest possible full rondeau text.

Merçi pour dieu (Man. 16) and Loingtemps j'ay mis mon cuer (Man. 17)

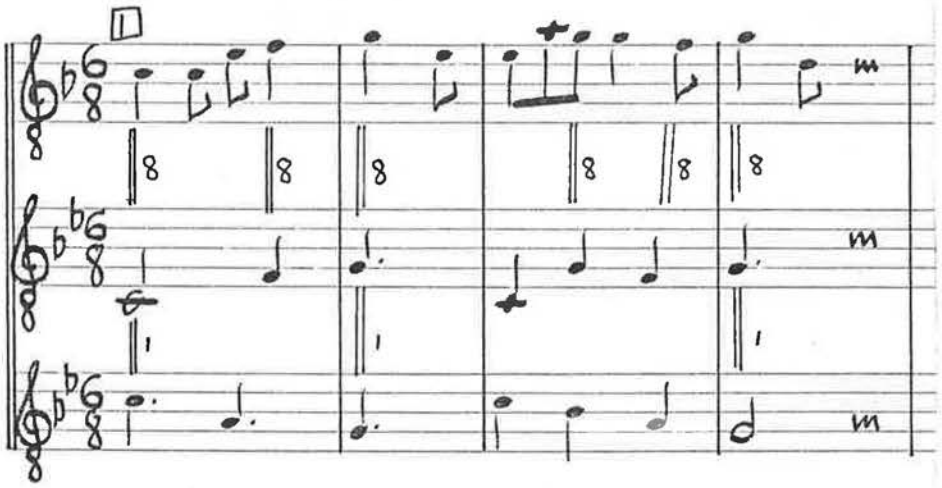
form a stylistic unity though they are scored for different voices (See table above). Both have structural similarities which depend on questions of balance seen in the melismatic activity at the opening and end of the A section and the end of the B section. Both have a sense of harmonic unity demonstrated in the relationship between the transient cadence at the end of the A section on the "super-final" tone (Man. 16 - T super-final = D; Man. 17 - T super-final = A) and the terminal cadence at the end of the B section on the final tone (Man. 16 - T final = C; Man. 17 - T final = G).

The general style of constantly interrupted nervous melodic activity seems to be the product of the stringing together of cadence-like structures which constantly punctuate the fabric. An illustration of this process is provided below in the examination of the four text phrases of Merci pour dieu (Man. 16). The cadence structures are marked with horizontal brackets and the accompanying tenor pitch is provided in letter form beneath.
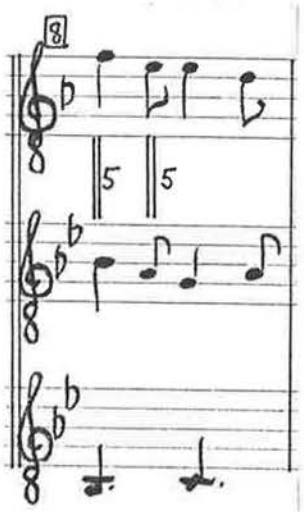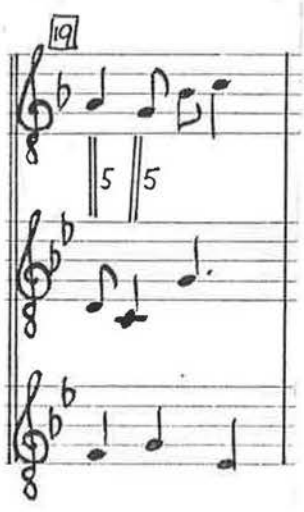




The result of the cadential style is the high proportion of parallel octaves and fifths which characterise the texture. The opening bars of this piece provide a good illustration of parallel octaves:



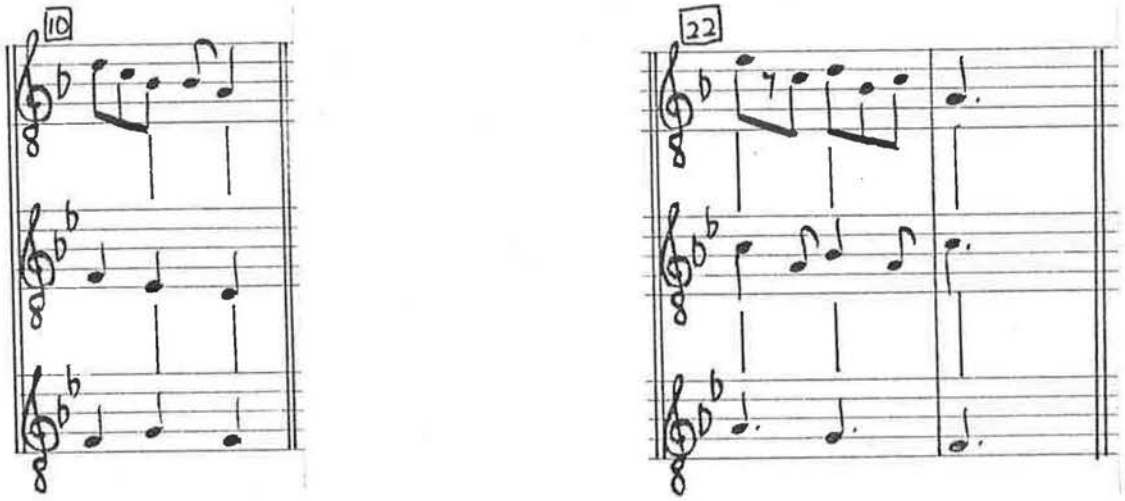
Typical appearances of parallel fifths can be seen between Cantus and Contratenor at bars 8 and 19:



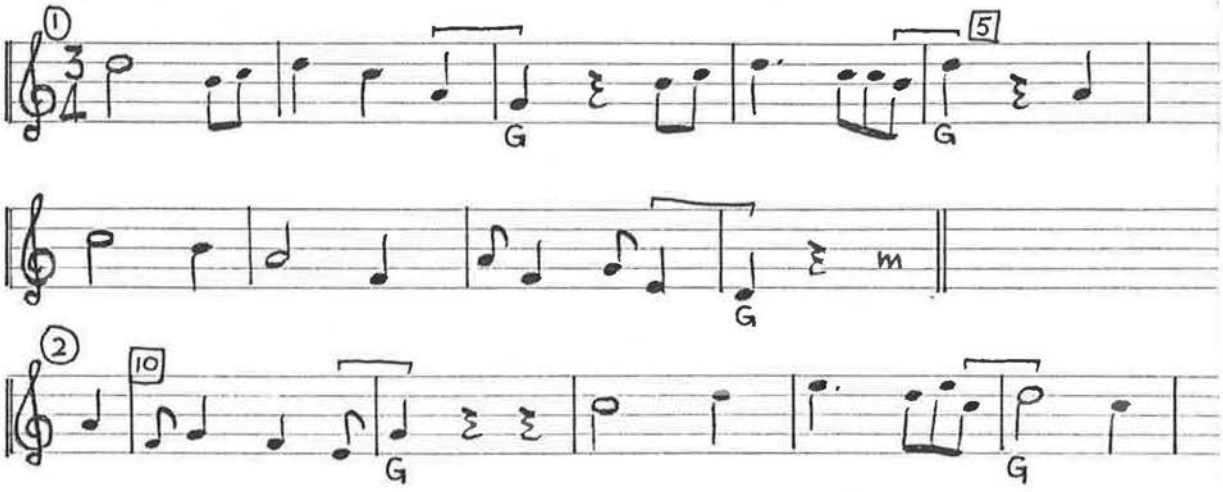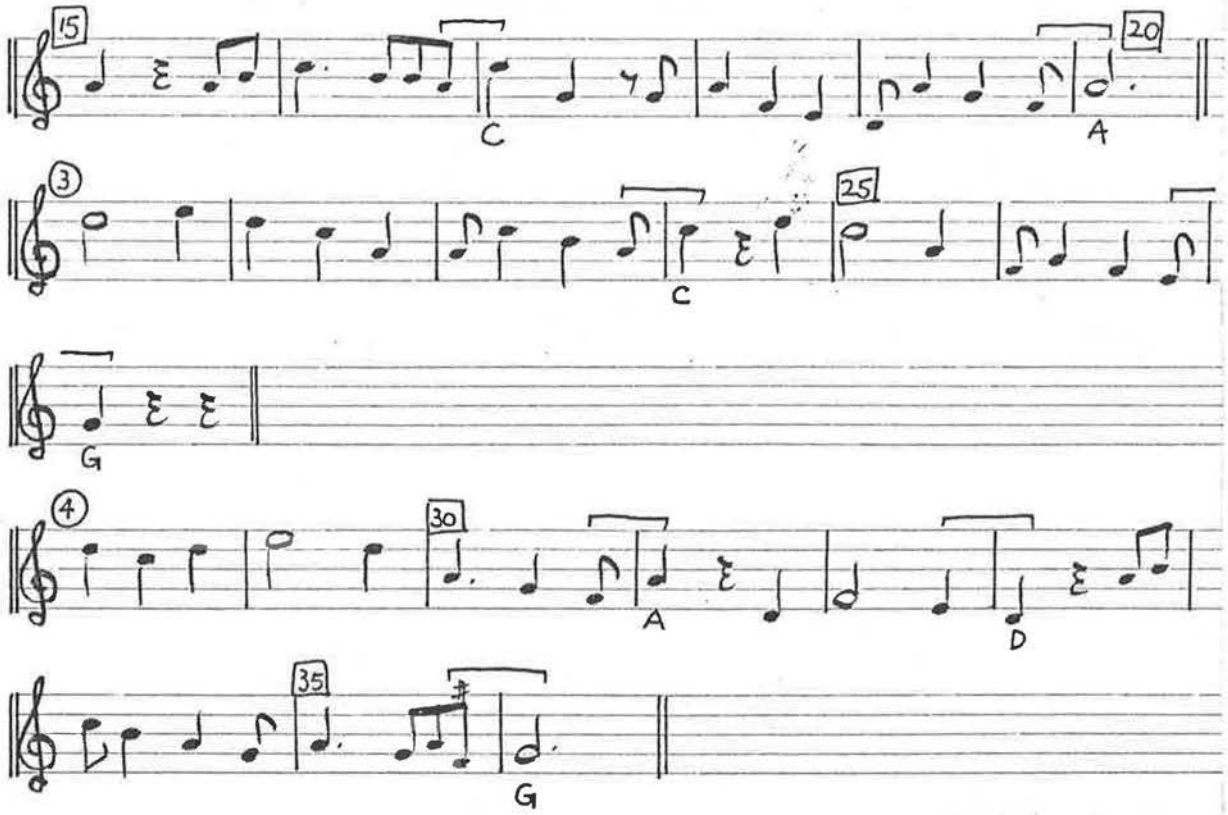


See also bars 10 (C and Ct); 12 (C and Ct); 15-16 (C and Ct); 19 (C and Ct) and 22 (C and T).

Even more striking is Cividale's occasional softening of the parallel fifths by producing the parallel triad. This has the effect of converting the archaic aspect of the open interval into something quite new. Cividale uses this technique twice in this piece in structural positions towards the ends of the A section (bar 10) and B section (bar 22-23).



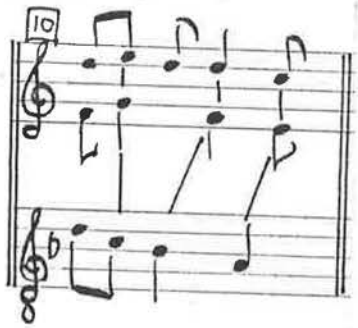
Loingtemps j'ay mis mon cuer (Man. 17) presents similar stylistic material. The melodic line is constantly punctuated by cadence structures which are made even more convincing by the use of rests in the vocal line. The four vocal phrases are presented below:

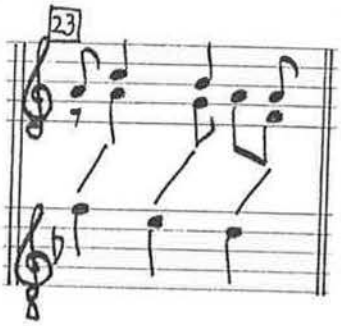




Again a high proportion of parallel fifths and octaves is found in this piece. See bars 1 (C and T); 6 (C and T); 8 (C and T); 10 (C and T); 11 (T and Tr); 13-14 (C, Tr and T); 23 (C and T); 26 (C and T); 29 (T and Tr); 30 (T and C) and 31 (C and Tr).

And again in several places these open intervals are converted into parallel triads in both close and spaced positions. Attention is here directed to bars 10 and 23:





It is unfortunate that so few of Antonio da Cividale's secular works survive, for it is difficult to arrive at any conclusion concerning his style on such scant evidence. It would seem however that while Cividale's

style belongs essentially to the late fourteenth century, he incorporated certain experimental elements which point towards the increasingly euphonious style of the fifteenth century.

FRANCESCO LANDINI

The Mancini Codex offers very little new information to a study of the works of Francesco Landini, since it contains only three works from this composer's huge output. None of these three works are unique to Mancini or offer any enriching material to the versions found in other sources. From the table below, it can be seen that each of the three works features in the authoritative source for Landini - I-Fn 26 (FP) - as well as I-Fl 87 (Sq) and F-Pn 568 (Pit).

Va pur amore	Man. 18	Sq	FP	Pit			
Donna s'i'to fallito	Man. 19	Sq	FP	Pit	PR	Lo	PadA
S'i'ti so' stato	Man. 71	Sq	FP	Pit			PadA

Divining why these three works of the Florentine composer were incorporated into the Mancini Codex, when their style seems at odds with the generally adventurous character of the collection, is difficult.

Extra-musical references for these works provide little reason for linking them. Certainly all three were models for laude contrafacta (Fischer 1980b:432-433), though the significance of this with respect to the Mancini Codex is not clear. In addition, Donna s'i'to fallito (Man. 19) is cited in Prudenzani's Sollazzo (Fischer 1956:51), but while a link between Mancini and Sollazzo has been suggested, it is not, as yet, convincingly explained, and basing any conclusions on a proposed link would be unwise.

Linking the pieces musically, however, is not difficult for they are all two-voiced ballate with text in both parts. An additional unifying feature is that they all share the same mensuration - quaternaria. Unfortunately even this musical uniformity provides little surprise for there are no less than eighty-two, two-voiced ballate with text in both

voices composed by Landini and the "majority have predominantly Italian mensurations" (Fischer 1980b:430).

These features, combined with the eschewal of French influence in all areas but notation are, it is suggested by Fischer (1980b:430), indications of an early date of composition. Since an early date of composition with respect to Landini probably implies the thirteen seventies, and the proposed period of compilation of the primary redaction of the Mancini Codex includes the years immediately preceding and following fourteen hundred, there is yet another reason to question the inclusion of these three works in this collection.

The incorporation of melismatic extension of the first and penultimate syllables of text-lines is a particularly Italian characteristic, reflecting the influence of the madrigal style, and is clearly in evidence in these three works as the table below demonstrates.
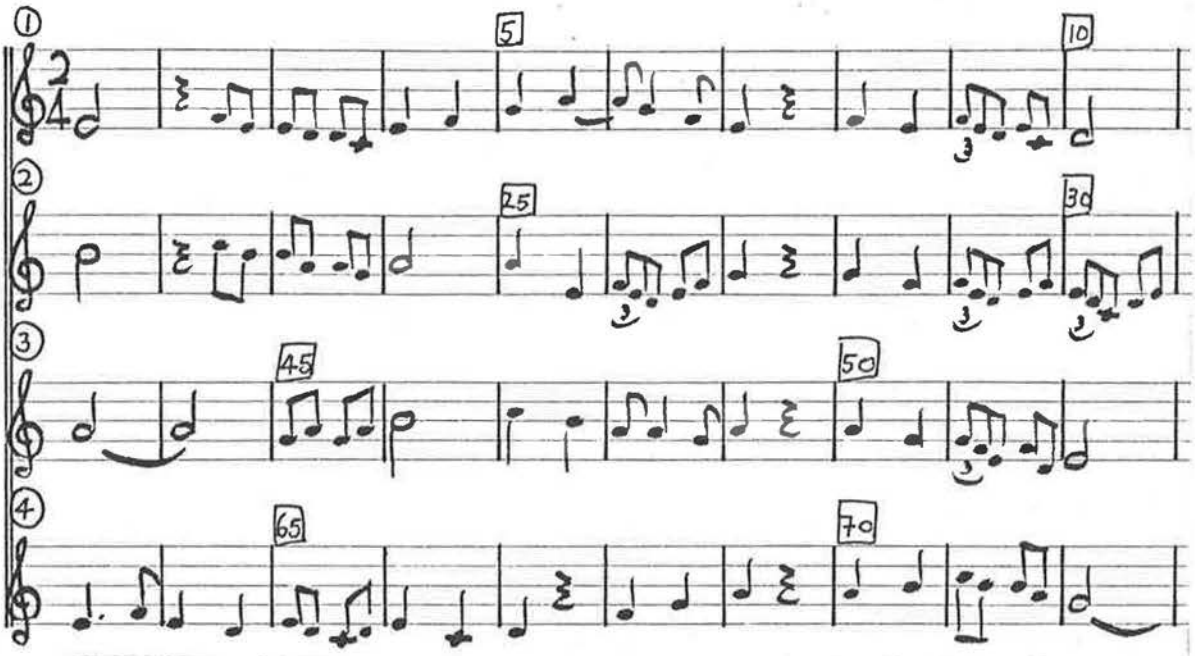
	First Syllable	Central Syllables	Penultimate Syllable	Final Syllable	Number of Syllables
Va pur amore					
R line 1	3	7	5	2	11
line 2	3	3	3	1	7
line 3	1	7	9	2	11
1M line 1	6	9	6	2	11
line 2	6	6	6	2	11
Donna s'i'to fallito					
R line 1	6	6	3	1	7
line 2	3	6	3	1	11
line 3	1	6	12	1	11
1M line 1	6	6	3	1	11
line 2	3	3	3	3	7
line 3	2	6	9	1	11
S'i' ti so' stato					
R line 1	3	6	6	2	11
line 2	3	7	11	1	11
1M line 1	3	6	6	2	11
line 2	3	6	9	1	11

This table also demonstrates Landini's care in establishing the relationships between the lines and between the two sections of the ballata. In each work, the longest melismatic activity is attached to the penultimate syllable of the ripresa. This establishes the predominance of the ripresa over the piedi, at the end of which, the second longest melisma is attached. In general the opening lines of ripresa and piede have longer duration than the lines which follow, a fact which refers to the relationship between the lines in each section. The exception to this is S'i'ti so' stato (Man. 71) in which the second lines of both ripresa and piedi are longer than the opening lines. This is in part due to the extended melismas at the ends of ripresa and piede, and in part to the unvarying degree of melismatic activity at the opening of every line, a fact which, it will be demonstrated below, is due to a feature of the musical structure which overrides the concerns of text setting.

Seven syllable lines within the body of the text are provided with settings of shorter duration than those of the respective eleven syllable lines. Thus the second line of the ripresa of Va pur amore (Man. 18) and the second line of the piede of Donna s'i'to fallito (Man. 19) both seven syllable lines, have much briefer settings than that of the surrounding eleven syllable lines. The opening line of Donna s'i'to fallito, though a seven syllable line, is provided with a setting of longer duration than the eleven syllable line which follows. This is due to the extended melismatic treatment given to the opening syllable which is used to establish it as the predominant line of the ripresa.

Certain melodic features and degrees of rhythmic activity are used to point out the finer details of structure and in general these details provide support for the structural outline provided by the text. In S'i'ti so' stato (Man. 71), however, it would seem that purely musical

patterning becomes an end in itself and overrides, even contradicts, textual concerns. A comparison of the opening bars of each of the four lines of this work clearly demonstrates this.



The common patterning of these lines is evident, and attention is particularly directed to the coincident activity of the third, seventh, eighth and ninth bars of each line. It is particularly at the seventh bar that the decreased concern for textual clarity is evident, for in each case, key words of the line are broken ("vo-gl'esser", "pia-ta", "don-na", "ti-vincero"). This fact, combined with the unusually regular duration of the melismatic opening syllables would suggest that Landini is here more concerned with an abstract musical design than a carefully reasoned setting of a text.

Though the inclusion in the Mancini Codex of these three miniature gems by the Florentine composer, poses problems for defining the scope of the compilation, their presence as representatives of the classical style provides a point of reference from which to view the more recent compositions.

JOHANNES CICONIA

For any study of Johannes Ciconia, the Mancini Codex is central, for it is the unique source for over half of his secular works. The check-list of Ciconia's works on the following page, demonstrates the importance of the Mancini Codex with respect to other manuscripts containing the works of this composer.

Ciconia, born and educated in Liège, was not a native of Italy, though he spent at least two decades of his maturity there, initially in the service of Cardinal Gil Albornoz and finally as magister and canon at Padua Catherdral (Clercx 1980:391). Ciconia thus stands within two traditions - that of his predominantly French heritage and that of the Italians. His style inevitably reflects the confluence of these traditions.

With respect to the texting and voicing of the madrigals, Ciconia demonstrates that he has absorbed the stylistic colours of the traditional Italian style.

I cani sono fuora	Man. 46	2v	C texted		T texted
Cazando un giorno	Man. 48	2v	C texted		T texted
Una pantera	Man. 50	3v	C texted	Ct*	T texted
Per quella strada	Man. 53	2v	C texted		T texted

*This Contratenor is initially provided with an incipit though it has text in the ritornello

In the two-voice madrigals, both Cantus and Tenor are provided with text, as were the works of Landini and before him Jacopo and Lorenzo. In the one three-voice madrigal, Italian tradition is also followed, in providing text for Cantus and Tenor and leaving largely untexted, the Contratenor. This approach is common to the majority of the three-voice works of Landini.

With equal respect for his adopted tradition, Ciconia provides all

CONCORDANCE CHECKLIST FOR THE SECULAR WORKS OF JOHANNES CICONIA

	MAN	Pit	PC	Pad	Dom	Parma	Pz	RU	Mod	Pad O
Aler m'en veus (V)				x						
Amor per ti sempre (B)					x					
Ben che da vui donna (B)					x					
Cacciando un giorno (M)	x									
Che nel servir (B)	x									
Chi vole amar (B)	x									
Con lagreme bagnandome (B)	x	x	x							
Dolce fortuna (B)			x	x						
Gli atti col dancar (B)	x									
I cani sono fuora (M)	x									
La fiamma del to amor (B)	x									
Le ray au soleil (Ca)	x									
Lizadra donna (B)			x			x	x			
O rosa bella (B)			x					x		
Per quella strada (M)	x									
Poy che morir (B)	x									
Quod jactatur (Ca)									x	
Sus un' fontayne (V)									x	x
Una panthera (M)	x									

four of his two-voice ballate with text for both Cantus and Tenor.

Con lagreme bagnandome	Man. 20	2v	C texted		T texted
La fiamma del to amor	Man. 22	2v	C texted		T texted
Chi vole amar	Man. 47	2v	C texted		T texted
Gli atti col danzar	Man. 49	3v	C texted	Ct	
Chi nel servir	Man. 52	3v	C texted	Ct	
Poi che morir	Man. 54	2v	C texted		T texted

The two three-voice ballate however, betray the French influence, in providing text for the Cantus only, leaving Contratenor and Tenor with incipits.

With regard to function, the role of the Contratenor, with respect to the Cantus and Tenor, also points to French influence. Its range, which lies a fifth below the Cantus, is shared by the Tenor in all three works for three voices. Although this Contratenor role was widely current in Italy before the influence of Ciconia, (See for example the three-voice works of Bartolino da Padova), it reflects a change from the Contratenor role as seen in the early three-voice works of Landini and his predecessors, where it had a range of a fifth above the tenor, a range which it shared with the Canctus. The older style Contratenor functioned, in fact, like a contra-cantus.

Ciconia's adoption of the Italian madrigal style can be seen in the melismatic treatment of the opening and penultimate syllables of the textlines.

	First Syllable	Central Syllables	Penultimate Syllable	Final Syllable	Linking Phrase
Man. 46 (2v)					
S line 1	7	2	1	1	-
line 2	1	4	1	1	1 (1v)
line 3	3	5	10	1	-
Ri line 1	5	3	4	1	1 (1v)
line 2	-	3	10	1	-

	First Syllable	Central Syllables	Penultimate Syllable	Final Syllable	Linking Phrase
Man. 48 (2v)					
S line 1	9	2	8	2	2 (1v)
line 2	2	2	1	2	2 (1v)
line 3	2	8	10	1	-
Ri line 1	4	2	4	1	1 (1v)
line 2	1	4	5	1	-
Man. 50 (3v)					
S line 1	16	2	8	1	2 (2v)
line 2	-	7	6	1	2 (2v)
line 3	-	2	12	1	-
Ri line 1	10	5	6	1	-
line 2	-	4	9	1	-
Man. 53 (2v)					
S line 1	10	1	8	1	2 (1v)
line 2	11	4	8	1	-
line 3	8	4	8	1	-
Ri line 1	3	4	3	1	1 (1v)
line 2	4	2	7	1	-

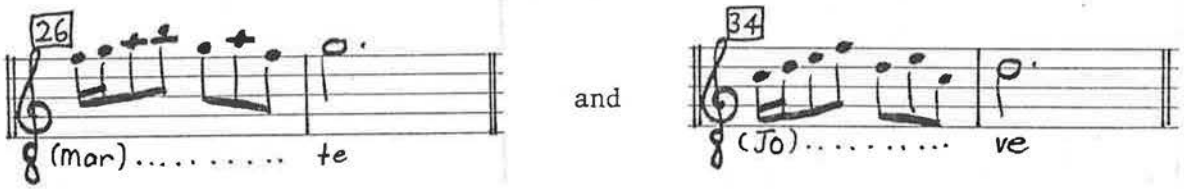
Just as Italian is the varying degree of melismatic activity which is used to point out the structural relationships between the stanza and ritornello, and between the lines in each section. Thus the longest melismas are reserved for the opening and penultimate syllables of the ripresa, while the identical positions within the ritornello establish the same relationship, but on a smaller scale. The remaining lines, in general, receive less attention.

There are several surprising anomalies, however, that can be construed from the table. Note for example, the complete lack of melismatic attention paid to the opening syllable of the second line of the stanza of Una pantera (Man. 50). In this line the expected opening melisma is delayed and attached to the fourth syllable. Ciconia does this in order to point out a textual relationship between the first two lines of this stanza:

Una pantera in compagnia de Marte
Candido Jove d'un sereno adorno

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The syllable "Mar" of "Marte" (Mars, god of war), is emphasised by the melismatic treatment which falls to it naturally, in its position as the penultimate syllable of the line. In order to draw a relationship between Mars and Jove (god of gods), Ciconia felt it necessary to apply a parallel melisma to the fourth syllable of the second line. That the composer intended this relationship to be evident to his audience is supported by a certain identity of melodic material at these two points. Compare:

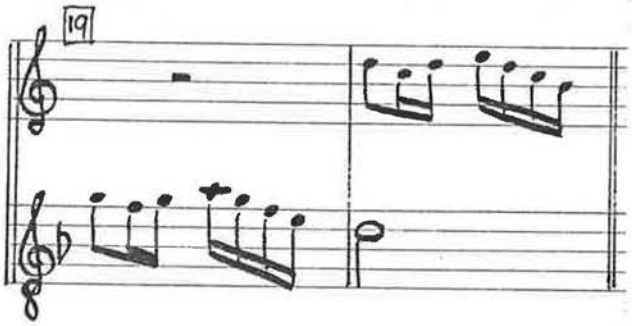


Attention should also be directed to the opening line of Per quella strada (Man. 53), where the expansive melismas attached to the opening and penultimate syllables, leave the remaining eight syllables to be compressed into one bar. Admittedly, the Tenor has a slightly more relaxed delivery of these central syllables, but the overall effect is that of a caricature of the typical Italian approach to text setting. There seems to be no obvious textual reason for approaching the line in this way.

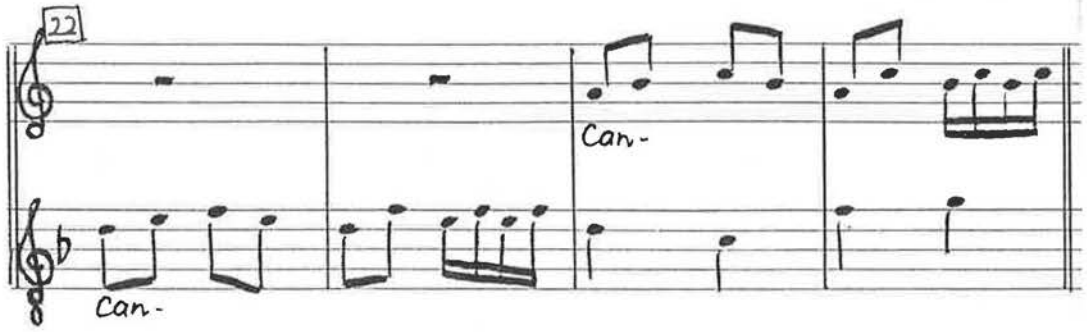
Another feature, which is an innately Italian characteristic of madrigal style, is the use of the linking phrase between text-lines. Both Bartolino da Padova and Landini use this technique, which apparently stems from the earlier Jacopo. In the hands of Ciconia, however, this technique becomes a unique characteristic of an individual style. Traditional with the use of the linking phrase, is the lack of involvement of the Cantus. Ciconia follows this general rule, such that for a two-voice madrigal, the linking phrase is for Tenor alone, and in a three-voice madrigal, the linking phrase is for Contratenor and Tenor. Slightly less regular, though seen occasionally in the late madrigals of Landini, is the texting
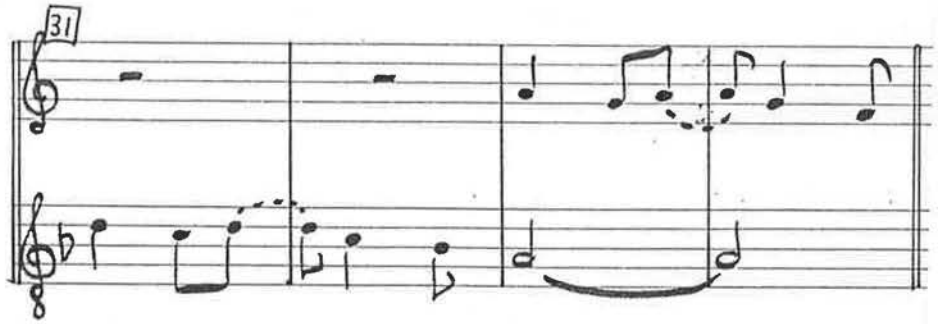
of the linking phrase. In the four madrigals of Ciconia, the linking phrase is texted more often than not and uses the opening syllable of the following line. Unique to Ciconia, however, is the consistent and rigorous use of an imitation technique which connects the linking phrase with the setting of the opening syllable of the following line. In the hands of Ciconia, then, the linking phrase is used to provide a textual and musical foretaste of the line to come.

Thus the phrase linking the second and third lines of I cani sono fuora (Man. 46), takes a rhythmic motif established in the second line (See bar 14), reshapes it and presents it in the Tenor at bar 19. One bar later the Cantus presents an imitation at the fifth degree of this same motif:



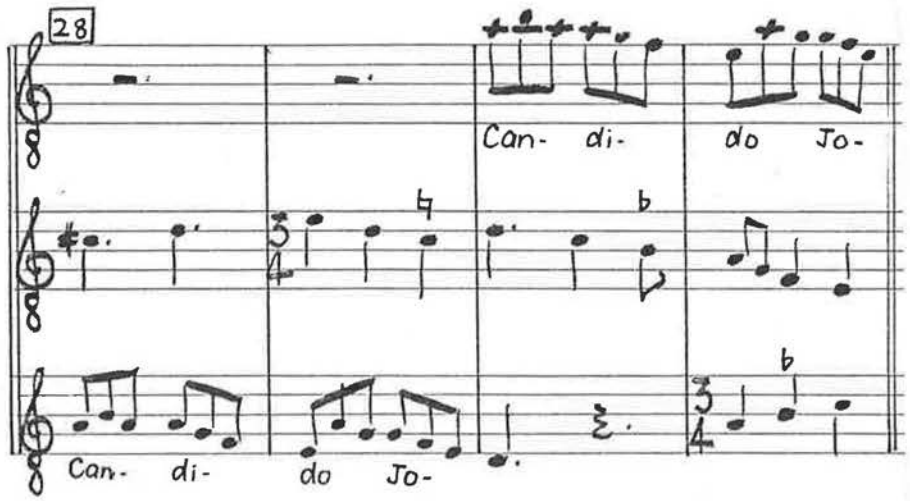
A similar process is seen in the linking phrases between the first and second lines, and the second and third lines of Cazando un giorno (Man. 48). Thus:
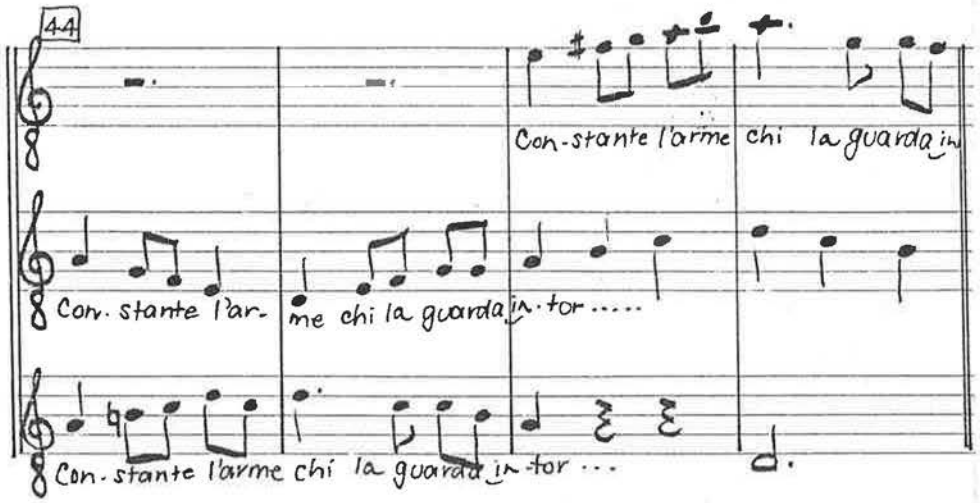




It should be noted that this second linking phrase is untexted, though whether this is the result of scribal inconsistency, or a reflection of the composer's intentions is now impossible to tell.

The linking phrase between the first and second lines, and second and third lines of Una pantera (Man. 50), demonstrate again, imitation between the Tenor and Cantus, though here the Contratenor is also involved in the texture. Thus:
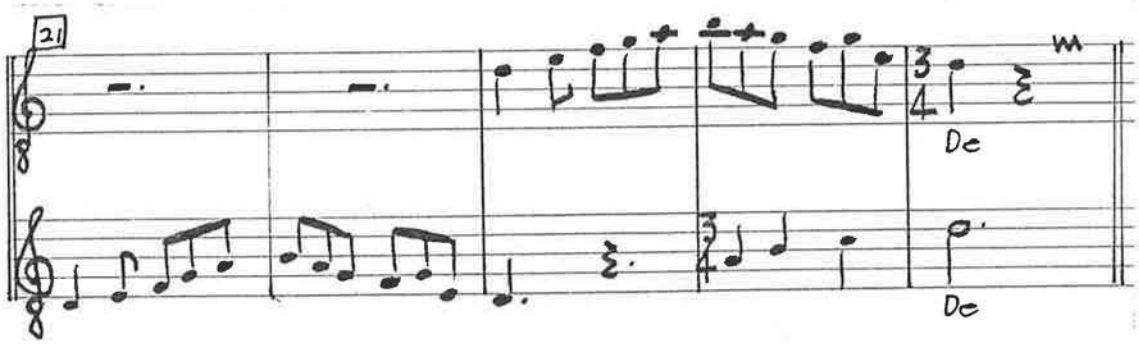


and



In the first example, the relationship between the Tenor and Cantus presents imitation at the octave, and in the second the same relationship reflects imitation at the fifth. That the Contratenor is not involved in the imitative structure is not surprising, for to include it would involve an inversion of relationships between the parts.

The linking phrase between the first and second line of Per quella strada (Man. 53), is untexted and properly only of two bars duration, however it is presented in the source as a four bar passage thus:



Clearly the second text line should commence at bar 23 rather than the given bar 25. Once again imitation at the octave relates the Tenor of the linking phrase and the Cantus of the line beginning.

Although the linking phrase is not generally found in Ciconia's

ballate, the influence of the madrigal is felt in these works, in the structural use of the contrast of melismatic and syllabic passages.

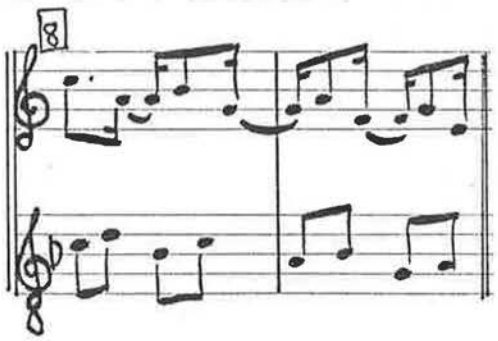
	First Syllable	Central Syllables	Penultimate Syllable	Final Syllable	Number of Syllables
Man. 20 (2v)					
R line 1	10	5	2	2	11
line 2	1	2	3	1	7
line 3	-	2	2	2	7
1M line 1	1	9	2	2	11
line 2	2	4	13	1	11
Man. 22 (2v)					
R line 1	2	4	4	2	11
line 2	2	4	5	2	11
1M line 1	2	4	3	2	11
line 2	1	5	2	2	11
Man. 47 (2v)					
R line 1	8	4	14	1	11
1M line 1	8	2	10	1	11
Man. 49 (3v)					
R line 1	1	7	2	1	12
line 2	1	4	2	1	12
1M line 1	2	4	1	1	12
line 2	-	5	2	1	12
Man. 52 (3v)					
R line 1	4	4	1	1	11
line 2	4	3	4	1	11
1M line 1	-	3	3	1	11
line 2	1	4	5	1	11
Man. 54 (2v)					
R line 1	9	5	4	1	11
line 2	3	8	6	1	11
1M line 1	2	7	2	1	11
line 2	1	9	5	1	11

As will be seen, there is no one guiding pattern observable in the contrasting of melismatic and syllabic passages in these pieces. Con lagreme bagnandome (Man. 20) and Poi che morir (Man. 54), display the Italian influence, in concentrating melismatic activity on the key structural points, at the beginning and end of the ripresa and the end

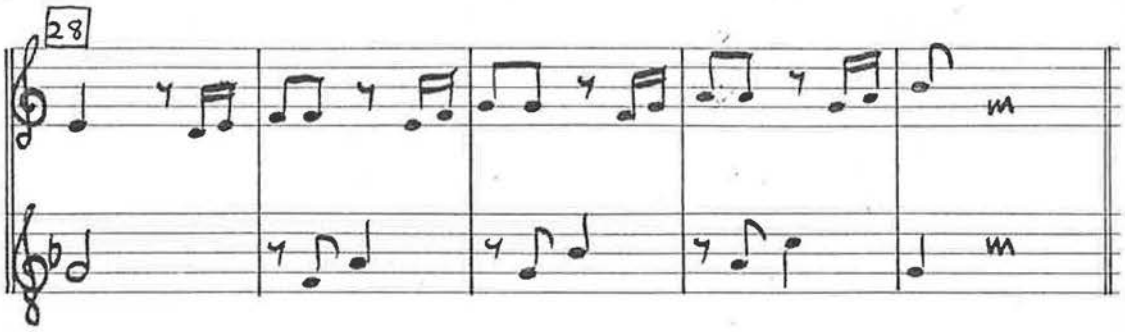
of the piede, while paying less attention to the central lines. Italian in style too, is Chi vole amar (Man. 47), with its very expansive treatment of the opening and penultimate syllables of both lines, and its relatively compressed treatment of the central syllables. La fiamma del to amor (Man. 22), is seemingly less influenced by the madrigal style, and displays a more even approach to text setting. Quite at odds with the Italian style is Gli atti col danzar (Man. 49), which almost entirely neglects the opening syllables and provides only minor extension to the penultimate syllables. Add to this, the fact that the work is for three voices of which the Contratenor and Tenor are untexted in the French manner, and that the piedi are provided with ouvert and clos endings, and the result is a piece which owes more to the influence of the French virelai than the Italian ballata. Finally, representing a true synthesis of French and Italian elements, is Chi nel servir (Man. 52) which has the untexted Contratenor and Tenor with the ouvert and clos endings of the piedi, fleshed out with the typically Italian respect for opening and penultimate syllables.

Although Ciconia's general style is decided by primary decisions in areas like melodic range, metre, duration, section proportions and the relationship of text to music, the individual fingerprints of his style are seen particularly in fine musical details, involving, for example, sequential activity and the incorporation of imitative techniques.
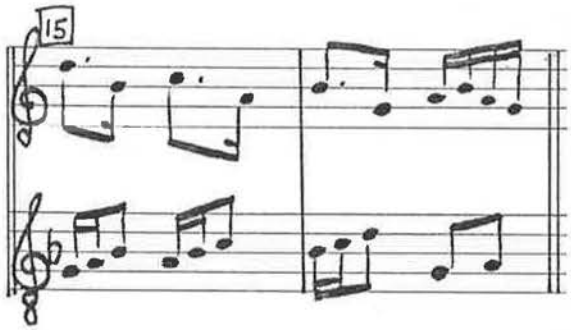
The sequence, at both the motivic and melodic levels, appears throughout his works, but with particular concentration in the madrigals. In I cani sono fuora (Man. 46), for example, the motivic sequence is found in descending form:



ascending form:



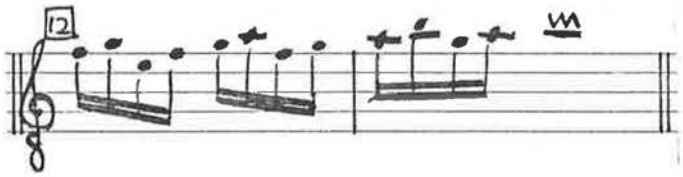
and in contrary motion:
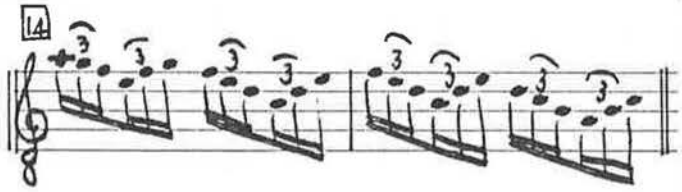


Less rich in sequential activity is Cazando un giorno (Man. 48) with only one example, which barely rises above the level of the cliché in providing an elaborated descent in the Cantus:
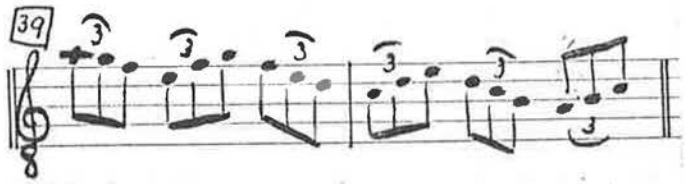


Una pantera (Man. 50) shows some use of the motivic sequence too, in:



and the more extended:



which is represented in augmentation as:



Again in Per quella strada (Man. 53,) the motivic sequence is used to produce a pattern of elaborated melodic ascent, as in:
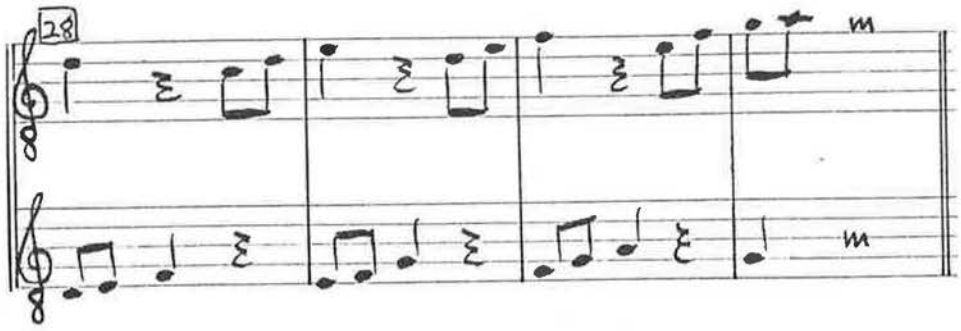


and also bars 4 and 91-92. A related motive provides melodic descent in:
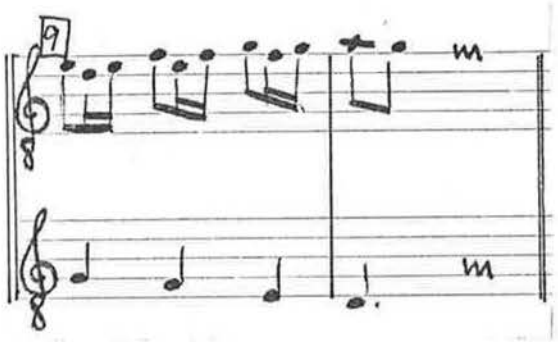


The triplet figure provides the motif for descent in:



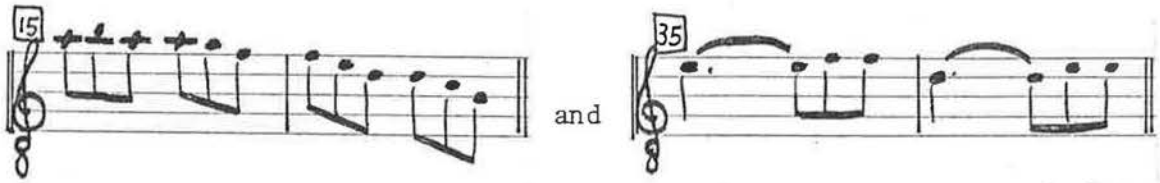
and also at bars 76-77. At a different level however is the following excerpt, which, though an example of elaborated ascent, involves both voices:



There is less sequential activity in the ballate. The first of these, Con lagreme bagnandome (Man. 20), has none at all, and the second, La fiamma del to amor (Man. 22), has only one example. This example shows a motif used in ascent against a descending line in the Tenor:



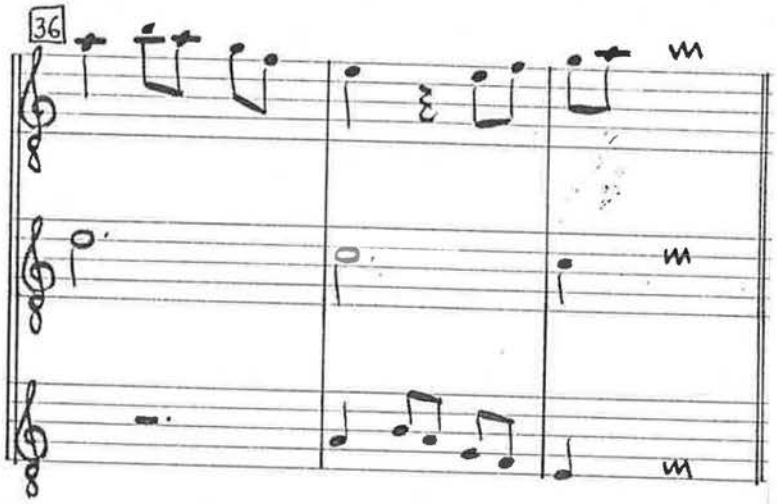
Sequential activity, though absent too from Chi vole amar (Man. 47), and Gli atti col danzar (Man. 49), is found to a minor degree in Chi nel servir (Man. 52). For example:
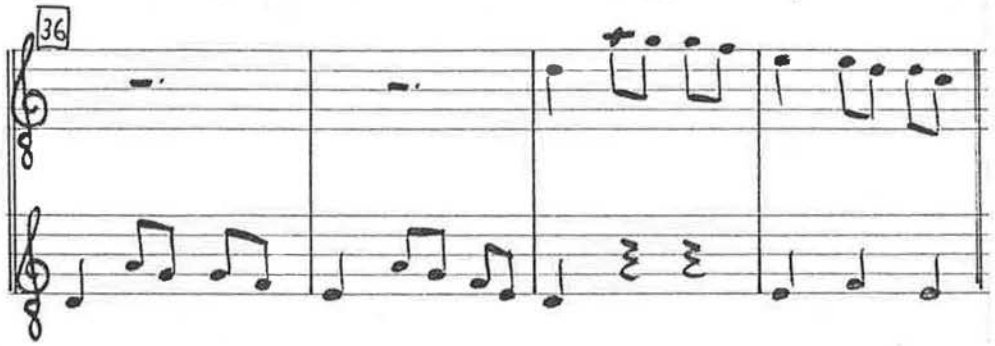


There is no sequential activity in the final ballata, Poi che morir (Man. 54).

Imitation was a compositional technique used by Ciconia consistently in the linking phrases of madrigals, and occasionally in the body of a textline. As with the use of the sequence, the greatest concentration of imitation is found in the madrigals with a lesser amount in the ballate.

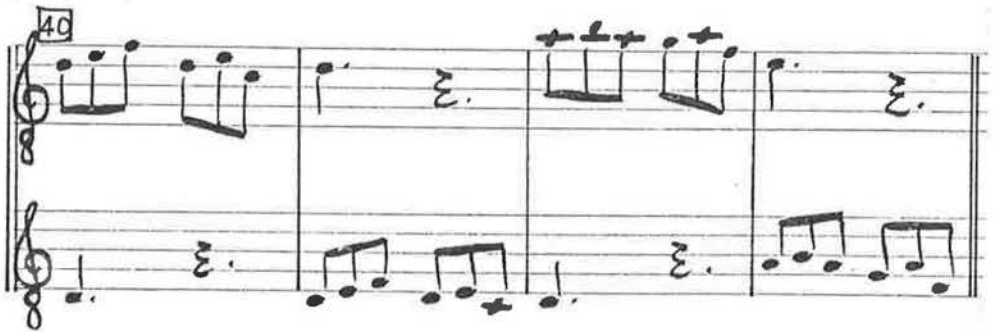
The first two madrigals, I cani sono fuora (Man. 46) and Cazando un giorno (Man. 48) have no added imitation beyond that found in the linking phrases, and the third, Una pantera (Man. 50) has only one additional imitative passage:
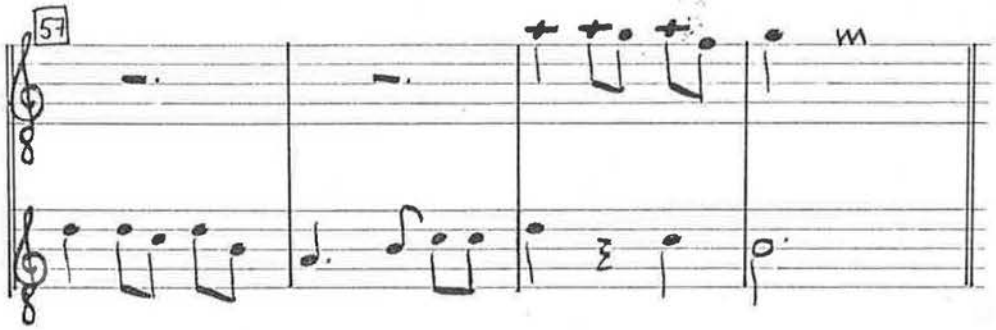


which demonstrates imitation between Cantus and Tenor at the octave below. Per quella strada (Man. 53) is however, quite rich in imitation. See for example:



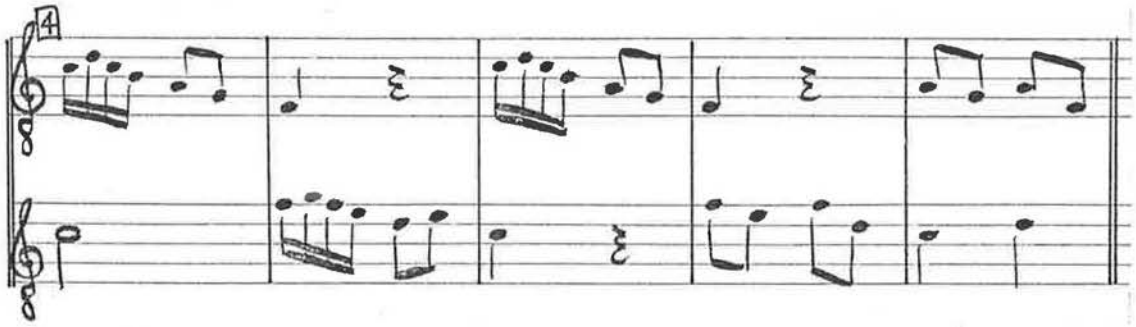
which demonstrates imitation between Tenor and Cantus beginning at the octave above, and ending at the fifth above. Immediately following this is a four bar passage, featuring imitation between Cantus and Tenor at the octave below.
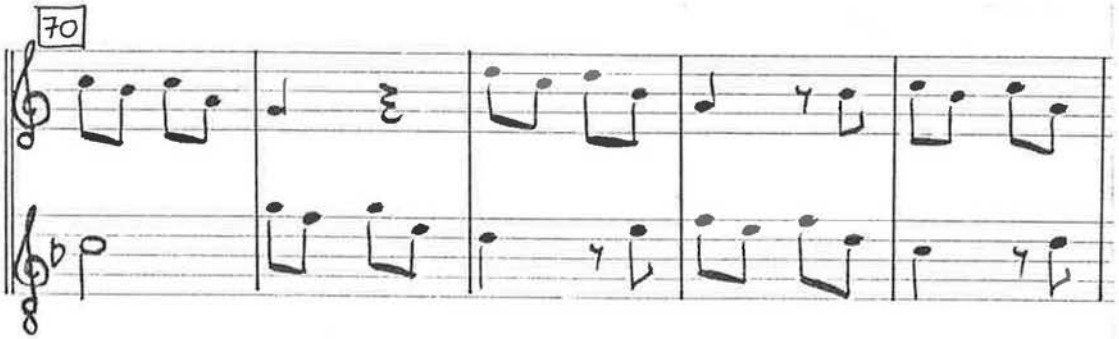


Imitation at the fifth above is found in the following example:

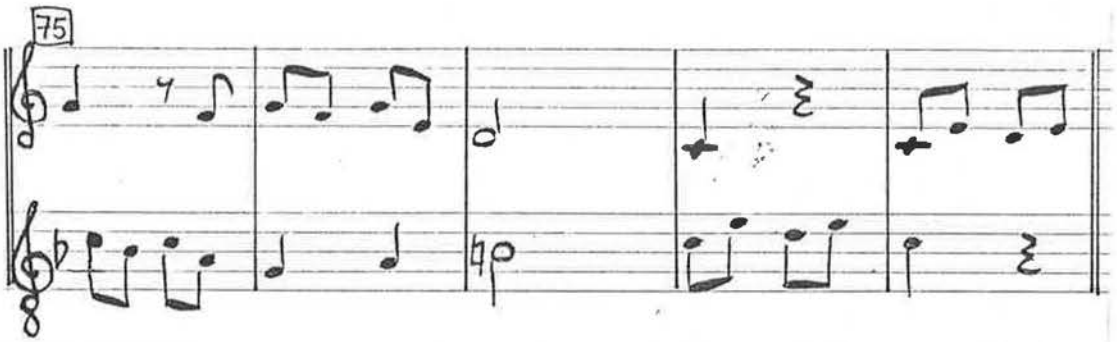


In the ballate, the appearance of imitation is less consistent and generally less rigorous. For example, this five bar passage from the opening of Con lagreme bagnandome (Man. 20), provides imitation which is allusive rather than exact:

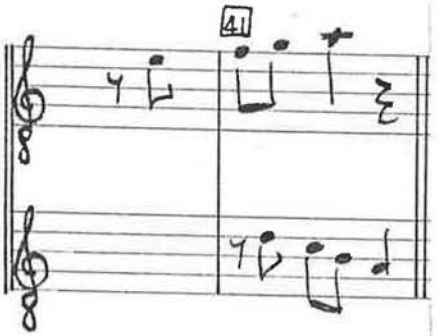


In the closing passage of this piece, however, is an extended example of sequential imitation which presents the motif in both its original and inverted form:





La fiamma del to amor (Man. 22) is generally devoid of imitation, except for this single bar:



which could be thought of as an example of overlapping inverted imitation. The remaining ballate have no imitation at all.

The use of sequence and imitation are important techniques to investigate in the composers of this period, for it generally indicates an increased use of a tonality incorporating a certain degree of triadic writing. This is certainly true of Ciconia, who more than his Italian contemporaries, used the triad as an occasional reference point. The madrigal Una pantera (Man. 50) is particularly rich in this (See for example bars 7, 21, 35, 62 and 65). Ciconia also creates passages that have a fauxbourdon effect, as for example in Gli atti col danzar (Man. 49), bars 7 - 9, 15 - 16 and 24 - 25. It is these progressive features which define Ciconia as a transitional figure, who stands at once at the end of the Middle Ages and the beginning of the Renaissance.

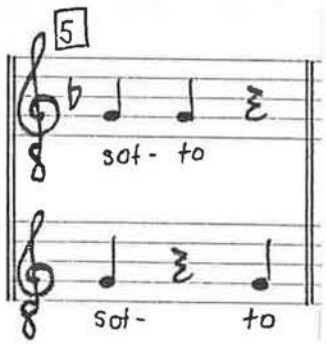
NICCOLÒ DA PERUGIA

The Mancini Codex has but a minor contribution to make to a study of Niccolò da Perugia, since it contains only two works by this relatively prolific composer. Donna poss'io sperare (Man. 23) is unique to the Mancini Codex and Tal sotto l'acqua (Man. 59) is also held in I-Fl 87, the primary source for this composer.

In common with the general style of the composer's ballate, the two found in this source are both for two voices with text in both Cantus and Tenor. In the case of Donna poss'io sperare (Man. 23) however, the text in both voices is different, for this is a fully developed dialogue ballata, from both the textual and musical point of view. Tal sotto l'acqua (Man. 59) lies more centrally within this composer's style, in that it delivers the single text simultaneously in both voices.
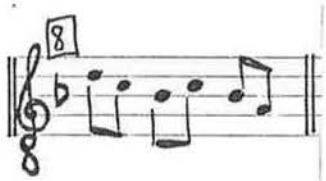
Both ballate display the influence of the madrigal in the melismatic concentration on the opening and penultimate syllables of lines. Traditional too, is the varying of the proportion of melismatic and syllabic activity to point out line relationships and the relationship between ripresa and piede.

There are certain elements in both works which suggest, if not a progressive approach, at least, maturity of style. In Tal sotto l'acqua this maturity is displayed in the use of linking motifs which are used to relate parts of one line, one line to another and one section to the other. The most predominant of these motifs is :
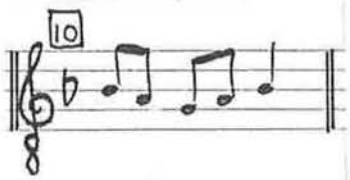


which first appears at bar 5. It is restated at bar 7, providing the conclusion to the first text-line. It next appears within the third text-line at bar 16, and thus serves to relate the opening and final lines of the ripresa. This same motif appears also in the piede at bar 29, within the opening line, and bar 37 within the closing line. This simple motif, defined by its quasi-hocket effect, thus links the opening and closing lines of both ripresa and piede.

Another motif, though perhaps less distinct in outline than the motif discussed above, has a similar function. It appears first at bar 8 :



at the opening of the second line of the ripresa. Its next appearance is at the opening of the final line of the ripresa at bar 14. Within the piede it appears at bar 24 and 40, thus linking the opening and closing lines of the piede to each other and to the ripresa.
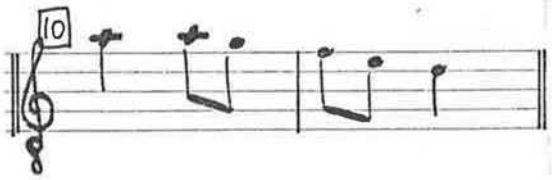
The final motif:



operates only within the ripresa and appears at bars 10 and 16, serving to link the second and third lines of the ripresa.

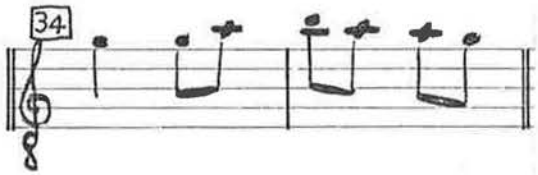
This motivic process operates under the cover of the deceptively simple style of this work and serves to set up a complexity of relationships both within and between lines, and at a higher structural level, between the two sections, ripresa and piede.

Whether Donna poss'io sperare (Man. 23) was composed by Niccolò's son, as has been suggested (Fischer 1980c:203), ór by Niccolò himself, a similar concern for establishing links between the lines and sections by the primary use of motifs is evident. The initial linking motif:



is first stated by the Cantus (the lover in this dialogue), but is subsequently used to define the nature of the Tenor (the lady). (This motif may be a developed form of a pattern stated earlier at bars 4 - 5, but see also bars 15 - 16, 32 - 33 and 58 - 59.)

In the ripresa the initial linking motif is first stated by the questing lover at bar 10 and answered directly by the rebuffing lady at bars 18 - 19. In the piede, the initial motif is used twice in answer to a new motif:



which characterises the Cantus line. For the use of these two motifs in conversational responses see bars 34 - 38 and bars 38 - 42. The final use of the initial motif is found in the last desperate plea of the lover at bars 47 - 48. Thus this motif not only links the otherwise diverse natures of the Cantus and Tenor (lover and lady), but also structurally connects the ripresa and piede sections. The connection between these two sections is made finally binding by the use of an identical eleven bar coda at the end of each section.

Though these two works provide little illumination on the general style of Niccolò da Perugia, they may be taken to represent a product of the maturity of this staunchly Italian composer. There is nothing tentative about the effortless craftmanship evidenced in these works, nor anything experimental about the incorporation of the integrative devices which characterise them.

ANTONIO ZACHARA DA TERAMO

For a study of the secular works of Antonio Zachara da Teramo, the Mancini Codex is the primary source, for it is the unique source for seven of the nine known works. GB-Ob 213 contributes one further work and F-Pn 4917 provides an additional concordance.

ZACHARA DA TERAMO - CONCORDANCE CHECKLIST

	Man.	GB-Ob 213	F-Pn 4917
Ad ogne vento (B)	x		
Amor ne tossa (B)	x		
Ciaramella (B)	x		
Deus deorum (B)	x		
Je suy navvres/ Gnaff'a le guagnele (B)	x		
Nuda non era (B)		x	
Plorans ploravi (M)	x		
Rosetta (B)	x		x
Un fior gentil (B)	x		

Even though the secular works of this composer are concentrated in the one source, they attained a certain popularity, as is suggested by the fact that three of them are cited in Prudenzani's Sollazzo (Ad ogne vento (Man. 32), Rosetta (Man. 24) and Un fior gentil (Man. 25)), three served as models for mass parodies (Rosetta (Man. 24), Un fior gentil (Man. 25) and Deus deorum (Man. 26)) and two were arranged for keyboard rendition (Rosetta (Man. 24) and Un fior gentil (Man. 25)).

Although Zachara's style is adventurous in some aspects - for example the unusual (and inexplicable) use of distant accidentals (see particularly Deus deorum (Man. 26)) and the experimentation with ballata form (particularly in Ciaramella (Man. 30) and Je suy navvres/Gnaff'a le guagnele (Man. 31)) - it is characterised by a staunch retention of traditional Italian

characteristics of style. This traditionally Italian approach is seen nowhere more clearly than in the texting and voicing of the works.

Madrigal			
Man. 28	C texted*		T texted
Ballate			
Man. 24	C texted		T texted
Man. 25	(C texted)[1]	Ct[2]	T texted
Man. 26	C texted		T texted
Man. 27	C texted	Ct[2]	(T texted)[3]
Man. 30	C texted	Ct texted	T texted
Man. 31	C texted	Ct texted	T texted
Man. 32	C texted	Ct[2]	T texted

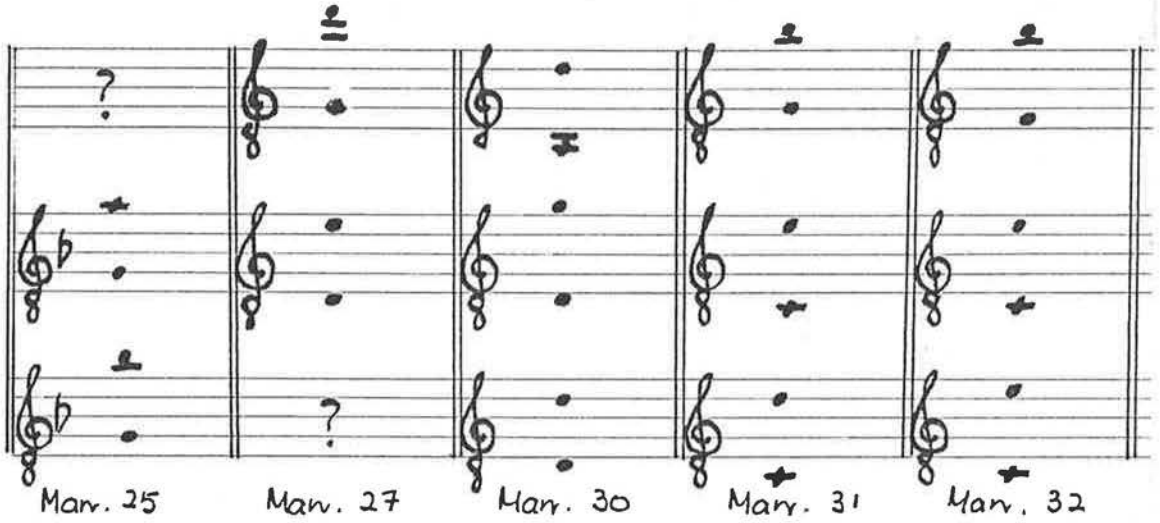
* Only the Cantus of the ritornello survives, although it can be assumed that the Cantus of the stanza would also have been texted.

1. Cantus missing, but presumably texted.
2. Contratenor partial only but completely untexted.
3. Tenor missing but presumably texted (See Man. 25).

The two-voice madrigal is texted in both voices as expected and both of the two-voice ballate, (Man. 24) and (Man. 26), are similarly texted in both Cantus and Tenor. Of the five three-voice works, three show the usual Italian distribution of voices with Cantus and Tenor texted and Contratenor with incipit only. The remaining two, three-voice works, have an unusual texting, found occasionally in the late three-part works of Landini - that of text in all three voices. Both of these works, Ciaramella (Man. 30) and Je suy navvres/Gnaff'a le guagnele (Man. 31) make particular structural use of the third texted voice. In Ciaramella the pervading use of chordal style writing suggests a popular style which may later have led to the frottola. It also evokes to some extent the uncompromising tone of the bagpipes. Since all three voices have an equal share in the rhythmic and melodic activity, it would be inappropriate if the Contratenor was not to play an equal part in the text delivery as well.

Je suy navvres/Gnaff'a le guagnele (Man. 31) is a double ballata in which the Cantus and Tenor share the delivery of the first text and the Contratenor provides a different text which operates as a commentary on the first. Clearly the textual involvement of the Contratenor in this work is integral to its structure.

The role of the Contratenor, at least with respect to range, is certainly French influenced, since it lies a fourth or fifth below the Cantus and shares its range with the Tenor.



This Contratenor role conflicts with that found in earlier trecento three-part works, for example the works of Jacopo and the early works of Landini, where the Contratenor range lies a fifth above the Tenor and is shared with the Cantus. It is difficult now to decide whether Zachara adopted this Contratenor style directly under French influence or whether he was merely following a trend found in the works of so many of his contemporaries.

The single Zachara madrigal shows the expected melismatic attention to opening and penultimate syllables as the table below demonstrates.

	First Syllable	Central Syllables	Penultimate Syllable	Final Syllable
Man. 28*				
S line 1	13	3	1	1
line 2	2	6	7	1
line 3	2	4	16	1
line 4	9	6	13	1
Ri line 1	10	2	1	1
line 2	-	3	18	1

* Since this madrigal lacks the Cantus for the stanza, the data concerning melismatic and syllabic activity is derived throughout from the Tenor part. Since the Tenor and Cantus deliver text generally simultaneously in the ritornello it can probably be assumed that the same approach would have been adopted in the stanza.

This madrigal presents a rare example of the quatrain rather than tercet stanza. Given this unusual verse structure Zachara might have been expected to concentrate melismatic activity in the first and fourth lines (particularly at the opening and penultimate syllables respectively), and pay rather less attention to the two central lines. He takes an entirely different approach however, and sets the first three lines as if they were the entire tercet form, by concentrating on the opening syllable of the first line and particularly on the penultimate syllable of the third line. The contemporary audience must have thought the stanza concluded at this point and would surely have been waiting either for the ritornello with its associated metre change, or the second stanza with its return to the opening melisma. It must then have come as a shock to be presented with what was unmistakably a fourth line, treated with a relatively leisurely opening melisma and melismatic treatment of the penultimate syllable, which directly balanced the opening of the first line. Perhaps Zachara used this shock treatment to emphasise the significance of the fourth line:

"Resistere non li val tanto e inportuna"

The ritornello is certainly treated in the traditional manner with its long opening and penultimate melismas and relatively little melismatic attention paid to the end of the first line and the beginning of the second.

The influence of the melismatic madrigal style is evident to some extent on Zachara's ballate.

	First Syllable	Central Syllables	Penultimate Syllable	Final Syllable	Number of Syllables
Man. 24					
R line 1	18	5	15	1	11
line 2	15	4	26	1	11
1M line 1	1	16	15	2	11
line 2	1	6	17	1	11
Man. 25					
R line 1	1(1)	3(1)	5(6)	1	7
line 2	1	1	1	1	7
line 3	-	1	1	1	7
line 4	-	2	3	1	11
1M line 1	2	11	-	1	11
line 2	1(-)	6(2)	3(2)	1	11
Man. 26					
R line 1	1	3	2	1	11
line 2	6	3	-	1	11
line 3	-	5	1	1	11
line 4	6	2	5	1	11
1M line 1	-	3	4	1	11
line 2	4	2	4	1	11
Man. 27					
R line 1	-	2	17	1	11
line 2	19	1	-	1	7
line 3	-	8	2	1	11
1M line 1	9	2	-	1	11
line 2	2	4	-	5	11
Man. 30					
R line 1	-(-)(-)(-)	3(4)(4)(1)	-	1	11
1M line 1	-	2	-	1	11
line 2	1	3	3	1	11
V line 1	-	2	-	1	11
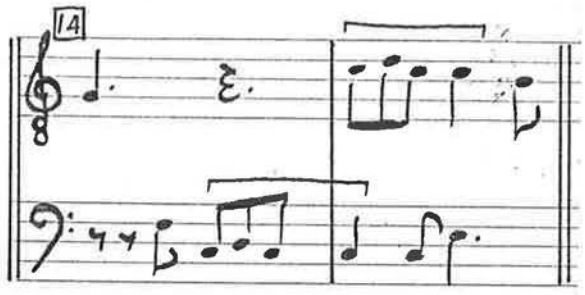
	First Syllable	Central Syllables	Penultimate Syllable	Final Syllable	Number of Syllables
Man. 31					
R line 1	6	2	-	1	10
line 2	-	2	-	-	10
line 3	-	2	-	-	10
line 4	-	3	-	2	10
1M line 1	-	3	4	1	11
line 2	-	3	3	1	11
Man. 32					
R line 1	4	3	3	1	11
line 2	4	2	3	1	11
line 3	4	2	5	1	11
1M line 1	1	3	4	1	11
line 2	4	2	7	1	11

Although there is a certain degree of melismatic attention paid to the opening and penultimate syllables of the lines of these ballate, there is no one guiding pattern evident throughout. Each work seems to present an individual approach to text setting. Ad ogne vento (Man. 32) reflects the highest degree of influence from the madrigal with its regular patterning of contrastive melismatic and syllabic writing, and positioning of the longest melismas at the ends of the ripresa and piede sections. Rosetta (Man. 24) a much more expansive work, adopts the traditional scheme with the exception of the treatment of the first line of the piede which presents virtually no expansion of the opening syllable and an unusually protracted setting of the central syllables. This anomaly is partly the result of Zachara shifting the opening melisma to the fifth syllable, where it is used to underline the meaning of "languire". There is little doubt that the music setting provides an amplification of the text sense here. Un fior gentil (Man. 25) presents a pattern clearly at odds with the traditional Italian approach. The opening syllables of lines are paid very scant melismatic attention although the penultimate syllables of the structurally significant lines (ripresa, first and fourth lines, and piede, second line),
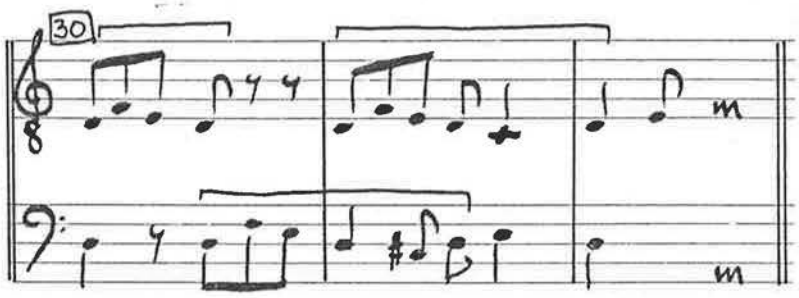
receive a little more attention. Zachara's method of attaining balance in this work is however not related to the balancing of the melismatic and syllabic treatment of text but to a technique rarely found in the Italian music of this period - that of line repetition. Thus the opening line establishes its predominance over following lines by being stated twice and a sort of central symmetry is attained with the similar treatment given to the final line of the piede. Deus deorum (Man. 26) preserves the outline of the traditional approach in the important structural lines at the ends of the ripresa and piede. The opening line is given an unusually compact setting with virtually no extension of the opening or penultimate syllable. Although it is difficult to find a reason for this cavalier approach to a line highly significant from the structural and textual point of view, it does throw into high relief the melismatic emphasis given to the opening of the second line at (appropriately) "Mille". Amor ne tossa (Man. 27) achieves a kind of perverse balance by reversing the usual order of melismatic versus syllabic setting style. Thus there is no opening melisma, but a very extensive penultimate melisma at the end of the first line. The central line of the ripresa which would normally attract the degree of melismatic attention appropriate to its lesser structural significance, opens with a very broad melisma, very nearly matching that of the penultimate syllable of the preceding line. The ripresa's final line receives almost no melismatic attention and features a more relaxed setting of the central syllables. The piede of this piece assumes the normal proportions with the exception that penultimate syllables receive virtually no attention. This is directly related to the position of the onomatopoeic nonsense syllables which would lose their immediate effect if they were to be stretched through a melismatic setting. The two final works, Ciaramella (Man. 30) and Je suy navvres/Gnaff'a le guagnele (Man. 31), are distinctly unusual works and as the data provided in the

table above demonstrates, show very few points of similarity with the traditional Italian approach to text setting. The popular tone of the text of Ciaramella, distances this ballata from the madrigal whence the concept of melismatic extension of the opening and penultimate syllables was borrowed. The highly dignified madrigal style has very little to contribute to this jaunty little work. This song also refuses to fit the usual ballata formal model in that it is one of the few examples that features a newly composed volta rather than fitting the volta text to the music of the ripresa. Zachara's reason for adopting this approach is however quite clear. The ripresa with its quadruple statement of its single line and the consequent concentration of the open "a" vowel sound would seem to be making an attempt to evoke the sweet sound of the rustic bagpipes. With a setting so closely modelled on the sound and content of the text, providing any other text to this setting would clearly be not only inappropriate but also anticlimactic Je suy navvres/Gnaff'a le guagnele (Man. 31) is a double ballata, and applying this kind of data collection approach is doubly difficult. The data concerning this work provided in the table above, is based on the single text shared between Tenor and Cantus. The fact that this text is French in the ripresa section explains the lack of melismatic extension at the penultimate syllable position, a process which it is senseless to apply to a verse line with a stressed final syllable. The fact that Zachara happily applies extension to the penultimate syllables in the piede where the text is Italian is evident. However, there seems to be no textual reason for the avoidance of any melismatic treatment of the opening syllables of any but the first line.
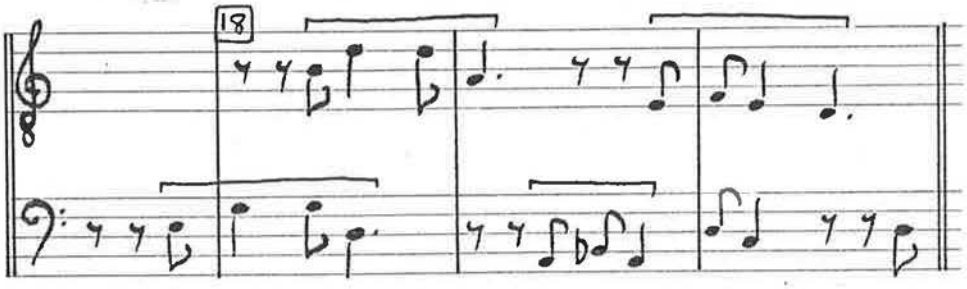
Imitation is not an important constructive tool in the hands of Zachara although there are some clear examples of this technique. In Deus deorum (Man. 26) for example, there is use of motific imitation at the octave in
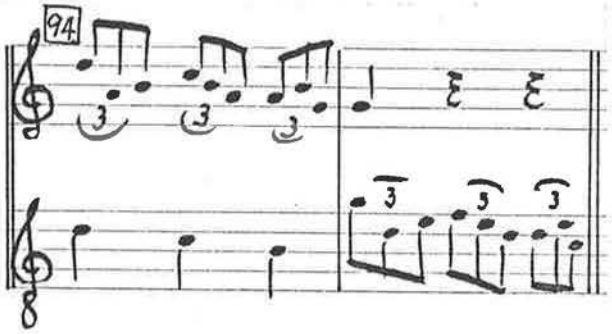


and
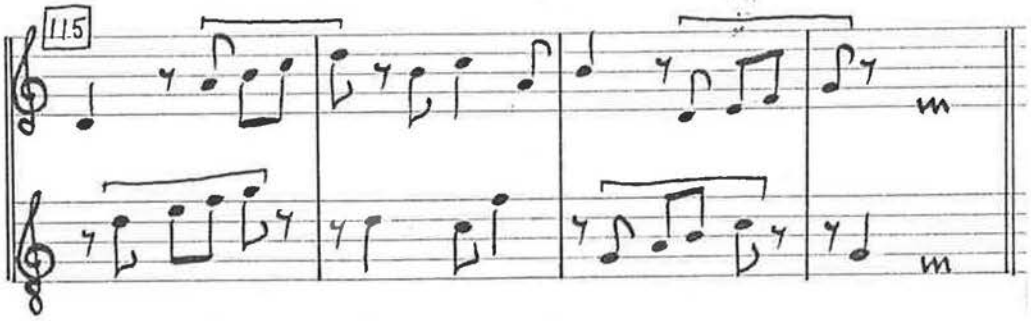


and also a brief example of imitation at the fifth at:
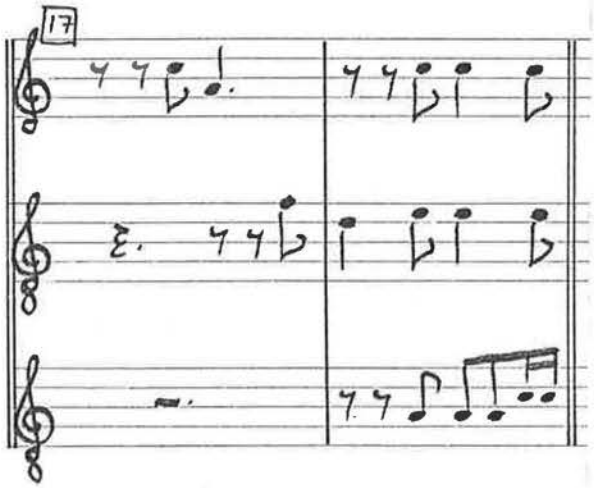


In Plorans ploravi (Man. 28) there is imitation at the fifth below at:



and at the fifth above at:

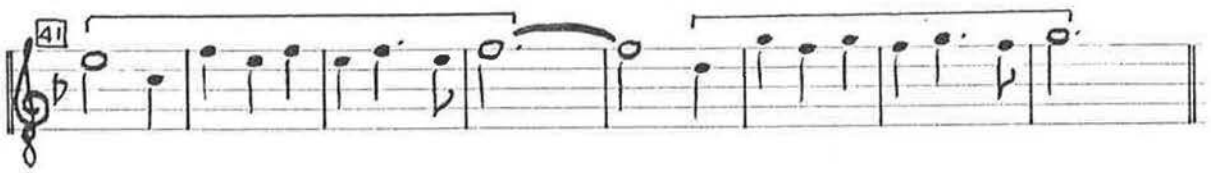


But it is in Ciaramella (Man. 30) where the most convincing use of imitation is made at the opening of the piede. Admittedly the imitation operates largely on the rhythmic rather than melodic level, but nonetheless an imitative opening is rarely found in the Italian music of this period:
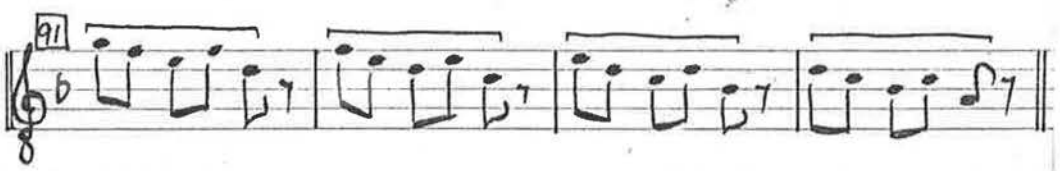


and its use here demonstrates a technical skill rarely noted.
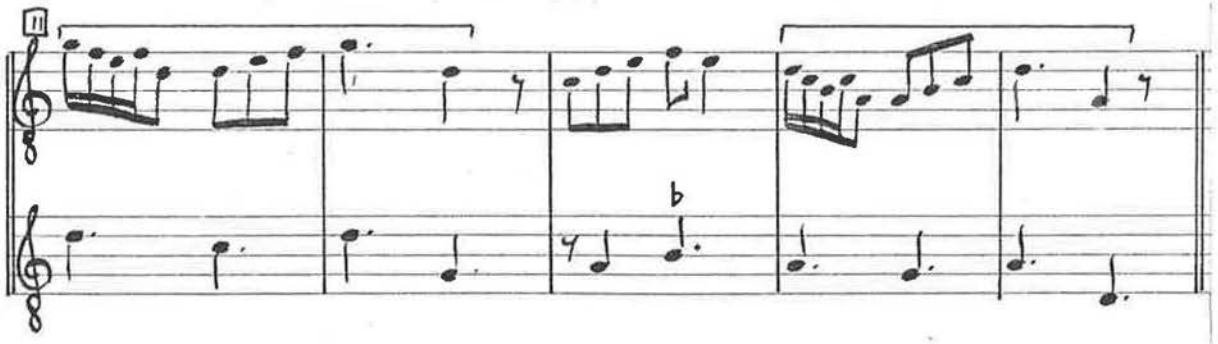
Similarly Zachara uses the sequence rarely but confidently. In Rosetta (Man. 24), for example, there is a three bar statement in the Cantus which is immediately repeated one degree higher at:



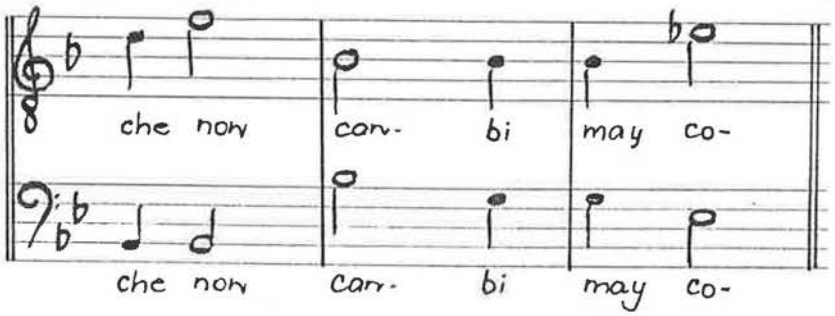
and later a single bar motif is repeated several times in an elaborated descent:
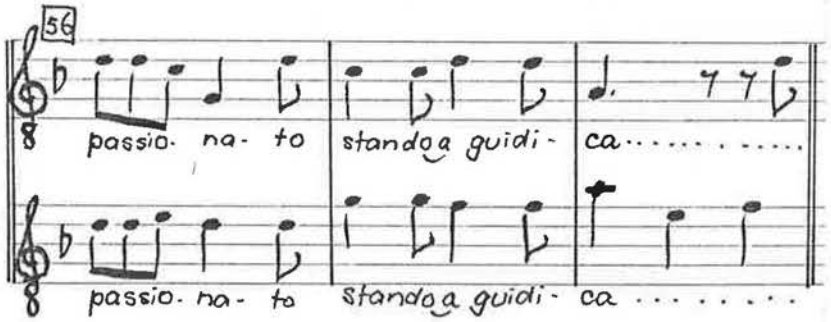


Amor ne tossa (Man. 27) also contains an example of a developed sequence for two voices - Cantus and Contratenor - at:
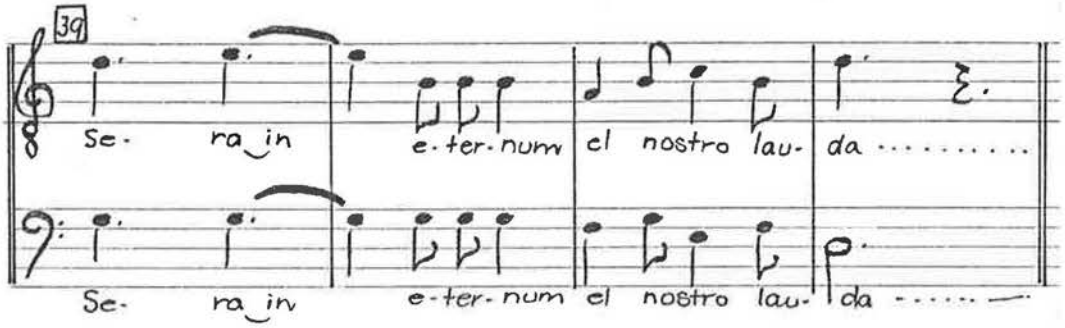


However, the distinguishing feature of Zachara's compositional style is to be found in the structural use of contrast in the rhythmic relationship between the voices. This consists of juxtaposing passages in familiar style (usually associated with dense syllabic delivery) and passages showing increased rhythmic independence between the voices (usually associated with melismatic delivery of syllables). For example, Zachara sets the central syllables of the first line of Rosetta (Man. 24) in familiar style:
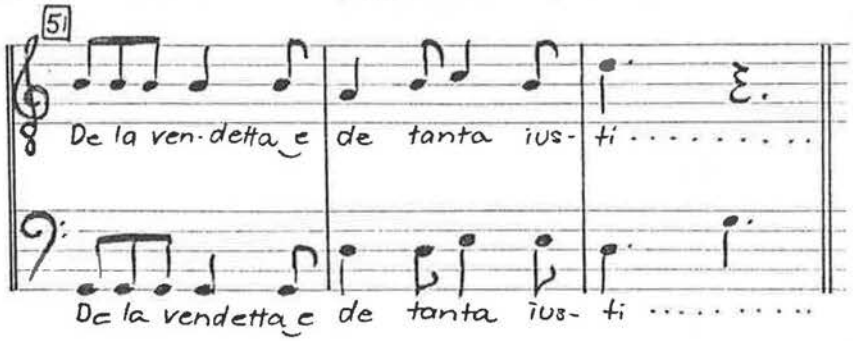


and follows it with the melismatic treatment of the penultimate syllable set with a high degree of rhythmic independence between the voices (see bb 24-38). This contrastive approach is also a feature of the remaining lines of this work. Un fior gentil (Man. 25) may also have demonstrated this approach throughout, although in its incomplete state, it is impossible to tell. But note for example the treatment of the final line of the piede in Contratenor and Tenor:
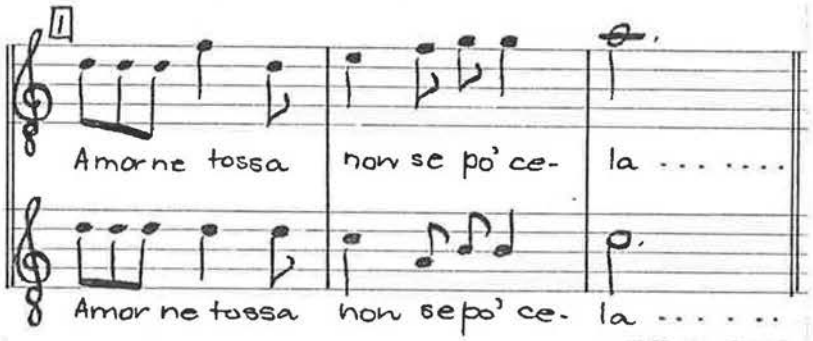


Deus deorum (Man. 26) is generally characterised by a high degree of rhythmic independence between the parts, but uses two passages of densely syllabic familar style to provide contrast in the piede
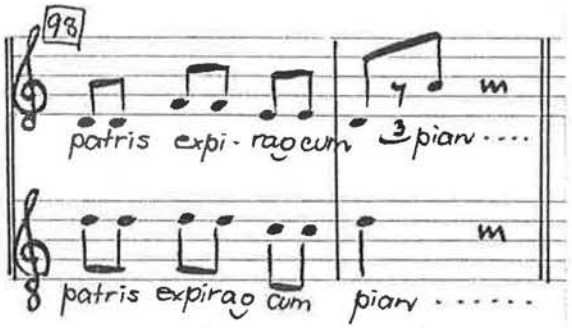


and
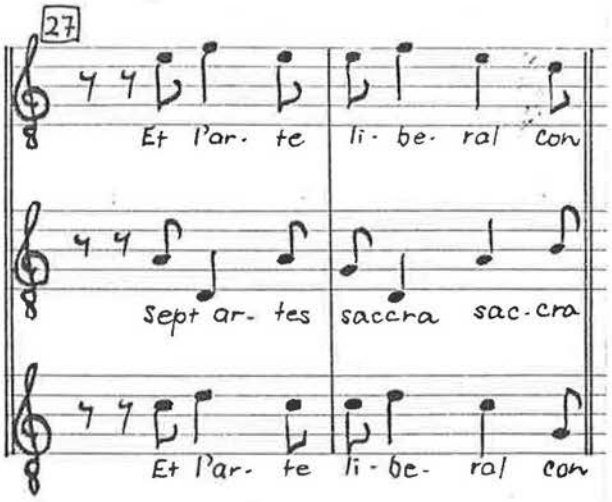


Although Amor ne tossa (Man. 27) is incomplete and it is now impossible to tell to what extent this contrastive technique was used, it opens with a forceful syllabic setting in familiar style between the surviving Cantus and Contratenor:
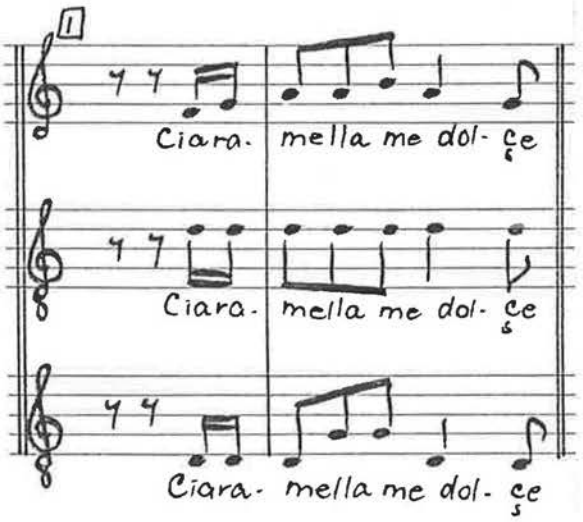


Plorans ploravi (Man. 28) is also incomplete with Cantus and Tenor surviving only for the ritornello. Although one would expect rather less familiar style writing in a madrigal than in a ballata there is one clear example of it in the first line of the ritornello:



In a double ballata like Je suy navvres/Gnaff'a le guagnele (Man. 31) the expectation of text setting in familiar style involving two different texts is low. However, centrally located in the piede is the passage:
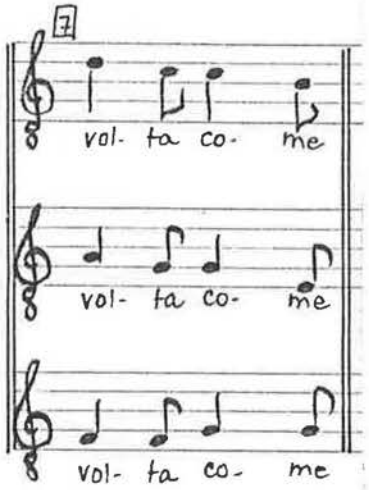


Ciaramella (Man. 30) opens with a passage in familiar style:
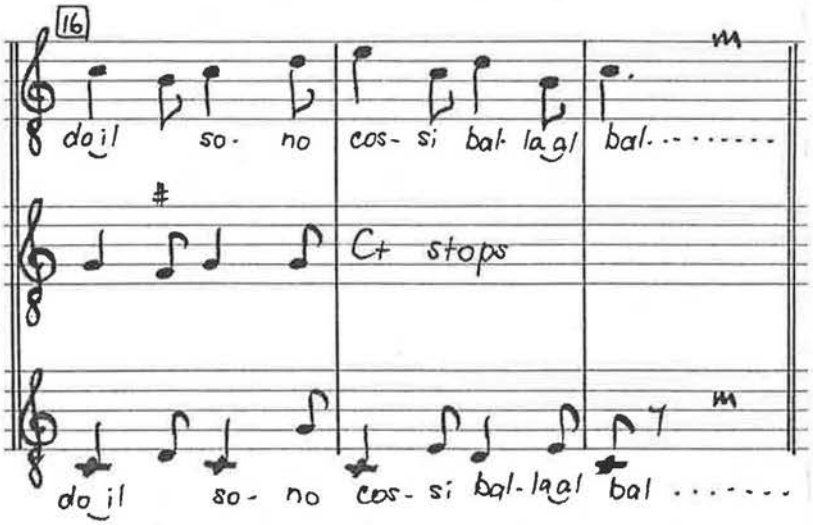


which sets the tone for the rest of the piece.

Finally, Ad ogne vento (Man. 32) returns to a contrastive approach by incorporating juxtaposed passages of familiar style writing and writing with more rhythmic independence between the parts. Thus the familiar style passage in the first line:



is followed by the melismatic and rhythmically independent setting of the penultimate syllable of the line. The central syllables of the second line of the ripresa are also treated in familiar style :



and followed by the contrastive treatment of the penultimate syllable. (For further examples of the familiar style in this work see also bb 27 and 37).

Although the use of familiar style writing was not new to the ballata and was in fact a characteristic of the earliest polyphonic ballate, it is a characteristic which sets Zachara apart from his late fourteenth century contemporaries, for whom, apparently, the familiar style was distinctly

passé. This survey would indicate that it is this feature which is the prime distinguishing characteristic of Zachara's style which at once illustrates his tenaciously Italian approach and his rejection of the rampant French influence.

MAGISTER ZACHARIAS

There is only one piece by Magister Zacharias in the Mancini Codex. This piece, Sol me trafige'l cor (Man. 29) is also found in I-Fl 87, although there, as a two-voice piece rather than the three-voice version found in the Mancini Codex.

The work is found within a series of folios otherwise dedicated to Zachara da Teramo. Although the similarity of names has caused some scholarly confusion (Reaney 1980:609), this source clearly differentiates between the two composers by labelling one, Magister Antonius Zachara de Teramo, and the other, Magister Zacharias. In any case the style of Sol me trafige'l cor (Man. 29) is distinctly different from anything produced by Zachara da Teramo.

The texting and voicing of this work displays strong French influence in that while the Cantus is texted, the Contratenor and Tenor are provided with incipits only. French influence is also seen in the Contratenor role since its range lies a fifth below that of the Cantus and is shared with the Tenor.

The influence of the Italian madrigal style however is seen in the consistent application of melismatic elaboration of the first and penultimate syllables of text lines.

	First Syllable	Central Syllables	Penultimate Syllables	Final Syllable	Number of Syllables
Man. 29					
R line 1	3	3	5	1	11
line 2	3	2	3	1	11
1M line 1	3	3	1	1	11
line 2	1	4	4	1	11

As can be seen, this work follows the madrigalian melismatic style closely, even to the extent of patterning the piede on the customary
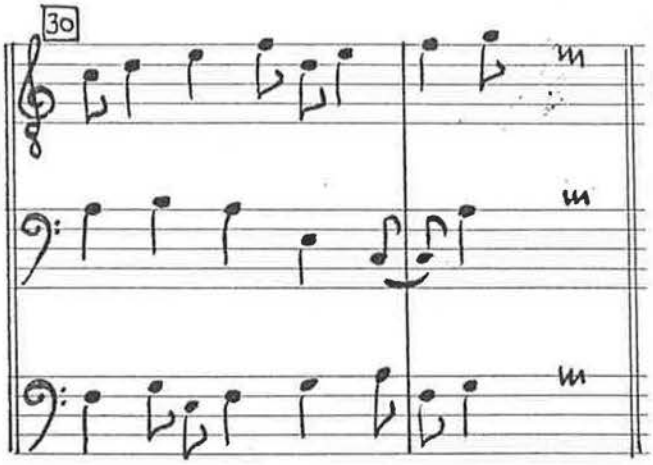
treatment of the ritornello. This is seen at the end of the first and the beginning of the second line of the piede, where scant melismatic attention is provided, in order to point out the balance existing between the treatment of the opening and penultimate syllables of the piede section.

The contrastive text setting style featuring the homo-rhythmic familiar style, which characterised the works of Zachara da Teramo, is not to be found in this work by Magister Zacharias. This is partly the result of only one voice of the three parts bearing the text, and partly caused by the reduced rhythmic and melodic contribution made by the Contratenor and Tenor in comparison to that of the Cantus.
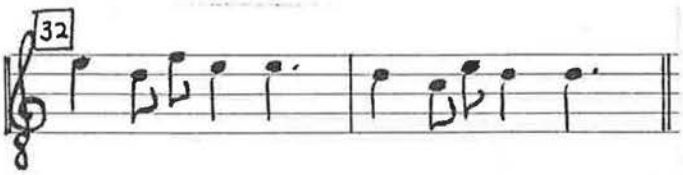
A guiding characteristic of this work however, is the solid sense of tonal unity seen both within the two sections ripresa and piede, and throughout the piece as a whole. The following scheme which examines the Tenor note at key structural points (the opening chords of ripresa and piede and cadence chords at ends of text lines) demonstrates the parallel relationship between ripresa and piede and the overall symmetry.

	Ripresa			Piede		
Tenor note	C	D	C	C	D	C
Bar number	1	12	21	22	29	39

Given this clear tonal direction, Zacharias might have been expected to display virtuosity with the tonally related technique of imitation. This he does not do, although he does provide two clear examples of the related technique of the sequence. The first of these presents a rhythmically elaborate ascent in both Cantus and Tenor.



The second sequence is for Cantus alone and provides a highly elaborated descent.



An estimation of a composer based entirely on only one of his compositions will necessarily be only tentative, however Sol me trafige'l cor (Man. 29) indicates that Magister Zacharias was a composer who while demonstrating his respect for the traditional Italian style in the area of text setting, embraced the French influence in almost every other aspect of the work.

ANTHONELLO DE CASERTA

Anthonello de Caserta was a composer who shared his talents equally between the production of French and Italian song. This dual approach need not be surprising in a composer who could claim both cultures - Italian and French - as native to him, for Anthonello hailed from Caserta, a small township within the region of Naples, a city that had long been the predominant stronghold of French culture on the Italian peninsula. It is quite likely that Anthonello received his earliest education in Naples, and that that education was distinctly French in orientation. But Anthonello was an Italian who must have spent much of his mature career in Northern Italy, as is evidenced by the inclusion of his works, both French and Italian, in manuscripts compiled in Bologna, Padua and Venice. It is intriguing that Anthonello makes no attempt to hybridise his two styles - the French works embrace the French Ars subtilior manner in both style and notation, while the Italian works are staunchly Italian, to the point of being almost reactionary in style and notation.

The Mancini Codex reflects Anthonello the Italian composer, and contains all his known Italian works, only two of which have concordances in other manuscripts.

	Man	I-PSas 5	I-Pu 1115	I-PAas 75
A pianger l'ochi (B)	x	x	x	
Con dogliosi martire (B)	x			
De vogliateme oldire (B)	x			
Del glorioso titolo (M)	x			
Madonna io me ramento (B)	x			
Or tolta pur (B)	x			
Piu chiar che'l sol (B)	x			x

The strongly Italian nature of these works is seen nowhere more clearly

than in the texting and voicing area:

Man. 34 : Del glorioso titolo (M)	C texted		T texted
Man. 36 : A pianger l'ochi (B)	C texted		T texted
Man. 37 : Piu chiar che'l sol (B)	C texted	Ct	T texted
Man. 38 : De vogliateme oldire (B)	C texted		T texted
Man. 39 : Con dogliosi martire (B)	C texted		T texted
Man. 40 : Or tolta pur (B)	C texted		T texted
Man. 41 : Madonna io me ramento (B)	C texted		T texted

The single madrigal, Del glorioso titolo (Man. 34) is for two voices, Cantus and Tenor, both of which are texted, in the traditional madrigal style. The remaining six works are ballate and five of them are also for two voices, Cantus and Tenor, both texted. The remaining ballata, Piu chiar che'l sol (Man. 37), is for three voices, of which the Cantus and Tenor are texted while the Contratenor has only an incipit. This is the usual Italian manner of approaching the texting of three voices, and certainly shows no French influence. The concordance manuscript for this piece - I-PAas 75 - relays the piece with the same texting and voicing, but with a melodically different Contratenor which may have been provided by Matteo da Perugia. Since the Mancini Codex is clearly the authoritative source for the Italian works of Anthonello da Caserta, the Mancini version is to be preferred over that found in I-PAas 75, especially since contrary to general opinion (GÜnther 198:466 and Marrocco 1977:150), the Contratenor found in Mancini, is no more "mutilated and incomplete", than many pieces found in this source, and in fact requires very little editorial assistance to render it clear and complete (See II p.81-84). The Contratenor role, with respect to its range is intriguing here too, for it neither shares the range of the Cantus in the early Italian manner, nor that of the Tenor in the French manner, but sits very neatly between the two outer voices, lying a third below the Cantus and a third above the Tenor. However, in terms of melodic activity and rhythmic movement, the Contratenor is related more

closely to the Tenor than the Cantus, and the two lower voices together provide the supporting duet, above which the Cantus sounds.

Anthonello's single madrigal, Del glorioso titolo (Man. 34) demonstrates the continuity of an Italian madrigal style by displaying the structural alternation of melismatic and syllabic passages. The table below demonstrates the melodic structure of this work

	First Syllable	Central Syllables	Penultimate Syllable	Final Syllable	Linking Phrase
Man. 34					
S line 1	13	6	3	1	2
line 2	10	3	6	1	2
line 3	6	2	9	1	-
Ri line 1	13	3	3	1	1
line 2	-	4	7	1	-

The concentration of melismatic activity on the first and penultimate syllables of text lines is evident, as is the careful balancing of the relative proportions of the lines to point out the structural relationships between lines and between sections. Thus in general, the longest melismas are concentrated at the opening and closing of sections, that is the opening and penultimate syllables of the stanza and the ritornello. The lack of melismatic activity at the opening of the second line of the ritornello is not unusual and is almost a common feature of the madrigal of this late period. It seems to point more convincingly to the extensive melismas at the opening and closing points of the ritornello.

One feature of this work which points to the influence of the early madrigal, possibly through the works of Jacopo da Bologna, is the use of the linking phrase between the lines of the madrigal. Linking phrases are found consistently in this work between the first and second, and second

and third lines of the stanza, and between the first and second lines of the ritornello. These linking phrases are monophonic, for the Tenor only. The linking phrases in the stanza (bars 24-25 and 46-47) are untexted and the linking phrase in the ritornello is texted with the opening words of the second line (bar 86). None of the linking phrases feature imitation.

The influence of madrigal style on Anthonello's ballate is seen in varying degrees in the concentration of melismatic activity on the first and penultimate syllables of text lines. The table below provides data for comparative purposes.

	First Syllable	Central Syllables	Penultimate Syllable	Final Syllable	Number of Syllables
Man. 36					
R line 1	4	8	2	1	11
line 2	2	3	1	1	7
line 3	1	2	2	1	7
line 4	-	7	5	1	11
1M line 1	1	7	5	1	11
line 2	-	4	5	1	11
Man. 37					
R line 1	10	7	2	1	11
line 2	1	7	4	1	11
1M line 1	5	5	6	1	11
line 2	9	4	6	1	11
Man. 38					
R line 1	1	2	2	1	7
line 2	1	2	2	1	7
line 3	-	3	1	1	7
line 4	1	6	3	1	11
1M line 1	1	5	4	1	7
line 2	1	2	4	1	7
Man. 39					
R line 1	-	2	1	-	7
line 2	-	2	1	1	7
line 3	-	2	1	1	7
line 4	-	3	1	1	11
1M line 1	1	2	2	1	7
line 2	-	4	1	1	11
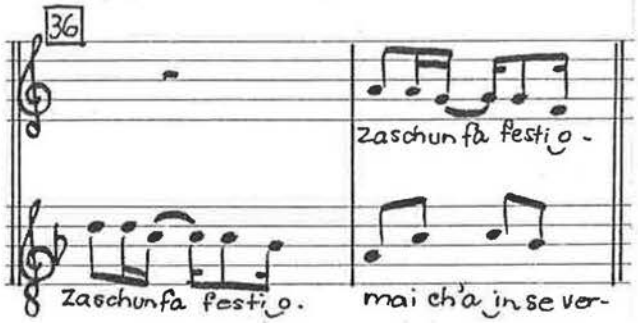
	First Syllable	Central Syllables	Penultimate Syllable	Final Syllable	Number of Syllables
Man. 40					
R line 1	7	4	2	1	11
line 2	1	6	6	1	11
1M line 1	3	6	2	1	11
line 2	1	7	4	1	11
Man. 41					
R line 1	-	3	2	1	7
line 2	1	2	1	1	7
line 3	1	2	2	1	7
1M line 1	-	3	3	1	11
line 2	3	3	3	1	11

The influence of the madrigal is seen most clearly in the two ballate (Man. 40 and Man. 37), which, with their exclusive use of eleven syllable lines, most nearly approximate the elegance of the madrigal. Or tolta pur (Man. 40) shows the carefully balanced concentration of melismatic activity on the first and penultimate syllables of each section - ripresa and piede - while Piu chiar che'l sol (Man. 37) shows a little less regard for balance by providing melismatic passages in the second line of the piede which exceed those of the first line of the piede.

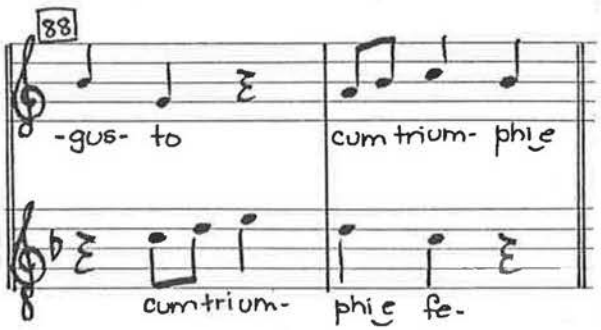
A pianger l'ochi (Man. 36) maintains the basic outline of madrigal influence by concentrating melismatic activity at the opening and penultimate syllables of the ripresa and at the ends of the two lines of the piede. The remaining three ballate however, De vogliateme oldire (Man. 38), Con dogliosi martire (Man. 39) and Madonna io me ramento (Man. 41) eschew the madrigal influence to varying degrees. Con dogliosi martire (Man. 39) shows almost no melismatic extension of the opening syllables of any of the lines, and only marginal extension of the penultimate syllables. De vogliateme oldire (Man. 38) and Madonna io me ramento (Man. 41) form a group, in that both neglect the opening syllables and relegate a little more attention to penultimate syllables of text lines. Nonetheless these

three ballate develop a style which is uniquely their own and that has little to do with the influence of the madrigal.
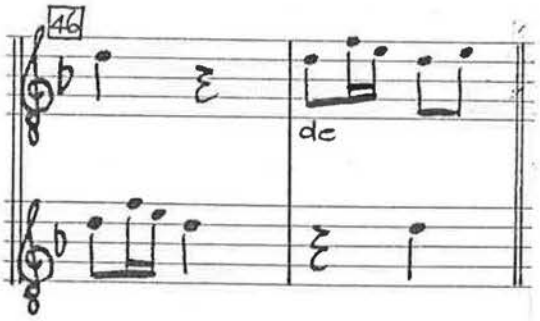
Imitation is only rarely used by Anthonello in these works, there being only three examples throughout this small collection. Two of the three are found in the ceremonial madrigal Del glorioso titolo (Man. 34), possibly reflecting the importance of this work within the corpus of Anthonello's output. The first example of imitation in this work :



presents the form of a linking phrase and functions to link the extended melismatic treatment of the opening syllable of the second line, with the densely syllabic treatment of the central syllables. The second example :

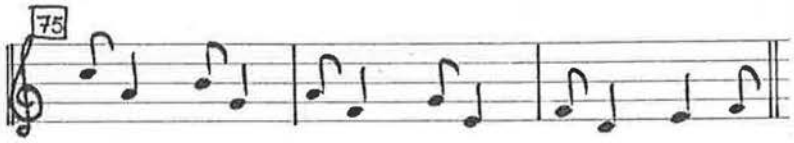


presents imitation at the sixth above and serves to highlight the word "triumphi". One further isolated example of imitation is found in Or tolta pur (Man. 40) :
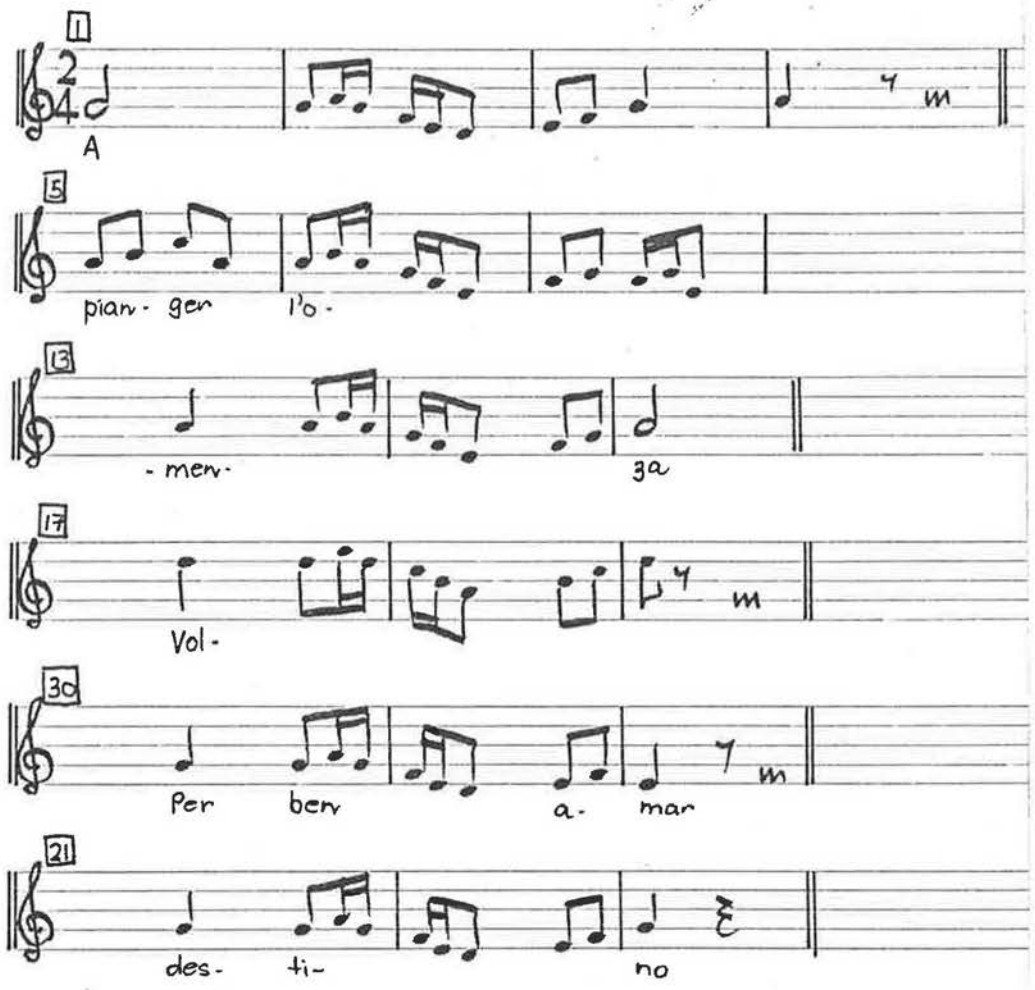


and its function here is apparently purely decorative.

Anthonello's use of sequence is similarly restrained, there being only one clear example of it, appearing in Del glorioso titolo (Man. 34) and functioning in the Cantus as an elaborated descent :
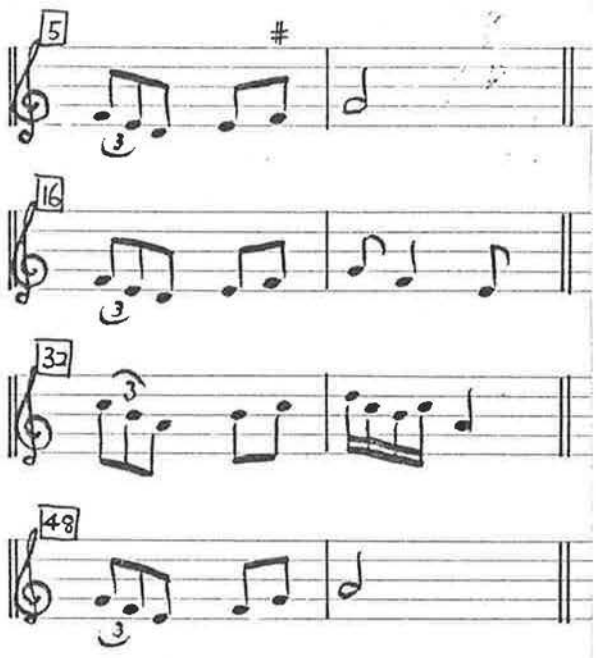


One technique which Anthonello does use reasonably frequently, is that of the unifying motif or theme, which operates to link passages within a section of a ballata or one section to another. This technique is seen most clearly in A pianger l'ochi (Man. 36) where a simple three bar theme in the Cantus recurs persistently throughout the ripresa in a variety of permutations, and features in the setting of three of the four text lines in this section. The theme opens the piece providing the melismatic setting of the first syllable, appears within the text line ornamenting the word "l'ochi" and also at the end of the first line, providing the melismatic setting for the penultimate syllable. The same theme is used in the second text line to provide melismatic setting of the first and penultimate syllables. The third text line does not use the theme which does however feature at the opening of the final text line of the ripresa. The piede makes no further use of the theme. The chart provided below presents the

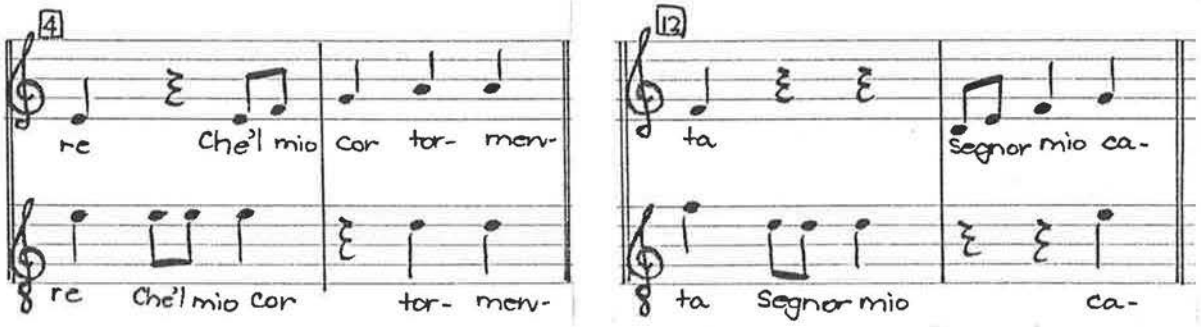
theme in its various permutations.



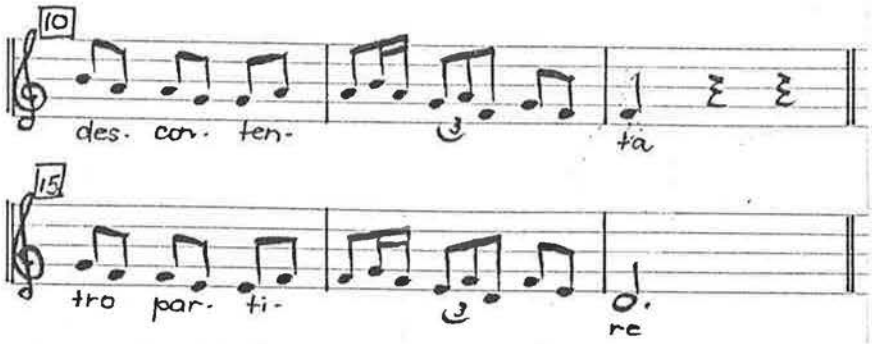
The unifying motif is also found in De vogliateme oldire (Man. 39), and although the motif is fragmentary and treated less rigorously than that in A pianger l'ochi, it is found in both ripresa and piede and thus serves to link both sections. The motif is found first at the penultimate syllable position in the first line. Reappearances are found within the third text line, and both within and at the end of the first line of the piede. The chart below presents the motif in its various appearances.
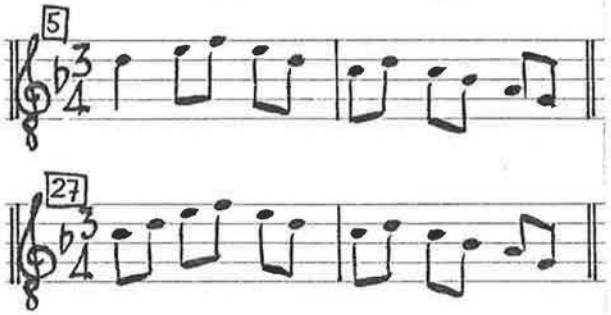


Con dogliosi martire (Man. 39) uses two unifying motifs within the ripresa. The first of these motifs is constructed for two voices and serves to link the openings of the second and fourth lines :



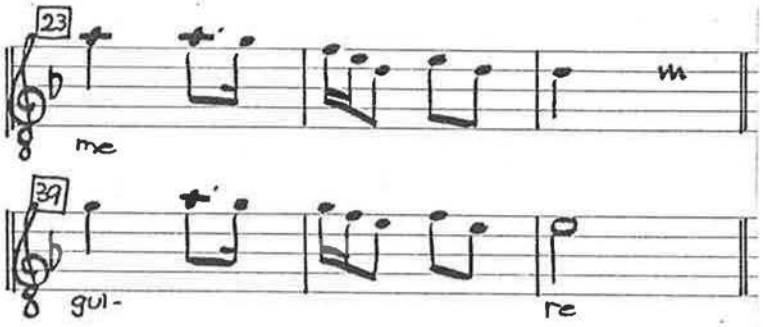
The second motif is a two bar theme for Cantus which serves to link the conclusions of lines three and four :



The remaining work which features the use of the unifying motif is Or tolta pur (Man. 40). In this work, too, there are two motifs, the first of which appears only in the ripresa and links the Cantus setting of the opening syllable with that of the penultimate syllable of the section :



The second motif serves to link the ripresa and piede and appears in the final line of the ripresa and at the conclusion of the first line of the piede :
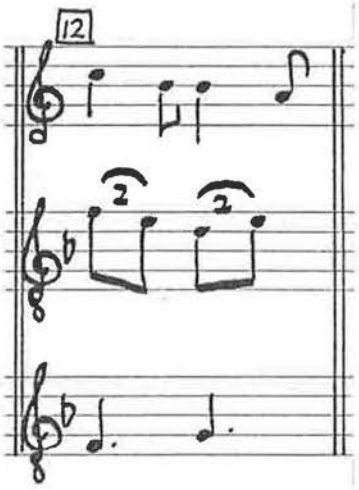


Although Anthonello's style as seen in these works could hardly be called progressive, preserving as faithfully as they do the traditional elements of the trecento style as developed by his predecessors, the use of the unifying motif however, shows an increasing concern for abstract musical design beyond the demands of the text setting exercise. If only in this respect his style can be described as transitional since it combines the features of the traditional trecento with the hint of an increasingly musically independent style.
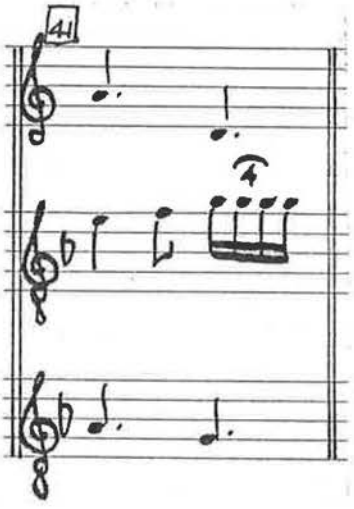
JOHANNES VAILLANT

The Mancini Codex is one of the eight sources to relay the popular realistic virelai, Par maintes fois (Man. 44) by the French composer, Johannes Vaillant. The popularity of this work, as confirmed by the variety of versions surviving, and the high number of alternative sources, was probably a result of Vaillant's vivid style of text setting, incorporating onomatopoeic bird calls.

This work is texted in the usual French manner, with full text provided for the Cantus while Contratenor and Tenor have incipits only. The range relationship between the voices is also in the French style, in that the Contratenor and Tenor share a range which lies a sixth below that of the Cantus.

The rhythmic intricacy of the work, reflected in the use of duple units in a tempus imperfectum cum prolatione perfecta mensuration :

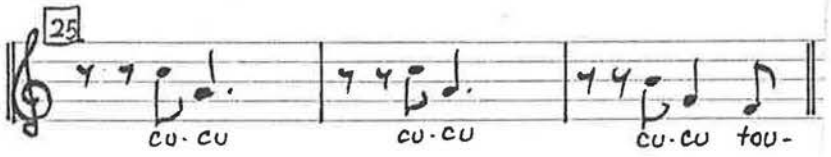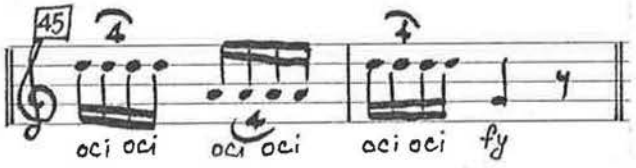




is the result of the desire to reflect more vividly the sound panorama of birds at battle and has little to do with the more abstract rhythmic complexities that characterise works of the Ars Subtilior style. Thus the two against three and four against three passages in this work are com-

fortably contained within the basic tactus such that there is virtually no displacement of the basic beat and no genuine syncopation.

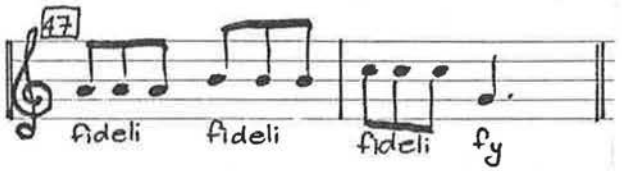
Some of the bird calls incorporated in this work are the single two note call of the cuckoo :
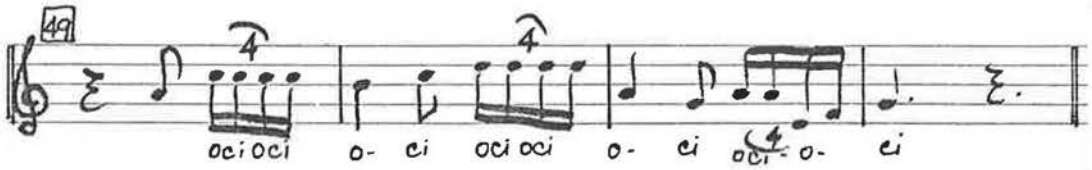


the variety of calls of the nightingale :
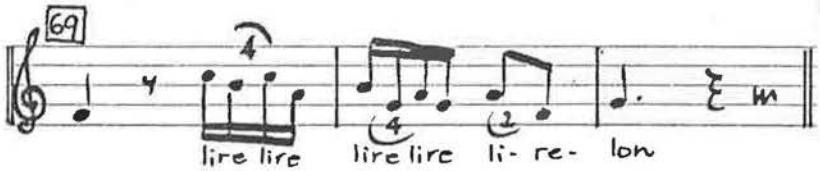


and



and



and the call of the lark :



This work follows the general form of the virelai, with however the omission of the Abgesang, and includes the overt and clos cadences at the end of the B sections, a distinctly French characteristic. However, since it is in the nature of the realistic virelai to be quite unique works, Par maintes fois tells us little of the general style of Vaillant and is perhaps best considered here as an independent work.

GIOVANNI DA FOLIGNO

Almost nothing is known about this composer beyond the indication that he probably came from Foligno. He is survived by only one ballata - Mercede o donna, for which the Mancini Codex is the unique source.

The work itself lies firmly within the trecento tradition though showing only marginal influence of the madrigal. The Cantus and Tenor are both texted and generally deliver the text simultaneously though only rarely in a precise note against note manner. The table below presents the syllabic/melismatic approach to text setting for this work.

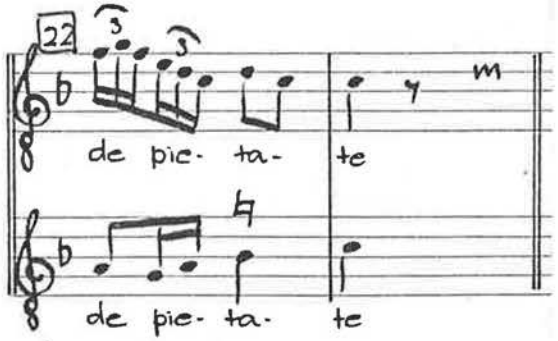
	First Syllable	Central Syllables	Penultimate Syllable	Final Syllable	Number of Syllables
Man. 45					
R line 1	-(-)	3(2)	1	1	7
line 2	-	2	1	1	7
line 3	-	3	3	1	7
line 4	-(-)	3(2)	1	1(1)	7
1M line 1	1(-)	2(1)	2	1	7
line 2	-(-)	3(1)	2	1	7

As can be seen, Giovanni da Foligno provides no melismatic setting for the opening syllables of the text lines, although he does follow tradition in providing some extension of the penultimate syllables. Foligno uses other means than the proportional expansion of the opening syllables to provide the structural relationships within this work. Thus within the ripresa, the structurally important first and fourth lines are extended not by melismatic extension but by the repetition of the lines. Similarly, the structural balance between piede and ripresa is maintained by the repeat of both piede lines. Although the occasional word, or even phrase repeat, is not uncommon in the trecento style, the repeat of full text lines is rarely seen and may be a characteristic of this composer's style.

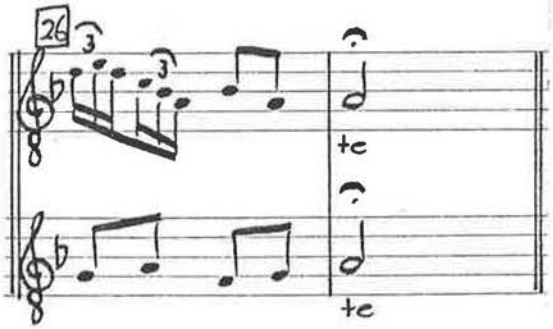
Imitation is not found in this work and there is only one appearance of the sequence. This sequence utilises common motific material in an elaborated ascent :



Foligno does however develop a unifying motif which he uses within both the ripresa and piede as a linking cadential formula. The first appearance of the motif is provided at the end of the initial statement of the fourth text line of the ripresa :
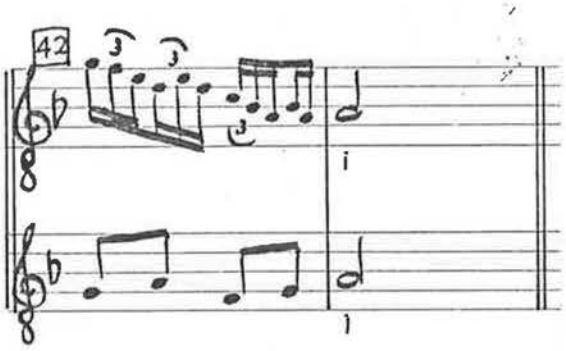


and thus suggests a false cadence, for it is followed immediately by the final statement of the fourth line, which using the same motif, provides the conclusive cadence for the section :



A permutation of the same motif provides the cadence at the end of the

piede :



Although little is known of this composer and the evidence of only one work is not enough to provide a rounded picture of his style, the simple, uncluttered approach to text setting and the rhythmically direct manner may suggest a style which owes more to a popular tradition than that of the art song.

ANDREA STEFANI

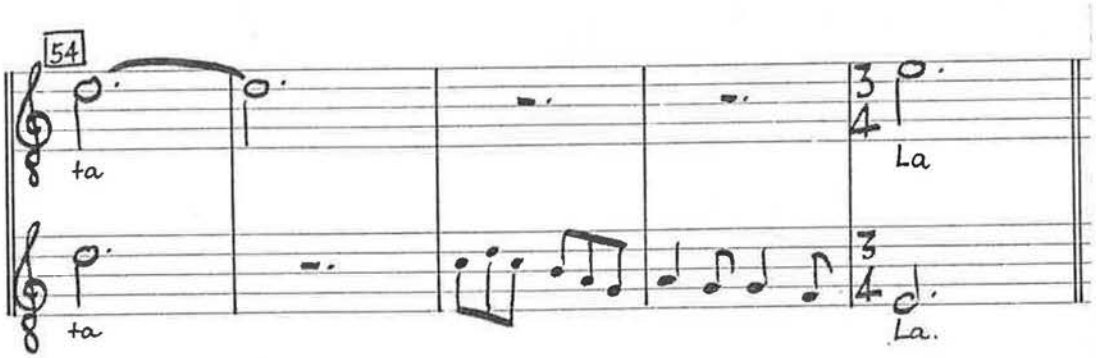
The Mancini Codex is the sole source for the three surviving secular works of Andrea Stefani. These works are the two-voice madrigal Morte m'a sciolt (Man. 73), and the ballate, I senti matutino (Man. 61) and Con tutta gentilezza (Man. 72), for two and three voices respectively, each work representing a distinctly different aspect of the composer's style. The madrigal, for example, is a traditionally Italian work, being texted in both voices and employing the expected madrigalian expansion of first and penultimate syllables of text lines. The ballata, Con tutta gentilezza on the other hand, shows French influence both in its texting, with the full text provided only in the Cantus while Contratenor and Tenor have incipits, and in the relationship of the vocal ranges. Finally the ballata, I senti matutino (Man. 61) is typically Italian in its use of text in both voices, but unique in its generation of a musical fabric almost entirely dependent on the use of three generating motifs.

The alternation of melismatic and syllabic text setting styles in the madrigal Morte m'a sciolt (Man. 73) can be seen clearly in the table below.
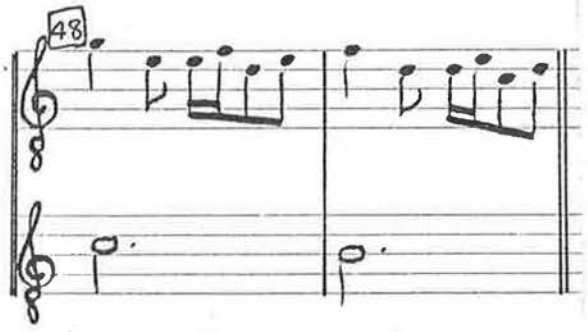
	First Syllable	Central Syllables	Penultimate Syllable	Final Syllable	Linking Phrase
Man. 73					
S line 1	8	6	14	2	-
line 2	14	2	7	2	2
line 3	13	4	18	1	-
Ri line 1	5/8	3/3	7/3	2/3	-
line 2	3/5	5/5	8/6	1	-

The basic structural elements of the traditional madrigal are clearly shown here in the careful balancing of the proportions of the lines. The stanza has a much more spacious setting than that of the ritornello which is also distinguished by featuring staggered text statements by Cantus and

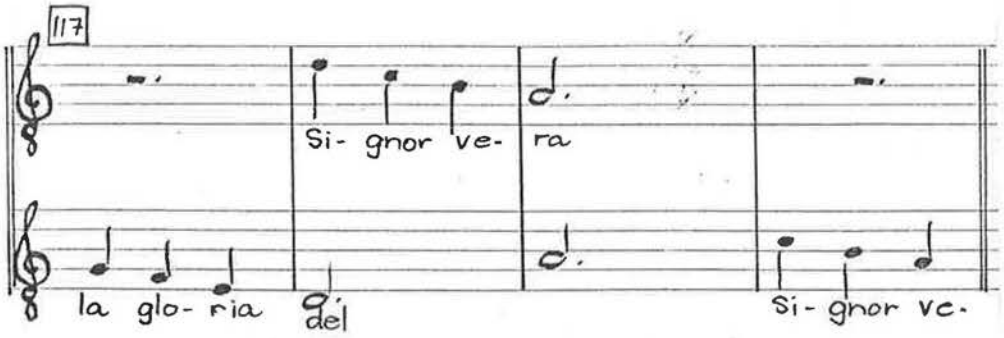
Tenor, a reasonably rare occurrence in the trecento madrigal. The single linking phrase (bars 56-57) is monophonic, for Tenor alone, and untexted, without any suggestion of imitation, as in, for example, the madrigals of the earlier Jacopo da Bologna. Its function, however, would seem to be not just to smooth the transition from one long melismatic passage to the next, but also to operate as a tonal bridge between a cadence chord on D and an opening chord on E. To achieve this end, the Tenor outlines an elaborated octave descent.



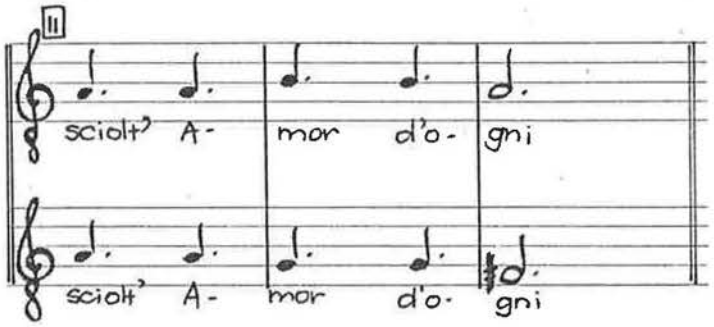
The detailed compositional devices of sequence and imitation are barely evident in this madrigal, there being only one example of each. The sequence is found in the melismatic passage attached to the penultimate syllable of the second line of the stanza :
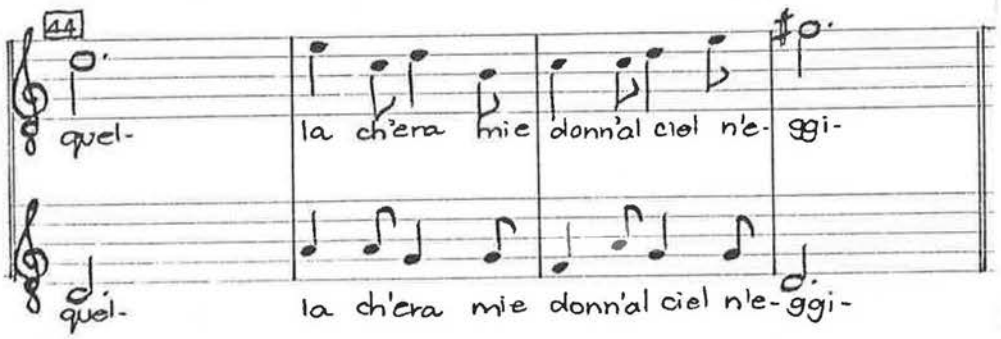


and the passage of imitation highlights the textual significance of the final line of the ritornello :
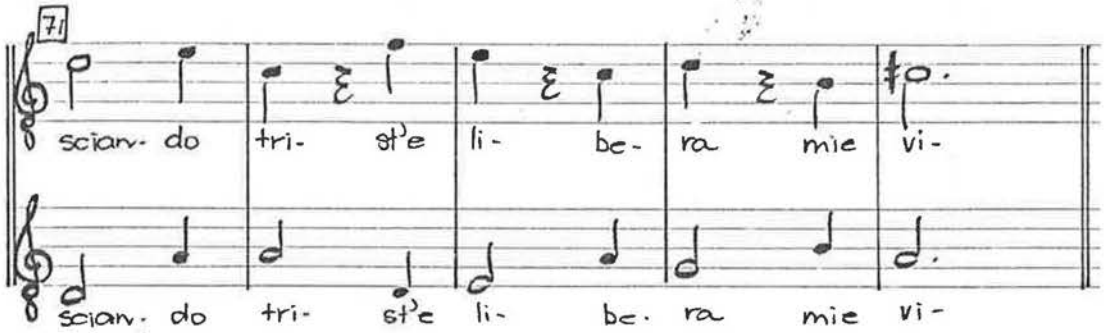


The compositional device on which the fabric of the madrigal does depend however, is that of textural contrast. In the stanza this contrast exists between melismatic passages of rhythmic independence between the parts, and extensive syllabic passages in strictly familiar style. Thus in the first text line, the melismatic settings of the first and penultimate syllables are separated by the syllabic setting of the central syllables :



Similarly in the second and third lines of the stanza the settings of the central syllables in familiar style, contrasts with the enclosing melismatic and rhythmically independent passages. The syllabic passages in question are :



and



In the ritornello the textural contrast exists at another level, for not only is it incorporating contrasts within itself, but also maintaining contrasts between it and the preceding stanza. The means of providing this contrast is also different, in that within the ritornello it exists between the simultaneous delivery of text syllables and the avoidance of simultaneity. Thus the first and final syllables of the two text lines of the ritornello sound together in Cantus and Tenor, while all the syllables between these two structural points are given in alternation between Cantus and Tenor. The example provided above to illustrate imitation in this work, provides a suitable illustration of this staggered text delivery.

Both of Stefani's ballate show little influence of the madrigal, though still showing some evidence of the alternation of syllabic and melismatic text setting styles. This can be seen from the table below:

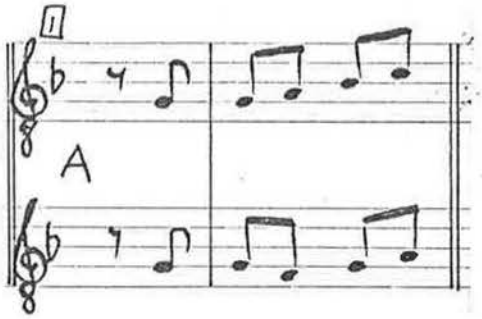
	First Syllable	Central Syllables	Penultimate Syllable	Final Syllable	Number of Syllables
Man. 72					
R line 1	-	2	1	-	7
line 2	-	1	1	1	7
line 3	-	1	2	1	7
line 4	-	3	5	1	11
1M line 1	-	2	1	1	7
line 2	-	1	1	1	7

	First Syllable	Central Syllables	Penultimate Syllable	Final Syllable	Number of Syllables
Man. 61					
R line 1	-	1	2	1	7
line 2	-	1	2	1	7
line 3	-	1	1	1	7
line 4	-	1	3	1	7
1M line 1	3	1	2	2	7
line 2	2	1	1	1	7
line 3	-	1	2	1	7
line 4	-	1	2	1	7

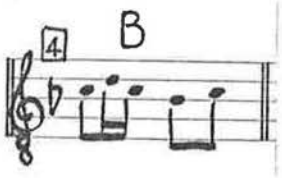
Con tutta gentilezza (Man. 72) shows no melismatic activity attached to opening syllables, though the penultimate syllables attract a little more attention, and particularly at the end of the fourth line, underlining the structural dominance of the ripresa over the piede. The compositional style of this work is quite direct - the two lower parts provide an unobtrusive supporting duet with occasionally crossing lines, above which the more rhythmically active Cantus sounds. There is no evidence of the compositional devices of sequence, imitation or the unifying motif in this work.

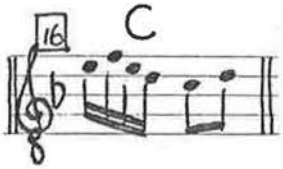
I senti matutino (Man. 61), it will be seen from the table above, owes little to the influence of the madrigal. Opening syllables, with the exception of those of the first two lines of the piede attract no melismatic attention, and are generally relegated to an upbeat position in the line setting. Penultimate syllables attract a little more melismatic treatment and provide a foil to the densely syllabic treatment of the central syllables.

This ballata is the clever result of extreme compositional economy, being as it is, the result of the linking and interplay between three basic motifs. The first of these motifs, A, has a constant rhythmic outline and the function of delivering the first five syllables of text lines :



The remaining two motifs - B and C - are rhythmically and melodically defined, and are both associated with melismatic text delivery :





The table below reflects Stefani's compositional ingenuity in this work by summarising the motific ordering of each text line.

R line 1		A (b. 1 - 2)	B (b. 4)	
line 2		A (b. 5 - 6)	B (b. 8)	
line 3		A (b. 9 - 10)	B (b. 11)	
line 4		A (b. 12 - 13)	B (b. 14)	C (b. 16)
1M line 1	C (b. 19)	A (b. 20 - 21)	B (b. 23)	C (b. 25)
line 2	*X (b. 26 - 27)	A (b. 27 - 28)		C (b. 29)
line 3		A (b. 30 - 31)	B (b. 33)	
line 4		A (b. 34 - 35)		C (b. 37)

(*X represents a unique appearance of a motif associated onomatopoeically with dogs barking)

These three stylistically distinct works by Andrea Stefani provide a confusing picture from which to draw conclusions concerning his general style. Perhaps all that should be said, is that Andrea Stefani was a highly versatile composer who combined at once, features of the traditional and progressive styles, who reflected both Italian and French influences in his works and who was equally at home with the popular and sophisticated approaches to text setting.
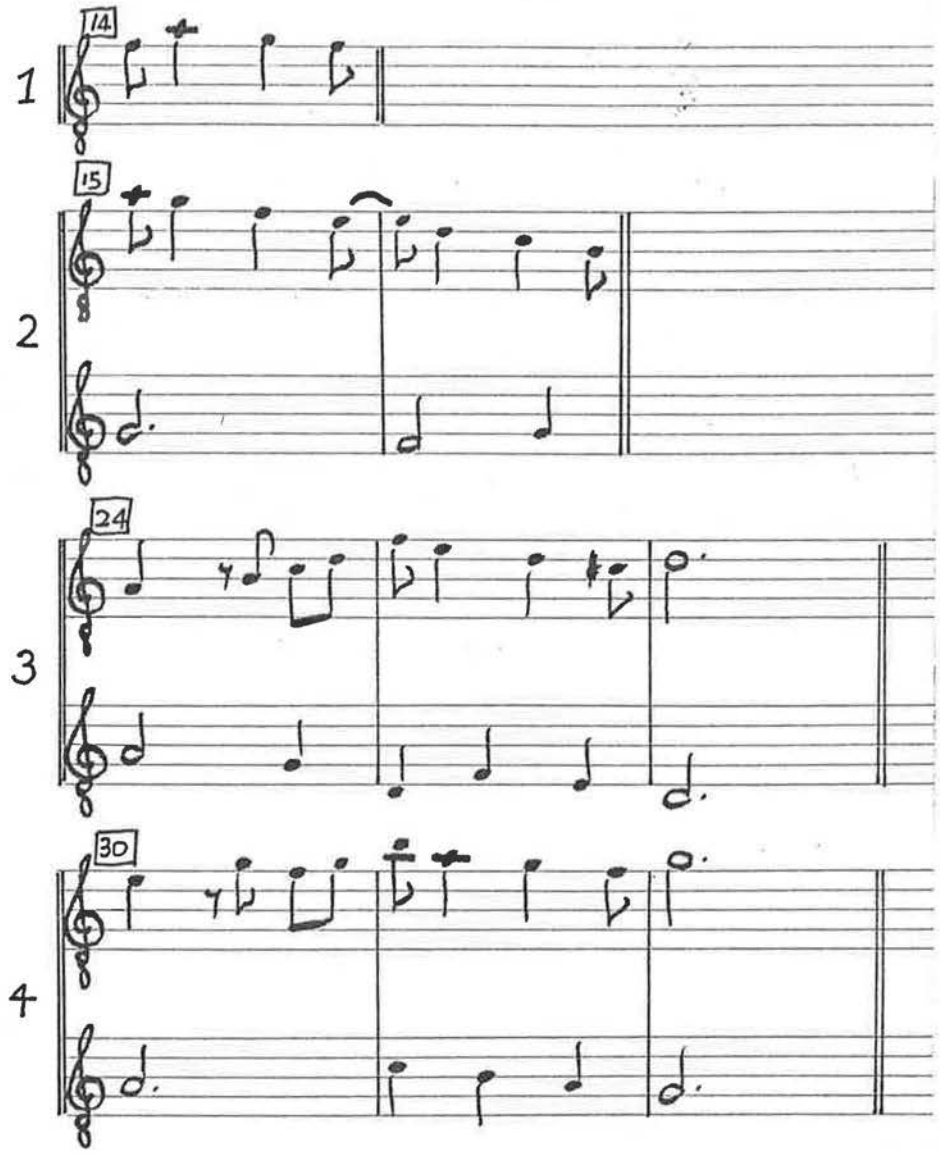
BONAIUTUS CHORSINI

Bonaiutus Chorsini is known by only four ballate, three found in GB-Lbm 29987 and one in the Mancini Codex. All four works are for two voices, Cantus and Tenor, both of which are texted. This Italian characteristic is reinforced in S'avesse forca (Man. 74), by the evident influence of the Italian madrigal style as seen in the melismatic treatment of the first and penultimate syllables of text lines.

	First Syllable	Central Syllables	Penultimate Syllable	Final Syllable	Number of Syllables
Man. 74					
R line 1	1	5	1	1	11
line 2	1	1	1	1	7
line 3	1	1	2	1	7
line 4	-	3	5	1	11
1M line 1	1	2	2	1	7
line 2	1	1	2	1	7
line 3	1	3	4	1	11

The influence of the melismatic madrigal style is seen here more in the attention given to penultimate syllables than opening syllables. It should also be noted that careful attention paid to the structural proportions in the work is reflected in the extensive melismas at the ends of the ripresa and piede sections.

The detailed compositional devices of imitation and sequence are not used in this work although Chorsini does make consistent use of the structural device of the unifying motif. Using four motifs he creates a unifying web which links sections both within themselves and with each other. The four motifs are provided below in their first appearances :



Motif 1 appears first within the setting of the third text line of the ripresa and reappears centrally, in the first line of the piede (bar 29), and thus functions to melodically relate the ripresa and the piede. Motif 2 serves the same function, but within a much more complex framework. This motif appears first at bars 15 - 16 accompanying the penultimate syllable of the third line of the ripresa. It reappears with the penultimate syllable of the fourth line of the ripresa (bars 22 - 23) and with the addition of motif 3 (bars 24 - 26) produces the final cadence of the ripresa. Motif 2 appears again with the penultimate syllable of

the third line of the piede (bars 43 - 44) and this time with the addition of motif 4 (bars 45 - 47), produces the aperto cadence of the piede. The final appearance of motif 2 is found in the repeat of the piede, accompanying the penultimate syllable of the sixth piede line and, with the addition of motif 3 (bars 48 - 50), the chiuso cadence is produced. Thus the final cadence of the piede is identical with that of the ripresa. Motif 4 is the only one of the four which is exclusive to one section and thus has no section linking function. Motif 4 has an exclusively unifying and cadential function in the piede where it provides the conclusions for line 1 (bars 30 - 32), line 2 (bars 35 - 36) and line 3 (bars 45 - 47).

It need hardly be pointed out that such pervasive use of unifying motifs is unusual within the works of the trecento. Indeed it reflects a concern for abstract musical structuring which, though the result is somewhat static in nature, suggests a later rather than earlier dating for the work.
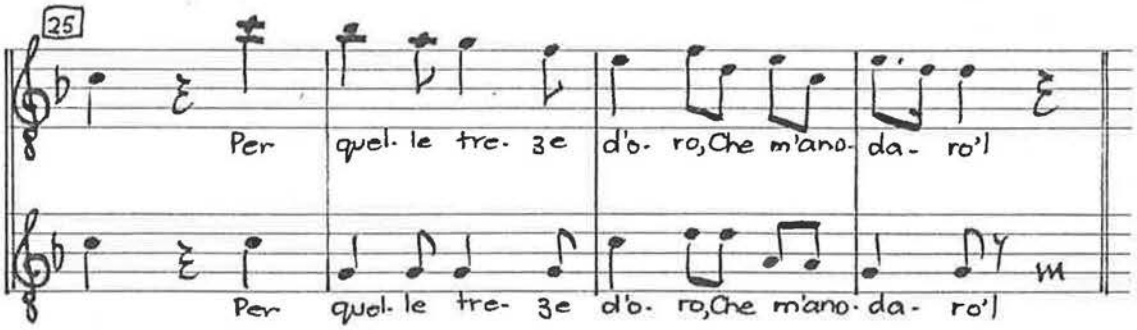
PAOLO DA FIRENZE

The Mancini Codex contains only one securely ascribed composition by Paolo da Firenze. This is the two-voice ballata, La vaga luce (Man. 75) which appears in F-Pn 568 in a three-voice version. Both Mancini and F-Pn 568 also contain in two-voice and three-voice versions respectively, the ballata, Tra speranza e fortuna (Man. 76). This work, untitled in Mancini, was initially associated with Paolo da Firenze in F-Pn 568, although at some stage the ascription was erased and consequently the work is of doubtful attribution. The likelihood of this ballata being the work of Paolo is supported by its position within the Mancini Codex, following as it does the securely ascribed La vaga luce (Man. 75), but since it is the present policy to consider under composer headings, only those works which it can be clearly established as the works of that composer, Tra speranza e fortuna (Man. 76), for the purposes of this study, will not be considered here.

La vaga luce (Man. 75) reflects the traditional trecento style in that it is texted for both voices which generally deliver the text simultaneously, and shows some French influence in both its mode of notation and the presence of ouvert and clos cadences in the piede. The influence of the melismatic madrigal style is only slight as will be seen from the table below.

	First Syllable	Central Syllables	Penultimate Syllable	Final Syllable	Number of Syllables
Man. 75					
R line 1	1	4	2	1	11
line 2	-	2	1	1	11
line 3	-	4	2	1	11
1M line 1	2	2	1	1	11
line 2	-	2	-	-	7
line 3	-	2	1	1	11

Only the barest madrigal influence can be seen in the structural outlining of the first and penultimate syllables of the ripresa and piede. The running together of the second and third lines of the piede is distinctly antipathetic to the more spacious madrigal style, as is the densely familiar style setting of these lines.



Word repetition within a text line is not often encountered in the ballate of this period, but is here a feature of the final line of the ripresa and the first line of the piede. In both cases, appropriately, the word repeated is the cry "ohime". Although this works well in the ripresa it is less successful in the volta repetition, where the syllables repeated, "-ni re", have no self contained sense. In the second piede, the word repetition is felicitous in that it stresses the senhal "Nencio Lisa".

Paolo da Firenze was a reasonably prolific composer and thus attempting to provide some estimation of his work based on only one ballata is meaningless. It would seem, however, that the combination of the Italian and French elements in this work falls within his general stylistic area.

MANUSCRIPT COMMENTARY

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The presentation of the critical apparatus is developed from the Critical Commentaries found in the series Polyphonic Music of the Fourteenth Century. Thus, for each entry, a bar number is provided, followed by a colon. Following this, a number describes the ordinal position of the note within that bar, a capital letter provides the pitch letter name, and a lower case letter refers to the original note form.

ABBREVIATIONS USED

Note forms

L	=	longa
Li	=	longa imperfecta
b	=	brevis
bp	=	brevis perfecta
bi	=	brevis imperfecta
s	=	semibrevis
sp	=	semibrevis perfecta
si	=	semibrevis imperfecta
s.ob	=	semibrevis obliqua ( )
scau	=	semibrevis caudata
sa	=	semibrevis altera
scau.ob	=	semibrevis caudata obliqua ( )
svn	=	semibrevis via natura
m	=	minima
mal	=	minima altera

m.dra	=	minima dragma ()
m.ob	=	minima obliqua ()
mp	=	minima perfecta
trm	=	triplet minima
sm	=	semiminima
dra	=	dragma
lig	=	ligatura
lig2	=	ligatura binaria
lig3	=	ligatura ternaria (etc)

Rest forms

paL	=	pausa longa
pab	=	pausa brevis
pasb	=	pausa semibrevis
pam	=	pausa minima
pasm	=	pausa semiminima

Mensurations

.i.	=	senaria imperfecta
.p.	=	senaria perfecta
.q.	=	quaternaria
.n.	=	novenaria
.o.	=	octonaria
.d.	=	duodenaria

Voice parts

C	=	Cantus
Ct	=	Contratenor

T = Tenor

Tr = Triplum

Other signs

pa = punctus additionis

pd = punctus divisionis

sig = signature

touching tied = 

Man. 1 (f. 1a) La douce ciere (M) 3v Bartolino da Padova

Concordances : F-Pn 6771 f. 13'-14; I-Fn 26 f. 108'-109;
F-Pn 568 f. 41'-42; GB-Lbm 29987 f. 14'-15
I-Fl 87 f. 101'-102

Note : Mancini contains only T and Ct. C taken from I-Fl 87 f. 101'-102.

Text : Mancini : S1 and Ri underlaid in T with incipit only in Ct. No added text.

I-Fl 87 : S1 and Ri underlaid in all three voices. Added text at end of C. See III pp. 59-61

Rhythm : stanza in .o. and .i. but consult notes for changes. Ri in .p. throughout. Consistent use of pd.

Reduction : b = minim in .o.; b = dotted minim in .i. and .p.

NOTES : Ct : 8: F sharp acc/ 11: .i. not indicated : B flat acc/ 16: F sharp acc/ 19: F flat = F natural acc/ 20: C sharp acc/ 23: .o. not indicated/ 26: B flat acc : .i. not indicated/ 41: .o. not indicated/ 45: .i. not indicated/ 54: .p. not indicated/ 66: B flat acc/

T : 1: B flat sig/ 11: .i. not indicated/ 24: .o. not indicated/ 26: .i. not indicated/ 41: .o. not indicated/ 43: .i. not indicated/ 54: B natural sig change : .p. not indicated/ 67: B flat acc/

The following notes refer to I-Fl 87 f. 101'-102, concordance consulted to reconstruct Man. 1.

C : 1: .o. indicated: 7: .i. indicated/ 10: .o. indicated/ 11: .i. indicated/ 24: .o. indicated/ 25: .i. indicated/ 41: .o. indicated : B flat acc/ 42: .i. indicated/ 54: .p. indicated/ 55: D flat acc/ 71: B flat acc/

Ct : 1: .o. indicated : B flat sig/ 16-17: s, s (lig2), b/ 19: no flat/ 20: no sharp/ 23: pasb, 1Es/ 24: .o. indicated/ 26: .i. indicated/ 41: .o. indicated/ 45: .i. indicated/ 54: B flat sig retained/ 61: 2Esvn/ 75: 5Dm/ 76: 1EL/

T : 1: B flat sig/ 11: .i. indicated/ 24: .o. indicated/ 26: .i. indicated/ 30-31: s,s,b(lig3)/ 41: .o. indicated/ 42: .i. indicated/ 54: B flat sig retained : .p. indicated/

Editions : Wolf 1904 (1955) : no. 45

Wolf 1955 : 159

Marrocco 1975 : 28-30

Apel 1970 : 16-18

Man. 2 (f. 1a'-2a) Dueil angoisseux (Bde) 3v: Gilles Binchois

Concordances : D-Mbs Mus.ms. 3192, f. 20; D-Mbs Clm 14274 f. 107

E-E V.III.24 f. 36'-38; E-E IV.a. 24 f. 15'-17;

I-Rvat 1411 f. 6'-7; I-TRmn 88 f. 204'-205

Text : Complete text underlaid in C., with incipits only in T. and Ct.

See III p. 62.

Rhythm : tempus perfectum cum prolatione imperfecta

Reduction : b = dotted minim

NOTES : C : 1-2: void breves/ 13: B flat acc/ 14: 4 and 5 both void minimae/ 15: repeat sign provided/ 19: 5 and 6 both void minimae/ 21: 1b, 2m, 3m, 4s, 5m (all void)/ 28: 4m (void)/ 47: 4m, 5m (both void)/ 51: 5 and 6 both void minimae/ 53: 1b, 2m, 3m, 4s, 5m (all void)/

Ct : 1: B flat sig/ 15: 1L (pa) (void) : repeat sign provided/ 22-23: note missing - trimming - 1CL/ 32: pd - bar end/ 33: E flat acc/ 42: pd - bar end/ 48: L (pa)/

T : 10: pd - bar end/ 12: pd - bar end/ 14: pd - bar end/ 15: repeat sign marked/ 17: pd - bar end/ 27: pd - bar end/ 32: pd - bar end/ 34-37: 1s, 2s, 3b, 4b, 5b, 6b (lig6 where 4, 5 and 6 are void)/ 45: pd - bar end/ 47: pd - bar end/ 49: pd - bar end/

The following notes refer to E-E $\overline{V}$.III.24 f. 36'-38, concordance consulted to solve problems of illegibility and trimming found in Mancini

C : 1: sig ϕ provided : first 3 breves - red/ 8: 1Bs, 2Cs (pa) (lig2), 3Am/ 14: 5Gm, 6Fm (both red)/ 15: 1Eb, 2Es : repeat sign marked/ 19: 5Fm, 6Em (both red)/ 21: preceded by sig. "3" : 1Fb, 2Em, 3Fm, 4Es, 5Dm/ 28: 1Gs, 2Fm, 3Am (pa), 4Gm (red) 5Fm/ 35: pd - bar end/ 38: 1As, 2Gs (pa), not in lig, 3Am/ 45: pd - bar end/ 46: B flat acc/ 47: 4Gm, 5Fm (both red)/ 48: pd - bar end/ 51: 5Fm, 6Em (both red)/ 53: preceded by sig "3" : 1Fb, 2Em, 3Fm, 4Es, 5Dm/

Ct : 1: B flat sig/ 15: repeat sign provided/ 29: 1As, 2Bm, 3Cs, 4Am/ 32: pd - bar end/ 33: no E flat acc/ 35-36: pam, 1Cm, 2Am, 3Bm, 4Cs, 5Fs (lig2), pasb, 6Cs, pd/ 38: E flat acc/ 45: 1Fm, 2Cs, 3Bm, 4Gs/ 47: 1Ds, pam, 2Gm, 3Ds/

T : 1: B flat sig/ 15: repeat sign provided/ 30: B natural acc/ 34-37: 1As, 2Gsa, 3Fbp (lig3), 4Fbi, 5Ebi, 6Dbi (lig3 - red)/

Editions : Rehm 1957 : 45-47

Marrocco & Sandon 1977 : 232-233

Man. 3 (f. 2a') Serva ciaschuno (B) 2v: Bartolino da Padova

Concordances : none

Text : R and 1M underlaid in both voices. Added text follows C.

See III p. 63

Rhythm : .p. throughout with consistent use of pd.

Reduction : b = dotted minim

NOTES : C : 4: 1Dm.ob : mp, 2Csm, 3Dtrm, 4Etrm, 5dtrm, 6Ctrm, 7Btrm, 8Ctrm/ 6: use of trm/ 15: 1Gs, 2 F sharp scau/ 18: use of trm/ 22: A sharp acc/ 25: F sharp acc/ 27: G sharp acc/ 30: 1Am.ob ; mp, 2Gsm : use of trm/ 33: use of trm/

T : 8: 1Ascau/ 16: 1Gscau/ 21: 1Dscau/ 26: 1Dscau?

Editions : Marrocco 1975 : 88

Man. 4 (f. 2a') Rechordete de mi (B) 3v: Bartolino da Padova

Concordances : F-Pn 4917 f. 24'; I-Fl 87 F. 117.

Note : Only the R. of the Ct. of this piece survives in Mancini. The work is here reconstructed from F-Pn 4917 f. 24' although this and the other concordance - I-Fl 87 f. 117 - contains a two voice setting only. The result is set for 3 voices in the R. and V., and two voices in 1M and 2M.

Text : Incipit with Ct is all that survives in Mancini. F-Pn 4917 f. 24' preserves the piece underlaid in both C. and T. with added text following C. See III p. 64

Rhythm : .p. throughout with consistent use of pd.

Reduction : b = dotted minim

NOTES : Ct : 11: 1Bsi, 2Bm (touching tied)/ 13: 1Bs, pasb/ 27: continuance sign concludes available line/

The following notes refer to F-Pn 4917 f. 24', concordance consulted to reconstruct Man. 4.

C : 1: Esp, 2Esi, 3Em/ 12: 1Esp, 2Esi, 3Dm/ 14: 1Asp, 2Gsi, 3Fm/

T : 37: B flat acc/

Editions : Wolf 1955 : 188

Marrocco 1975 : 77

Man. 5 (f. 2b) Zoya de novi odori (B) 2V: Bartolino da Padova

Concordances : F-Pn 6771 f. 24; I-Fl 87 f. 119'-120

Text : R. and 1M underlaid in both voices. Added text at end of C.

See III p. 65-66

Rhythm : .d. throughout with consistent use of pd.

Reduction : b = dotted minim

NOTES : C : 1: 1Dscau, 2Ds, 3Dscau, 4Es/ 5: C sharp acc/ 10: 3 and 4 missing - reconstructed/ 12: C sharp acc/ 19-20 missing - reconstructed/ 24: B sharp = B natural acc/ 29: F sharp acc/ 30: 2 missing - reconstructed/ 32: C sharp acc/ 34: 1Gs.ob=sp, 2Fm, 3Es.ob=sp, 4Fm, 5Ds.ob=sp, 6Em/

T : 8: 1Gs, 2Gm (touching tied), 3Fm, 4Fs (touching tied), final note trimmed/ 22: 1As, 2Bs, 3Cs, 4Dm, 5Cs, 6Bm, 7As/ 29: final note trimmed.

The following notes refer to F-Pn 6771 f. 24, concordance consulted to reconstruct passages removed by margin trimming.

C : 3: D sharp acc/ 4: G flat acc/ 5: C sharp acc/ 10: 1Gs, 2Es, 3Fm, 4Em, 5Ds, 6Em, pam, 7Cs/ 12: no C sharp acc/ 14: F sharp acc/ 19: 1Dscau, pasb, pasb, 2Es, 3Fs/ 20: 1Gs, pasb, 2Am, 3Gm, 4Fs, 5Gs, 6Fm, 7Gm/ 23: G sharp acc/ 24: B sharp = B natural acc/ 30: 1Gscau, 2As, 3Fs, 4Gscau/ 31: F flat = F natural acc/ 34: 1Gs, 2Fm, 3Es, 4Fm, 5Ds, 6Em./

T : 8: all notes separate/ 15: 1Gscau, 2Bscau, 3Gs, 4As, 24: G sharp acc/ 28: B flat acc/ 29: 1Ascau, 2Ascau, 3Gs, 4As.

Editions : Wolf 1955 : 193

Marrocco 1975 : 20-21

Man. 6 (f. 2b') Per un verde boschetto (B) 2v: Bartolino da Padova

Concordances : F-Pn 6771 f. 23'; I-Fn 26 f. 66; F-Pn 568 f. 39'-40; GB-Lbm 29987 f. 81'-82; I-Fl 87 f. 120'

Text : R and 1M underlaid in both voices. Added text follows C. See III p. 67.

Rhythm : .i. alternates with .o. with consistent use of pd.

Reduction : b = minim in .o.; b = dotted minim in .i.

NOTES : C : 1-3 missing - reconstructed/ 4: pam, pam, pam, 1Cm, 2Bm, 3Cm/ 7: B sharp = B natural acc/ 12: .o. not indicated: pasb, pasb, 1Cs, 2Bs/ 15: 1Gs, 2Fscau, 3Gs/ 19: F sharp acc/ 23: 1st note missing - reconstructed/ 34: .i. not indicated : 1Am, 2Bm, 3Am, 4Gm, 5Fm, 6Em/ 39: C sharp acc/ 42: 1st note missing - reconstructed/ 44-45: .o. not indicated : 1 G sharp scau, pasb, 2As, 3As (touching tied)/ 46: .i. not indicated/ 53: .o. not indicated/ 56: missing - reconstructed/ 58: .i. not indicated/ 59: .o. not indicated/

T : 6: 1Csp, 2Bsi, 3Am/ 12: .o. not indicated/ 18: .i. not indicated/ 19: .o. not indicated/ 34: .i. not indicated/ 44: .o. not indicated/ 46: .i. not indicated/ 50: pab/ 52: 1Asp, 2Bsi, 3Cm/ 53: .o. not indicated/ 58: .i. not indicated/ 59: .o. not indicated/

The following notes refer to GB-Lbm 29987 f. 81'-82, concordance consulted to reconstruct missing passages in Man. 6.

C : 1-2: 1CL/ 3: 1Gsp, pasb/ 4: pam, pam, 1Cm, 2Bm, 3Cm/ 7: no B natural acc/ 9: 1Dm, 2Cm, 3Bm, 4Asi, 5Gm/ 12: .o. not indicated/ 23: 1As, 2Gscau, 3Es/ 25: 1Es, 2Fs (not lig)/ 26: 1Fs, 2Es (not lig)/ 34: .i. not indicated/ 41: 1Bm, 2Cs, 3Dm, 4Cs/ 42: 1Ds, 2Cm, 3Dm, 4Cm, 5Bm/ 44: no G sharp acc :1Gs, 2As/ 45: 1Bs, 2Cs/ 46: .i. not indicated/ 47: 1Am, 2Gm, 3Am, 4Gm, 5Fm, 6Gm/ 48: 1Ab/ 49: 1Asi, pasb, pasb/ 52: 1Am, 2Gm, 3Fm, 4Gm, 5Fm, 6Em/ 53: .o. not indicated/ 56: 1Gs, 2Fscau, 3Es/ 58: .i. not indicated/ 59: .o. not indicated.

T : 6: 1Csp, 2Bsi (lig2), 3Am/ 11: 1AL/ 12: .o. not indicated/ 18: .i. not indicated/ 19: A sharp acc : .o. not indicated/ 34: .i. not indicated/ 35-36: 1Bsp, 2Csp, 3DL (lig3)/ 44: .o. not indicated/ 50: 1Asi, pasb, pasb/ 51: 1GL/ 53: .o. not indicated.

Editions : Besseler 1931 : 161

Wolf 1955 : 194

Marrocco 1975 : 56-59

Man. 7 (f. 1b) La sacrosancta karita (B) 2v: Bartolino da Padova

Concordances : F-Pn 6771 F. 14; I-Fl 87 f. 103'-104

Text : R and 1M underlaid in both voices. Added text follows C. See III p. 68-69.

Rhythm : .o. alternates with .i.

Reduction : b = minim in .o.; b = dotted minim in .i.

NOTES : C : 8-10: 1Ascau.ob, 2Gs, 3Gs (touching tied), 4Ascau, 5Gs, 6Gs (touching tied), 7Fscau, 8Es/ 15: .i. not indicated/ 17: C sharp acc/ 18: .o. not indicated/ 20-21: missing - reconstructed/ 24-28: pasb, pasb, 1As, 2Gs, 3Gs (touching tied), 4Ascau, 5Fs, 6Fs (touching tied), 7Gscau, 8Es, 9Es (touching tied), 10Gscau, 11Es, 12Es (touching tied)/ 31: 1Fscau.ob, 2Gs/ 33: .i. not indicated/ 34: .o. not indicated/ 35: C sharp acc/ 38-39: 1Gs, 2Fscau, 3Es, 4Es (touching tied), 5Ds, 6Escau/ 40-41: missing - reconstructed/ 42-44: pasb, pasb, 1As, 2Gs, 3Gs (touching tied), 4Ascau, 5Es, 6Es (touching tied), 7Ds, 8Sca/ 46: B sharp = B natural acc : .i. not indicated/ 50-52; pam, pam, pam, 1Cm, 2Bs, 3Bm (touching tied), 4As, 5Am (touching tied), 6Gs, 7Gm (touching tied), 8As, 9Am (touching tied), 10Fs/ 53: G sharp acc/ 57: .o. not indicated/ 58-60: 1Fs, 2Ds, 3Es, 4Fs, 5Fs (touching tied), 6Gscau, 7As, 8As (touching tied), 9Gscau, 10Es/ 62-63: missing - reconstructed/ 65: C sharp acc/ 66: .o. not indicated/ 69: .i. not indicated/

T : 15: .i. not indicated/ 18: .o. not indicated/ 24-25: missing - reconstructed/ 29: B flat acc/ 33: .i. not indicated/ 34: .o. not indicated/ 44: 1As, 2Fs, 3Esa/ 46: .i. not indicated/ 48-50: missing - reconstructed/ 57: .o. not indicated/ 62: .i. not indicated/ 66: .o. not indicated/ 69: .i. not indicated/ 70: B flat acc.

The following notes refer to F-Pn 6771 f. 14, concordance consulted to reconstruct passages missing in Man. 7.

C : 8: 1Ascau, 2Gs/ 8-10: no suggestion of tying/ 15: .i. not indicated/ 18: .o. not indicated/ 20: 1Gs, Ascau, 3Bs/ 21: 1B natural s, 2Ascau, 3Gs/ 22: no suggestion of tying/ 24-28: no suggestion of tying/ 31: 1Fscau, 2Gs/ 33: .i. not indicated/ 34: .o. not indicated/ 36: 1Ds, 2Es (not lig)/ 37: 1Es, 2Fs (not lig)/ 38-39: no suggestion of tying/ 40: pasb, 1Fs, pd/ 41: 1Es, pasb, pd/ 42-44: no suggestion of tying/ 44: 1Es, 2Dscau, 3Cs/ 46: .i. not indicated : no B natural acc/ 50-52: no suggestion of tying/ 53: G sharp acc/ 57: .o. not indicated : 1Ds, pasb, pasb, 2Es/ 58-60: no suggestion of tying/ 62: .i. not indicated : pam, pam, oam, 1Fm, 2Em, 3Fm/ 63: 1Gm, 2Am, 3Gm/ 64: C sharp acc/ 65: 1Cs, 2Ds (not lig)/ 66: .o. not indicated/ 69: .i. not indicated.

T : 15: .i. not indicated/ 18: .o. not indicated/ 24: 1Es, pasb/ 25: 1Es, 2Ds/ 29: no B flat acc/ 33: .i. not indicated/ 34: .o. not indicated/ 44: 1As, 2Fscau, 3Es/ 46: .i. not indicated/ 48: 1Fs, pasb/ 49: pasb, 1Es/ 50: 1Fs, pasb/ 57: .o. not indicated/ 62: .i. not indicated/ 66: .o. not indicated/ 69: .i. not indicated/ 70: no B flat acc/

Editions : Wolf 1955 : 162

Marrocco 1975 : 34-35

Man. 8 (f. 1b') Perche cangiato (B) 2v: Bartolino da Padova

Concordances : F-Pn 6771 f. 17; I-F1 87 f. 115; I-Moe a.M.5, 24 f. 39

Note : Mancini contains C. only. T taken from F-Pn 6771 f. 17

Text : R and 1M underlaid in C. Added text at end of C. See III p. 70-72.

Rhythm : .n. and .d. but consult notes for changes

Reduction : b = dotted minim in .d.; b = dotted minim tied to dotted crotchet in .n.

NOTES : C : 1: missing - reconstructed/ 7: 1Ds.ob=sp/ 8: missing - reconstructed/ 10: 1Fs.ob=sp, pasb, 2As.ob =sp, 3Cm/ 11: preserved as all minimae - see concordance/ 14: .d. sig provided/ 16: 1As, pasb, 2Ds.ob= sp, 3Csi, 4Dsi, 5Gm/ 17: missing - reconstructed/ 18: .n. sig : 1Ds.ob=sp, pasb, 2As.ob=sp, 3Bm/ 21: B sharp = B natural a-c/ 26: F sharp acc/ 28: missing - reconstructed/ 30: 1Es.ob=sp, pam, pam, pam, 2Gsm, 3Fsm, 4Em, 5Dm/ 31: 1Es.ob=sp, pam, 2Dsi, 3Csi, 4Bm/ 32: 1Ds.ob=sp, pam, pam, pam, pam, 2Esm, 3Fsm, 4Em, 5Fm/ 34: missing - reconstructed/ 36: 1Ds.ob= sp, pam, pam, 2Em, 3Fsi, 4Dm/

The following comments apply to F-Pn 6771 f. 17, concordance consulted to provide missing tenor and reconstruct missing passages in C. due to margin trimming.

C : 1: B flat sig : 1Dsp, 2Dsp, 3Dsi, 4Cm/ 7: 1Ds.ob=sp, pam, 2Esi, 3Dsi, 4Cm/ 8: pam, 1Dsi, 2Bsi, 3Csi, 4Am, 5Bm/ 10: 1Fs.ob=sp, pasb, 2Gs.ob=sp, 3Cm/ 11: 1Cm, 2Am, 3Csm, 4Bsm, 5Am, 6Bsm, 7Asm, 8Gm, 9Am, 10Fm, 11Gm/ 14: .d. sig/ 16: 1As, pasb, 2Ds.ob=sp, 3Cs, 4Ds, 5Gm/ 17: 1As, 2Bs, 3Cs, 4Dsm, 5Csm, 6B natural s, 7As, 8Gm/ 18: .n. sig : 1Fs.ob=sp, pasb, 2As.ob=sp, 3Bm/ 19: 1Csp, 2Dm, 3Csp, 4Dm, 5Bm/ 23: 1Csp, pasb, pasb/ 26: E sharp acc, no F sharp acc/ 28: F flat acc : 1Gsi, pam, 2Asm, 3Gsm, 4Fsm, 5Esm, 6Dsm, 7Csm, 8Dsm, 9Csm, 10Bsm, 11Csm, 12Dsm, 13Bsm/ 30: 1Es.ob=sp/ 32: 1Ds. ob=sp/ 34: 1Bm, pam, 2Cm, 3Dm, 4Em, 5Dm, 6Cm, 7Dm, 8Cm/ 36: s.ob=sp/ 39: 1Asp, pasb, pasb/

T : 1: E flat sig : 1Dsi, 2Gsi, 3Dm, 4Gm, 5Fsi, 6Em/ 3: 1Dsp/ 5: 1Cs.ob=sp/ 6: 1Fs.ob=sp/ 7: 1Ds.ob=sp/ 8: 1Ds.ob=sp/ 10: 1Fs.ob=sp, 2Dsi, pam, 3Fs.ob=sp/ 14: .d. sig/ 17: 1Dscau, 2Cs, 3Dscau, 4Es/ 18: .n. not indicated : 1Ds.ob=sp, 2Es, pam, 3Ds.ob=sp/ 27: 1Ascau, 2Dsp/ 28: 1Cs.ob=sp/ 31: 1Fm, 2Es.ob=sp, 3Dsi, 4Cs.ob=sp/ 36: 1Ds.ob=sp

Editions : Wolf 1955 : 184

Wolf 1904 (1965) : no. 43

Marrocco 1975 : 51-52

Man. 9 (f. 3a) Le aurate chiome (M) 2v: Bartolino da Padova

Concordances : F-Pn 6771 f. 20'; I-Fl 87 f. 107'-108

Note : Only the T. of this madrigal survives in Mancini. C. taken from F-Pn 6771 f. 20'.

Text : S1 and Ri underlaid in T. No added text. See III p. 73-74.

Rhythm : .o. alternates with .p. and .i. in stanza. Ritornello features .d. throughout with consistent use of pd.

Reduction : b = minim in .o.; b = dotted minim in .p., .i. and .d.

NOTES : T : 1: B flat sig/ 11: .p. not indicated/ 15: .o. not indicated : B sharp = B natural acc/ 18: .i. not indicated/ 20: .o. not indicated : 1Bs, pasb, 2Cs, 3Bs/ 25-26: 1As, pasb, 2Ds, 3Cs, 4Cs (touching tied), 5 Bscau, 6Cs/ 33: 1Fs.ob=sp, 2Fm, 3Fs, 4Fs/ 43: .i. not indicated : 1Bsp, 2Bsi, 3Am/ 50: .o. not indicated/ 52-53: 1Bs, 2Cs, 3Bs, 4As, 5As (touching tied), 6Gs, 7Fs, pasb/ 58: .d. not indicated/ 59: 1As, 2Cs, 3Bscau, 4Ascau/ 63: 1As, 2Fs, pasb, 3As, 4Am (touching tied), 5Bs, 6Am/ 74: 1Cs.ob=sp, 2Bm, 3As, pam, 4Bm, 5Cm, 6Bm, 7s/

The following notes apply to F-Pn 6771 f. 20', concordance consulted to provide C.

C : 8: C sharp acc/ 11: .p. not indicated/ 12: F sharp acc/ 15: .o. not indicated/ 18: .i. not indicated/ 20: .o. not indicated/ 28: B flat acc/ 33: 1Fsp, 2Gm, 3Am, 4Gm, 5Gm, 6Fm/ 43: .i. not indicated/ 50: .o. not indicated/ 58: .d. not indicated/ 69: 1Asp, 2Fm, 3Gm, 4Am, 5Am, 6Gm, 7Gm, 8Fm, 9Em, 10Fm/ 71: C sharp acc/ 72: 1Gs, pasb, 2Am, 3Gm, 4Atrm, 5Gtrm, 6Ftrm/ 73: 1Ds, pasb, 2Gs, 3As, 4Btrm, 5Atrm, 6Gtrm/

T : 1: no B flat sig/ 6: B flat acc/ 11: .p. not indicated/ 15: .o. not indicated/ 16: 1Cs, pasb/ 17: 1Bscau, 2As, 3As/ 18: .i. not indicated/ 20: .o. not indicated/ 24-25: no suggestion of tying/ 28: B flat acc/ 33: 1Fsp, 2Fm, 3si, 4si/ 43: .i. not indicated/ 47: B flat acc/ 50: .o. not indicated/ 52-53: no suggestion of tying/ 58: .d. not indicated/ 63: no suggestion of tying/ 74: 1Csp, 2Bm, 3Asi, pam, 4Bm, 5Cm, 6Bm, 7si/

Editions : Wolf 1955 : 170

Marrocco 1975 : 36-37

Man. 10 (f. 3a'-4a) Sempre donna (B) 3v: Bartolino da Padova

Concordances : F-Pn 6771 f. 15'; I-Fl 87 f. 112'

Text : R and 1M underlaid in both voices. Added text follows C. and T.

See III p. 75-76

Rhythm : .p. alternates with .i. throughout with consistent use of pd.

Reduction : b = dotted minim

NOTES : C : 1: B flat sig/ 1-2: 1Cs, 2Cm, pam, pam, 3Cm, pd, 4Cm (touching tied), 5Dm, 6Cs, 7Cs/ 4: 1Bsp,pam, pam, 2Cm/ 8-10: pam, pam, pam, 1Cm, 2Dm, 3Bm, pd, 4Bm (touching tied), 5Cs, 6Ds, 7Am, pd, 8Am (touching tied), 9Cs, pam, 10Bm, 11Am/ 13: 1Asp, pasb/ 16: B sharp = B natural acc/ 17-19: pam, pam, 1Cm, 2Cm, 3Ds, pd, 4Dm (touching tied), 5Cs, 6Bs, 7Cm, pd, 8Cm (touching tied)/ 28: F sharp acc/ 29: B sharp = B natural acc/ 31: 1Csp, pasb/ 32: 1Gsp, 2Gm, 3Fm, 4Gm/ 34: F sharp acc/ 37: 1Asp, pam, pam, 2Gm/ 38-39: 1Gs, 2Fs, 3Em, 4Fm, pd, 5Fm (touching tied), 6Es, 7Ds, 8Em/ 42: 1Esp, pasb/ 48: C sharp acc/ 50: 1CL (this pitch corrected to D)

Ct : 1: E flat sig/ 2: 1Fsi, pasb, 3Csi/ 5: 1Gsi, pasb, 2Asi/ 13: 1Fsp, pasb/ 31: 1Gsp, pasb/ 35: 1Gscau, 2Fm, 3Em/ 37: 1Dscau, 2Esi/ 41: B sharp : B natural acc/ 42: 1Bsp, pasb/ 49: 1Gsp, 2Fsi, 3Gm/

T : 1: E flat sig/ 4: 1Bsp, 2Esi, 3Fm/ 5: 1Gsi, 2Fsa/ 6: 1Esi, 2Fsa/ 7: 1Dsp, 2Fsi, 3Gm/ 9: 1Esp, 2Dm, 3Bm, 4Fm/ 13: 1Dsp, pasb/ 16: 1Gm, 2Fm, 3Em, 4Dsp/ 17: 1Csi, pasb, 3Bsi/ 19: 1Fsp, 2Esi, 3Dm/ 29: B sharp = B natural acc/ 31: 1Csp, pasb/ 40: F sharp acc/ 48: 1Asi, 2Gsi, pasb/

Editions : Wolf 1955 : 179

Marrocco 1975 : 79-82

Man. 11 (f. 4a) Non correr troppo (B) 2v: Bartolino da Padova

Concordances : F-Pn 6771 f. 22; I-Fl 87 f. 116

Text : R and 1M underlaid in both voices. Added text follows C.

See III p. 77

Rhythm : .p. with occasional use of .o. here signalled 1:

Reduction : b = minim in .o.; b = dotted minim in .p.

NOTES : C : 3Gsi, pasb/ 3: 1Fscau, 2Esi/ 20: C sharp acc/ 32: .o. not indicated/ 33; .p. not indicated/ 39: 1: sig indicates duple proportion (.o.)/ 41: 1: sig indicates triple proportion (.p.)/ 66: C sharp acc/ 67: 1: sig indicates duple proportion (.o.)/ 69: 1: sig indicates triple proportion (.p.)/

T : 1: B flat sig/ 3: pasb, 1Gsa/ 32: 1: sig indicates duple proportion (.o.)/ 33: 1: sig indicates triple proportion (.p.)/ 39: 1: sig indicates duple proportion (.o.)/ 41: 1: sig indicates triple proportion (.p.)/ 67: 1: sig indicates duple proportion (.o.)/ 69: 1: sig indicates triple proportion (.p.)/

Editions : Wolf 1955 : 186

Marrocco 1975 : 48-50

Man. 12 (f. 4b) La belle flour (R) 2v?: Anonymous

Concordances : none

Note : T. only survives. The piece remains incomplete since there are no concordances.

Text :incipit only survives. See III p. 78.

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : T : 4: 1Am, 2Gb, 3Cm/ 11: B flat acc/ 15: 1Gs, 2As (lig2), 3Gs (all void)/ 16: 1Fb, 2Am/ 19: 1Dsi, pd, 3Bm, 4Asi/ 28: B flat acc/ 33: 1Gsi, 2Bm, pd, 3Am, 4Gsi/ 34: 1Fb, 2Am/ 35-36: 1Esp, 2Fsp, 3b (lig3), 4Am/ 37-38: missing - reconstructed/ 37: 1Dsi, 2Fsi (lig2), 3Esi (all void)/ 38: 1Db/ 45: 1Dsi, 2Fm, pd, 3Em, 4Dsi/ 50-51: 1Csp, 2Dsp, 3b (lig3), 4Am/ 53: section end marking - end of verse line 3?/ 60: B flat acc/ 66: 1Gsi, 2Bm, pd, 3Am, 4Gsi/ 67: 1Bb, 2Am/ 68-69: 1Esp, 2Fsp, 3Eb (lig3) Am/ 70: 1Dsi, 3Fsi (lig2), 3Esi (all void)/

Editions :

Man. 13 (f. 4b) Mal vi loyaute (R) 2v: Anonymous

Concordances : none

Note : Margin trimming has removed some line endings. In the absence of concordances these have been reconstructed as thought fit.

Text : Refrain underlaid in C. only. Added text follows T. See III p. 79-80.

Rhythm : tempus imperfectum cum prolatione perfecta.

Reduction : b = dotted minim

NOTES : C : 1: short bar produces anacrusis/ 4: 1ong bar to maintain alignment/ 4: 8Dm, 9Cmal/ 8: 4Fm, 5Emal/ 9: missing - reconstructed/ 17: section end marking/ 18: missing - reconstructed : 1Am, 2Gm, 3Fm, 4Asi, 5Fm, pd, 6Gm, 7Emal/ 19: 1Fsi, 2Dm, pd, 3Cm, 4Fm, 5Em/ 20: 1Em, 2Dmal, 3sp/ 23: 1Em, 2Fm, 3Gm, 4Asi, 5Fm, pd/ 24: 1Gm, 2Emal/ 26: missing - reconstructed : 1Cm, 2Fm, 3Em, 4Dsm, 5Esm, 6Csm, 7Dsm, 8Esm, 9Csm/ 27: missing - reconstructed : 1Db/

T : 13-14: 1Abi, 2Gsi, 3Fbi, 4Esi (all void)/ 17: section end mark given/ 20: 1Gm, 2Fmal, 3Esp/ 26: 1Asi, 2Fsi (lig2), 3si (all void)/

Editions : Apel 1972 : no 260

Man. 14 (f. 4 b') Mon bel amy corteus (R) 2v: Anonymous

Concordances : none

Note : Margin trimming has removed some line beginnings. These have been reconstructed as far as possible in accordance with the general musical style.

Text : Refrain underlaid in C. only. Added text follows C. See III p. 81.

Rhythm : tempus imperfectum cum prolatione perfecta.

Reduction : b = dotted minim

NOTES : C : 1: missing - reconstructed : 1Dbp/ 2-3: 1Gbi, 2Asi, 3Gbi, 4Bm, pa, 5Csm (all void)/ 4: 10m, 2Emal, 3Dsi, 4Cm/ 6: 4Em, 5Fmal/ 8: 1Gsi, 2Asi (lig2), 3Bsi, (all void)/ 11: missing - reconstructed 1Bm, 2Cm, 3Dm, 4Csi, 5Dm/ 12: missing - reconstructed : 1Esi, 2Esi, 3Dsi (lig2 - void)/ 13: 1Esp, section end mark given/ 15: 1Esm, 2Fsm, 3Gm, 4Asi, 5Asi (all void)/ 16: 4Gm, 5Fmal/ 18: 1Esm, 2Fsm, 3Gm, 4Asi, 5Gsi (lig2) - all void/ 20: missing - reconstructed : 1Cm, 2Fm, 3Em, 4Dsi, 5Cm/

T : 1-2: missing - reconstructed : 1DL/ 3: 1Dbi, 2Bsi (both void)/ 6: 1Dsi, 2Bsi (lig2), 3Asi - all void/ 11-12: 1BLi, 2Asi, 3Gbi, 4Fsi (all void)/ 13: 1Esp, section end mark given, pam, pam, 2Cm/ 15: 1Csi, 2Asi (lig2), 3Csi - all void/ 16: 1Bbi, 2Asi - both void/ 18-20: 1Cbi, 2Bsi, 3Abi, 5Asi, 6Fsi (lig2) 7Esi - all void/

Editions : Apel 1972 : no. 261

Man. 15 (f. 4b'-3b) Mon bel amy mon confort (R) 3v: Anonymous

Concordances : none

Text : Refrain underlaid in Cantus only. Added text appears after C and after T. See III p. 82.

Note : Margin trimming has removed several short passages. These have been reconstructed by comparison with parallel passages in the surviving work.

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : The beginning of the piece is trimmed however it is likely that a B flat sig. can be assumed. 1: opening trimmed - reconstructed to read - 1Csp, 2Esi, 3Em/ 2: 1Gsi, 2Esi (lig2), Gsi (all white)/ 3: 1Gsi, 2Gm, pd, 3Fm, 4Dsi/ 6-7: 1Gsi, 2Asi (lig2), 3Gsi, 4Fsi, 5Dsi (lig2) 6Eflat si (all white)/ 9: 1Dsp (with section end mark above), pam, pam, 2Dm/ 10: the beginning of the bar is trimmed. It has been reconstructed to read 1Esp, 2Dsp/ 11: 1Csp, 2B natural sp/ 12: 1Csi, 2Bm, pd, 3Cm, 4Asi/ 13: 1Gm, pam, 2Gm, 3Bm, 4Cmal/ 15: 1Fsi, 2Fm, pd, 3Gm, E flat si/

T : The beginning of the Tenor is missing, however it is likely that a B flat, E flat sig. can be assumed. The first three bars are missing and have been reconstructed to read 1CL, 2Csp, 3Dsp/ 9: section end mark given/

Ct : 1: B flat and E flat sig./ 9: section end mark given/ 12: 1Gsp, 2Fsi (lig2), 3Dm/

Editions : Apel 1972 : no. 262

Man. 16 (f. 3b) Merci pour dieu (R) 3v: Antonio da Cividale

Concordances : none

Text : Refrain underlaid in Cantus only. Added text appears after C.

See III p. 83-84.

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 1: B flat sig. 1Csi, 2Cm, pd, 3Em, 4Fmal/ 2: short bar used to maintain balance/ 4: 1Gsi, 2Dm, pd, 3Dm, 4F sharp si/ 5: 1Gm, 2Fm, 3Dsi, 4Em, 5Cm (all white)/ 6: 1 B natural m, 2Dmal, 3Csi, 4Bm/ 11: bar missing - reconstructed to read - 1Csp/ 13: section end mark given/ 15: 1Gm, 2Fm, 3Dsi, 4Csi (all white)/ 16: 1Asi, 2Cm, pd, 3Cm, 4 B natural mal/ 18: 1Bm, 2Cmal/ 19: 1Asi, 2Gm, pd, 3Bm, 4Csi/ 20: 1Dm, 2Em, 3Fsi, 4Em, 5Dm (all white)/ 21: beginning of bar missing - reconstructed to read - 1Dm, 2Fsi, 3Esi, 4Dm/

T : 1: B flat and E flat sig./ 3-4: 1Csi, 2Bsi, (lig2) 3Asi, 4Gbi, 5Asi (all white)/ 6: 1Gsi, 2Fm, pd, 3Em, 4Dsi/ 10: 1Fsi, 2Gsi, (lig2) 3Fsi (all white)/ 12: 1Gsi, 2Fsi, (lig2) 3Esi (all white)/ 13: section end mark given/ 16: 1Fsi, 2Esi (lig2) 3Dsi (all white)/ 19: 1Fsi, 2Gsi (lig2) 3Esi (all white)/ 24: 1Gsi, 2Esi (lig2) 3Dsi (all white)/

Ct : 1: B flat and E flat sig. - 1Cbi, 2Fsi (all white)/ 3: 1Csi, Gsi (lig2) 3Fsi (all white)/ 10: 1Fsi, 2Esi (lig2) 3Dsi (all white)/ 13: section end mark given/ 13-15: 1Asi, 2Bm, 3Csi, 4Gsi (lig2 white), 5Bsi, 6Asi (lig2 white), 7Csi, 8Asi (lig2 white), 9Gsi, 10Fm/ 19: 1Dm, 2Cmal, 3Gsp/ 20-21: these bars missing - reconstructed to read 1Abp, 2Bbp/ 23-24: 1Csi, 2Bsi (lig2 white) 3Gsi (white) 4Fsi, 5Em/

Editions : Reaney 1975 : 3

Man. 17 (f. 3b') Loingtemps j'ay mis mon cuer (R) 3v: Antonio da Cividale

Concordances : I-Fn 26 f. 38

Text : Refrain underlaid in Cantus only. Added text follows C. See III p. 85.

Rhythm : tempus perfectum cum prolatione imperfecta

Reduction : b = dotted minim

NOTES : C : 1-2: opening passage missing - reconstructed from concordance to read - 1Dbi, 2Bm, 3Cm, 4Dsi, 5Csi/ 6: 1Cbi, 2Bsi/ 7: 1Abi, 2Asi/ 12: 1Cbi, 2Dsi/ 14: 1Dbi, 2Csi/ 16-17: passage missing - reconstructed from concordance to read - 1Csp (pa), 2Bm, 3Bm, 4Am, 5Csi, 6Gsi, pam, 7Gm/ 18: 1Asi, 2Fsi (lig2), 3Esi/ 19: 1Dm, 2Asi, 3Gsi (lig2), 4Fm/ 22: 1Dsi, 2Csi (lig2), 3Asi/ 25: 1Cbi, 2Asi/ 29: 1Ebi, 2Dsi/ 30: 1Asp (pa), 2Gsi (lig2), 3Fm/ 32: 1Fbi, 2Esi/ 33-34: passage missing - reconstructed from concordance to read - 1Dsi, pasb, 2Am, 3Bm, 4Cm, 5Bsi, 6Asi, 7Gm/

Tr : 1: bar missing - reconstructed from concordance to read 1Gm, 2Bsi, 3Asi, 4Bm, 5Gm/ 11-12: 1Dm, 2Cm, 3Asi, 4Bsi, 5bp (lig3 followed by pa)/ 18: passage missing - reconstructed from concordance to read 1Dbi, 2Esi, 3Asi, pam, 4Esi, 5Dm/ 35: C sharp acc/

T : 1: B flat sig. taken from concordance - opening passage missing - reconstructed from concordance to read - 1Gsi, 2Fsi, 3Esi, FDm, 5Fsi, 6Em, 7Dm, 8Fm/ 4: 1Dsi, 2Bsi, 3Asi, pd/ 23-24: passage missing - reconstructed from concordance to read - 1Fsi, 2Esi, 3Dsi, 4Cbi, 5Gsi/ 32: 1Dsp (pa), 2Csi (lig2), 3Bm/

The following comments apply to F-Pn 26 f. 38, concordance consulted to assist in reconstructing missing passages.

C : 1: 1Dbi, 2Bm, 3Cm/ 2: 1Dsi, 2Csi (lig2), 3si/ 16-17: 1Csp (pa), 2Bm, 3Bm, 4Am, 5si, 6si, pam, 7Gm/ 28: this bar illegible or missing in this source/ 33: 1Dsi, pasb, 3Am, 4Bm/ 34: 1Cm, 2Bsi, 3Asi (lig2), 4Gm/

T : 1: B flat sig. - 1Gsi, 2Fsi (lig2), 3Esi/ 2: 1Dm, 2Fsi, 3Em, 4Dm, 5Fm/ 23: 1Fsi, 2Esi (lig2), 3Fsi/ 24: 1Cbi, 2Gsi/

Tr : 1: 1Gm, 2Bsi, 3Am, 4Bm, 5Gm/ 2: differs markedly from Mancini and presents - 1Asi, 2Gsi (lig2), pam, 3Dm/ 3: 5Gsi/ 4: 1Asi (these last two notes not ligated)/ 18: 1Bbi, 2Esi/ 19: 1Asi, pam, 2Esi, 3Dm/ 35: no C sharp acc/

Editions : Reaney 1975 : 4

Man. 18 (f. 5a) Va pur amore (B) 2v: Francesco Landini

Concordances : I-Fn 26 f. 9; F-Pn 568 f.70; I-F1 87 f. 171

Text : R and 1M are underlaid in C. and T. Added text follows C. See III p. 86.

Rhythm : .q. throughout

Reduction : b = minim

NOTES : C : 1: 1Fbp (pa)/ 14: 1As, 2Gtrm, 3Ftrm, 4Etrm/ 20: 1Dsp (pa), 2Em/ 36: G sharp acc/ 45-46: 1Am, 2Gm, 3Fm, 4Gsi, 5Dsi (lig2), 6Em/ 56-57: 1Cm, 2Bsi, 3Asi, (lig2) 4Gsi, 5Fm/ 62: pasb, 1Gtrm, 2Ftrm, 3Etrm/ 74: 1Fsp (pa), 2Gm/ 75: 1Asp (pa), 2Gm/ 77: 1Esp (pa) 2Fm/ 86: 1Gtrm, 2Ftrm, 3Etrm, 4Dm, 5Dm/

T : 1: B flat sig./ 42-46: 1Asi, 2Gsi, 3Fbi, 4Dbi, 5Cbi, 6Gbi (lig6)/ 49: 1 C longa perfecta/

Editions : Ellinwood 1949 : 165-166

Wolf 1955 : 315

Schrade 1958 : 25

Man. 19 (f. 5a') Donna s'i'to fallito (B) 2v; Francesco Landini

Concordances : I-Fl 87 f. 158; I-Fn 26 f. 1; F-Pn 6771 f. 34; F-Pn 568 f. 85'-86; GB-Lbm 29987 f. 23.

Text : R and 1M underlaid in C. Added text at end of C. R and 1M underlaid in C and T of F-Pn 6771 with no added text. See III p. 87-88.

Note : Only the C. of this piece survives in Mancini. The T. has been taken from the concordance F-Pn 6771 f. 34.

Rhythm : .q. throughout. No provision of pd in Man. but consistent in F-Pn 6771 f. 34.

Reduction : b = minim

NOTES : C : 1: B flat sig./ 5: pasb, 1Etrm, 2Dtrm, 3Ctrm/ 6: 1Btrm, 2Atrm, 3Gtrm, 4As/ 12: 1Atrm, 2Gtrm, 3Ftrm___/ 28: 1Fsp (pa), 2Em/ 30: 1Ctrm, 2Btrm, 3Atrm___/ 40: 1Esp (pa), 2Fm/ 53: 1Fbp (pa)/ 71: 1Fsp (pa), 2Em/ 72: 1Dsp (pa), 2Em/ 86: F sharp acc/ 92: 1Dsp (pa), 2Em/

The following comments apply to PR 34, concordance consulted to reconstruct Man. 19.

C : 1: B flat sig lasts for only first staff line/ 16: 1AL/ 18: pab/ 19: G sharp acc/ 28: 1Fs.ob=sp, 2Em/ 40: 1Es.ob=sp, 2Fm/ 53: 1FL/ 69-70: this source presents only one pab/ 71: 1Fs.ob=sp, 2Em/ 72: 1Ds.ob=sp, 2Em/ 86: no F sharp acc/ 93: 1Ds.ob=sp, 2Em/

T : 9: B flat acc/ 36: C sharp acc/ 77: B natural acc/ 84: F sharp acc/ 87: B flat acc/

Editions : Ellinwood 1949 : no. 45

Wolf 1955 : 284

Schrade 1958 : 1

Man. 20 (f. 5b) Con lagreme bagnandome (B) 2v; Johannes Ciconia

Concordances : F-Pn 568 f. 52'-53; F-Pn 4379 f. 62'

Note : This work survives with Tenor only in Mancini. The Cantus has been taken from the concordance F-Pn 568.

Text : R. and 1M. underlaid in T. Added text incorporated after T.

See III p. 89-91

Rhythm : .q. throughout with consistent use of pd

Reduction : b = minim

NOTES : T : 12-13: 1Fbp (pa), pasb/ 14: B flat acc introduced - becomes sig. in next line/ 17: B flat acc/ 43-46: 1Dsi, 2Csi, 3Gbi, 4Cbi, 5Gbi (lig5)/ 77: B sharp = B natural acc/

The following notes refer to F-Pn 568 f. 52', concordance consulted to reconstruct this work.

C : 12-13: 1Fbp (pa), pasb/ 15: F sharp acc/ 17: B flat acc/ 18-19: 1Abp (pa), pasb/ 20: pab added to align voices/ 21: B flat acc/ 22-23: 1Dm, 2Cs, 3Bs, 4As, 5Gm/ 29: B flat acc/ 30-31: 1As, 2Bm, 3As, 4Gs (lig2) 5Fm/ 49: C sharp acc/ 58: F sharp acc/

T : 1: B flat sig/ 12-13: 1Fbp (pa), pasb/ 14: 1Fs, 2Fm, 3Fm/ 15: 1Gs, 2As/ 18-19: 1Abp (pa), pasb/ 20: no pab/ 32-33: 1GL/

Editions : Clercx 1960 : II 63

Man. 21 (f. 5b) Ave vergene (R) 3v?: Anonymous

Concordances : none

Note: Contratenor and Tenor only survive for this work. Since there are no concordances the piece must remain incomplete.

Text : Incipits provided in Ct. and T. are all that survive of the text underlay. Added text provided at end of Ct. See III p. 92.

Rhythm : tempus perfectum cum prolatione imperfecta

Reduction : b = dotted minim

NOTES : Ct : 5-6: 1DL, 2Csi/ 10-17: 1D1, 2Ab, 3Gb, 4Db, 5Bb, 6AL (lig6)/ 30: section end mark given/ 38: pasb, pasb, 1Gs/ 39-43: 1Ab, 2Bb, 3Cb, 4Db, 5Cbi (lig5), 6s/ 44: 1Abi, 2Gs/ 49: pasb, pasb, 1As/

T : 16: 1Abi, 2Gs/ 30: section end mark given/ 37: pasb, pasb, 1Gs/ 48-49: 1Abi, 2Gbi, 3Fbi (lig3)/

Editions :

Man. 22 (f. 5b') La fiamma del to amor (B) 2v; Johannes Ciconia

Concordances : none

Text : R. and 1M. underlaid in both C. and T. Added text provided at end of T. See III p. 93.

Rhythm : .p. throughout. pd. provided consistently

Reduction : b = dotted minim

NOTES : C : 2: D sharp acc/ 6: C sharp acc/ 19: C sharp acc/ 27: 1Ds, pasb/ 36: C sharp acc/ 37: F sharp acc/ 38: 1Fs, pasb, pasb/ 43: F sharp acc/ 48: 1Gs, pasb, pasb/

T : 5: B sharp = B natural acc/ 10: 1Ds.ob=sp, 2As, 3Bm/ 12: 1As, pasb/ 15: B flat acc/ 27: 1Ds, pasb/ 28: B flat acc/ 30: B sharp = B natural acc/ 36: B sharp = B natural acc/ 38: 1As, pasb, pasb/ 48: 1Gs, pasb, pasb/

Editions : Clercx 1960 : II 61

Man. 23 (f. 6a) Donna poss'io sperare (B) 2v; Niccolo da Perugia

Concordances : none

Text : R and 1M underlaid in both C. and T. Added text incorporated at end of C. and T. See III p. 94-96.

Rhythm : .q. throughout with only minimal use of pd.

Reduction : b = minim

NOTES : C : 4: 1Fm, 2Em, 3Dm, 4Em, 5Cm, 6Dm, 7Em, 8Cm (all white - function as sm)/ 15: 1Dm, 2Em, 3Dm, 4Cm, 5Dm, 6Cm, 7Bm, 8Am (all white - function as sm)/ 20: 1Asp (pa) 2Bm/ 28: 1Gm, 2Fm, 3Fm, 4Em, 5Em, 6Dm, 7Dm, 8Cm (all white - function as sm)/ 32: 1Em, 2Dm, 3Dm, 4Cm, 5Cm, 6Bm, 7Bm, 8Am (all white - function as sm)/ 36-38: 1As, paL, 2Gs/ 54: 1Gm, 2Fm, 3Fm, 4Em, 5Em, 6Dm, 7Dm, 8Cm (all white - function as sm)/ 58: 1Em, 2Dm, 3Dm, 4Cm, 5Cm, 6Bm, 7Bm, 8Am (all white - function as sm)/

T : 34-36: paL, pasb, 1Ds/

Editions : LiGotti 1950 : 150

Marrocco 1972 : 128-129

Man. 24 (f. 6a') Rosetta che non cambi (B) 2v: Zachara da Teramo

Concordances : F-Pn 4917 f. 20'-21

Note : Mancini contains only C. of this piece. T. taken from F-Pn 4917 f. 20'-21.

Text : R and 1M underlaid in C. in Mancini. R and both M underlaid in both voices, and added text at end of C. in F-Pn 4917 f. 20'-21. See III p. 97.

Rhythm : tempus perfectum cum prolatione imperfecta

Reduction : b = dotted minim

NOTES : C : 1: B flat sig/ 3: pasb, 1Ds, 2Cs (lig2)/ 4: pasb, 1Ds, 2Cs, (lig2)/ 5: 1Ds, 2Asa (lig2)/ 7: 1Dbi, 2Cs, pd/ 10: 1Asp (pa), 2Bm, 3Gm, 4Am/ 16-17: 1Csi, 2Dsa, 3Abi (lig3), 4As, pd/ 21: 1Dsi, 2Fsa/ 23: 1Bsi, 2 E flat sa/ 31: 1Fs, pasb, pasb/ 44: 2Fsp (pa), 3Em/ 56: 1Fs, 2Gsa/ 59-62: 1B maxima/ 63: pasb, pasb, 1Ds/ 64: presented as 1Ds, pd, 2Cs but interpreted ignoring pd to read 1Ds, 2Csa, in order to maintain alignment/ 68-69: 1Bbi, 2Dbi (lig2 white) 3Es, 4Fs (pd separates notes 3 & 4, but here ignored to maintain alignment)/ 70-72: 1GLi (white) 2Es, 3Dbi, 4Fs, 5Es (lig2)/ 95-96: 1Bbi, 2Dbi, 3Cbi (lig3 white)

The following comments refer to F-Pn 4917 f. 20'-21, concordance consulted to reconstruct this piece.

C : (red notation used in place of white) 36-37: pasb, 1Asi, 2Bsi, 3Cbi (lig3), 4Dsi, pd/ 29: 1Ds, 2Es (lig2) _/ 64: 1Ds, pd, 2Cs but pd ignored in this reading/ 65: 1Dbi, 2Cm, 3Dm, pd/ 69: pd separates notes 2 & 3 but here ignored/ 120: paLp supplied here but considered paLi in order to maintain alignment

T : 1: B flat and E flat sig/ 6-11: 1F maxima with pa/ 13-18: 1F maxima with pa/ 20-21: 1Bbi, 2Gsi, pd, 3Gsi, 4Gsa/ 24-27: 1Gbi, 2Bbi, 3Cbi, 4BLi (lig4 - all red) 5Cs, pd/ 56: 1As, 2Gsa/ 79-82: 1B maxima/ 105-106: 1Fbi, 2Gbi, 3Abi (lig3 - all red)/ 112-113: 1Ds, pd, 2Cs, 3Bbi, 4Cbi (lig2 both red).

Editions : Pirrotta 1974 : 167-171

Marrocco 1977 : 112-114

Reaney 1977 : 1-11

Plamenac 1972 : 48, 109

Man. 25 (f. 7a) Un fiore gentil (B) 3v?: Zachara da Teramo

Concordances : None

Note : Mancini contains only the T. and second half of Ct. for this piece.

Since there are no concordances the piece must remain incomplete.

Text : R and 1M underlaid in T. Added text at end of T. See III p. 98.

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : T : 3: 1Gsm, 2Fsm, 3Esm, 4Fsm, 5Dm, pd, 6Fm, 7Gmal/ 4: B flat acc - operates from here on as sig./ 7: 1Dm, 2 F sharp bi, 3Em/ 9: 1Gm, pam, pam, 2Dm, 3 C sharp mal/ 11: 1Dsi, 2Cm, pd, 3Dm, 4Dmal/ 14: 1Dsi, 2Fsi (lig2) 3Gm, 4Em (all red)/ 18: 1 C sharp bp/ 21: 1Em, 2Gmal, 3Fs, 4Em/ 26: F sharp acc/ 28-29: 1Cm, 2Dmal, 3Csp, 4Dsp (lig2) 5Csp, pd/ 40-42: red void notes indicate duple proportion in diminution/ 40: 1Dm, 2Cm, 3Dm, 4Em, 5Dm, pasb, 6Gm (all red void)/ 41: 1Fm, 2Em, 3Ds, 4Cs (lig2) 5Bs (all red void)/ 42: 1Cm, 2Bs, 3Am, 4Cs, 5 B natural s (all red void)/ 43: 1Csp, 2Dsi, 3Em, pd/ 44: 1Dsi, 2Csi, 3Bsi (all red)/ 58: 1Asi, 2Esi (lig2), 3Fsi (all red)

Ct : 1-34: missing/ 40-41: 1Dm, 2Am, 3Bm, 4Cm, 5Dm, 6Em, 7Dm, 8Gbi, 9Gm, 10Cm, pam, 12Dm (all red void)/ 42: 1Am, 2Dm, pam, 3Am, 4Asi, 5Gsi (lig2)(all red void)/ 45: a chord of A-E - duration - bp. The top note - E - is red./

Editions : Ghisi 1947 : 13

Marrocco 1977 : 143

Plamenac 1972 : 106

Reaney 1977 : 12-16

Man. 26 (f. 7a'-7b) Deus deorum (B) 2v: Zachara da Teramo

Concordances : none

Text : R and both M underlaid in both C. and T. Added text at end of C.

See III p. 99-100

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 1: C sharp acc/ 5-7: 1Bsp, 2Asi, 3Bsi (lig2) 4Asi (notes 2,3 and 4 are red) 5Bbp with added pa followed by 6Gm and section end line/ 8: 1Dsi, 2Esi (lig2), 3Dm, 4Cm (all red)/ 10: 1Fbp preceded by flat and sharp sign/ 20: 1 F flat = natural m, 2Emal, 3Dsp/ 22: G flat acc/ 23-24: 1Fsp, 2bp, pa/ 25-26: 1Cm, pd, 2D flat mal, 3Esi, 4Dm, 5Csi, 6Bsi, 7Asi (lig2 red) - this reading though musically satisfactory ignores the function of the pd between notes 1 and 2 which should operate to prevent alteration. Another reading could be 1Cm, 2D flat m, pd, 3Esi, 4Dm, 5Csp, 6Bsi, 7Asi (lig2 red)/ 27: G flat acc/ 28: F sharp acc/ 33-34: 1Gsp, pam, pam, 2Bsp (pa) 3Am, pd, 4 G flat m, 5 F mal/ 39: D flat acc/ 43: C flat acc/ 47-48: 1Bm, pd, 2Cmal, 3Dsi, 4Cm, 5Bsi, pd, 6Am, 7 G flat m, 8Fsm, 9Gsm, 10Esm, 11Fsm - this reading though musically satisfactory ignores the function of both pd, the first of which should prevent alteration and the second should indicate perfect. Another reading could be 1Bm, pd, 2Cm, 3Dsi, 4Cm, 5Bsp, pd, 6Am, ____/ 54-55: 1Cm, pd, 2Dmal, 3Esp, pd, 4Dm, 5 Csharp sp, pam, pam, 6Dm. This reading, though acceptable ignores the function of the first pd to prevent alteration. Another acceptable reading would be 1Cm, pd, 2Dm, 3Esp, pd, 4Dm, 5 Csharp sp, pam, pam, 6Dm/

T : 6-7: 2Gbp with pa/ 14: C flat acc/ 19: B flat acc/ 22: C flat provided but no note for it to apply to/ 23-24: 2Abp with pa/ 25: G flat acc/ 30: D flat acc provided with note for it to apply to/ 31: flat and sharp sign applied to C./ 39: G flat acc/ 45: C flat acc/ 53: G flat acc/

Editions : Ghisi 1947 : 14-15

Marrocco 1977 : 106-107

Reaney 1977 : 16-18

Man. 27 (f. 7b') Amor ne tossa (B) 3v?: Zachara da Teramo

Concordances : none

Note : Mancini contains only C. and first part of Ct. Since there are no concordances the piece must remain incomplete.

Text : R and 1M underlaid in C. with incipit only in Ct. No added text.

See p. 101-102

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 5: red void notes indicate duple proportion in diminution 1Em, 2Fm, 3Gm, 4Am, 5Gm, 6Fm, 7Em, 8Fm (all red void)/ 16: 1Am, 2Bm, 3Cm, 4Dm, 5Cm, 6Bm, 7Cm, 8Am (all red void)/ 18-19: 1Bm, 2Cm, 3Dm, pd, 4Em, pd, 5Dm, 6Csi, 7Dsi (lig2 - red), 8Bsi (red), 9Cm/ 25: 1Dm, 2Cm, 3Bm, 4Am, 5Am, 6Gm, 7Am, 8Fm (all red void)/ 26: 1Bm, 2Am, 3Am, 4Gm, 5Gm, 6Fm, 7Fm, 8Em (all red void)/ 28: C sharp acc/ 29: 1Dsi, 2Esi (lig2) 3Fsi (all red)/ 32: 1Asi, 2Csi (lig2) 3Bsi (all red)/ 35: D sharp acc/ 37: G sharp acc/ 43: E sharp acc/ 45: 1Cm, 2Dm, 3Fm, 4Em, 5Dm, 6Cm, 7Bm, 8Cm (all red void)/ 46: 1Am, 2Bm, 3Cs (all red void), 4Dsp/ 48: 1Fsi, 2Esi (lig2), 3Dsi (all red)/ 49-51: 1Csp, 2Dsi, 3Csi (lig2), 4Bsi (notes 2, 3 & 4 = red), 5Asp, 6Bsp (lig2), 7m, pam, pam/ 58: 1Esi, 2Fsi (lig2) 3Dsi (all red)/ 67: F sharp acc/ 72: B flat acc/

Ct : 19: G sharp acc/ 21-23: 1DLp (pa)/ 25: 1Csi, 2Asi (lig2), 3Gsi (all red)/ 32: 1Dm, 2Cm, 3Asi, 4Dsi (lig2) (all red)/ 34: Ct. concludes.

Editions : Ghisi 1947 : 15-16

Marrocco 1977 : 139-140

Reaney 1977 : 18-19

Man. 28 (f. 6b-6b') Plorans ploravi (M) 2v: Zachara da Teramo

Concordances : none

Note : This madrigal survives in an incomplete form lacking the Cantus setting of the stanza.

Text : First stanza set in T. Added stanza follows T. Ritornello text is set in both C. and T. See III p. 103-104.

Rhythm : tempus imperfectum cum prolatione perfecta. in stanza and tempus imperfectum cum prolatione imperfecta in ritornello.

Reduction : b = dotted minim

NOTES : T : 1: B flat sig./ 13: 1Dsi, 2Fsi (lig2), 3Esi (all red) 14-15: 1Dsp, 2Gsi, 3Csi, 4Dsi (notes 2, 3 & 4 = red) 5Bsi, 6Cm/ 19: red void notes indicate duple proportion in diminution - 1Gs, 2Am, 3Gs, 4Fs (lig2), 5Em/ 25-26: pam, pam, 1Dm, 2Gsi, 3Dsi, 4Esi (notes 2, 3 & 4 = red), 5Dsp/ 29: note missing due to trimming reconstructed as 1Cbp/ 35: 1Gbi, 2Esi (red)/ 39: 1Dsi, 2Fsi, 3Esi (all red)/ 40: B sharp = B natural acc/ 44: 1Dsi, 2Bsi (lig2), 3Asi (all red) - note 3 reconstructed/ 45: 1Dm, 2Em, 3Fm, 4Es, 5Ds (lig2) 6Cm (all red void)/ 46: 1Ds, 2Cs (lig2), 3Ds, 4Cs (lig2) (all red void)/ 47: 1As, pasb, 2Ds, 3Cs (lig2) (all red void)/ 48: 1As, pasb, 2As, 3Bs (lig2) (all red void)/ 49: pasb, 1As, 2Bs, 3Cs (lig2) (all red void)/ 50: 1Ds, pam, 2Cs, 3Gs, 4Fs (lig2) (all red void)/ 51: pam, 1Cm, 2Bs, 3As (lig2), pam, 4Dm (all red void)/ 52: 1Cm, 2Fm, 3Es (all red void), 4Dsp/ 57: 1Asp, 2bi (red void)/ 58-59: pasb, 1Ds, 3Cs, 4As (lig2) 5Gs, pasb (all red void)/ 60-61: 1Cs, 2Ebi, 3Dbi, 4Cs, pasb, 5Gs (all red void)/ 62: 1Fbi, 2Ebi (lig2) (all red void)/ 73: 1st note missing - reconstructed as 1Csp/ 76-77: 1Es, 2Cs (lig2), 3Ds, 4Es, 5Dbi (lig3), 6Cs, 7Bs (lig2) (all red void)/ 78: 1As, 2Ds (lig2), 3Gs, pam, 4Gm (all red void)/ 79: 1Cs, pam, 2Ds, 3Em, 4Cs (all red void)/ 80: pam, 1Fs, 2Em, pam, 3Fm, 4Es (all red void)/ 81-83: pam, 1Dm, 2Es, pam, 3Dm, 4Gs, 5Fs (lig2), pam, 6Em, pam, 7Am, 8Gs, 9Es (lig2), 10 F sharp s, pam, 11Gm, 12Cs (all red void)/ 84: pam, 1Dm, 2Es, pam, 3Dm, 4Cs (all red void) (notes 2, 3 & 4 reconstructed)/ 85: 1Ds, 2Gs (lig2), 3As (all red)/ 92: 1Asp (pa) 2Em 3Am, 4Em/ 95: use of trm/

Editions : Marrocco 1977 : 141-142

Reaney 1977 : 28-29

Man. 29 (f. 8a) Sol me trafige'l cor (B) 3v: Zaccaria

Concordances : I-Fl 87 f. 177'; I-MOe aM.5.24 f. 13'-14.

Text : R and P1 underlaid in C., T. and Ct. have inapits only. Added text follows T. See III p. 105.

Rhythm : tempus perfectum cum prolatione perfecta and tempus imperfectum cum prolatione perfecta (.i.)

Reduction : b = dotted minim tied to dotted crotchet in .n. and b = dotted minim in .i.

NOTES : C : 5: 1Csp, 2Bm, 3Cm, 4Dm, 5Cm, 6Cm, 7Bm, 8Bm, 9Am (notes 2-9 all red void) - red void notation indicates duple proportion in diminution/ 7: bar of 3/8 time provided to maintain balance/ 8: .i. sig provided/ 13: return to .n. not indicated but required/ 15: 1Esp, 2Dm, 3Em, 4Dm, 5Cm, 6Bm, 7Cm, 8Am, 9Bm (notes 2-9 all red void)/ 18: 1Asp, 2Am, 3Bm, 4Am, 5Gm, 6Fm, 7Gm, 8As (notes 2-8 all red void)/ 20: 1Esp, 2Dm, 3Em, 4Dm, 5Cm, 6Bm, 7Cm, 8Am, 9Bm (notes 2-9 all red void)/ 23: 1Gsp, 2Gm, 3Fm, 4Em, 5Fm, 6Dm, 7Em, 8Fs (notes 2-8 all red void)/ 24: 1Gsp, 2Gs, 3Am, 4Gs, 5Fs, 6Em (notes 2-6 all red void)/ 25: 1Dsp, 2Dm, 3Em, 4Dm, 5Cm, 6Bm, 7Cm, 8Am, 9Bm/ 28: 4Bm, 5Am, 6Bm, 7Gm (all red void)/ 37: 5Esm, 6Dsm (these notes also red void although the duple proportion diminution does not here apply)/

T : 5-6: 1Csp, 2Dsp (lig2), 3Esi, 4Fsi (lig2 red), 5Gsi, 6Em, 7Em, 8Dm, 9Fm, 10Emal/ 8: .i. not indicated/ 11: 1Gsi, 2Fsi (lig2), 3Esi (all red)/ 13: return to .n. not indicated/ 17: 1Dbp (pa)/ 31-33: 1Fm, 2Gmal, 3Asp, 4Gsp, 5Cbi, 6GLi (lig 4 where notes 5 & 6 are red)/ 38: 1Dsp, 2Fsi, 3Esi (lig2), 4Dsi (notes 2, 3 & 4 are red)

Ct : 5: 3Am.dra, 4Bm.dra/ 6: 2Gsi, 3Fsi (lig2) 4Gsi (all red)/ 8: .i. not indicated/ 8-10: 1Csi, 2Bsi (lig2), 3Asi, 4Dsi, 5Esi (lig2), 6Dsi, 7Gsi, 8Asi (lig2), 9Dsi (all red)/ 11: G sharp acc/ 13: return to .n. not indicated/ 15: F sharp acc/ 16: G sharp acc/ 23: C sharp acc/ 25: F sharp acc/ 29: F sharp acc/ 30: 1Asi, 2Bsi (lig2), 3Asi, 4Esi, 5Csi (lig2), 6Bsi (all red__/

Editions : Wolf 1955 : 332

Wolf 1904 : no. 64

Marrocco 1977 : 128

Reaney 1977 : 124-125

Man. 30 (f. 8a'-9a) Ciaramella me dolçe (B) 3v: Zachara da Teramo

Concordances : none

Text : R., 1M. and V. underlaid in all three voices. Added text at end of T.
See III p. 106.

Note : This piece presents one of the few examples of a Volta musically different from the ripresa

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 3: 1Fbi, 2Esi (red)/ 8: 1Bsi, 2Asi (lig2) 3Gsi (all red)/ 27: 1Esi, 2Csi (lig2), 3Dsi (all red)/ 28: section end repeat sign given at the end of this bar/

Ct : 3-4: 1Asi, 2Dsi (lig2), 3Csi, 4Dsi, 5Fsi (lig2), 6Em, 7Em (all red)/ 7-8: 1Bsi, 2Dsi, 3Csi, 4Bsi, 5Csi (lig2), 6Bsi (all red)/ 12: 1Fsi, 2Fsi, 3Esi (all red)/ 13: 1Fsi, 2Fsi, 3Esi (all red)/ 22: 1Dbi, 2Csi (red)/ 28: section end repeat mark given at the end of this bar/

T : 12-13: 1Fsi, 2Csi, 3Cm, 4Cm, 5Fbi, 6Cm, 7Cm (all red)/ 22: 1Dbi, 2Asi (red)/ 24: 1Gsi, 2Asi, 3Gm, 4Gm (all red)/ 26-27: 1Dsi, 2Cm, pd, 3Dm, pd, 4Cm, 5Gsi, 6Csi (lig2 red), 7Bsi, 8Am/

Editions : Marrocco 1977 : 104-105

Reaney 1977 : 20-21

Man. 31 (f. 9a'-10a) Je suy navvres/Gnaff'a le guagnele (B) 3v: Zachara da Teramo

Concordances : none

Text : R and 1M underlaid in all voices. Added text incorporated at the end of each part. See III p. 107-109.

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 1: 1Cm (pa), 2Dsm, 3Esi, 4Dsi (lig2 red)/ 24-25: 1Am, pam, 2Csi, 3Dsi, 4Esi, 5Fsi (notes 2-5 red), 6Esm, 7Fsm, 8Dsm/

T : 1-2: 1Cbi, 2Gsi, 3Csi, 4Gsi (lig2) 5Cm, 6Em (all red)/

Ct : 5: 2Esi, 3Fsi (red)/ 32: 2Esi, 3Fsi (red)

Editions : Pirrotta & LiGotti 1950 : 151

Marrocco 1977 : 108-109

Reaney 1977 : 21-23

Man. 32 (f. 10a'-11a) Ad ogne vento (B) 3v: Zachara da Teramo

Concordances : none

Text : R and 1M underlaid in C. and T. While Ct. has incipit only. Added text appears at end of T. See III p. 110-111

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

Note : This piece contains only the first portion of the Ct.

NOTES : C : 3: 1Fm, 2Em, 3Dm, 4Cm, 5Bm, 6Cm, 7Am, 8Bm (all red void) - red void notation here indicates duple proportion in diminution/ 10: 1Gsi, 2Asi (lig2), 3 B flat si (all red)/ 12-15: 1Esi, 2Csi (lig2) 3Dsi, 4Esi (lig2) all red, 5Fsi (red), 6Gsp (black) (lig2), 7Fsi, 8Esi (lig2), 9Dsi, 10Csi (lig2) (notes 7-10 = red)__/ 49: B natural acc/

T : 8: B flat acc/ 12-13: 1Asp, 2Fsi, 3Gsi (lig2) 4Asi (notes 2, 3 and 4 = red), 5 B flat si, 6Cm/ 14-15: 1Bsi, 2Asi (lig2) 3Gsi, 4Fsi (lig2) 5Esi, 6Dsi (lig2) all red/ 31-32: 1Gsi, 2Fsi (lig2), 3Esi, 4Dsi(lig2) 5Esi, 6Dsi (lig2) all red/ 40: 1Gsi, 2Fsi (lig2), 3Asi, 4Gsi (lig2), 5Fsi, 6Esi (lig2) all red/ 52: 1Csi, 2Bsi (lig2), 3Asi (all red)/ 55: 1Dsi, 2Esi, 3Dsi (all red)/

Ct : 3: 1Asi, 2Gsi (lig2), 3Fsi (all red)/ 11: F sharp acc/ 12-15: 1Asp, 2Cm, 3 B flat si, 4Asi (lig2), 5Gsi,,6Csi (lig2) 7Csi, 8Csi, 9Csi, 10Gsi, 11Esi (lig2), 12Fsi (notes 2-12=red)/ 16: Ct finishes at end of this bar.

Editions : Marrocco 1977 : 137-138

Reaney 1977 : 23-25

Man. 33 (f. 10a'-11a) Spesso fortuna (B) 2v: Anonymous

Concordances : none

Text : R and 1M underlaid in both voices. Added text at end of C. and T.

See III p. 112-113.

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 1: B flat sig/ 16-18: 1Asi, 2Gsi (both red), 3Fsi, pd, 4Em, pd, 5Gm, pam, 6Gsi, 7Fsi (lig2 red), 8Esi, 9Dm, pd, 10Fm, pam/ 19-21: 1Fsi, 2Esi (lig2 red), 3Dsi, 4Cm, pd, 5Em, pam, 6Dsi, 7Csi (lig2 red) 8Bsi, 9Am, pd, 10Csm, 11Dsm, 12Bsm, 13Csm/

T : 1: B flat sig/ 8: E flat sig added/ 17: 2Csi, 3Bsi, (lig2 red)/ 18-19: 1Asi, 2Gm, pd, 3Bm, pam, 4Bsi, 5Asi (lig2 red), 6Gsi, 7Fm, pd/ 20: 2Gsi, 3Fsi (lig2 red)

Editions : Marrocco 1978 : 143-144

Man. 34 (f. 11a'-11b-11b') Del glorioso titolo (M) 2v: Antonellus de Caserta

Concordances : none

Text : Si and Ri underlaid in both voices with added text at end of C (stanza). See III p. 114-116.

Rhythm : principally in .p. with changes to .o. and .i. but consult notes for changes. Reasonably consistent use of pd.

Reduction : b = dotted minim in .p. and .i.; b = minim in .o.

NOTES : C : 2-5: 1Asi, 2Bs.ob=sp, 3Am, pd, 4Am (notes 3 & 4 touching tied), 5Gs.ob=sp, 6Am, 7Fm, pd, 8Fm (notes 7 & 8 touching tied), 9Gsi, pasb, 10Am, pd, 11Am (notes 10 & 11 touching tied), 12Csm, 13Bsm, 14Asm, 15Bsm, 16Gm, 17Am, 18Fm, pd/ 10: 1Asp, pasb/ 11-12: 1Bsp, 2Cm, 3Am, 4Cm, pd, 5Cm (notes 4 & 5 touching tied) / 13: .o. indicated/ 18: 1Bscau, 2Csi, 3Dsi/ 20: use of trm/ 21-22: 1Esi, pam, 2Fs.ob=sp, 3Gs, pd, 4Gm (notes 3 & 4 touching tied)/ 28-29: 9Em, pd, 10Em (touching tied) / 31: 1Fscau, pasb, 2Gsi/ 32: B flat acc/ 33-34: 7Gm, pd, 8Gm (touching tied) / 39: 1Gs, pam, 2As, 3Fs.ob=sp/ 41: .i. indicated/ 43: B flat acc/ 45: F sharp acc/ 50: .o. indicated/ 50-51: 4Gm, pd, 5Gm (touching tied) / 56: use of trm/ 57: .i. indicated/ 63-64: 5Gm, pd, 6Gm (touching tied)/ 66: .p. indicated/ 70: 1Fm.ob=mp, 2Gsm, 3Atrm, 4Gtrm, 5Ftrm, 6Gtrm, 7Atrm, 8Gtrm/ 71: use of trm/ 73: 1As.ob=sp, 2Gsi, 3Fm, pd/ 82: use of trm/ 83-84: 1Fsi, 2Gs.ob=sp, 3Am, pd, 4Am (notes 3 & 4 touching tied) / 90: use of trm/ 91: use of trm/ 95: 1Fm.ob=mp, 2Gsm, 3Am.ob=mp, 4Bsm, 6Ctrm, 7Btrm, 8Atrm/ 96: use of trm/

T : 4: 1Bs.ob=sp, 2Asi, 3Dm/ 6: 1Cm, 2Bsi, 3As.ob=sp/ 12: 1Asi, 2Csi, 3Bsi/ 13: .o. indicated/ 14: 1As, 2s.ob=sp, 3Cs, 4Bm/ 19: pasb, 1Ds.ob=sp, 2Es, 3Dm/ 24: use of trm/ 30: 1As, 2Gs.ob=sp, 3Fs, 4Gm/ 39-40: 3Bs, pd, 4Bs (touching tied)__/ 41: .i. indicated/ 42: pam, 1Dm, 2Cs.ob=sp, 3Bm, pd/ 46-47: 5Bm, pd, 6Bm (touching tied)__/ 50: .o. indicated/ 51-52: 4Em, pd, 5Em (touching tied)__/ 53-54: 1As, pasb, 2Ds.ob=sp, 3Em, pd, 4Em (notes 3 & 4 touching tied)__/ 57: .i. indicated/ 66: .p. indicated/

Editions : Marrocco 1977 : 60-62

Man. 35 (f. 11b) De mia farina (B) 2v: Anonymous

Concordances : none

Text : R and 1M underlaid in both voices. Added text follows T. See III p. 117.

Rhythm : .p. throughout

Reduction : b = dotted minim

NOTES : C : 4: 1Em.ob=mp, 2Fsm, 3Gs, 4Gs/ 5: use of trm : 7Dm. ob=mp, 8Esm/ 6-7: use of m.ob=mp, sm figure/ 9: use of trm/

T :

Editions : Disertori 1954 : xii

Marrocco 1978 : 52

Man. 36 (f.11b'-10b) A pianger l'ochi (B) 2v: Antonellus da Caserta

Concordances : I-PSac 5 f.A; I-Pu 1115 f. 2'

Text : R and 1M underlaid in both voices. Added text follows T. See III p. 118.

Rhythm : .o. generally with short section in .i.

Reduction : b = minim in .o.; b = dotted minim in .i.

NOTES : C : 11: 1Bs.ob=sp, 2Am, 3As, 4Gs/ 34: 1Gscau, 2As.ob=sp, 3Gm/ 38: use of trm/ 45: use of trm/ 49: 1Ds.ob=sp, 2Cm / 51: .i. indicated/ 55: return to .o. not indicated/ 56: 1Gs.ob=sp, 2Fm, 3Gtrm, 4Ftrm, 5Etrm, 6Fm, 7Dm/ 63: use of trm

T : 1: B flat sig/ 10-11: 1Ds, 2As, pd, 3As (touching tied) 4Cs/ 13-14: 1Ascau, 2As (touching tied) 3Cs, pd, 4Cs (touching tied), 5Ds, 6Bscau/ 30-31: 2Cs, pd, 3Cs (touching tied)/ 35: B natural acc/ 51: .i. indicated/ 55: return to .o. not indicated/ 61-62: 3Cs, pd, 4Cs (touching tied)

Editions : Marrocco 1977 : 56-57

Man. 37 (f. 10b'-9b) Piu chiar ch'el sol (B) 3v: Antonellus da Caserta

Concordances : I-PAas 75 no. 1

Text : R and 1M underlaid in C. and T. while Ct has incipit only. Added text follows C. See III p. 119-120.

Rhythm : .p. throughout with consistent use of pd.

Reduction : b = dotted minim

NOTES : C : 11: 1Fs, 2Gsa/ 53-54: 2Es, pd, 3Es (touching tied)/ 55-58: 1Gscau, 2Ds, pd, 3Ds (touching tied), 4Fs, 5Es, pd, 6Es (5 & 6 touching tied), 7Cs, 8Ds, pd, 9Ds (8 & 9 touching tied), 10Bs, pasb/ 59: sig 1: indicates duple proportion (.o.)/ 61: sig 1: indicates triple proportion (.p.)

T : 1: B flat sig/ 7-8: 2Fs, pd, 3Fs (touching tied) __/ 18-19: 2Bs, pd, 3Bs (touching tied) __/ 28-29: 2Ds, pd, 3Ds (touching tied) __/ 49-50: 2Gs, pd, 3Gs (touching tied) __/ 59: sig 1: indicates duple proportion (.o.)/ 61: sig 1: indicates triple proportion (.p.)/ 70-71: 2Bs, pd, 3Bs (touching tied) __/

Ct : 1: B flat sig/ 32-33: lower half of staff trimmed - bracketed notes are possible reconstructions/ 48-51: partially damaged - reconstructed as follows. 48: pab/ 49: 1Gs, 2Fs, 3As/ 50: 1Gs, 2Ascau/ 51: 1 B natural bp/ 59: sig 1: indicates duple proportion (.o.)/ 68: 1Bbp (reconstructed)/ 71: 1Ds (reconstructed)/ 72: 1Abp (reconstructed)/

Editions : Marrocco 1977 : 67-69

Man.38 (f.9b) Deh, vogliateme oldire (B) 2v: Antonellus da Caserta

Concordances : none

Text : R and 1M underlaid in both voices. Added text follows C. See III p. 121.

Rhythm : .q. throughout with pd consistently used.

Reduction : b = minim

NOTES : C : 4: trm used/ 5: use of trm/ 9-10: 3Bm, pd, 4Bm (touching tied)/ 10-11: 4Am, pd, 5Am (touching tied)/ 15: use of trm/ 16: use of trm/ 20: B flat acc/ 21: use of trm/ 25: use of trm/ 26-27: 4Gm, pd, 5Gm (touching tied)/ 31: use of trm/ 32: use of trm/ 33: 1-4 sm (reversed tails)/ 36: use of sm/ 37-38: use of trm/ 46-47: use of trm/

T : 13: 1Ab (following pab omitted to maintain alignment) 41-42: 3Bm, pd, 4Bm (touching tied)/

Editions : Marrocco 1977 : 59

Man. 39 (f9b') Con dogliosi martire (B) 2v: Antonellus da Caserta

Concordances : none

Text : R and 1M underlaid in both voices. Added text at end of C. See III p. 122

Rhythm : .p. throughout with consistent use of pd

Reduction : b = dotted minim

NOTES : C : 2: use of trm/ 3: use of trm/ 5-6: 1Gs, 2As, 3As, pd, 4Am (notes 3 & 4 touching tied), 5Bsm, 6Asm, 7Gtrm, 8Ftrm, 9Etrm, (no distinction between sm and trm shape) 10Fm, 11Gm/ 10-11: 6Am, pd, 7Am (touching tied)/ 15-16: 6Fm, pd, 7Fm (touching tied)/ 21: 6Am.ob=mp, 7Bsm, pd/

T : 2: 1Cscau, 2Fs/

Editions : Marrocco 1977 : 58

Man. 40 (f. 8b) Or tolta pur (B) 2v: Antonellus da Caserta

Concordances : none

Text : R and 1M underlaid in both voices. Added text at end of C.

See III p. 123

Rhythm : .o. alternates with .p. with consistent use of pd.

Reduction : b = minim in .o. and dotted minim in .p.

NOTES : C : 1: B flat sig : 1Fscau, 2Fs (touching tied), 3Em, 4Fm/ 5: .p. not indicated/ 7: .o. not indicated/ 13: 1Dm, 2Em, 3Dm, 4Cm (this last note missing due to trimming - reconstructed), 5Bs, 6Cs/ 17: 1Gscau, 2Gs (touching tied, 3Am, 4Gm/ 23: 1Ascau, 2As.ob=sp, 3Gm/ 25: 1Dscau, 2Ds (touching tied), pasb/ 27: .p. not indicated/ 30: .o. not indicated/ 46: 1Ds, pasb (this pasb missing due to trimming - reconstructed)/ 52: .p. not indicated/

T : 1: B flat sig/ 5: .p. not indicated/ 7: .o. not indicated/ 20: this bar missing due to trimming - reconstructed/ 27: .p. not indicated : 1As, 2Fs, pd, 3Fs (touching tied), 4Gs, pd/ 31-32: 2Cs, pd, 3Cs (touching tied) / 44: 1Es, 2Fs (this last note missing due to trimming - reconstructed)/ 52: .p. not indicated/

Editions : Marrocco 1977 : 65-66

Man. 41 (f. 8b') Madonno io me ramento (B) 2v: Antonellus da Caserta

Concordances : none

Text : R and 1M underlaid in both voices. Added text at end of C.

See III p. 124.

Rhythm : .o. throughout with consistent use of pd

Reduction : b = minim

NOTES : C : 8: 1As.ob=sp, 2Bm, 3Cs, 4Bs/ 10: use of trm/ 12: 1Cs.ob=sp, 2Bm, 3Ctrm, 4Dtrm, 5Ctrm, 6Bm, 7Am/ 16: use of trm/ 20: 1Cs.ob=sp, 2Bm, 3Bs, 4As/ 22: 1Fs, pasb, 2As.ob=sp, 3Gm/ 24: 1Es, pasb, 2Cs.ob=sp, 3Bm/ 26: use of trm/ 29: D sharp acc/ 32: 1Ds.ob=sp, 2Cm, 3Cs, 4Bs/ 37: use of trm/ 42-43: illegible in source - reconstructed to read 1Es, pasb, 2Fs, 3Gs pd 4As, 5Bm, 6Am, 7Gs, 8Am, 9Gm, pd/

T : 21: 1Dscau.ob, 2Es/ 22: use of trm/ 25: B flat acc/

Editions : Marrocco 1977 : 63-64

Man. 42 (f. 12a) Vous soyes tres bien venus (R) 4v: Antonio da Cividale

Concordances : none

Text : Refrain underlaid in C. only with incipit in Tr. No text reference in Ct. or T. Added text follows Ct. See III p. 125.

Note : This piece features an ostinato pes in both T. and Ct.

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 1: 1Gsi, 2Asi (lig2), 3Fm, 4Em (all red)/ 8: 1Csi, 2Asi (lig2), 3Gsi (all red)/ 13: 1Cm, 2Dm, 3Esi, 4Fsi (all red)/ 19-21: 1Gsi, 2Bsi, 3Dsi, 4Csi, 5Asi (lig2), 6Gsi, 7Esi, 8Gsi, 9Fsi (all red)/ 22: no section end mark given/ 25: C sharp acc/ 26: Dsi, Bsi (lig2), Gsi (all red)/ 32: 1Asi, 2Gsi (lig2), 3Esi (all red)/ 33: F sharp acc/ 40: 1Asi, 2Gsi (lig2) 3Fsi (all red)/ 49: C sharp acc/

Tr : 1: C sharp acc/ 4-5: 2Csi, 3Asi, (lig2), 4Gsi (all red)/ 8: 1Asi, 2Gsi (lig2), 3Fsi (all red)/ 12: 1Esi, 2Asi, 3Gsi (lig2) (all red)/ 15: 1Dsi, 2Bsi, (lig2), 3Gsi (all red)/ 19-21: 1Dsp, 2Gsi, 3Esi (lig2 - red), 4Asi, 5Gsi (lig2 - red), 6Csi, 7Asi (lig2 - red)/ 22: no section end mark given/ 23: 1Gsi, 2Dsi, 3Bsi (lig2) all red/ 25: 1Csi, 2Esi, 3Fsi (all red)/ 27: 1Dbi, 2Bsi (all red)/ 32: 1Asi, 2Esi (lig2), 3Gsi (all red)/ 33: C sharp acc/ 41: 1Gsi, 2Asi, 3Csi (all red)/

Ct : 1: B flat sig/ full Ct consists of 1Cbp, 2DL, pab which is re peated throughout the piece.

T : 1: B flat sig/ full T consists of 1: 1Csp, 2Asp (lig2), 3Gbp/. Although no pausa is given it has been assumed that 2 bars rest are required before the pes is repeated.

Editions : Reaney 1975 : 5-6

Man. 43 (f. 12a) Atandre (V) 3v?: Anonymous

Concordances : none

Text : Incipit "Atandre" alone survives. See III p. 126

Note : only the second part of the contratenor of this piece survives.

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : Ct : 1Dsi, 2Bsi (lig2), 3Csi (all red)/ 19: second time ending indicated ("chyus")/ 21: F sharp acc/

Editions :

Man. 44 (f.12a'-12b-12b') Par maintes fois (V) (3v): Johannes Vaillant

Concordances : F-Sm 222 f. 65'; D-Mbs Clm 14274 f. 27'-28; A-Wst 2777 f. 19; F-CH 564 (olim 1047) f. 60

Note : The first section only of this piece survives. Part of the second section can just be discerned on f. 12b' but this has largely been erased and is almost entirely illegible. Concordance F-CH 564 (1047) has been used to reconstruct the piece.

Text : The first section text is underlaid only in the C. while Ct. and T. have incipits only in Mancini. See III p. 127-128

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 10: F sharp acc/ 19-20: 1Cm, 2Am, 3Cm, 4B, 5Cm, pd, 6Dm, 7Dm, 8Dm/ 32-33: 1Gsi, 2Fm, 3A dra, 4 A dra, 5 A dra, 6 A dra, 7sp/ 45-46: sm note shape indicates duple proportion in diminution/ 49-51: use of sm note shape indicates duple proportion in diminution/

Ct : 1: B flat sig/ 12: 1F dra, 2E dra, 3D dra, 4E dra/ 17-18: 2D dra, 3C dra, 4D dra, 5E dra/ 28: 1B dra, 2B dra, 3B dra, 4B dra/ 41-44: use of sm note shape to indicate duple proportion in diminution/ 56: use of sm note shape to indicate duple proportion in diminution/

T : 1: B flat sig/ 24-30: 1Esp, 2Ds p, 3Cbp, 4Fbp, 5Gbp, 7Abp, 8Gbp (lig8)/ 51-54: 3Asp, 4Gsp, 5Fbp + pa, 6Gbp (lig4)

The following comments refer to F-CH 564 (1047) f. 60, concordance consulted to reconstruct Man. 44.

C : 10: 1Am, 2Bm, 3Am, 4Gm, 5Amal/ 11: 1Fm, 2Gsi, pam, 3Am, 4Bm/ 20: 3Dsi, 4Dm/ 25: pam, pam, 1Bm, 2Gsp/ 32-33: 1Gsi, 2Fm, 3Amp (pa), 4Amp (pa), 5Amp (pa), 6Amp (pa), 7Dsp/ 36: 1Dm, 2Cm, 3Bm, 4Cm, 5Am, 6Gm/ 42-43: pasb, 1Dsi, 2Bm, 3Dsi, 4Bm, 5Dsi, 6Bm/ 45-46: use of dragma to indicate duple proportion in diminution/ 59: use of dra - duple proportion in diminution/ 60: 1Amp (pa), 2Amp (pa), 3Dsp/ 63-64: use of dra - duple proportion in diminution/ 69-70: use of dra - duple proportion in diminution/ 77-79: use of dotted minima/ 84: use of dra - duple proportion in diminution/ 87-88: use of dra - duple proportion in dimution/ 93: indication for second time bar/

Ct : 3-5: 1Dsp, 2Csp, 3Dsp, 4b (lig3), 5Dm, 6Gsi, 7Dm/ 12: use of mp (pa)/ 17-20: 2Dmp (pa), 3Emp (pa), 4Dmp (pa), 5Emp (pa), 6Fsp/ 23: 1Dsp, 2Fsp (lig2)/ 28: 1Bsi, 2Bm, 3Bsi, 4Bm/ 41-44: use of dra to indicate duple proportion in diminution/ 72-76: use of dra to indicate duple proportion in diminution/ 86-87: use of dra to indicate duple proportion in diminution/ 93: second time ending indicated/

T : 3-5: 1Gsp, 2Asp, 3Bsp, 4Ab (lig3), pam, pam, 5Gm/ 22: 1Dsp, 2Csp (lig2)/ 24-30: 2 x lig4/ 40: 1Csp, 2Bsp (lig2)/ 41-45: 2 x longa/ 93: second time ending indicated/

Editions : Apel 1970 : 222-225

Apel 1950 : 114

Man. 45 (f. 13a) Mercede o donna (B) 2v: Giovanni da Foligno

Concordances : none

Text : R and 1M underlaid in both voices. Added text follows T. See III p. 129.

Rhythm : .o. throughout with consistent use of pd.

Reduction : b = minim

NOTES : C : 1:B flat sig/ 3: E flat acc/ 5: E sharp = E natural acc/ 6: use of trm/ 7: use of sm note shape, with reversed tails/ 11: E flat acc/ 18: 1Em.ob=mp, 2Dsm, 3Ctrm, 4Btrm, 5Atrm, 6Bs, 7As/ 33: 1Dscau.ob, 2Em, 3Dm/ 41: 1Fscau.ob__/

T : 1: B flat sig/

Editions : Marrocco 1977 : 90

Man. 46 (f. 13a'-14a) I cani sono fuora (M) 2v: Johannes Ciconia

Concordances : none

Text : S1 and Ri underlaid in both voices. Added text follows C.

See III p. 130.

Rhythm : .o. in stanza and .p. in ritornello. Consistent use of pd.

Reduction : b = minim in .o.; b = dotted minim in .p.

NOTES : C : 7: 1Bs.ob=sp, 2Cm, 3As.ob=sp, 4Bm/ 8-9: 1Cs.ob=sp, 2As, 3Bs, 7Gm, pd, 8Gm (touching tied), 9As, 10Fs, 11Gs, 12Em/ 13: B flat acc/ 39: .p. not indicated/ 39: 1Cs.ob=sp, 2Bm, 3Cm, 4Am/ 40-41: use of trm/ 44-45: 1Cs.ob=sp, 2Bs, 3As (with pd placed above the note) 4Gs, 5Fs, 6Em, pd/ 58: B flat acc and use of trm/ 62: use of trm/ 65: use of trm/

T : 1: B flat sig/ 23: 1Ds.ob=sp, 2Dm, 3Es, 4Ds/ 39: .p. not indicated/

Editions : Clercx 1960 : II 46

Man. 47 (f. 13a'-14a) Chi vole amar (B) 2v: Johannes Ciconia (?)

Concordances : none

Text : R and 1M underlaid in both voices. Added text follows C.

See III p. 131

Rhythm : .p. throughout with consistent use of pd

Reduction : b = dotted minim

NOTES : C : 23: sig 1: indicates duple proportion (.o.)/ 25: sig 1: indicates triple proportion (return to .p.) : C sharp acc/

T : 23: sig 1: indicates duple proportion (.o.)/ 25: sig 1: indicates triple proportion (return to .p.)/

Editions : Clercx 1960 : II 56

Man. 48 (f. 14a'-15a) Cazando un giorno (M) 2v: Johannes Ciconia

Concordances : none

Text : S1 and Ri underlaid in both voices. Added text follows C.

See III p. 132

Rhythm : stanza in .o. and ritornello in .p. with consistent use of pd.

Reduction : b = minim in .o. and b = dotted minim in .p.

NOTES : C : 6: 1Fs.ob=sp, 2Gm, 7Am, 8Bm, 9Am, 10Gm/ 7: 1Fscau.ob, 2Gs, pd/ 33-34: 1Ascau, 2Gs, 3As, pd, 4As (touching tied) 5Gs, 7Fm/ 54: .p. not indicated/ 55: 1Cm.ob, 2Bsm, 3Btrm, 4Ctrm, 5Atrm, 6Atrm, 7Btrm, 8Gtrm (sm and trm - identical form)/ 56: use of trm/ 61: use of trm/

T : 1: B flat sig/ 7: 1Fscau.ob, 2Es/ 27: C sharp acc/ 31-32: 1Dscau, 2Cs, 3Ds, pd, 4Ds (touching tied), 5Cscau, 6Bs/ 35: C sharp acc/ 54: .p. not indicated/ 71-72: 1Fsi, 2Fm (touching tied), 3Bsi, 4Bm (touching tied), pd, 5Asi, 6Am (touching tied), 7Dsi, 8Dm (touching tied)/

Editions : Clercx 1960 : II 49

Ghisi 1947 : suppl. 3

Man. 49 (f.14a'-15a) Gli atti col danzar (B) 3v; Johannes Ciconia (?)

Concordances : none

Text : R and 1M underlaid in C, while T . and Ct. have incipits only.

Added text follows C. See III p. 133

Rhythm : .o. throughout with consistent use of pd

Reduction : b = minim

NOTES : C : 1: E flat sig/ 4: E sharp = natural acc/ 7: E flat acc/ 9: B sharp = B natural acc/ 18: B sharp = B natural acc/ 20: B sharp = B natural acc/ 23: E flat acc/ 31: B sharp = B natural acc/ 36: second time ending indication/ 37: E flat acc/

Ct : 1: B flat and E flat sig/ 5: B sharp = B natural acc/ 7: B flat acc/ 9: F sharp acc/ 11: B sharp = B natural acc/ 16: F sharp acc/ 26: F sharp acc/ 36: second time ending indication given : "chiuso"

T : 28: A flat acc/ 36: second time ending indication : "chiuso"/

Editions : Clercx 1960 : II 69

Ghisi 1947 : suppl. 5

Man. 50 (f. 15a'-15b-15b') Una pantera (M) 3v; Johannes Ciconia

Concordances : none

Text : S1 and Ri underlaid in C and T with incipit only in Ct. Added text follows C (stanza). See III p. 134-135

Rhythm : .i. alternates with .o. and .p. in stanza. .p. throughout the ritornello with consistent use of pd.

Reduction : b=dotted minim in .i. and .p.; b= minim in .o.

NOTES : C : 3: C sharp acc/ 7: C sharp acc : fermata sign over longa, followed by pasb and pd/ 9: .o. not indicated/ 10: use of trm - same note shape as sm/ 14-15: use of trm/ 17: F sharp acc/ 19: .i. sig given/ 24: F sharp acc/ 33: C sharp acc/ 36: .p. sig given/ 39-40: use of trm/ 42: use of trm/ 46: F sharp acc/ 48: use of trm/ 49: .i. sig given/ 61: .p. not indicated : F sharp acc/ 62-63: 1G sharp L with fermata above, pasb, pd/ 65-66: 1FL with fermata above, pasb, pd/ 7: use of trm/ 72: 1Bs.ob=sp, 2Cm, 3Bm, 4Cm/ 75: C sharp acc/ 80: use of trm/ 86: use of trm/ 94: use of trm/

Ct : 3: G sharp acc/ 5-6: 1As.ob=sp, 2Gsi, 3Bsi, pd, 4Bm (touching tied), 5Gsi, 6Gm (touching tied) 7Bsi/ following 6: 1Asp, pasb - this bar omitted to maintain alignment (?)/ 7-8: 1FL with fermata sign above, pasb, pd/ 9: F sharp acc with no note in the remainder of the line for it to refer to : .o. not indicated/ 17: C sharp acc/ 19: .i. indicated/ 29: .p. indicated/ 34: C sharp acc/ 50: .i. indicated/ 56: C sharp acc/ 61: .p. not indicated/ 62-63: 1EL with fermata above, pasb, pd/ 65-66: 1A sharp L with fermata above, pasb, pd/ 72: D sharp acc/ 75: G sharp acc/ 83: B sharp = B natural acc/

T : 7-8: 1AL with fermata above, pasb, pd/ 9: B flat acc : .o. not indicated/ 13: B sharp = B natural acc/ 19: .i. indicated/ 21: C sharp acc/ 26: B flat acc/ 31: .p. indicated/ 44: B sharp = B natural acc/ 48: B sharp = B natural acc/ 49: .i. indicated/ 51: B flat acc/ 61: .p. not indicated/ 62-63: 1BL with fermata above, pasb, pd/ 65-66: 1DL with fermata above, pasb, pd/ 85: B flat acc/ 87: C sharp acc/

Editions : Clercx 1960 : II 52

Ghisi 1947 : suppl. 6

Man. 51 (f. 15b) Le ray au soleyl (Canon) 3v: Johannes Ciconia (?)

Concordances : none

Note : For a working translation of the explanatory Latin rubric see III p. 136. For a description of the solution of the canon see Appendix I

Text : Entire text underlaid in given part. See III p. 136-137

Rhythm : tempus imperfectum cum prolatione perfecta (given part)

Reduction : b = dotted minim (given part).

NOTES : 2: 1Fm, 2Asi, 3Fsi (lig2 - void) 4Dsi, pd/ 5: 1Dsp (pa), 2Cm, 3Fmal/ 6: 1Gsi (void), pam, 2Fsi, 3Dm, pd/ 7: B flat acc/ 18: B flat acc/

Editions : Ghisi 1947 : Suppl. p. 9

Bukofzer 1948 : 169

Clercx 1960 : II 91

Hoppin 1961 : 419

Apel 1972 : 157-158

Man. 52 (f. 14b) Chi nel servir antico (B) 3v: Johannes Ciconia

Concordances : none

Text : R and 1M underlaid in C. with incipits in Ct. and T. Added text follows C. See III p. 138

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 1-2: 1Gbi, 2Dsi, 3Gbi, 4Bsi (all red)/ 7: 1Asi, 2Gsi, 3Fsi (all red)/ 12: 1Dm, 2Em, 3 F sharp si, 4Esi (lig2) all red/ 14: 1Fm, 2Gm, 3Asi, 4Gsi (lig2) all red/ 21: 1 C sharp m, 2Dsm, 3Em, 4Fsm, 5Dm, 6Csm, 7Dm, 8Bsm/ 24: 1Fsi, 2Esi, 3Dsi (all red)/ 31: 1Am, pd, 2Gm, 3Fmal, 4Esi/ 34: 1Asi, 2Gsi, 3Fsi (all red)/ 37: C sharp acc/ 41: second time ending indicated/

Ct : 15-16: 4Dsi, 5Asi (lig2) 6Dsi (all red)/ 19-20: 1Bm, 2Cm, 3Dsi, 4Csi (lig2) 5Dsi, 6Csi (lig2), 7Bsi (all red)/ 41: second time ending indicated (chiuso)/

T : 5: 1Gsi, 2Asi (lig2), 3Fsi (all red)/ 9: 1Esi, 2Fsi (lig2), 3Esi (all red)/ 25: 1Asi, 2Fsi (lig2), 3Esi (all red)/ 28: 1Asi, 2Fsi (lig2), 3Esi (all red)/ 38: 1Dsi, 2Csi (lig2), 3Bsi (all red)/ 41: second time ending indicated (chiuso)/

Editions : Clercx 1960 : II 71

Ghisi 1947 : suppl. 10

Man. 53 (f.14b'-13b) Per quella strada (M) 2v: Johannes Ciconia

Concordances : none

Text : S1 and Ri underlaid in both voices. Added text follows C.

See III p. 139-140.

Rhythm : Stanza uses .o., .p. and .i.; ritornello uses .p. and .o., all with consistent use of pd.

Reduction : b = dotted minim in .i. and .p.; b = minim in .o.

NOTES : C : 8: use of trm/ 16-17: 1As, 2Bscau, 3As, pd, 4As (touching tied), 5Gs, 6As, pasb, pd/ 23: .i. indicated/ 25: .p. indicated/ 33: use of trm/ 40: .i. indicated/ 44: .o. indicated/ 49: .p. indicated/ 52-55: use of trm/ 64: .o. indicated/ 70: .p. indicated/ 74: G sharp acc/ 76-77: use of trm/ 80: C sharp acc/ 86: F sharp acc/ 88: C sharp acc/ 91: .o. indicated/

T : 4: B flat acc/ 6: C sharp acc/ 18-19: ms presents 1Bs, 2As, 3Gb, 4Fb (lig4) but interpreted as 1Bs, 2As (lig2), 3Gs, 4Fs (lig2) in order to maintain alignment/ 21: .i. indicated/ 24: .p. indicated/ 31: B flat acc/ 40: .i. indicated/ 44: .o. indicated/ 49: .p. indicated/ 64: .o. indicated/ 70: .p. indicated/ 91: .o. indicated/

Editions : Clercx 1960 : II 43

Man. 54 (f. 13b') Poi che morir (B) 2v: Johannes Ciconia (?)

Concordances : none

Text : R and 1M underlaid in both voices. Added text follows C.

See III p. 141

Rhythm : .o. alternates with .i. with consistent use of pd.

Reduction : b = minim in .o.; b = dotted minim in .i.

NOTES : C : 7: 1Cs.ob=sp, 2Dm, 3Etrm, 4Ftrm, 5Etrm, 6Dm, 7Cm, pd/ 13: F sharp acc/ 15: .i. not indicated/ 16: F flat = F natural acc/ 26: .o. not indicated/ 29-30: 1Cb, (pa), pasb, pd/ 33: C sharp acc/ 34: .i. not indicated/ 35: 1Esm, pasm, 2Fm, 3Dm, 4Dsm, pasm, 5Fm, 6Em, pd/ 36: .o. not indicated/ 47: F sharp acc/ 48: 1Gscau.ob, 2Fs, pd/ 32-33: 1Cbp (pa), pasb, pd/ 55: .i. not indicated/ 56: B flat acc/ 57: .o. not indicated/ 63: B sharp : B natural acc/ 65: B flat acc/ 66: .i. not indicated/ 67: B flat acc/

T : 15: .i. not indicated/ 18: C sharp acc/ 26: .o. not indicated/ 29-30: 1Cbp (pa), pasb, pd/ 34: .i. not indicated/ 35: C sharp acc/ 36: .o. not indicated/ 52-53: 1Cbp (pa), pasb, pd/ 55: .i. not indicated/ 57: .o. not indicated : F sharp acc/ 59: F sharp acc/ 66: .i. not indicated/ 68: F sharp acc/

Editions : Clercx 1960 : II 58

Man. 55 (f. 16a) Piangono l'ochi (B) 2v: Anonymous

Concordances : none

Text : R and 1M underlaid in both voices. Added text follows C. See III p. 142.

Rhythm : .p. throughout with consistent use of pd.

Reduction : b = dotted minim

NOTES : C : 2: use of trm/ 10: 1Ds, 2Dm (touching tied) 3As, 4Bm, pd/ 15-16: use of trm/ 22: use of sm note shape - identical with trm note shape/ 29: 1Es, 2Em (touching tied) / 33: use of sm figure/ 34-35: use of trm/ 35: 7Bm.ob=mp, 8Csm/ 36: 1Am.ob=mp, 2Bsm, 3Ctrm, 4Btrm, 5Atrm, 6Bm.ob=mp, 7Csm/

T : 20: B flat acc/

Editions : Marrocco 1978 : 120-121

Man. 56 (f. 16a'-17a) Ahime per tutto (B) 2v: Anonymous

Concordances : none

Text : R and 1M underlaid in both voices. Added text follows C. and T.

See III p. 143

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 1: B flat and E flat sig/ 8: 1Fm, 2Gsi, 3Fm, 4Gm, 5Am, 6Gm (notes 3-6 are red void indicating duple proportion in diminution)/ 9: 1Bm, 2Am, 3Gm, 4Am, 5Fm, 6Gm, 7s (all red void - indicating duple proportion in diminution)/ 13: 1Csi, 2Bsi (lig2) 3Asi (all red)/ 15: 1Fsi, 2Dsi, 3Esi (all red)/ 24: 1Gsi, 2Asi (lig2), 3B flat si (all red)/ 27: 1Bm, pd, 2Cm, 3Dmal, 4Csi/ 32: one bar of 9/8 to maintain balance/ 35: 1Fsi, 2Gsi, 3Fsi (all red)/ 38: 1Fsi, 2Dsi, 3 E flat si (all red)/ 43: 1Gsi, 2Fsi (both red), 3Em, 4Fm/ 46-47: all red void minimae indicating duple proportion in diminution/ 48: one 9/8 bar to restore balance : 1Cm, 2Ds, 3Cm (all red void), 4Dsp, pam, pam, 5Em/ 53: second time ending indicated/

T : B flat and E flat sig/ 8: 1Fm, 2Em, pam, 3Bs, 4Cs (notes 3 & 4 lig2) - red void - indicating duple proportion in diminution/ 9: 1Bm, 2Fm, 3Em, 4Fm, 5Ds, 6Cs (lig2) - all notes red void/ 10-11: trimming has removed these bars - reconstructed to read 1BL/ 12: 1Cb, 2Dsi (all red)/ 14: 1Csi, 2Dsi, 3Esi (all red)/ 20: pasb not present in ms - added here to restore balance/ 31-32: pasb, 1Asi, 2Bsi, 3Asi (lig2) all red/ 32: one bar of 9/8 provided to maintain balance/ 35: 1Bsi, 2Gm, pd, remainder of bar trimmed - reconstructed to read 3Em, 4Fsi/ 37: 1Fsi, 2Csi, red, _/ 42: 1Csi, 2Gsi (lig2), 3Asi (all red)/ 46: 1Gs, 2Fm, 3Em, 4Ds, 5Es (lig2) all red void indicating duple proportion in diminution/ 47: 1Fm, 2Dm, 3Cs, 4Bm, 5Em, 6Ds (all red void)/

48: one bar of 9/8 to restore balance : 1Cm, 2Gm 3Fm, 4Em (all red void), 5Dm, pam, pam, - remainder of bar trimmed - reconstructed to read 6Gsp/
53: second time ending indicated/

Editions : Marrocco 1978 : 14-15

Man. 57 (f. 16a'-17a) Ay las quant je pans (R) 3v: Anonymous

Concordances : none

Text : Refrain underlaid in C., incipits provided for Ct. and T.

Added text follows C. See III p. 144-145

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 1: sig comprises D flat and C sharp, G flat and F sharp (?)/ 3: 1Asi (red), 2Fsi, 3Gm, pd, 4Em/ 6: 1Am, pd, 2Bm, 3Cmal, 4Dsi (red)/ 12: 1Fsi, 2Bsi (lig2), 3Gsi (all red)/ 17: 1Cm, pd, 2Em, 3Csi, 4Dm, pd, 5Bm/ 18: section end mark given/ 20: 1Csi (red), 2Esi, 3Dm, 4Cm/ 22-23: 1Em, pd, 2Fm, 3Gsi, 4Am, 5Gsi, 6Am, 7Gm, 8Fm, 9Gm, 10Em/ 26: 1Fbi, 2Gsi (both red)/ 28: 1Dsi, 2Bsi (lig2) 3Dsi (all red)/

Ct : 1: sig comprises G flat and F sharp/ 3: 1Esi, 2Dsi (lig2), 3Csi (all red)/ 6: 1Fbi, 2Bsi (both red)/ 17: G sharp acc/ 18: section end mark not provided/ 24: 1Bm, 2Am, 3Gsi, 4Fsi (all red)/ 34: 1Dsi, 2Fsi (lig2), 3Dsi (all red)/ 35: C sharp acc/

T : 1: sig comprises G flat and F sharp/ 18: section end mark given

Editions : Apel 1972 : no. 238

Man. 58 (f. 17a'-18a) Non credo donna (B) 2v: Anonymous

Concordances : none

Text : R and 1M underlaid in both voices. Added text at end of C.

See III p. 146

Rhythm : tempus perfectum cum prolatione imperfecta

Reduction : b = dotted minim

NOTES : C : 9: 4Cm - this note reconstructed/ 17: C sharp acc/ 19: 1Csp (pa), 2Bm, 3Bm, 4Am/ 29: 1Csp (pa), 2Dm, 3Csm, 4Bm, 5Asm (note 2 - missing - here reconstructed)/ 42: second time ending indicated/

T : 1: B flat sig/ 39: 1Dsp, 2Csp (lig2 - both notes with pa)/ 42: second time ending indicated/

Editions : Marrocco 1978 : 97-98

Man. 59 (f. 17a'-18a) Tal sotto l'acqua (B) 2v: Nicolo da Perugia

Concordances : I-F1 87 f. 86'

Text : R and 1M underlaid in both voices. Added text at end of T. See III p. 147-148

Rhythm : .p. throughout with consistent use of pd.

Reduction : b = dotted minim

NOTES : C : 1: B flat sig/ 34: 1Fs.ob=sp, 2Gm, 3Fm, 4Em/
40: B flat acc/ 44: use of trm/

T : 16: 1Gs.ob=sp, 2Fsi, 3Gm/ 24: B flat acc/

Editions : Wolf 1955 : 128

Marrocco 1972 : 194-195

Man. 60 (f. 18a'-19a) Fugir non posso (B) 2v: Anonymous

Concordances : I-BU 2216 no. 72 (p. 87); F-Pn 4379 f. 63

Text : R and 1M underlaid in both voices. Added text follows C. See III p. 149

Rhythm : tempus perfectum cum prolatione imperfecta

Reduction : b = dotted minim

NOTES : C : 3: 1Esp (pa), 2Dm, 3Cm, 4Dm/ 21: 1DL - transcribed here as 1Db/

T : 16-18: 1Am, pam, 2Esi, 3Am, 4Gsi, 5Fm, 6Em, pam, 7Dm, 8Csi, 9Bm, 10Am, pam, 11Bsi/ 27: 1Dsp (pa), 2Csi (lig2), 3Bm/ 35: 1Gsp (pa), 2Fsi (lig2), 3Em/

Editions : Marrocco 1978 : 76-77

Man. 61 (f. 18a'-19a) I senti matutino (B) 2v: Andrea Stefani

Concordances : none

Text : R and 1M underlaid in both voices. Added text follows C.

See III p. 150-151

Rhythm : tempus imperfectum cum prolatione imperfecta

Reduction : b = minim

NOTES : C : 1: B flat sig/ 6: F sharp acc/ 22-23: 1Dm, 2Esi, 3Dsi (lig2), 4Esm, 5Dsm, 6Cm, 7Dm/ 35: F sharp acc/

T : 1: B flat sig/ 11: E flat acc/

Editions ; Marrocco 1977 : 52

Pirrotta 1964 : $\overline{\text{V}}$ no. 43

Man. 62 (f.19a'-20a'20a'-21a) Imperiale sedendo (M) 3v: Bartolino da Padova

Concordances : F-Pn 6771 f. 13 4 f. 22'-23; F-Pn 568 f. 47'-48;
I-MOe 5.24 f. 29'-30; I-F1 87 f. 109'-110

Text : S1 and Ri underlaid in C. and T., Ct. has incipit. Added text follows C. (stanza). See III p. 152-153

Rhythm : Stanza in .o., .p., and .i. Ritornello in .p. and .q., all with consistent use of pd.

Reduction : b = minim in .o. and .q.; b = dotted minim in .p. and .i.

NOTES : C : 3: C sharp acc/ 5: use of trm/ 13: use of trm/ 28: pab added to maintain alignment/ 44: .p. indicated/ 45: use of trm/ 54: F sharp acc/ 63-65: use of trm/ 72: use of sm note shape having identical form to trm/ 78-79: use of trm/ 81: .o. indicated/ 84: .p. indicated/ 86: .i. indicated/ 90: .p. indicated/ 118-119: use of trm/ 123-125: use of trm/ 128: .q. indicated/ 130: use of trm/ 136: use of trm/

Ct : 1: 1Ab interpreted as 1AL in order to maintain alignment/ 4: 1As.op=sp, 2Bs, 3Gs, 4Bm/ 18: 1Es, 2Cscau, 3As, pd, 4As (touching tied) 5Fscau, 6Es/ 27: 1Ds, 2Fs.ob=sp, 3Gs, 4Bm/ 28: 1Cs.ob=sp, 2Bs, 3As, 4Bm/ 40: 1Gs.ob-sp, 2As, 3Bs, 4Am, pd, 5Am (touching tied) 6As, 7Gs, 8Gs, 9Fm/ 44: .p. not indicated/ 48: use of trm/ 63-65: pam, 1Bs, 2As, 3Bm, pd, 4Bm (touching tied) 5Cs, 7Bs, 8Am, pd, 9Am (touching tied) 10Gs, 11Fs, 12Gm/ 81: .o. indicated/ 84: .p. indicated/ 86: .i. not indicated/ 90: .p. not indicated/ 114: C sharp acc/ 116-117: 4Gm, pd, 5Gm (touching tied)/ 128: .q. not indicated/

T : 44: .p. indicated/ 81: .o. indicated/ 84: .p. indicated/ 87: .i. indicated/ 90: .p. indicated/ 117: 1Gs, 2Gm (touching tied) / 128: .q. indicated/ 128-134: 1Ab, 2Db, $\bar{3}\bar{F}$b, 4Ab, 5Db, 6Fb, 7Gb (lig7)/

Editions : Wolf 1955 : 160

Marrocco 1975 : 25-27

Man. 63 (f. 21a) A tanti omini (B) 2v; Anonymous

Concordances : none

Text : R and 1M underlaid in C. and T. Added text follows T. See III p. 154.

Rhythm : tempus imperfectum cum prolatione imperfecta

Reduction : b = minim

NOTES : C : 1-2: 1Dbp (pa), pam, 2Dm/ 8: F sharp acc/ 33-34: 1Am, 2Bs, 3 C sharp s, 4Ds, 5Cm/

T : 2: 1Dm, 2Gs, 3Fm/

Editions : Marrocco 1978 : 13

Man. 64 (f. 21a') O cuor del corpo mio (B) 2v?: Anonymous

Concordances : none

Text : R and 1M underlaid in C. No added text. See III p. 155

Note : This piece survives with C. only and since there are no concordances the work must remain incomplete.

Rhythm : .o. generally with some .i. showing consistent use of pd.

Reduction : b = minim in .o.; b = dotted minim in .i.

NOTES : C : 3: 1Es.ob=sp, 2Fm, 3Gtrm, 4Atrm, 5Gtrm, 6Fm, 7Em/ 29: .i. not indicated/ 30: .o. not indicated/ 47: 1Dscau, 2Ds (touching tied)/ 57: .i. not indicated/

Editions : Marrocco 1978 : 163

Man. 65 (f. 21a') Mille merçe (B) 2v?: Anonymous

Concordances : none

Text : R and 1M underlaid in T. Added text follows T. See III p. 156

Note : Only T. for this piece survives and since there are no concordances, the piece must remain incomplete

Rhythm : tempus imperfectum cum prolatione imperfecta

Reduction : b = minim

NOTES : T : 1: B flat sig/

Editions : Marrocco 1978 : 162

Man. 66 (f. 21b) Je suy madame (R) 2v: Anonymous

Concordances : none

Text : Refrain underlaid in C, only while T. has incipit. Added text follows C. See III p. 157.

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 1Gsi, 2Esi (lig2 - red void), pasm, 3Dsm, 4Csm, 5Dsm/ 2: 1Bsi, 2Dsi (lig2), 3Esi (all red void)/ 12: section end marking given/ 16-17: 1Bbi, 2Csi, 3Dsi (lig2) (notes 1, 2 & 3 all red void), 4Esp, pd, pam/

T : 6: 1Bbi, 2Asi (red void)/ 9: 1Csi, 2Gsi (lig2), 3Asi (all red void)/ 10: there appears to be one bar missing in this first section - bar 10 has been created as 1Dsp, 2Esp to redress the lack/ 12: section end marking given/ 18-19: 2Gsi, 3Fsi (lig2) 4Csi (all red void)

Editions : Apel 1972 : no. 254

Man. 67 (f. 21b) Merci merci noble creature (V) 3v?: Anonymous

Concordances : none

Text : incipit only survives. See III p. 158

Note : Only the Ct. survives for this piece and since there are no concordances the work must remain incomplete.

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : Ct : 1: B flat sig/ 25: due to margin trimming this bar is incomplete. It has been reconstructed to read 1Bsp, 2Csp/ 37: section end mark given/ 51: B sharp = B natural acc/ 53: second time ending given - "chyus"

Editions :

Man. 68 (f. 21b'-20b) O pensieri vani (M) 2v: Anonymous

Concordances : none

Text : Stand Ri underlaid in C. and T. Added text follows T.

See III p. 159

Rhythm : Stanza in .o., Ritornello in .n. with consistent use of pd.

Reduction : b = minim in .o. and b = dotted minim tied to dotted crotchet in .n.

NOTES : C : 4: use of trm/ 5: 1Fs.ob=sp, 2Gm, 3Atrm, 4Btrm, 5Atrm, 6Gm, 7Fm/ 8: use of trm/ 12: use of trm/ 15: use of trm/ 18: use of trm/ 19-20: 1Fs, 2Fm (touching tied), 3Es, 4Gs, 5Fm, pd, 6Fm (touching tied), 7As, 8Gs 9B flat s, 10Am, pd/ 23-24: 1Cs, pasb, 2Cs, 3As, pd, 4As (touching tied), 5Fscau, 6Ds/ 27: B flat acc/ 30: use of trm/ 31: C sharp acc/ 32: use of trm/ 36: .n. not indicated/ 37: F sharp acc/ 38: sm note shape identical with trm note shape/ 43: F sharp acc/

T : 9: B flat acc/ 15: 1Fs.ob=sp, 2Em, 3Fm, 4As, 5Bm (2 and 3 missing - here reconstructed)/ 17: use of trm/ 24: 5Fm, 6Gm, 7Am, 8 B sharp = B natural m (note 5 - missing. reconstructed)/ 31: B sharp = B natural acc/ 36: .n. not indicated: bar missing - reconstructed as 1Cbp/ 38: 1Gsi, 2Gm (touching tied)/ 40: B sharp = B natural acc/ 42: E flat acc/

Editions : Marrocco 1972 : 70-71

Man. 69 (f. 21b'-20b) Deh tristo mi topinello (B) 2v: Anonymous

Concordances : none

Text : R and 1M set in both voices. Added text follows C.

See III p. 160-161

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 2: C sharp acc/ 7: 1Fsi, 2Am, pd, 3As, 4Gm (note 3 missing - reconstructed)/ 9: C sharp acc/ 10: 1Dsi, 2Dsi (red void both), pam, pam/ 14: C sharp acc/ 15: 1Dsi, 2Dsi (both red void), pam, pam/

T : 1: B flat acc/ 2: 1Asi, 2Gsi (lig2), 3Fsi (all red void)/ 4-5: 1Gsi, 2Dsi, 3Esi (lig2), 4Asi, 5Gsi (lig2) 6Fsi (all red void)/ 9-10: 1Dsi, 2Fsi, 3Em, 4Em, 5Dsi, 6Dsi (all red void), pam, pam/ 12: 1Fsi, 2Fsi, 3Esi (all red void)/ 13: B flat acc/ 15: 1Dsi, 2Dsi (both red void), pam, pam/

Editions : Disertori 1954 : xi-xii

Marrocco 1978 : 51

Man. 70 (f. 20b'-19b) Spinato intorno (B) 2v: Anonymous

Concordances : none

Text : R and 1M underlaid in both voices. Added text follows C.

See III p. 162-163

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 1: 1Em, pd, 2Fm, 3Esi, 4Dsm, 5Esm, 6Cm/ 2: 1Bsi, 2Asi (lig2 - red void)/ 6: sig ↄ indicates duple proportion/ 7: sig ↀ indicates return to tem. imp: pro per/ 10-11: 3Csi, 4Asi (lig2), 3Bsi (all red void)/ 26: 1Asi, 2Csi (lig2), 3Bsi (all red void)/ 30: 1Asi, 2Bsi (lig2), 3Csi (all red void)/ 37: 1Gsi, 2Asi (lig2), 3Esi (all red void)/ 55: 1Asi, 2Gsi (lig2 - red void) 3Bm, 4Am/

T : 4: 1Dsi, 2Asi (lig2), 3Bsi (all red void)/ 6-7: 1Abp (pa), 2Gsi, pam/ 20: 1Esi, 2Csi (lig2), 3Dsi (all red void)/ 25-26: 1Asi, 2Gm, pd, 3Dm, pd, 4Em, 5Dsi, 6Fsi, 7Asi (notes 5, 6 and 7 all red void), 8Gm/ 31: 4Esi (red void)/ 44: B flat acc/ 45: line end missing - reconstructed as 1AL/ 54: B flat acc : 2CLp (pa) __/

Editions : Marrocco 1978 : 145-146

Man. 71 (f. 19b') S'i'ti so' stato (B) 2v: Francesco Landini

Concordances : I-Fl 87 f. 142'; F-Pn 6771 f. 48'-49;

I-Fn 26 f. 8; F-Pn 568 f. 89'-90;

I-Pu 1475 and 684 f. 51'

Text : R and 1M underlaid in both voices. Added text follows T. See III p. 164

Rhythm : tempus imperfectum cum prolatione imperfecta

Reduction : b = minim

NOTES : C : 5-6: 1Gsi, 2Asp (pa), 3Gsi, 4Fm/ 9: use of trm/ 26: use of trm/ 29-30: use of trm/ 41: F sharp acc/ 51: use of trm/ 63: 1Esp (pa), 2Fm/ 72-74: 1GLp (pa)/ 80: use of trm

T : 47: 1Csi, 2Dsp (pa) 3Csi, 4Bm/ 72-74: 1BLp (pa)/

Editions : Ellinwood 1949 : 161-162

Wolf 1955 : 246

Schrade 1958 : 22

Man. 72 (f. 18b) Con tucta gentileçça (B) 3v: Andrea Stefani

Concordances : none

Text : R and 1M underlaid in C, with incipits in T and Ct.

Added text follows C., Ct and T. See III p. 165-166

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 2: F sharp acc/ 3: C sharp acc/ 10: F sharp acc/ 16: C sharp acc/ 19: C sharp acc/ 23: F sharp acc/ 25: F sharp acc/ 26: C sharp acc/

Ct : 6: 1Gbi, 2Asi (red void)/ 15: 1Abi, 2Dsi (red void)/ 18: 1Gsi, 2Fsi (lig2), 3Esi (all red void)/ 20: note missing - reconstructed as 1Abp/ 26: 1Asi, 2Fsi (lig2 - red void)__/

T : 6: 1Gbi, 2Fsi (red void)/ 10: 1Asi, 2Bsi (lig2), 3Asi (all red void)/ 14-15: 1Dbi, 2Gsi, 3Dbi, 4Dsi (all red void)/ 17: 1Dsi, 2Asi (lig2), 3Gsi (all red void)/ 19: 1Dsi, 2Gsi (lig2), 3Esi (all red void)/ 21-22: 1Dbp (pa)__/ 26: 1Dsi, 2Fsi (lig2), 3Esi (all red void)/

Editions : Pirrotta 1964 : V̄ no. 42

Marrocco 1977 : 51

Man. 73 (f. 18b'-17b) Morte m'a sciolt (M) 2v: Andrea Stefani

Concordances : none

Text : S1 and Ri underlaid in both voices. Added text follows C.

See III p. 167.

Rhythm : tempus imperfectum cum prolatione perfecta with some tempus perfectum cum prolatione imperfecta

Reduction : b = dotted minim

NOTES : C : 7: C sharp acc/ 21: C sharp acc/ 24: F sharp acc/ 34: F sharp acc/ 47: F sharp acc/ 47: F sharp acc/ 51: F sharp acc/ 58: sig o indicates tem. per: pro. imp/ 67: F sharp acc/ 69: 1Fsp (pa), 2Em, 3Dm, 4Cm/ 75: C sharp acc/ 84: F sharp acc/ 88: F sharp acc/ 94: no mensuration change indicated/ 95: F sharp acc/ 97: sig o indicates tem. per: pro. imp. : C sharp acc/ 99: 1Dsi, 2Csi (lig2) 3Dsi/ 100: sig C indicates tem. imp : pro. per/ 103: G sharp acc/ 111: sig o indicates tem. per : pro. imp : F sharp acc/ 121: F sharp acc/ 122: sig C indicates tem. imp : pro. per/ 124: sig o indicates tem. per : pro imp : C sharp acc/ 125-126: use of trm/

T : 4-6: 1DLp (pa)/ 13: F sharp acc/ 58: sig o indicates tem. per : pro. imp/ 94: sig C indicates tem. imp : pro. per/ 97: sig o indicates tem. per : pro imp/ 100: sig C indicates tem. imp : pro. per/ 111: sig o indicates tem. per. : pro. imp/ 122: sig C indicates tem. imp : pro. per/ 124: sig o indicates tem. per : pro. imp/

Editions : Pirrotta 1964 : v no. 41

Marrocco 1977 : 53-55

Man. 74 (f. 17b'-16b) S'avesse força (B) 2v: Bonaiuto Corsini

Concordances : none

Text : R and 1M underlaid in both voices. Added text follows T.

See III p. 168-169

Rhythm : tempus perfectum cum prolatione imperfecta

Reduction : b = dotted minim

NOTES : C : 25: C sharp acc/ 48: second time ending indicated - "Chiuso"/

T : 48: second time ending indicated - "Chiuso"/

Editions : Pirrotta 1964 : $\overline{\text{V}}$ no. 35

Marrocco 1977 : 80-81

Man. 75 (f. 17b'-16b) La vaga luce (B) 2v: Paolo da Firenze

Concordances : F-Pn 568 f. 71'-72

Text : R and both M underlaid in C; R and 1M underlaid in T.

Added text follows C. See III p. 170

Rhythm : tempus perfectum cum prolatione imperfecta

Reduction : b = dotted minim

NOTES : C : 1: B flat sig/ 3: use of trm - distinct note shape from sm/ 6: 1Gsp (pa), 2Fmp (pa), 3Esm, 4Dsm, 5Esm/ 7: 1Cm, 2Dsi, 3mp (pa), 4Csm, 5Bsm, 6Csm/ 14: use of trm/ 19: 1Fm, 2Dm, pam, 3Fm, 4Em, 5Fm, 6Gm, 7Em (notes 4-7 treated here as sm to maintain alignment)/ 32: second time ending indicated "Chiuso"/

T : 10: pam, pasm, 1Gsm, 2Gm, 3Gm, 4Gm, 5Gm (4th note missing - reconstructed)/ 22: pasb missing but reconstructed/ 32: second time ending indicated "Chiuso"

Editions : Marrocco 1975 : 136-137

Man. 76 (f. 16b') Tra speranza e fortuna (B) 2v: Anonymous

Concordances : F-Pn 568 f. 130'-131

Text : R and 1M underlaid in both voices. Added text follows C.

See III p. 171

Rhythm : .p. throughout with consistent use of pd

Reduction : b = dotted minim

NOTES : C : 7: 2Dm.ob=mp, 3Esm/ 10: F sharp acc/ 11: 1Gm.ob=mp, 2Fsm, 3Gsm, 4Fsm, 5Esm, 6Fsm, 7Dm, 8Em (note 3 missing reconstructed)/ 22: 1As, pam, 2Dm, 3Em, 4Fm (note 1 missing - reconstructed)/ 26: C sharp acc/ 28: 1Es.ob=sp, 2Csi, 3Dm/ 48: second time ending missing - reconstructed/

T : 22: B flat acc/ 48: second time ending indicated "Chiuso"

The following notes refer to F-Pn 568 f. 130'-131, concordance consulted in order to reconstruct missing passages from Man. 76

C : 2: F sharp acc/ 4: 1As.ob=sp, 2Gsi, 3Fm/ 7: 1Es, pasb, 3Dm, 4Em/ 10: no F sharp acc/ 11: 1Gm.ob=mp, 2Fsm, 3Gsm, 4Fsm, 5Esm, 6Fsm, 7Dm, 8Em/ 22: 1As, pam, 2Dm, 3Em, 4Fm/ 40: 1Am, pam, 2Am.ob=mp, 3Bsm, 4Cm, 5Dm/ 48: second time ending reads : 1Am, 2Bs, 3Am, 4 C sharp m/ 49: 1DL/

T : 19: 1Gs, 2Gs, 3Gs/ 22: no B flat acc/

Editions : Marrocco 1978 : 150-152

APPENDIX I

Excerpt from "Two Examples of Mannerist Notation in the Late Fourteenth Century" by C.J. Williams, appearing in Miscellanea Musicologica XI (1980) 111-128.

The second work studied here is "Le ray au soleyl", which features an apparent notational simplicity concealing actual musical complexity. This work has been the cause of some minor controversy since it was first considered in the late 1930s, for not only is the piece itself difficult to transcribe, abounding with syncopation and other esoterica, but the Latin prescription, provided to explain how to perform the canon, is partially obliterated and decidedly ambiguous. It reads:

dum tria percurris quatuor valet
tertius unum subque diapason
sed facit alba moras.

(While the three running notes have the value of four, the third (part) has the value of one which is an octave below. But make the white notes rests).

Ghisi (1946:173) was the first scholar to attempt a version of this work. Although his result is both harshly dissonant (which he attempts to explain away by finding it an example of an exciting new contrapuntal approach) and inconsistent, both within itself and with his explanation, it served to provoke a reaction from Manfred Bukofzer (1947:165). Bukofzer's transcription is for two parts, as was Ghisi's, although three parts are obviously called for in the rubric. However, Bukofzer's version is clearly based on musical common sense, and is derived from a musical analysis of the given part. He explains that "it is unmistakable that in spite of the rhythm of major prolation the melody falls into groups of four eighth notes which form harmonic units" (Bukofzer 1947:168). It is unfortunate that the next step he takes - which is to produce the other part by augmenting each note by four -

ignores the simpler conclusion suggested by the fact that his four-note harmonic units, pair comfortably with the given part's three-note harmonic units.

Clercx (1960:II 91), Hoppin (1961:417) and Apel (1972:157) have each produced a version of this work, and they are conveniently gathered together in Apel's French Secular Compositions of the Fourteenth Century. Each of the versions begins with the establishment of the Primus. Clercx doubles each note value to produce the Secundus and quadruples to produce the Tertius. Hoppin, though he admits he had not seen the original when he arrived at his version, in fact comes the nearest to a successful version, and is obviously guided by Bukofzer's "four note harmonic units" observation. The main problem with Hoppin's transcription is that the given part, Primus, is not offered in a complete statement. Apel's transcription depends on tripling note values to produce the Secundus and quadrupling to produce the Tertius.

It would appear that each of these three versions is possible (except perhaps for the Clercx version, which ignores the indication "sed facit alba moras") depending on how one chooses to read the canon. But in each case only one voice has a complete statement of the melody. Considering the performance possibilities of this piece this would seem unlikely. Surely it is more probable that each part would continue repeating its melody until all the parts came to the end simultaneously. The version which is offered here is based on this conclusion.

The obvious first step is to transcribe the given part. The mensuration indicated largely by grouping, is tempus imperfectum prolatione major, or in modern terms 6/8. The complete version, (excluding the final longa), is 24 mensurae. Obviously the three running notes that are referred to in the prescription, are the groups of three minima which provide the half bar in this mensuration. In the Secundus, therefore, the half bar is to be

filled with four running notes (minima). The Secundus can then be derived using the same note values in a different mensuration, such that the ratio between the Primus and Secundus is 3:4. When this part is completed, it will be seen to fill 18 mensurae, which neatly fits the ratio when compared with the full version of the Primus of 24 mensurae (18:24 as 3:4). The Tertius is derived in much the same way, but by using a different ratio. To rephrase the initial rubric : "while there are three running notes (in the first part) the third (part) has the value of one". The note values given in the Primus are therefore increased by three to produce the third part. The prescription also requires that the third part be taken down an octave ("subque diapason") and that where white notes appear in the first part, rests are used in the third ("sed facit alba moras"). A full version of the Tertius covers 72 mensurae. We then have the relationship of 24 bars for the Primus, 18 for the Secundus and 72 for the Tertius, so that for every full statement of the Tenor part (Tertius), there will be four statements of the Secundus and three statements of the original voice.

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A B S T R A C T

The Mancini Codex is a late fourteenth and early fifteenth century Italian manuscript comprising the combination of the fragments I-Las 184 and I-PEco 3065. Evidence suggests that the manuscript was compiled between ca 1395 and 1405, initially in Padua and later in Lucca. It is a major source for the trecento, containing seventy-six Italian and French two and three-part songs, including fifty ballate, eleven madrigals, ten rondeaux, three virelais, one ballade and one canon.

The manuscript is a particularly important source for the works of Johannes Ciconia, Anthonello da Caserta and Antonio Zachara da Teramo, but also contains sundry works by Bartolino da Padova, Antonio da Civitate, Francesco Landini, Andrea Stefani, Nicolò da Perugia, Magister Zacharias, Bonaiutus Chorsini, Giovanni da Foligno, Johannes Vaillant and Gilles Binchois, as well as a considerable number of anonymous works.

The thesis is presented in three volumes with Volume I containing manuscript description and discussion, summary analyses of the named works and a detailed manuscript commentary which is designed as a reference tool for volumes II and III which contain respectively the transcriptions and texts. Volume III also presents systematic textual analyses and a general discussion of the text forms.

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C. 2

THE MANCINI CODEX

C.J. Williams

SUMMARY CONTENTS GUIDE

1-9-87

Volume I

1. The Manuscript

1.1. Discovery of the manuscript 1

1.2. Trimming of the pages 1

1.3. Result of trimming 2

1.4. Other damage 2

1.5. Explanation of Description of Manuscript Contents 2-3

1.6. Description of manuscript contents 4-39

1.7. Discussion of manuscript contents 40

1.8. Division of folios into three groups according to physical appearance 40-41

1.9. Common origin of Lucchese and Perugian folios 41-42

1.10. Rejection of Pistoia fragment as part of Mancini Codex 42-43

1.11. The contribution of the three scribes responsible for the manuscript 43

1.12. Additions of composers' names by scribes B and C rejected on grounds of insufficient evidence 43

1.13. Pirrotta's proposal that scribe B added Binchois' Dueil angoisseux (Man. 2) rejected on grounds of dating improbability 43

1.14. Discussion of the original numbering system 44-45

1.15. Proposed working model of the Mancini Codex 46-49

1.16. Original size of the manuscript was greater than one hundred folios, or more than twice the surviving size 46

1.17. Discussion of working model 50

1.18. Possible rearrangements of the folios of Section A suggests the possibility of Man. 12-15 being the "Rondels franceschi" of Bartolino da Padova 50-53

1.19. Discussion of composer orientation of the fascicles 53-56

1.20. Northern Italian origin of scribe A 57

ML
W7213
1
C.2

1.21. Tuscan origin of scribes B and C 57

1.22. LiGotti's identification of scribe B as Andrea Stefani evaluated 57

1.23. Scribe C also contributed to F-Pn 568 and US-CLwr particularly with the works of Paolo da Firenze 57

1.24. Signatures and dates of the Renaissance notary clerks reveal the name Carelli as common to both the Lucchese and Perugian folios 58

1.25. Proposal made that Sections A and B were produced between 1395 and 1400 and that scribe A's contribution to Section C was made after 1401 59

1.26. The contribution of scribes B and C was made between 1402 and 1405 59

1.27. The primary redaction of the manuscript was made in Padua while the additions of scribes B and C were effected in Lucca 59

1.28. Justification of the proposal depends on the dating and provenance of Bartolino's La douce ciere (Man. 1) and Le aurate chiome (Man. 9), Anthonello da Caserta's Del glorioso titolo (Man. 34), Ciconia's Una panthera (Man. 50) and Per quella strada (Man. 53) and particularly the 1401 Paduan work of Bartolino da Padova's Imperiale (Man. 62) 59-61

1.29. The relationship between scribe C and Paolo da Firenze discussed in connection with Paolo's possible residence near Lucca 62

1.30. Lucca as the common place of origin of fascicles 6 and 8 of F-Pn 568 and the final stages of the Mancini Codex noted 62

1.31. Scribe C's contribution to the Mancini Codex predates that made to F-Pn 568 which suggests that the Mancini Codex was completed before 1410 and possible ca. 1405 62

1.32. The Lucchese origin of the Renaissance notary clerks finally supports the Lucchese provenance of the final stages of the Mancini Codex 62

1.33. Concordance checklist 63-66

1.34. Discussion of concordances proposes transmission relationships with both F-Pn 6771 and F-Pn 568 67

1.35. The possibility of concrete relationships between Mancini and I-FZc 117 and Prudenzani's Sollazzo is suggested, though this requires further study 68

2. The Composers and their works

2.1. Bartolino da Padova

2.1.1. Mancini, one of the three important sources for this

CYFH
W7213
1
C.2

composer, contributes one unicum and contratenor parts for Rechordete (Man. 4) and Imperiale (Man. 62), which otherwise exist as two-part works 69-72

2.1.2. Discussion of link between Mancini and Sollazzo through the common reference to works of Bartolino 72

2.1.3. Extra-musical references in La douce ciere, Le aurate chiome and Imperiale support Bartolino's association with the Paduan court of the Carrarese between 1380 and 1401 73

2.1.4. Use of linking phrases in madrigals suggests influence of Jacopo da Bologna 73-75

2.1.5. Traditional approach to melismatic setting of first and penultimate syllables of madrigal lines 75-77

2.1.6. Melismatic/syllabic text setting styles in the ballate 77-79

2.1.7. Very little difference between setting styles of the seven syllable and eleven syllable lines 79

2.1.8. The use of metre and metre change reflects little concern for the concept of metric contrast between stanza and ritornello of the madrigal 80

2.1.9. No evidence of French influence found in method of text underlay 80

2.1.10. The lack of ouvert and clos cadences in the ballate suggests a preference for the Italian style 80

2.1.11. Some French influence discerible in the role of the Contratenor which shares its range with the Tenor 80-81

2.1.12. The Bartolino works found in the Mancini Codex reflect a preference for the more adventurous style 81-82

2.2 Gilles Binchois

2.2.1. Dueil angoisseux was probably copied into the Mancini Codex between 1422 and 1436 83

2.2.2. Binchois' sensitivity to the text is seen in the careful observation of natural sense pauses within the text lines 83-84

2.2.3. The form of the ballade is symmetrically balanced around the A section's clos cadence, which is repeated at the end of the B section 84

2.2.4. Patterned melodic repetitions in the B section produce a musical rhyme which contradicts the verse rhyme 84-85

2.2.5. Some evidence of cross relationships and parallel fifths as Binchois characteristics 85

2.2.6. Some use of triadic writing reflects a leaning towards euphony 85

2.2.7. The inclusion of this piece into the Mancini Codex brings

C4PH
W7213
/
C.2

into focus the strong contrasts between the styles of late fourteenth century Italy and the early Burgundian school 85

2.3. Antonio da Cividale

2.3.1. Mancini is the central source for the study of the secular works of this composer 86

2.3.2. Atandre though surviving only as a fragment was originally a virelai 86

2.3.3. The French characteristic of the texting of only one voice in a polyphonic structure is evident 87

2.3.4. The Contratenor shares its range with the Tenor and the Triplum shares its range with the Cantus 87

2.3.5. The two sections of the rondeaux are of approximately equal duration 87

2.3.6. Vous soyez tres bien venus is unique within the collection, since it is the only four-part work and the only fully isorhythmic piece featuring ostinato repetitions in the Contratenor and Tenor 87

2.3.7. Merçi pour dieu shows an unusually high proportion of parallel fifths and octaves 89

2.3.8. Merçi pour dieu displays interrupted melodic activity as the result of the stringing together of cadence structures 88

2.3.9. Merçi pour dieu and Loingtemps form a stylistic unity in their tonal organisation 88

2.3.10. Merçi pour dieu shows some use of the parallel triad 90

2.3.11. Loingtemps displays consistent use of melodic cadences parallel fifths, octaves and triads 90-91

2.3.12. While Cividale's style belongs essentially to the late fourteenth century, he incorporated certain experimental elements which point towards the increasingly euphonious style of the fifteenth century 92

2.4. Francesco Landini

2.4.1. Mancini is not an important for this composer, since it contains only three of his works in versions found elsewhere 93

2.4.2. All three works have laude contrafacta and one is referred to in Sollazzo 93

2.4.3. All three works are two-voiced ballate with text in both parts, sharing the same mensuration - quaternaria 93

2.4.4. Stylistic features would suggest that these works are early products of Landini which makes their inclusion in the late source, Mancini, a puzzle 94

2.4.5. Influence of the madrigal seen in the melismatic extension of first and penultimate syllables of text lines 94-95

ML
W713
1
C.2

2.4.6. Seven syllable lines generally have shorter settings than eleven syllable lines 95

2.4.7. S'i'ti' so' stato shows strong concern for abstract musical patterning which over-rides concern for text setting 96

2.4.8. These three works as representatives of the classical style provide a point of reference from which to view the more recent compositions included in the Mancini Codex 96

2.5. Johannes Ciconia

2.5.1. Mancini is a major source for the study of Ciconia's secular works, since it contains more than half of them 97

2.5.2. Ciconia stands within two traditions - that of his predominantly French heritage and that of the Italians. His style reflects the confluence of these traditions 97

2.5.3. Texting and voicing of madrigals reflects Italian style 98

2.5.4. The two-voice ballate show Italian influence while the texting of the three-voice ballate show French influence 99

2.5.5. Contratenor role shows French influence 99

2.5.6. Melismatic treatment of first and penultimate syllables of text lines in the madrigal shows Italian influence 100

2.5.7. Ciconia manipulates the expectation of melismatic activity to underline text content, particularly in Una panthera 101

2.5.8. The use of the linking phrase in the madrigals reflects the influence of the early trecento style, while the texting and consistent imitation found in them makes them part of the Ciconia style 101-104

2.5.9. Structural use of the contrast of melismatic and syllabic setting styles seen in the ballate 105-106

2.5.10. Use of sequential activity observable in most works 106-109

2.5.11. The use of imitation is concentrated in the madrigals 109-112

2.5.12. Ciconia's style incorporates a certain degree of triadic writing 112

2.5.13. Ciconia can be seen as a transitional figure who stands at once at the end of the Middle Ages and the beginning of the Renaissance 112

2.6. Niccolò da Perugia

2.6.1. Mancini has only a minor contribution to make to a study of this composer since it contains only two works, one of which is a unicum 113

2.6.2. Both works are ballate for two text bearing voices although one is a dialogue ballata 113

U4H4
W7213
1
C.2

2.6.3. The use of the linking motif provides the structural underpinning of Tal sotto l'acqua 113-114

2.6.4. The linking motif is also in evidence in Donna poss'io sperare in combination with an identical eleven bar coda at the end of each section 115

2.6.5. These two works represent a product of the maturity of Niccolò, a staunchly Italian composer 116

2.7. Antonio Zachara da Teramo

2.7.1. Mancini is the primary source for a study of the secular works of this composer, for it is the unique source for seven of the nine known works 117

2.7.2. Three of the works are cited in Sollazzo, three served as models for mass parodies and two were arranged for keyboard rendition 117

2.7.3. Zachara's style incorporates the adventurous use of distant accidentals and experimentation with the ballata form while still remaining intrinsically Italian 117-118

2.7.4. The texting and voicing of the madrigals and ballate reflect the retention of the Italian ideal 118

2.7.5. Structural use of a third texted voice is seen in Je suy navvres/Gnaff'a le guagnele and Ciaramella 118-119

2.7.6. Contratenor shares range with Tenor, reflecting French influence 119

2.7.7. Melismatic extension of first and penultimate syllables of text lines seen in the single madrigal 119-121

2.7.8. Use of contrast of melismatic and syllabic setting styles is not consistent throughout the ballate 121-124

2.7.9. Imitation is not an important constructive tool in these works, although there are some clear examples of the technique 124-126

2.7.10. The sequence is used rarely but confidently 126-127

2.7.11. The distinguishing feature of Zachara's compositional style is seen in the structural use of contrast in the rhythmic relationship between the voices. This consists of juxtaposing passages in familiar style and passages showing increased rhythmic independence between the voices 127-131

2.7.12. This feature is the prime distinguishing characteristic of Zachara's style which at once illustrates his tenaciously Italian approach and his rejection of the rampant French influence 132

2.8. Magister Zacharias

2.8.1. Mancini contains only one piece by this composer 133

MTM
W7213
1
c.2

2.8.2. French influence is seen in the texting and voicing of the work and in the range role of the Contratenor 133

2.8.3. Italian influence is seen in the consistent application of melismatic extension of the first and penultimate syllables of text lines 133-134

2.8.4. The contrastive text setting style featuring the homo-rhythmic familiar style is not to be found in this work 134

2.8.5. The guiding characteristic of the work is the solid sense of tonal unity 134

2.8.6. No evidence of imitation, though restricted use of the sequence 134-135

2.8.7. Magister Zacharias was a composer who while demonstrating his respect for the traditional Italian style in the area of text setting, embraced the French influence in almost every other aspect of the work 135

2.9. Anthonello de Caserta

2.9.1. Caserta was a composer who shared his talents equally between the production of French and Italian song 136

2.9.2. The Mancini Codex reflects Anthonello the Italian composer, and contains all his known Italian works, only two of which have concordances in other manuscripts 136

2.9.3. The texting and voicing of the works reflect their strongly Italian nature 137-138

2.9.4. Structural alternation of melismatic and syllabic passages is seen in the madrigal Del glorioso titolo 138

2.9.5. Use of linking phrases in the madrigal suggests the influence of the early trecento style 138-139

2.9.6. Varying degrees of concentration of melismatic activity on the first and penultimate syllables of text lines seen in the ballate 139-141

2.9.7. Some evidence of imitation found in these works, though concentrated in the madrigal 141-142

2.9.8. Rare use of the sequence noted 142

2.9.9. One technique which Anthonello does use reasonably frequently is that of the unifying motif or theme, which operates to link passages within a section of a ballata or one section to another 142-145

2.9.10. The use of the unifying motif shows an increasing concern for abstract musical design beyond the demands of the text setting exercise. If only in this respect, his style can be described as transitional, since it combines the features of the traditional trecento with the hint of an increasingly independent style. 146

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c.2

2.10. Johannes Vaillant

2.10.1. The Mancini Codex is one of the eight sources to relay the popular realistic virelai, Par maintes fois by this composer 147

2.10.2. The work is texted in the usual French manner 147

2.10.3. The rhythmic intricacy of the work is the result of the desire to reflect more vividly the sound panorama of birds at battle and has little to do with the more abstract rhythmic complexities of the Ars Subtilior 147

2.10.4. The bird calls incorporated in this work are those of the cuckoo, nightingale and the lark 148

2.10.5. This work tells us little of the general style of Vaillant and is best considered as an independent work 149

2.11. Giovanni da Foligno

2.11.1. Giovanni da Foligno is survived by only one ballata for which the Mancini Codex is the unique source 150

2.11.2. Texting and voicing of the work reflect a strong Italian style 150

2.11.3. Makes a structural feature of line repetition, a characteristic rarely seen in the traditional trecento style 150

2.11.4. No evidence of imitation and only one example of the sequence 151

2.11.5. This work is characterised by the use of a unifying motif which appears within both the ripresa and piede as a linking cadential formula 151-152

2.11.6. Although little is known of this composer, the simple approach to text setting and the rhythmically direct manner may suggest a style which owes more to a popular tradition than that of the art song 152

2.12. Andrea Stefani

2.12.1. The Mancini Codex is the sole source for the three surviving secular works of Andrea Stefani 153

2.12.2. Each work represents a different aspect of the composer's style 153

2.12.3. The alternation of melismatic and syllabic text setting styles in the madrigal Morte m'a sciolt is noted 153-154

2.12.4. The single linking phrase found in this work operates as a tonal bridge between two text phrases 154

2.12.5. The techniques of imitation and sequence are sparingly used 154

2.12.6. The compositional device on which the fabric of the madrigal depends is that of textural contrast 155-156

W7213
1
c.2

2.12.7. Both ballate show little influence of the madrigal, though showing some evidence of the alternation of syllabic and melismatic text setting styles 156-157

2.12.8. The compositional style of Con tutta gentilecca is quite direct - the two lower parts provide an unobtrusive supporting duet above which the more rhythmically active Cantus sounds. There is no evidence of the compositional devices of sequence, imitation or the unifying motif in this work 157

2.12.9. I senti matutino is the result of extreme compositional economy based on the linking and interplay between three basic motifs 157-158

2.12.10. Andrea Stefani was a highly versatile composer who combined features of the traditional and progressive styles, who reflects both Italian and French influences in his works and who was equally at home with the popular and sophisticated approaches to text setting 158

2.13. Bonaiutus Chorsini

2.13.1. Bonaiutus Chorsini is known by only four ballate, one of which appears in the Mancini Codex 159

2.13.2. S'avesse força shows the influence of the Italian madrigal style in the melismatic treatment of the first and penultimate syllables of text lines 159

2.13.3. The detailed compositional devices of imitation and sequence are not found in this work although Chorsini does make consistent use of the structural device of the unifying motif 159-160

2.13.4. The pervasive use of unifying motifs is unusual in the works of the trecento. It reflects a concern for abstract musical structuring which suggests a later rather than ealier dating for this work 161

2.14. Paolo da Firenze

2.14.1. The Mancini Codex contains only one securely ascribed composition by Paolo da Firenze - La vaga luce, although it is possible that Tra speranza e fortuna was also by this composer 162

2.14.2. La vaga luce reflects the traditional trecento style in that it is texted for both voices which generally deliver the text simultaneously, and shows some French influence in both its mode of notation and the presence of ouvert and clos cadences 162

2.14.3. The work features some word repetition within text lines 163

2.14.4. The combination of the Italian and French elements in this work are characteristic of Paolo's style 163

3. Manuscript Commentary

3.1. Explanation of method, including abbreviations 164-166

ML410
W7213
1
C.2

3.2. The Commentary provides identifying number, folio position, title, form, number of voices, composer, concordances, text presentation, rhythm analysis, reduction and detailed notes on the manuscript presentation of the work as well as a list of other editions 167-257

4. Appendix I

4.1. Excerpt from "Two Examples of Mannerist Notation in the Late Fourteenth Century" by C.J. Williams, appearing in Miscellanea Musicologica XI (1980) 111-128

4.1.2. The work to be studied is Le ray au soleyl 258

4.1.3. The Latin prescription translated 258

4.1.4. Transcriptions by Ghisi and Bukofzer evaluated 258

4.1.5. Evaluation of versions by Clercx, Hoppin and Apel 259

4.1.6. The complete version of the Primus is 24 mensurae 259

4.1.7. The ratio between the Primus and Secundus is 3:4 260

4.1.8. A full version of the Tertius covers 72 mensurae. This produces a relationship of 24 bars for the Primus, 18 for the Secundus and 72 for the Tertius, so that for every full statement of the Tenor part (Tertius), there will be four statements of the Secundus and three statements of the original voice 260

5. References

5.1. Included here are bibliographic details of all books and articles cited in Volume I 261-264

6. Supporting References

6.1. Included here are bibliographic details of books and articles which, though not specifically cited in Volumes I and III of this thesis, provided essential background reading to the study 265-277

Volume II

1. Contents

1.1. Editorial Comments

1.1.1. Provides explanatory information on the Identification number, the title line, manuscript incipit, vocal ranges, clefs used, choice of clefs, ligatures, coloration, manuscript line changes, editorial additions, manuscript accidental location, accidental continuance, manuscript accidentals, editorial accidentals and text underlay i-iii

2. The Works

2.1. The works are presented in manuscript order with the aim of providing them in as full a fashion as possible. Editorial comments for each work are incorporated into the Manuscript Commentary appearing at the end of Volume I 1-171

ML 410
W7213
1
c. 2

Volume III

1. Preface

1.1. The preface provides an explanation of the method of presentation of the texts and a justification of the text commentary associated with each text i-iv

2. The Madrigal

2.1. Sources

2.1.1. Sources include Francesco da Barberino "De variis inveniendi et rimandi modis" from the Latin glosses to Documenti d'Amore, Antonio da Tempo "De madrialibus et eorum formis" from Summa artis rithmici dictaminis, Anonymous "Capitulum de vocibus applicatis verbis" and Anonymous from the "Cronaca del Convento di S. Caterina di Pisa". 1-2

2.2. Origin

2.2.1. There was a high degree of orthographic variety in the word madrigal. Some of the versions of this word, found in musical and literary sources are matricale, mandriale, marigale, matriale, madriale, mandrigale and medrigale. 3

2.2.2. Da Tempo proposed that the etymological origin of the Latin term mandrialis and the vernacular marigalis was from mandra (Lat. flock, herd). This etymological proposal was accepted until the late nineteenth century 3

2.2.3. Alessio proposed derivation from metricalis 4

2.2.4. Bembo proposed derivation from materialis and more recent scholars have supported the proposal 4-5

2.2.5. Biadene presents the argument that madrigal derives from matricale and constructs an argument against the mandra origin 5-7

2.3. Form

2.3.1. The first theorist to deal with the metric forms of the madrigal was Antonio da Tempo in his Summa artis rithmici dictaminis of 1332 8

2.3.2. He divided the form into two basic types - the mandriales communes and the mandriales cum retornellis. Subdividing each type, he defines five species of common madrigal and two species of madrigal with ritornello 8

2.3.3. Different combinations of line lengths seems to be a more important differentiating parameter than either rhyme or rhyme order 8

2.3.4. Definitions and schematic examples are provided for each of the five types of common madrigal 8-9

2.3.5. Definitions and schematic examples are provided for the two types of madrigal with ritornello 9

2.3.6. Marrocco's study of the madrigal suggests that there are however, many different types of madrigal form that Da Tempo had not considered 10

2.3.7. The rather amorphous shape of the early madrigal gives way to a more crystallised form in the later fourteenth century. Characteristics of the later madrigal are
1) a greater concentration on the eleven syllable line
2) the number of stanze stabilised at two
3) a greater degree of variety between stanze
4) the ritornello becomes a compulsory part of the madrigal 10

2.3.8. The forms of madrigal found in the Mancini Codex are surveyed with the conclusion that the metric form Type 1 (A B B - C D D - E E) is the most common 10

2.3.9. The madrigal forms found in the Mancini Codex are compared with the results of LiGotti's study on the trecento madrigal 10-11

3. The Ballata

3.1. Sources

3.1.1. Sources include Dante Alighieri De vulgari eloquentia, Antonio da Tempo "De ballatis" from Summa artis rithmici dictaminis, Anonymous "Capitulum de vocibus applicatis verbis", Giovanni Boccaccio Il decameron and Ghidino da Sommacampagna Trattato delle ritmi volgari 12-14

3.2. Origin

3.2.1. Ballata derives etymologically from ballare "to dance" 15

3.2.2. There is a clear relationship between the canzone and the ballata established through the use of common division terms 15

3.2.3. The oldest record of the ballata as a dance form is found in Il Diaffonus by Giovanni da Virgilio 16

3.2.4. Further suggestions concerning the dance from can be gleaned from certain passages in the Decameron 16

3.2.5. A proposed floor plan of the dance form is provided in scheme form 16

3.2.6. The earliest ballate survive as texts in the Memorialia 17

3.2.7. The suggestion that the dancers improvised the melodies for these early ballate is rejected. More likely is the suggestion that the words were adapted to one of a collection of well-known dance tunes, and it is probably this practice which underlies the description of the ballata as "verba applicata sonis" 17

3.2.8. The history of the ballata as dance and song can be seen as having three stages. The first stage is preserved mainly in texts from the second half of the thirteenth century into the first half of the fourteenth century. The second or transitional stage is seen in the surviving monophonic ballate which were expressly composed for their texts and probably lie at the tail-end of the dance

tradition. At the third stage, the ballata acquires polyphonic clothing and is elevated to the status of art song. At this stage, the ballata has lost its dance function 18

3.3. Form

3.3.1. The first theorist to deal with the various metric forms of the ballata was Antonio da Tempo in his Summa artis rithmici dictaminis of 1332 19

3.3.2. Da Tempo distinguishes five general species of ballata 19

3.3.3. Each of the species is defined and illustrated 19-22

3.3.4. Da Tempo does not incorporate the repeat of the ripresa in his text examples and it is not clear whether the repeat of the ripresa is mandatory in the sung version of the ballata 22

3.3.5. The literary ballate found in text sources demonstrate a direct lineage from the parent form - the canzone. The ballate found in musical sources reflect an indirect lineage from the canzone and represent a form which required the dance involvement for its function 22

3.3.6. The ripresa and its repeat was an integral part of the dance form producing a symmetry which is not possible with the exclusion of the repeat 23

3.3.7. Since the ripresa is an integral part of the dance ballata, there is little reason to exclude it from the art-song ballata, a reflection of this dance tradition 23

3.3.8. Different scribal methods of presenting ballate in the musical sources provide no further illumination on this issue 23

3.3.9. In accordance with the view that the polyphonic art-song ballata owed more to its origins as a dance form, than to the more noble literary canzone, the text collection of this study presents ballate with all ripresa returns, whether they are indicated in the manuscript or not 24

3.3.10. The variety of ballata forms found in the Mancini Codex is surveyed and presented in table form 24-26

3.3.11. Discussion of the distribution of ballata form types found in the Mancini Codex compared with the results of Marrocco's study 27-31

4. Rondeau

4.1. Sources

4.1.1. Sources include Johannes Grocheo De Musica, Francesco da Barberino "De variis inveniendi et rimanci modis" from Documenti d'Amore, Antonio da Tempo "De rotundellis" from Summa artis rithmici dictaminis, Anonymous "Capitulum de vocibus applicatis verbis" and Ghidino da Sommacampagna Trattato delle ritmi volgari 32-33

W
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C.2

4.2. Origin

4.2.1. The form known as rondeau presented a wide range of alternative names between the eleventh and fifteenth centuries. Some of these were the French forms ronde, rondet, rondel and the Italian forms rotondello, rotundello, deriving from the Latin forms rotundettum, rotundellum and rondellus, meaning "circular" 34

4.2.2. The term rondellus, used to refer to rondeau in continental medieval treatises, was also used to refer to the compositional technique of voice-exchange, or a piece composed using this technique 34

4.2.3. The circular nature of the rondeau - rondellus is derived from the circular pattern of the original dance form, while the circular characteristic of the rota - rondellus is contained within the essential nature of the canon 34

4.2.4. This terminological confusion has led to differing interpretations of the sources 34

4.2.5. One of the hypotheses developed concerning the origin of the rondeau locates refrain poems akin to the rondeau in the liturgy of the first Christian centuries 35

4.2.6. Another hypothesis depends on the influx of Eastern ideas flowing to the West in the wake of the Crusades 35

4.2.7. The rondeau initially belonged to the popular culture rather than that of the courtly society 36

4.2.8. Of the three formes fixes, the rondeau was the first to acquire polyphonic status. This may be related to the fact that the rondeau refrain was frequently included in the tripla of early thirteenth century motets 36

4.2.9. With the advent of the Ars Nova, the rondeau lost its function as a dance-song and was absorbed into the courtly milieu of the other formes fixes 37

4.3. Form

4.3.1. Explanation of relationship between text lines, rhyme orders and musical setting 38

4.3.2. The earliest consistent rondeau shape to emerge is the six line type 38

4.3.3. The next stage in the development of the rondeau is the eight line rondeau. It is this basic shape that remains the organising structure of most rondeaux from later times and the majority of those that were destined for musical setting 39

4.3.4. Discussion of less frequently encountered rondeau forms 39

4.3.5. Discussion of rondeau forms found in Eustache Deschamps L'Art de dictier 40

4.3.6. Discussion of the rondeau form (rotundellus) as presented by Italian theorists. The similarities and differences

between the French rondeau and the Italian rotondello 41

4.3.7. The rondeau types found in the Mancini Codex are presented in table form 41-42

4.3.8. Discussion of conclusions to be drawn from table, in comparison with the results of the rondeau survey completed by Wilkins 42

5. Ballade

5.1. Sources

5.1.1. Sources include Eustache Deschamps "Or sera dit et escript apres la facon des Balades" from L'Art de dictier 43

5.2. Origin

5.2.1. Term most commonly used in the Middle Ages was balade and not ballade. This derived etymologically from balada which in its turn derives from balar 44

5.2.2. Although this etymological development is clear enough, the formal development of balade from the troubadour balada is doubtful 44

5.2.3. The form most likely to have provided the proving-ground for the ballade was that of the Provencal canso 44

5.2.4. There is no vestige of the dance in the ballade of the late thirteenth and fourteenth centuries. It is essentially a lyric form 45

5.2.5. Canso is the source and relating link between, the ballata and the ballade 45

5.2.6. Throughout the fourteenth century, the ballade became the dominant form of the formes fixes and was the most commonly set 46

5.2.7. The Ars Subtilior made no structural advances on the ballade but introduced increasing metric and consequently musical complexity 46

5.2.8. The ballade receded from favour in the early fifteenth century, its position and function being taken over by the less serious rondeau 47

5.3. Form

5.3.1. Discussion of the ballade in its most common form 48

5.3.2. The only contemporary verse theorist to deal with the ballade was Eustache Deschamps. It is interesting that his approach to the form centres attention on questions of versification, often leaving matters of form to be gleaned from the illustrative examples 48

5.3.3. Discussion of the forms of ballade as Deschamps presented them 48-51

3.4. Discussion of the solitary ballade to be found in the Mancini Codex 51

6. Virelai

6.1. Sources

6.1.1. Source presented is Eustache Deschamps "De la facon des Virelais" from L'Art de dictier 52

6.2. Origin

6.2.1. The term virelai derives from the root virer which would seem to reflect dance origins of the form 53

6.2.2. Hypotheses concerning the origin of the virelai depend on the striking similarity between the virelai and certain forms of the early Arabic zajal and muwashshah, and certain relationships to selected liturgical forms found particularly in the sources associated with Saint Martial of Limoges 53

6.2.3. It seems doubtful that the form of the virelai existed in France before the end of the thirteenth century 54

6.2.4. The genesis of the virelai form remains a problem 54

6.2.5. Discussion of the virelai tradition of the thirteenth and fourteenth centuries 54-55

6.2.6. The increasing attention paid to the rondeau in the early fifteenth century led to the neglect of the virelai and its eventual disappearance 55

6.3. Form

6.3.1. Discussion of the basic form of the virelai 56

6.3.2. Although broad structural features of the virelai remain standard throughout the fourteenth century, structural detailing concerned with rhyme, metre and the number of lines per section, remains flexible to such an extent that virelais of identical form are only rarely found 56

6.3.3. Discussion of virelai form as presented by Eustache Deschamps 56-58

6.3.4. The virelai changes throughout the fourteenth century to incorporate an increasing use of complex metric patterns and contrasting line lengths 58

6.3.5. Discussion of the virelais found in the Mancini Codex 58

7. Text Commentaries

(This summary will not present a summary view of all the texts to be found in the Mancini Codex, but aims to focus attention on texts which have historical significance or are unusual in other ways)

7.1. (Man. 1) La douce ciere contains heraldic allusions which relate it to the Papafava element of the Carraresi family of Padua. Dating inconclusive 59-61

7.2. (Man. 2) Text composed by Christine de Pisan 62

7.3. (Man. 6) This work cited in Prudenzani's Sollazzo 67

7.4. (Man. 7) Text by Giovanni dall'Orologio 68-69

7.5. (Man. 8) Original presentation and setting of this text reflects lack of comprehension of the original poetic intentions. A reconstruction of the text is proposed 70-72

7.6. (Man. 9) Le aurate chiome contains heraldic allusions which link it with Catarina Visconti. Possible dating in or shortly after 1380 proposed 73-74

7.7. (Man. 20) A mourning song for either Cardinal Gilles Albornoz or Francesco il Vecchio da Carrara, which could be dated at either 1393 or 1406. The latter date is preferred 89-91

7.8. (Man. 34) Del glorioso titolo contains heraldic allusions which suggest that it was written to celebrate the ducal investiture of Giangaleazzo Visconti in 1395 114-116

7.9. (Man. 50) Una panthera contains armorial allusions which indicate a connection with Lucca possibly between 1369 and 1372 134-135

7.10. (Man. 51) Le ray au soleyl evokes the personal emblems of Giangaleazzo Visconti and a dating between 1388 and 1390 is proposed 136-137

7.11. (Man. 53) Per quella strada contains heraldic allusions which link it with the Carraresi family of Padua. Proposed dating of the work is 1387 139-140

7.12. (Man. 62) Imperiale sedendo evokes heraldic devices of the Carraresi family of Padua. Proposed dating is given as 1401 152-153

8. Text Content

8.1. In this section, the texts are considered from the point of view of their content. Brief comparative discussions are included under the following headings

8.1.1. Heraldic texts 172-173

8.1.2. Historical texts 174-175

8.1.3. Classical references 175-176

8.1.4. Mourning texts 176-177

8.1.5. Comic texts 177-178

8.1.6. Onomatopoeic texts 178-179

8.1.7. Musical references 179-180

C7.
47.
1
c.2

8 1.8. Religious texts 180

8.1.9. Moralising texts 180-182

8.1.10. Courtly love texts 182

8.1.11. Love and the cruel lady 182-184

8.1.12. Love and the flower 184-186

8.1.13. Love and the flame 186-188

8.1.14. Love and the hunt 188-190

8.1.15. Love and fishing 190-191

8.1.16. Love and the lady 191-192

8.1.17. Love from the woman's point of view 192

9. References

9.1. Included here are bibliographic details of all books and articles cited in Volume III 193-198

1-9-87

THE MANCINI CODEX : A MANUSCRIPT STUDY

by

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B. Mus (Hons)

A thesis submitted in fulfilment of the requirements for the degree of Doctor of Philosophy in the Faculty of Music at the University of Adelaide.

August, 1983

Awarded Nov 1984

1-9-87

VOLUME II

CONTENTS

Editorial Comments	----------		i
Man. 1	La douce ciere (M)	Bartolino da Padova	1
Man. 2	Dueil angoisseux (Bde)	Gilles Binchois	5
Man. 3	Serva ciaschuno (B)	Bartolino da Padova	8
Man. 4	Rechordete de mi (B)	Bartolino da Padova	10
Man. 5	Zoya de novi odori (B)	Bartolino da Padova	12
Man. 6	Per un verde boschetto (B)	Bartolino da Padova	14
Man. 7	La sacrosancta karita (B)	Bartolino da Padova	16
Man. 8	Perche cangiato (B)	Bartolino da Padova	18
Man. 9	Le aurate chiome M)	Bartolino da Padova	20
Man. 10	Sempre donna (B)	Bartolino da Padova	23
Man. 11	Non correr troppo (B)	Bartolino da Padova	26
Man. 12	La belle flour (R)	Anonymous	28
Man. 13	Mal vi loyaute (R)	Anonymous	30
Man. 14	Mon bel amy corteus (R)	Anonymous	31
Man. 15	Mon bel amy mon confort (R)	Anonymous	32
Man. 16	Merci pour dieu (R)	Antonio da Cividale	33
Man. 17	Loingtemps j'ay mis (R)	Antonio da Cividale	35
Man. 18	Va pur amore (B)	Francesco Landini	37
Man. 19	Donna s'i'to fallito (B)	Francesco Landini	39
Man. 20	Con lagreme bagnandome (B)	Johannes Ciconia	41
Man. 21	Ave vergene (R)	Anonymous	43
Man. 22	La fiamma del to amor (B)	Johannes Ciconia	45
Man. 23	Donna poss'io sperare (B)	Niccolo da Perugia	47
Man. 24	Rosetta che non canbi (B)	Zachara da Teramo	49
Man. 25	Un fior gentil (B)	Zachara da Teramo	53
Man. 26	Deus deorum Pluto (B)	Zachara da Teramo	56
Man. 27	Amor ne tossa (B)	Zachara da Teramo	58
Man. 28	Plorans ploravi (M)	Zachara da Teramo	61
Man. 29	Sol me trafige'l cor (B)	Zacharias	64
Man. 30	Ciaramella me dolze (B)	Zachara da Teramo	67
Man. 31	Je suy navvres/ Gnaff'a le guagnele (B)	Zachara da Teramo	69
Man. 32	Ad ogne vento (B)	Zachara da Teramo	71
Man. 33	Spesso fortuna (B)	Anonymous	74
Man. 34	Del glorioso titolo (M)	Antonellus de Caserta	75

Man. 35 -	De mia farina (B)	Anonymous	78
Man. 36 -	A pianger l'ochi (B)	Antonellus de Caserta	79
Man. 37 -	Piu chiar ch'el sol (B)	Antonellus de Caserta	81
Man. 38 -	Deh vogliateme oldire (B)	Antonellus de Caserta	85
Man. 39 -	Con dogliosi martire (B)	Antonellus de Caserta	87
Man. 40 -	Or tolta pur (B)	Antonellus de Caserta	88
Man. 41 -	Madonna io me ramento (B)	Antonellus de Caserta	90
Man. 42 -	Vous soyes tres bien venus (R)	Antonio da Cividale	92
Man. 43 -	Atandre (V)	Anonymous	95
Man. 44 -	Par maintes fois (V)	Johannes Vaillant	96
Man. 45 -	Mercede o donna (B)	Giovanni da Foligno	100
Man. 46 -	I cani sono fuora (M)	Johannes Ciconia	102
Man. 47 -	Chi vole amar (B)	Johannes Ciconia	104
Man. 48 -	Cacciando un giorno (M)	Johannes Ciconia	106
Man. 49 -	Gli atti col danzar (B)	Johannes Ciconia	108
Man. 50 -	Una pantera (M)	Johannes Ciconia	110
Man. 51 -	Le ray au soleyl (Canon)	Johannes Ciconia ?	115
Man. 52 -	Chi nel servir (B)	Johannes Ciconia	119
Man. 53 -	Per quella strada (M)	Johannes Ciconia	121
Man. 54 -	Poi che morir (B)	Johannes Ciconia	124
Man. 55 -	Piangono l'ochi (B)	Anonymous	126
Man. 56 -	Ahime per tutto (B)	Anonymous	128
Man. 57 -	Ay las quant je pans (R)	Anonymous	130
Man. 58 -	Non credo donna (B)	Anonymous	132
Man. 59 -	Tal sotto l'acqua (B)	Niccolo da Perugia	134
Man. 60 -	Fugir non posso (B)	Anonymous	136
Man. 61 -	I senti matutino (B)	Andrea Stefani	138
Man. 62 -	Imperiale sedendo (M)	Bartolino da Padova	139
Man. 63 -	A tanti omini (B)	Anonymous	145
Man. 64 -	O cuor del corpo (B)	Anonymous	146
Man. 65 -	Mille merze (B)	Anonymous	148
Man. 66 -	Je suy madame (R)	Anonymous	150
Man. 67 -	Merci merci noble creature (V)	Anonymous	151
Man. 68 -	O pensiere vani (M)	Anonymous	153
Man. 69 -	De tristo mi topinello (B)	Anonymous	155
Man. 70 -	Spinato intorno (B)	Anonymous	156
Man. 71 -	S'i' ti so' stato (B)	Francesco Landini	158
Man. 72 -	Con tutta gentilezza (B)	Andrea Stefani	160

Man. 73 -	Morte m'a sciolt (M)	Andrea Stefani	162
Man. 74 -	S'avesse forza (B)	Bonaiutus Chorsini	166
Man. 75 -	La vaga luce (B)	Paolo da Firenze	168
Man. 76 -	Tra speranza e fortuna (B)	Anonymous	170

Editorial Comments

Identification number : The boxed number in the top left hand corner provides the identification number of the work.

Title line : The title line provides the title of the work, based on the opening words of the first text-line, the form of the work and the composer's name where known.

Manuscript incipit : The first system of each piece opens with an incipit from the manuscript which provides the original clef and a general impression of the notation style.

Vocal ranges : The range of each of the voices is provided for each piece between the manuscript incipit and the commencement of the transcription.

Clefs used : Only those clefs in common modern usage have been employed, these being the G clef, the octave transposing G clef and the F clef.

Clef choices : The decision as to which clef to use in each situation was made purely on pragmatic grounds and primarily in order to avoid ledger lines. There are no clef changes within a piece.

Ligatures : The presence of ligatures is noted in the usual way by upper horizontal square brackets.

Coloration : The presence of coloured notation - black void, red void and red solid - is noted with lower horizontal square brackets. A description of the coloration is provided in the manuscript commentary (Volume I)

Manuscript line changes : Upper square broken brackets indicate the beginning ⌜ and ending ⌝ of manuscript lines. This is particularly important in this manuscript where left and right hand margins have often been

trimmed.

Editorial additions : Vertical square brackets enclose all editorial additions.

Manuscript accidental location : Where a manuscript accidental appears several notes before the note to which it applies, its original location is marked by an asterisk. When the asterisk is not provided, the accidental has been positioned in the manuscript directly before the note to which it applies. It is important to note the original location of the accidental for it may well have provided a hexachordal mutation clue to the performer.

Accidental continuance : All accidentals, whether provided in the manuscript or added editorially, apply for the whole bar and only for that bar. Consequently no precautionary accidentals have been provided. Where a manuscript accidental may have some continuance value, this is indicated editorially above the note.

Manuscript accidentals : All accidentals provided in the manuscript are positioned before the note.

Editorial accidentals : All editorial accidentals appear above the note and are provided :
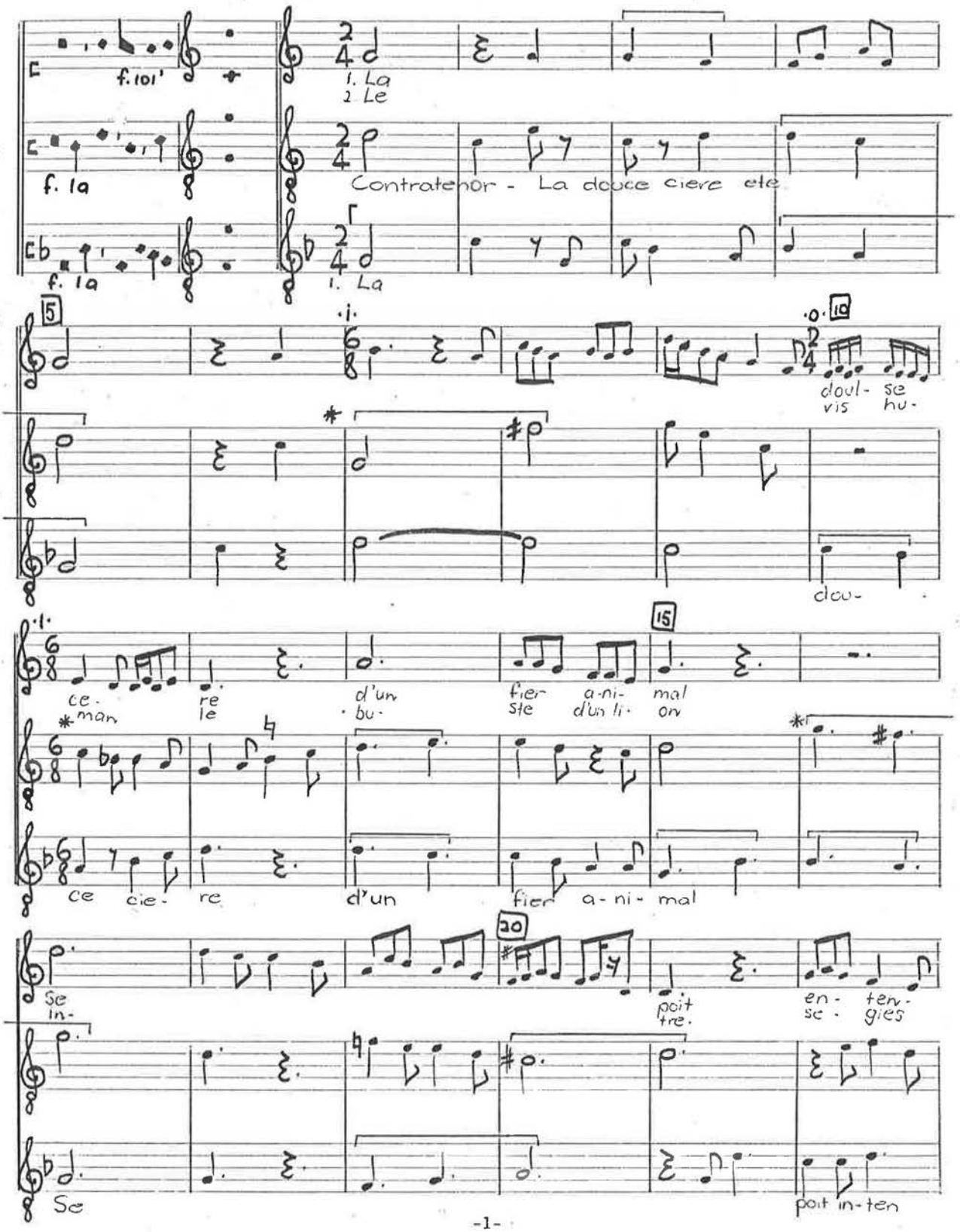
1) to avoid unnecessary dissonance, usually in the form of the tritone.
2) to indicate the continuance of a manuscript accidental.
3) to sweeten a cadence progression at the end of a text-line.
4) to clarify accidental ambiguity found in the manuscript.
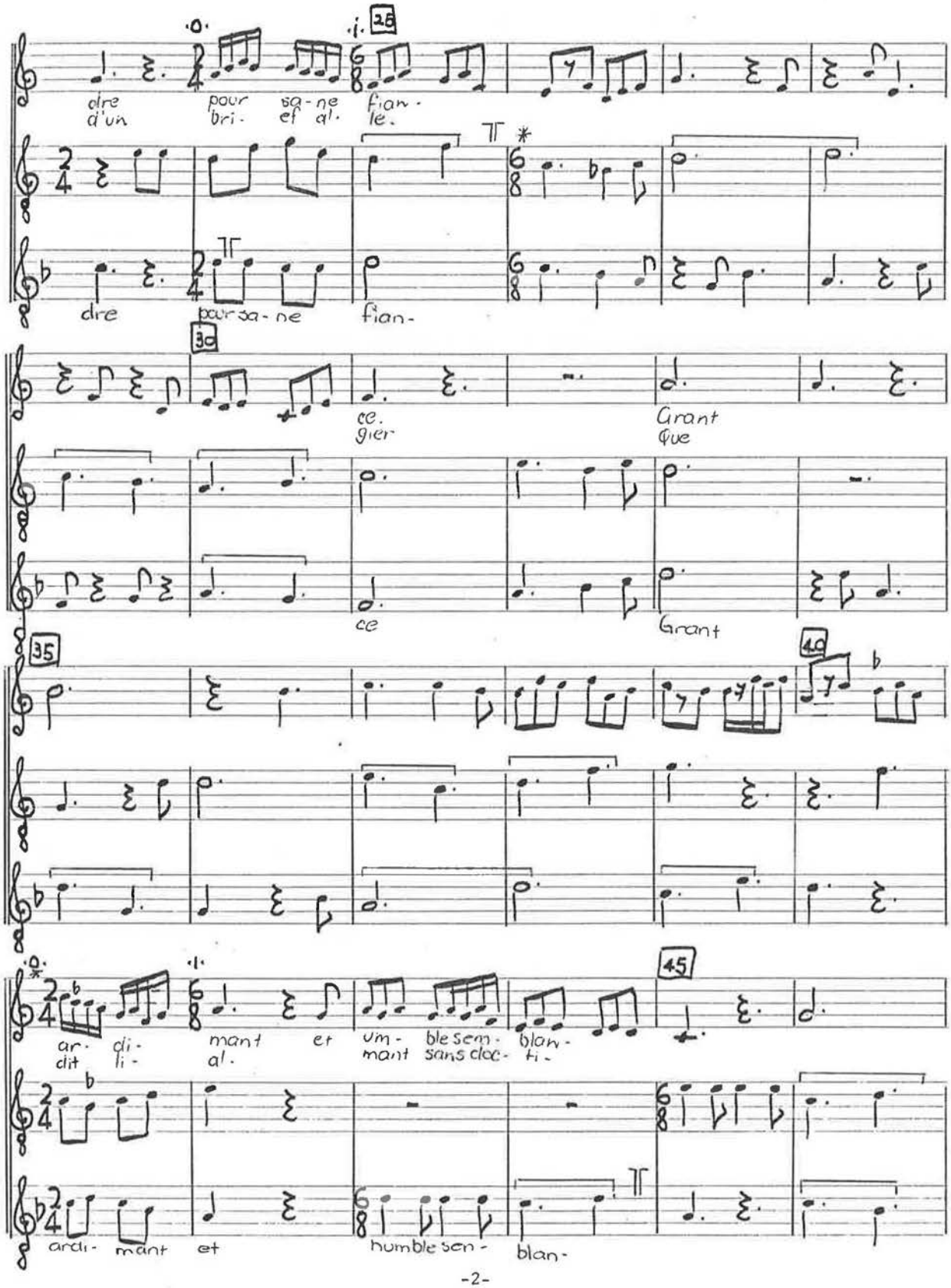
Text underlay : Text underlay is provided to satisy one complete rendition of the form. Where extra text is available this is provided in Volume III within the Text Commentaries.
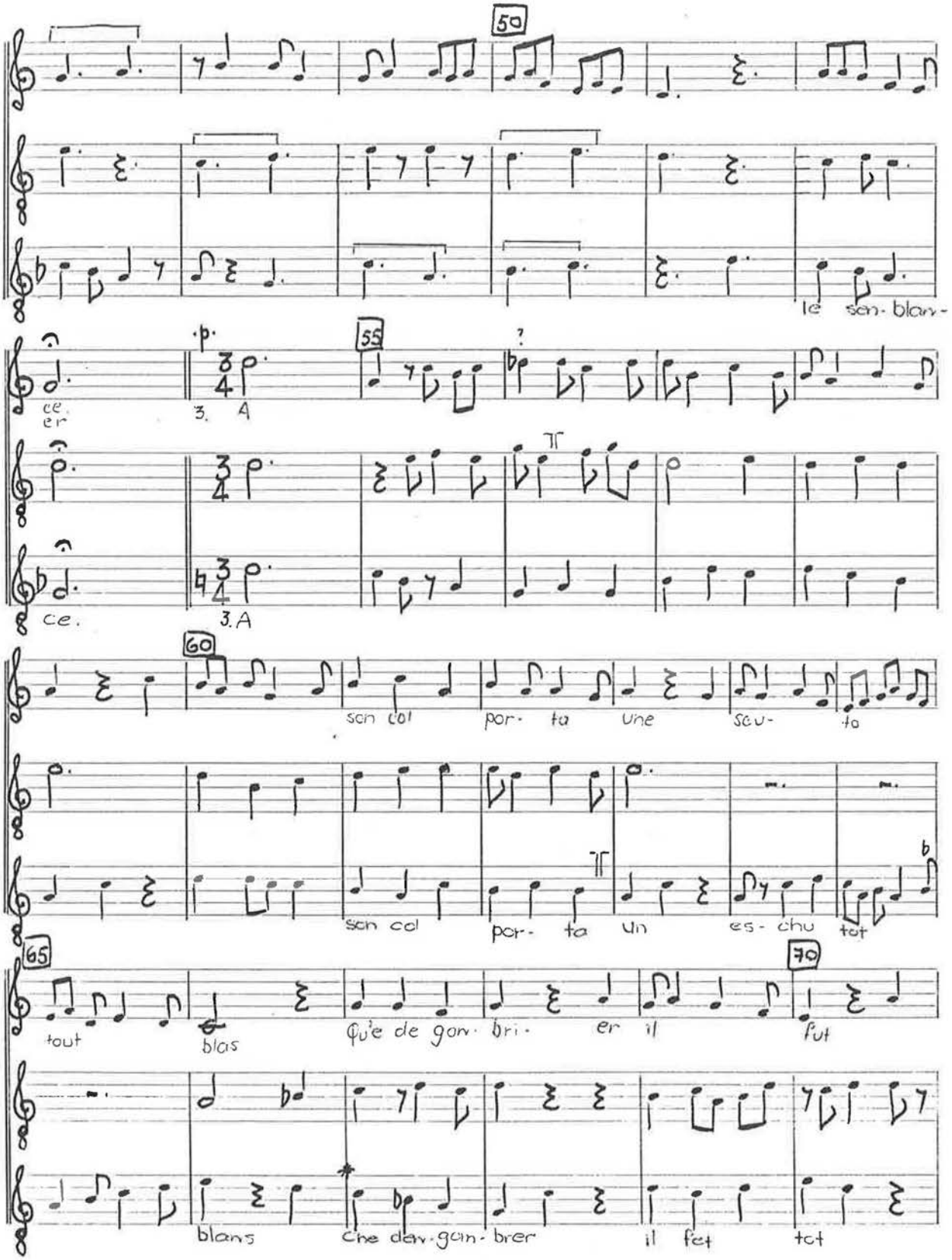
UNIVERSITY OF ADELAIDE LIBRARY

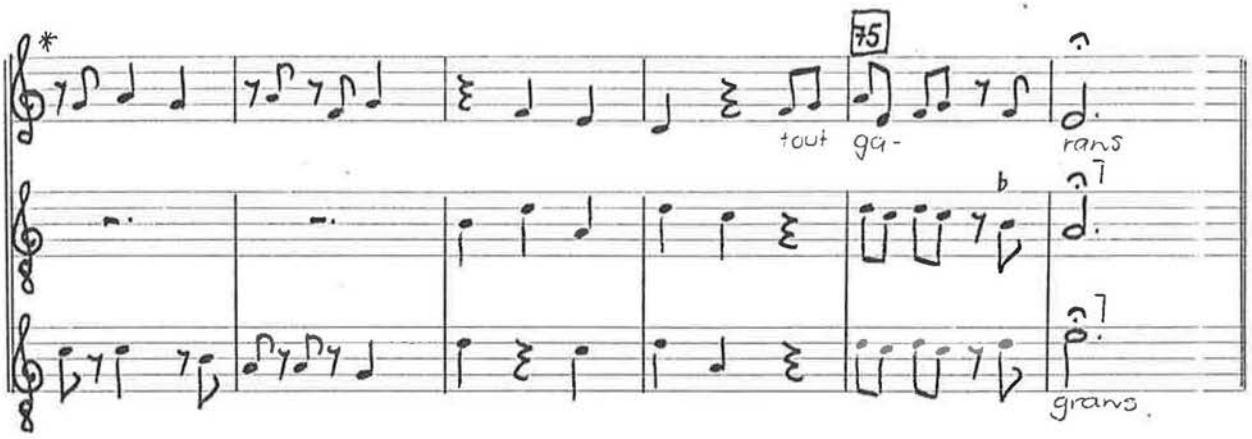
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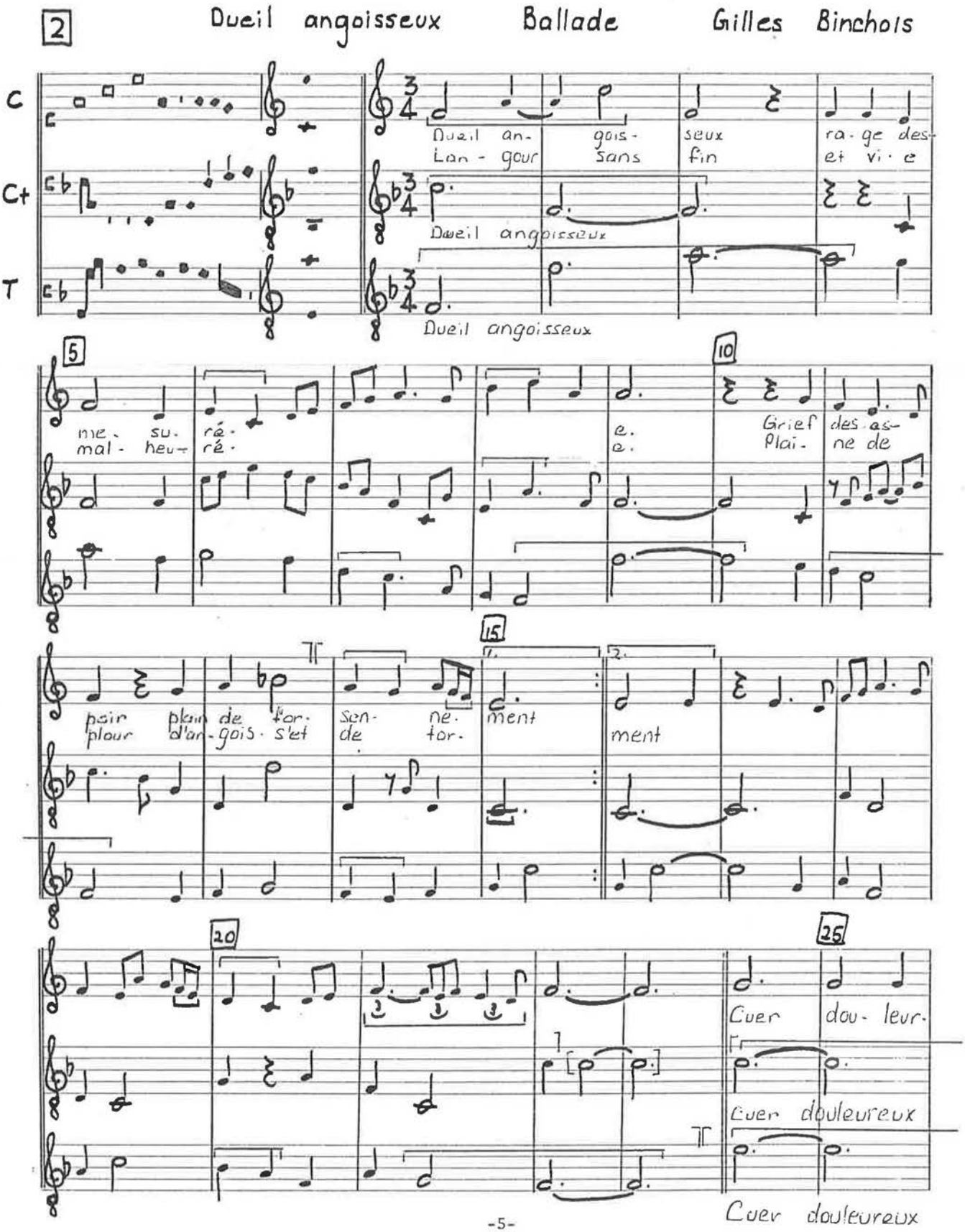
La douce ciere Madrigal Bartolino da Padova
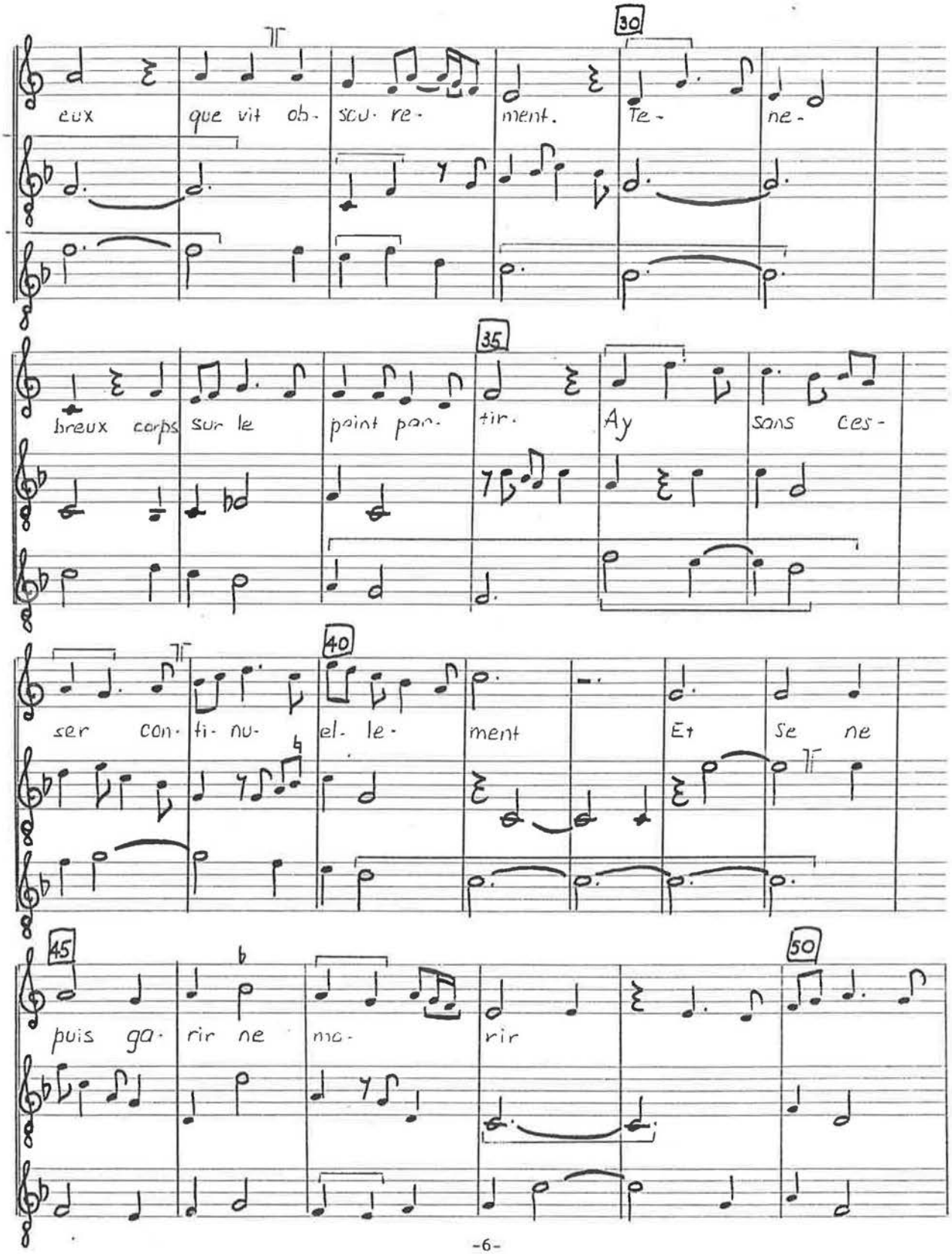


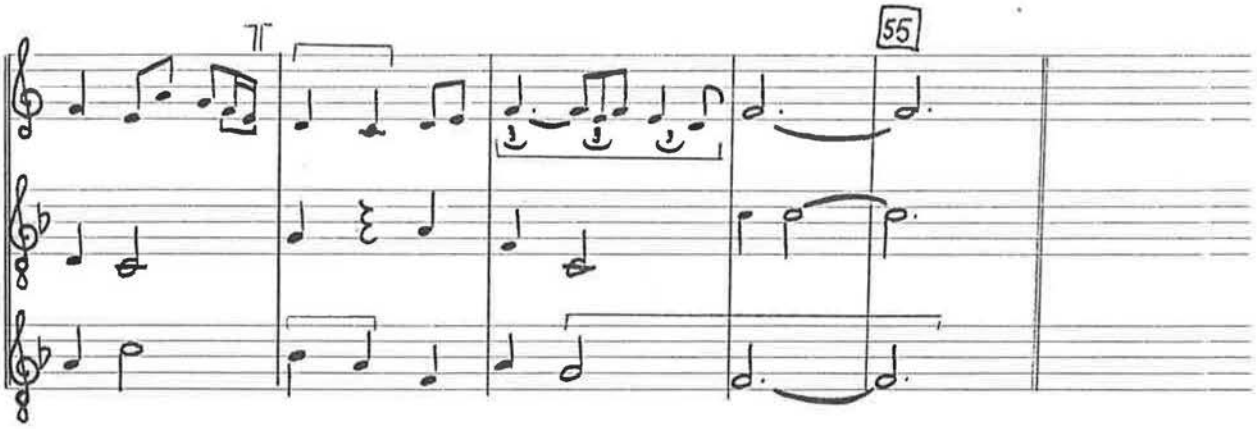

dire d'un pour sa-ne bri- ef al- fian- le.
dire pour sa-ne fian-
ce. gier Grant que
ce Grant
ar- di- dit li-
mant al- et
um- mant ble sen- sans clee- blan- ti-
ardi- mant et
humble sen-
blan-


50
le sen- blan-
55
ce er
3. A
ce.
3. A
60
son col por- ta une seu- ta
son col por- ta un es- chu tot
65
tout blas
Que de gan- bri- er il
70
fut
blans che dan- gan- brer il fet tot


*
75
tout
ga-
rans
grans
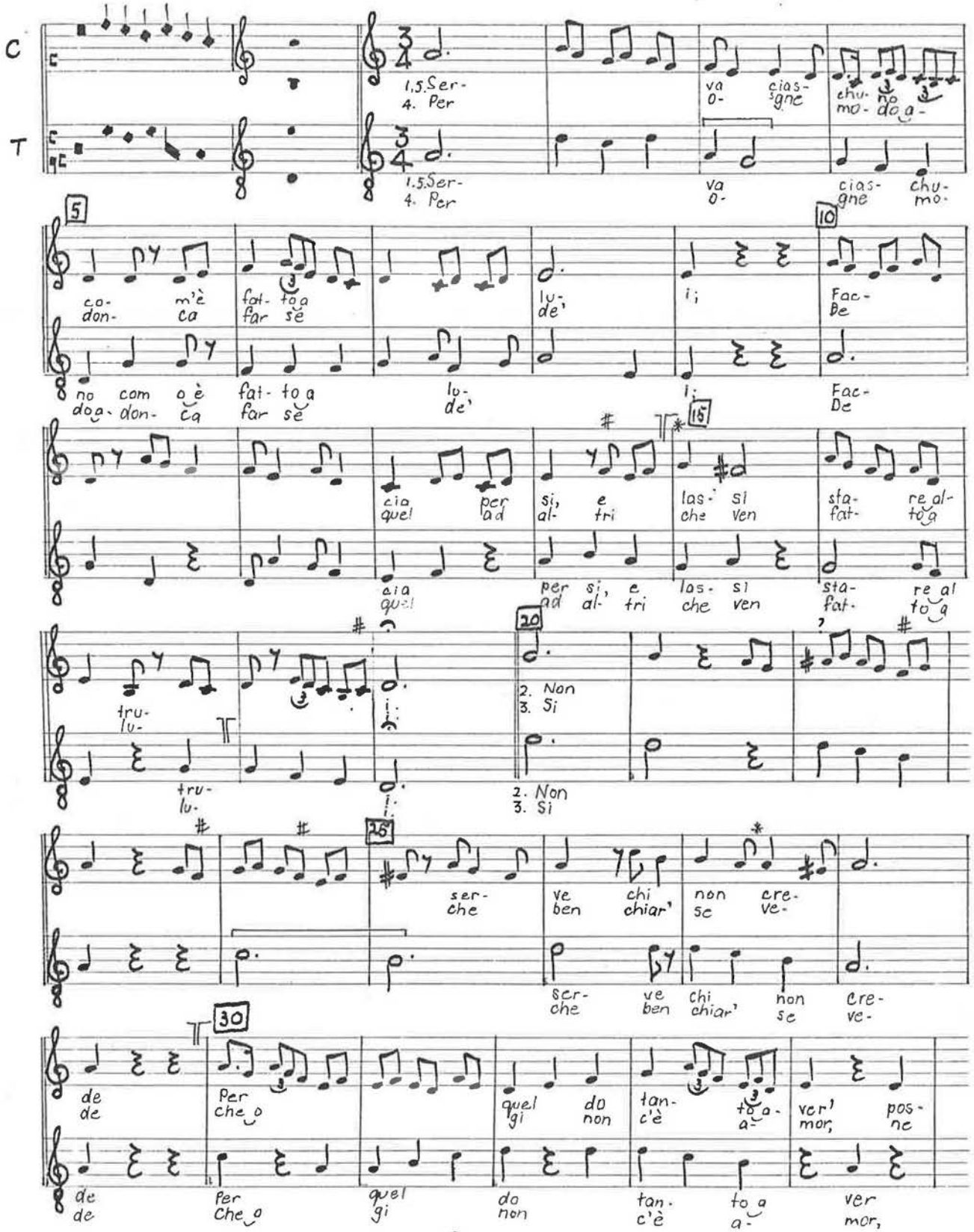

2
Dueil angoisseux Ballade Gilles Binchois
C
C+
T
Dueil an- gois- seux ra-ge des-
Lan - gour sans fin et vi-e
Dueil angoisseux
Dueil angoisseux
5
10
ne. su. ré.
mal - heu- ré.
e.
e.
Grief des as-
Plai- ne de
15
pein plein de for. sen- ne.
plour d'an-gois- s'let de for.
ment
ment
20
25
Cuer dou- leur.
Cuer douleureux
Cuer douleureux

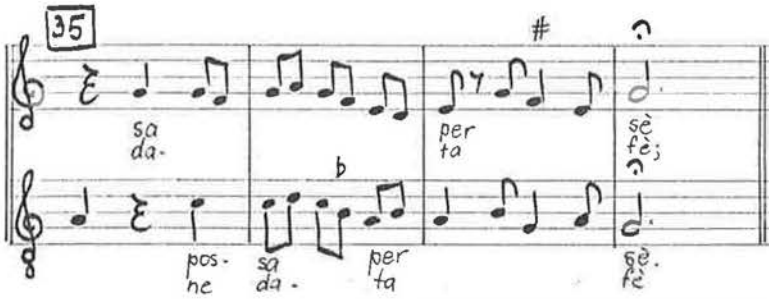

eux que vit ob- scu- re- ment. Te- ne-
breux corps sur le point par- tir. Ay sans ces-
ser con- ti- nu- el- le- ment Et se ne
puis ga- rir ne mo- rir
30
35
40
45
50


55
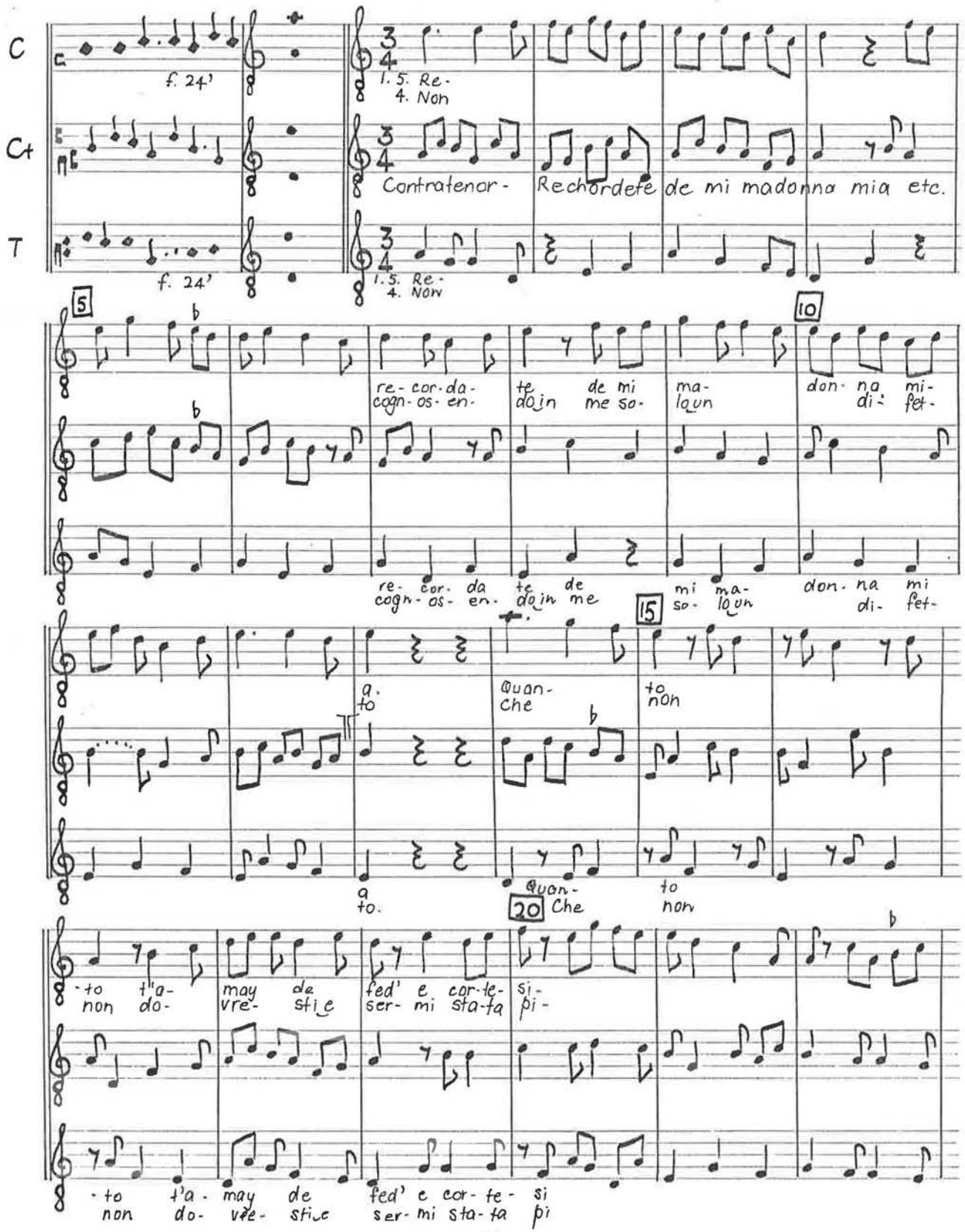
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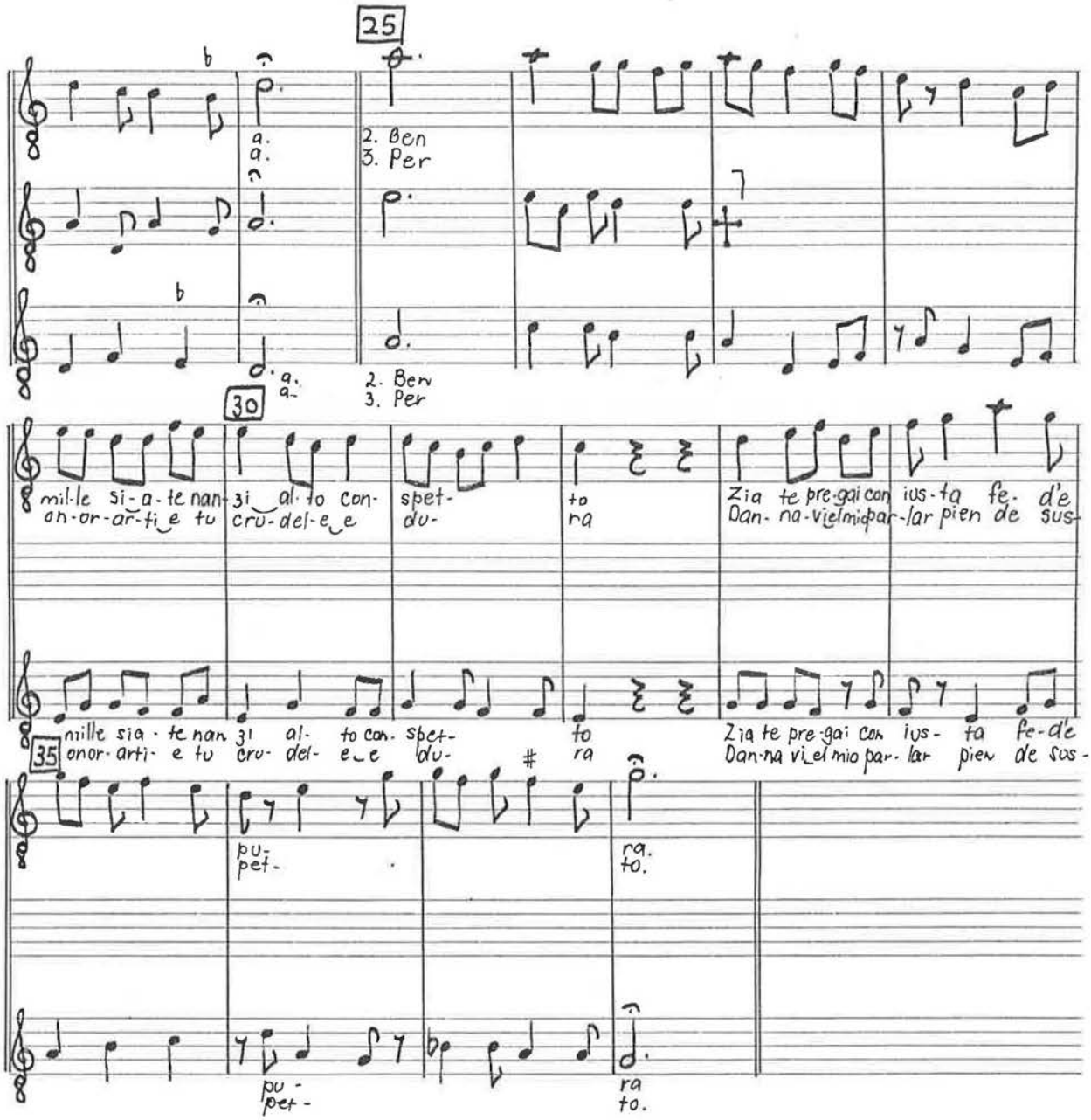
Serva ciaschuno Ballata Bartolino da Padova
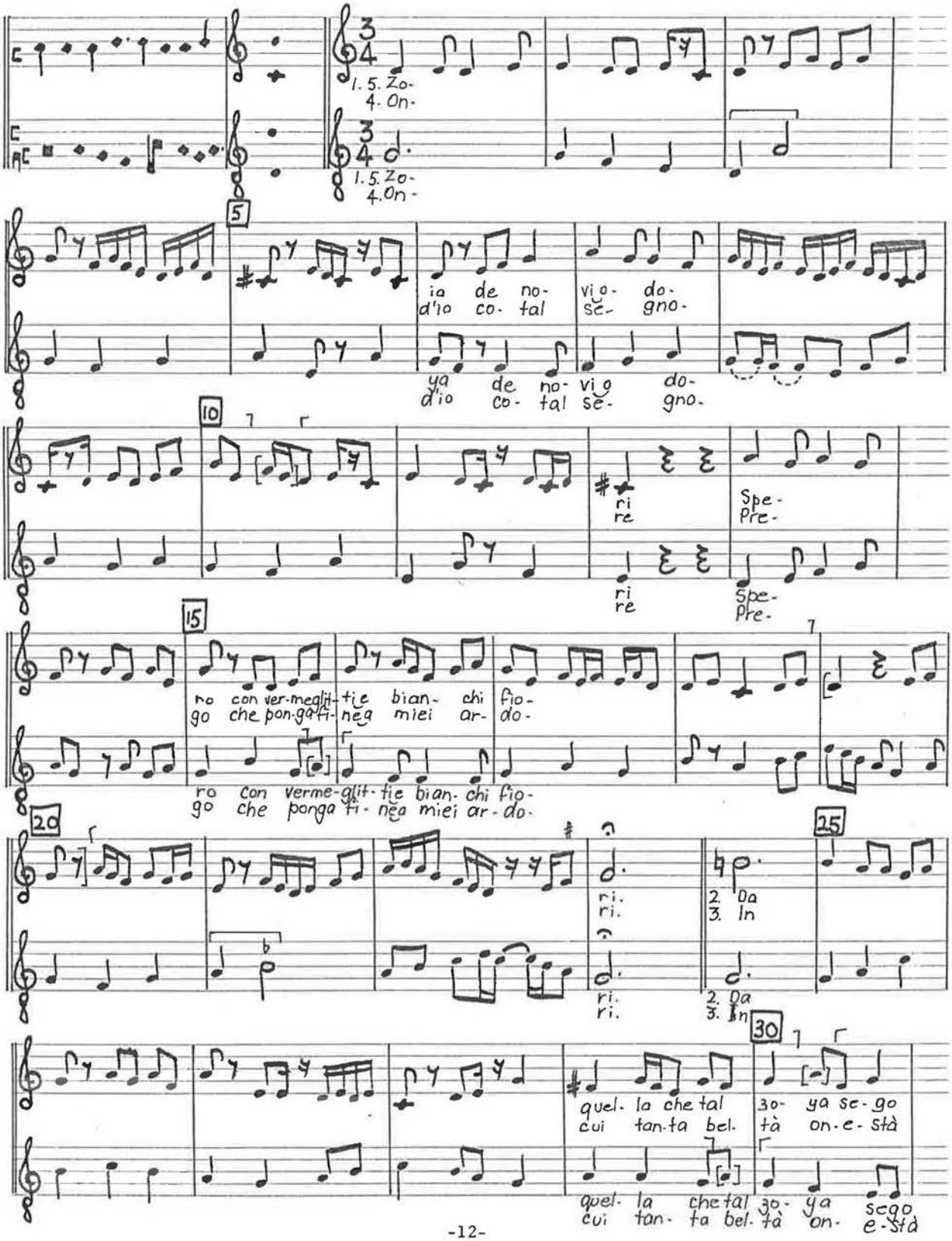



35
sa
da-
per
ta
sè
fe;
pos-
he
sa
da-
per
ta
sè.
fe

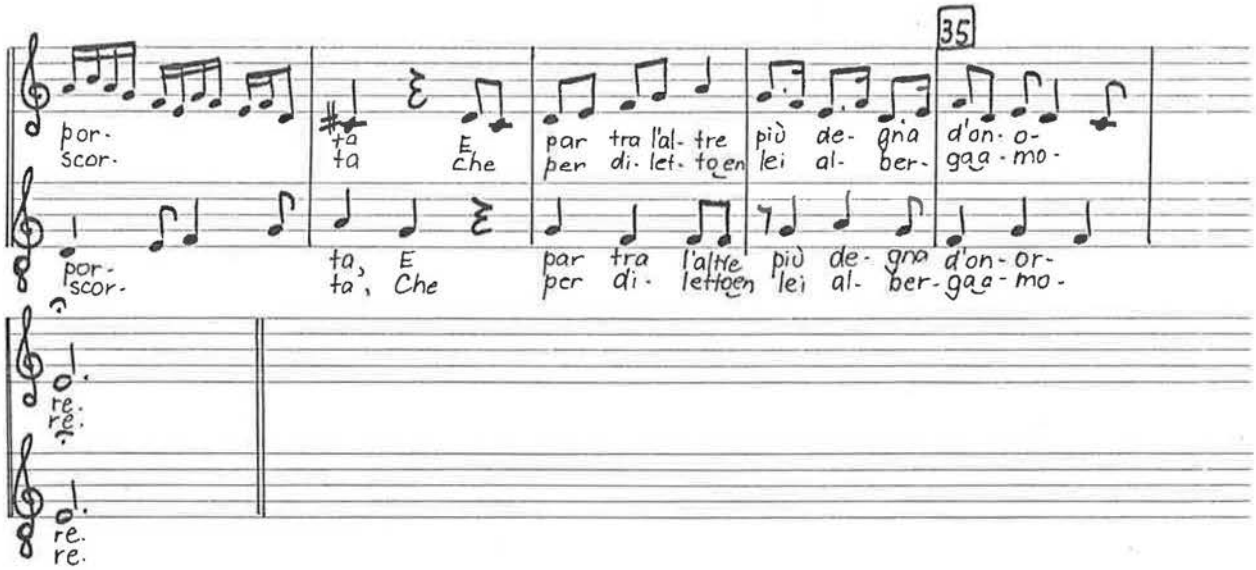
4 Rechordete de mi Ballata Bartolino da Padova




25
a.
a.
2. Ben
3. Per
a.
a.
2. Ben
3. Per
30
mil·le si-a-te nan-zi al·to con- spet- to
on-or-ar-ti e tu cru-del-e e du- ra
Zia te pre-gai con ius-ta fe- d'e
Dan-na-vi el mio par-lar pien de sus-
35
nille sia-te nan zi al- to con- spet- to
onor-arti- e tu cru- del- e e du- ra
Zia te pre-gai con ius- ta fe-d'e
Dan-na vi el mio par- lar pien de sos-
pu-
pet-
ra.
to.
pu-
pet-
ra
to.
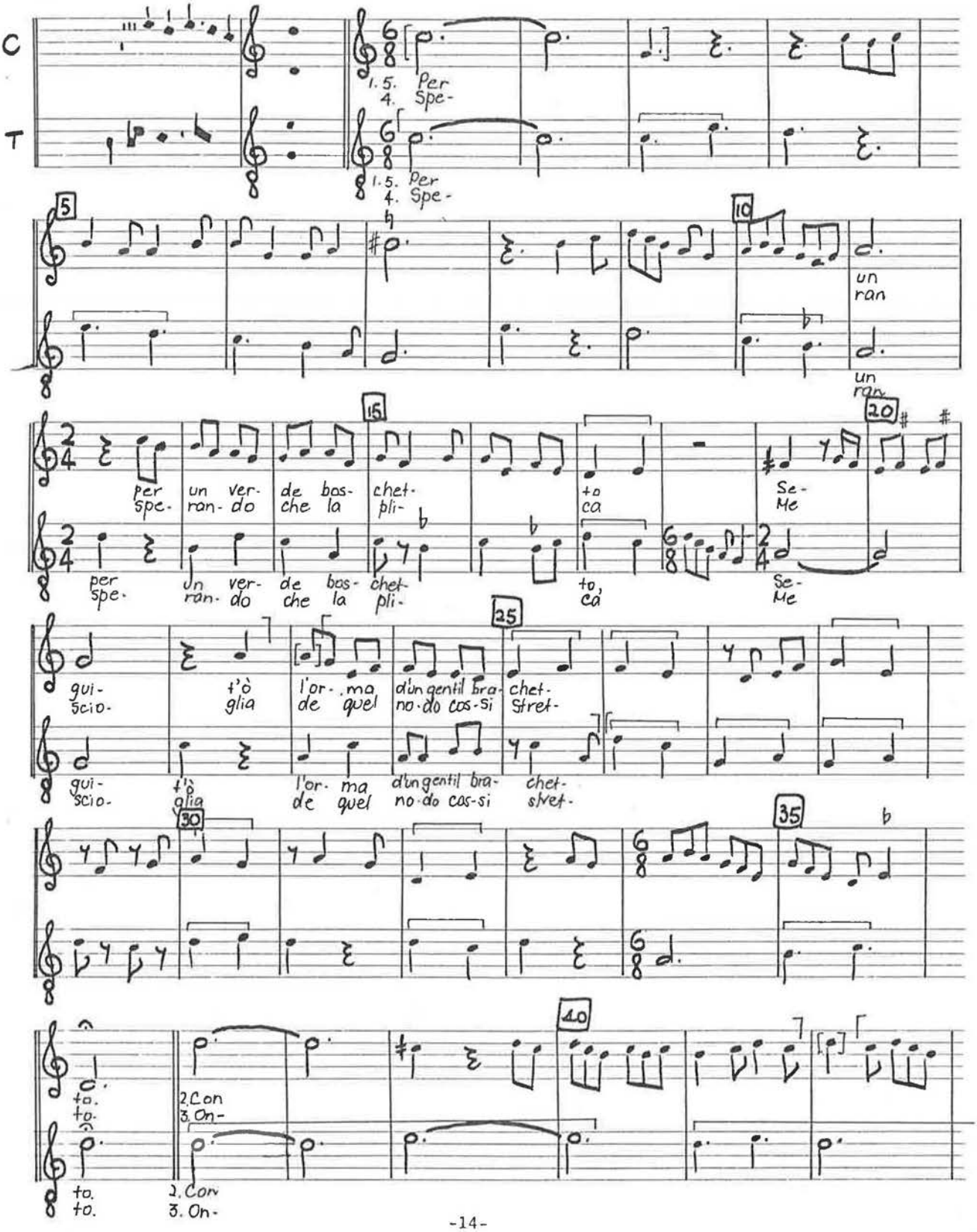
5 Zoya de novi odori Ballata Bartolino da Padova
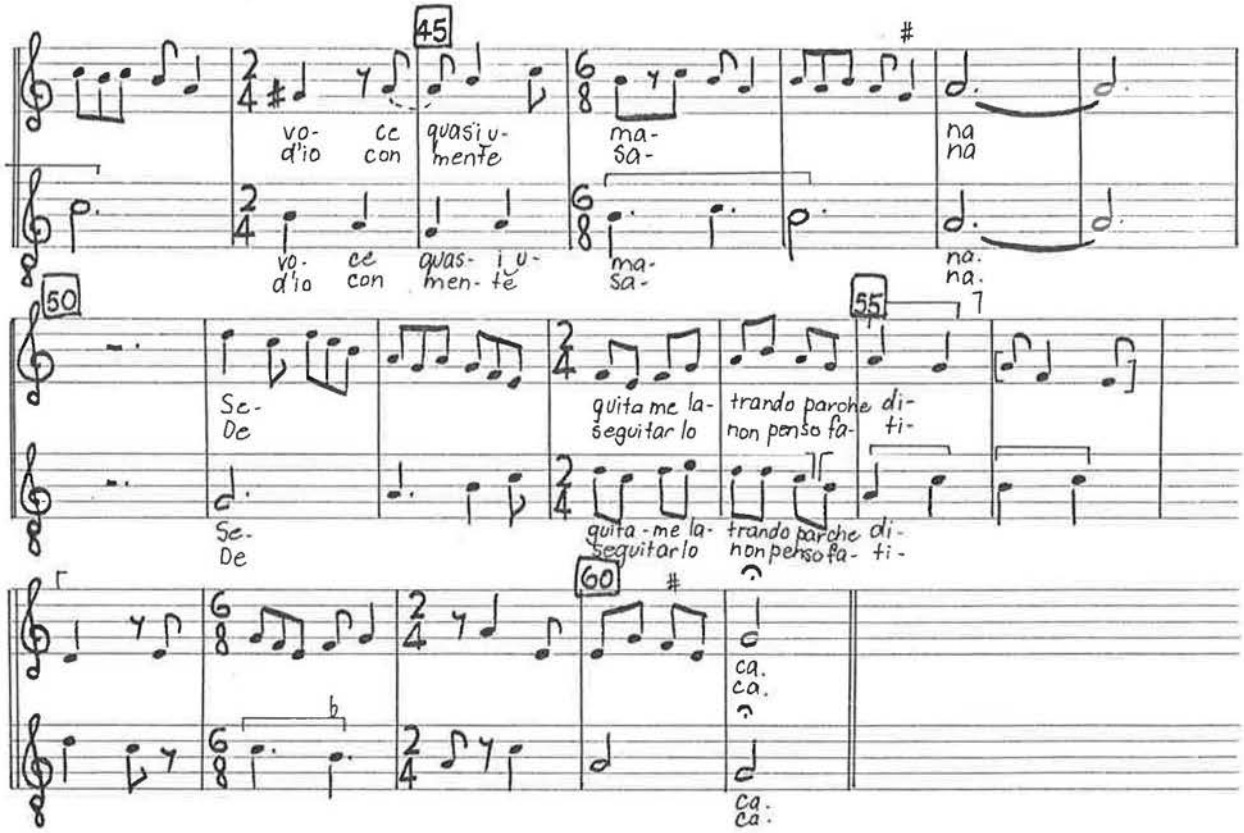



35
por-
scor-
ta
ta
E
Che
par tra l'al- tre più de- gna d'on- o-
per di- let- to en lei al- ber- ga- mo-
ta, E
ta, Che
par tra l'altre più de- gna d'on- or-
per di- letto en lei al- ber- ga- mo-
re.
re.
re.
re.
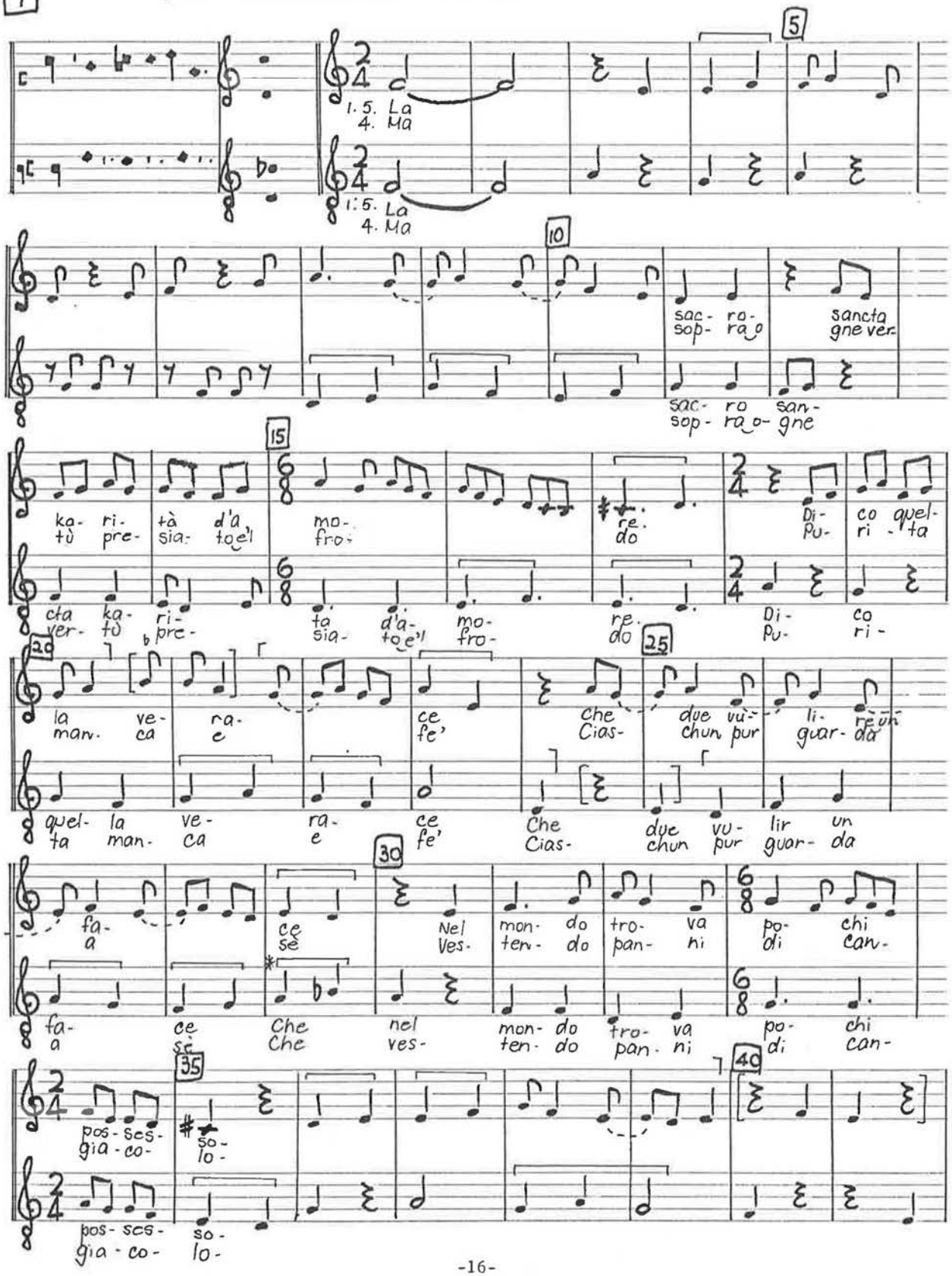
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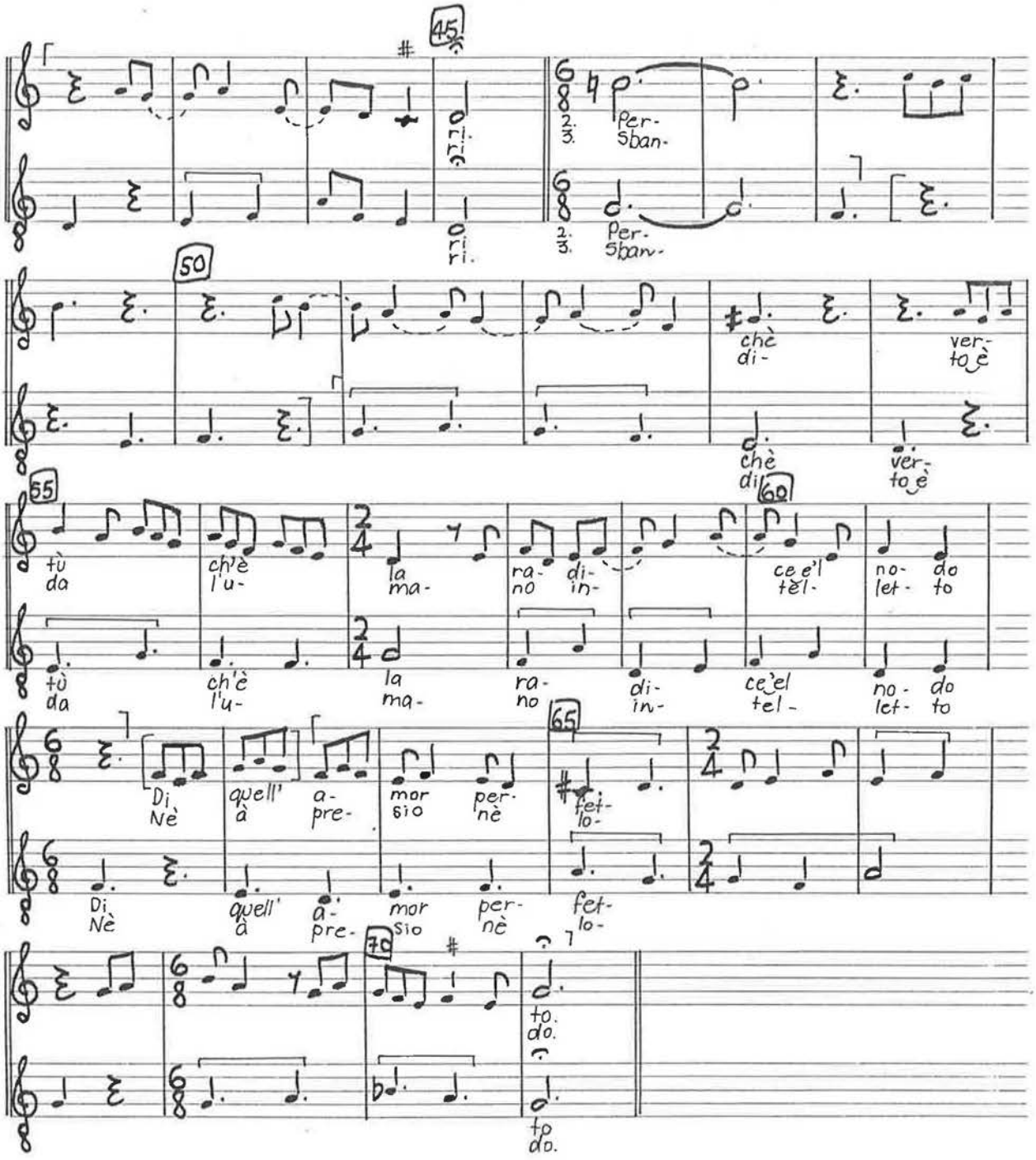
Per un verde boschetto Ballata Bartolino da Padova
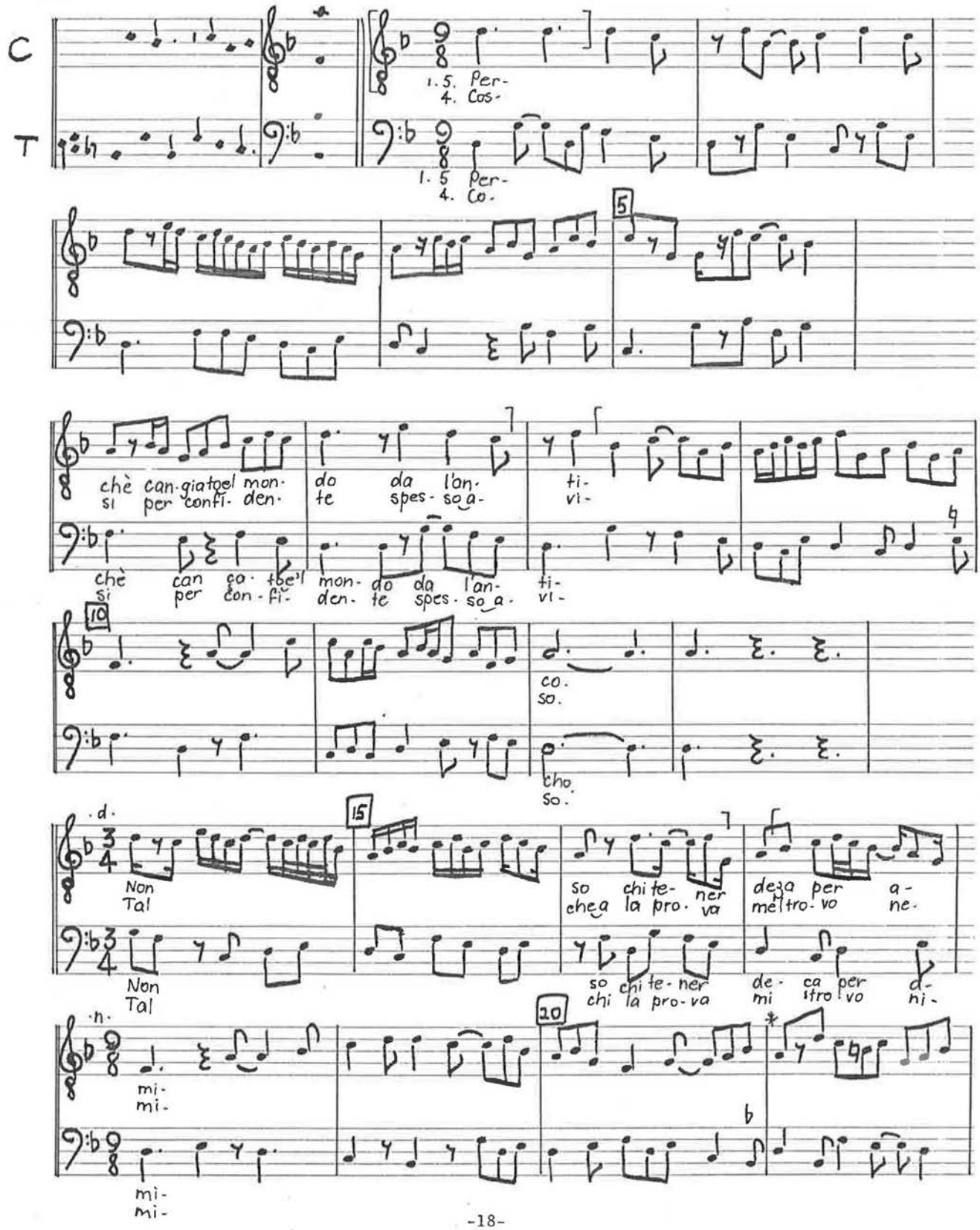



45
vo- cc quasi u- ma-
d'io con mente sa-
na
na
vo. ce quas- i u- ma-
d'io con men- te sa-
na.
na.
50
Se-
De
quita me la- trando parche di-
seguitar lo non penso fa- ti-
55
Se.
De
quita-me la- trando parche di-
seguitarlo non penso fa- ti-
60
ca.
ca.
ca.
ca.
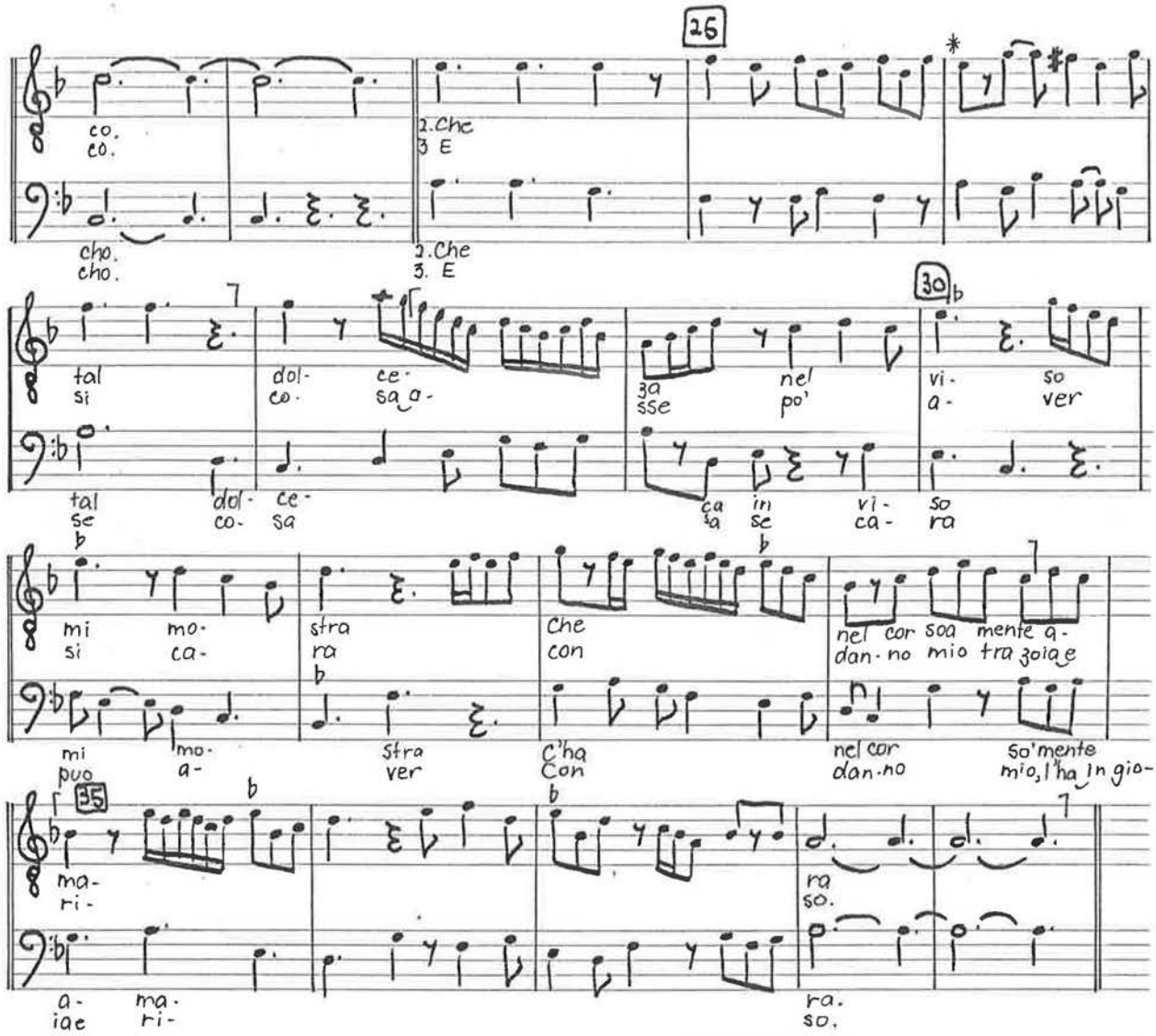
7 La sacrosancta Karita. Ballata Bartolino da Padova
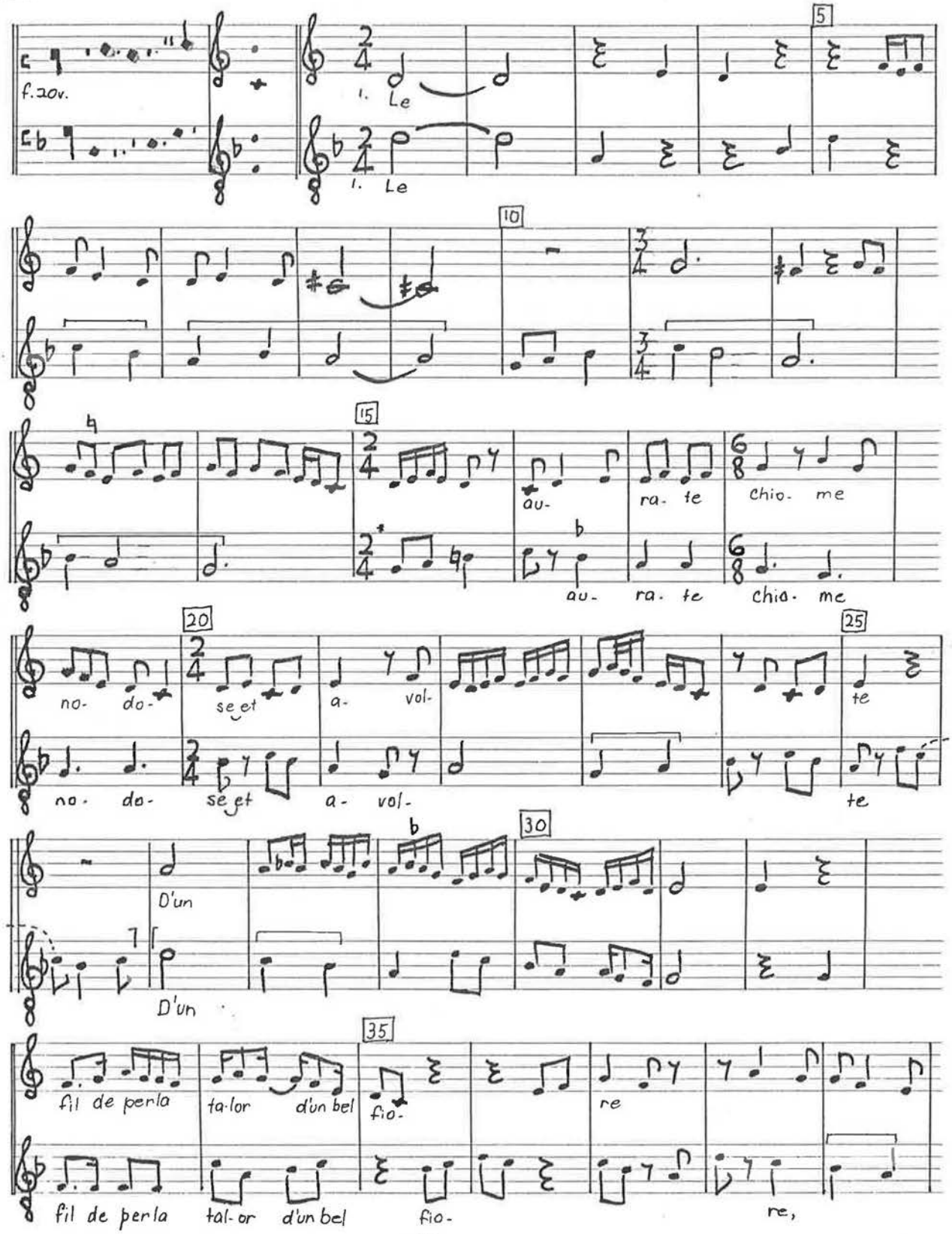



45
ri.
ri.
2.
3.
per-
sban.
2.
3.
per-
sban.
50
chè
di-
ver-
to è
chè
di
ver-
to è
55
tù
da
ch'è
l'u-
la
ma-
ra-
no
di-
in-
60
ce'el
tèl-
no-
do
let-
to
tù
da
ch'è
l'u-
la
ma-
ra-
no
di-
in-
ce'el
tel-
no-
do
let-
to
65
Di
Nè
quell'
à
a-
pre-
mor
sio
per-
nè
fet-
lo-
Di
Nè
quell'
à
a-
pre-
mor
sio
per-
nè
fet-
lo-
70
to.
do.
to
do.
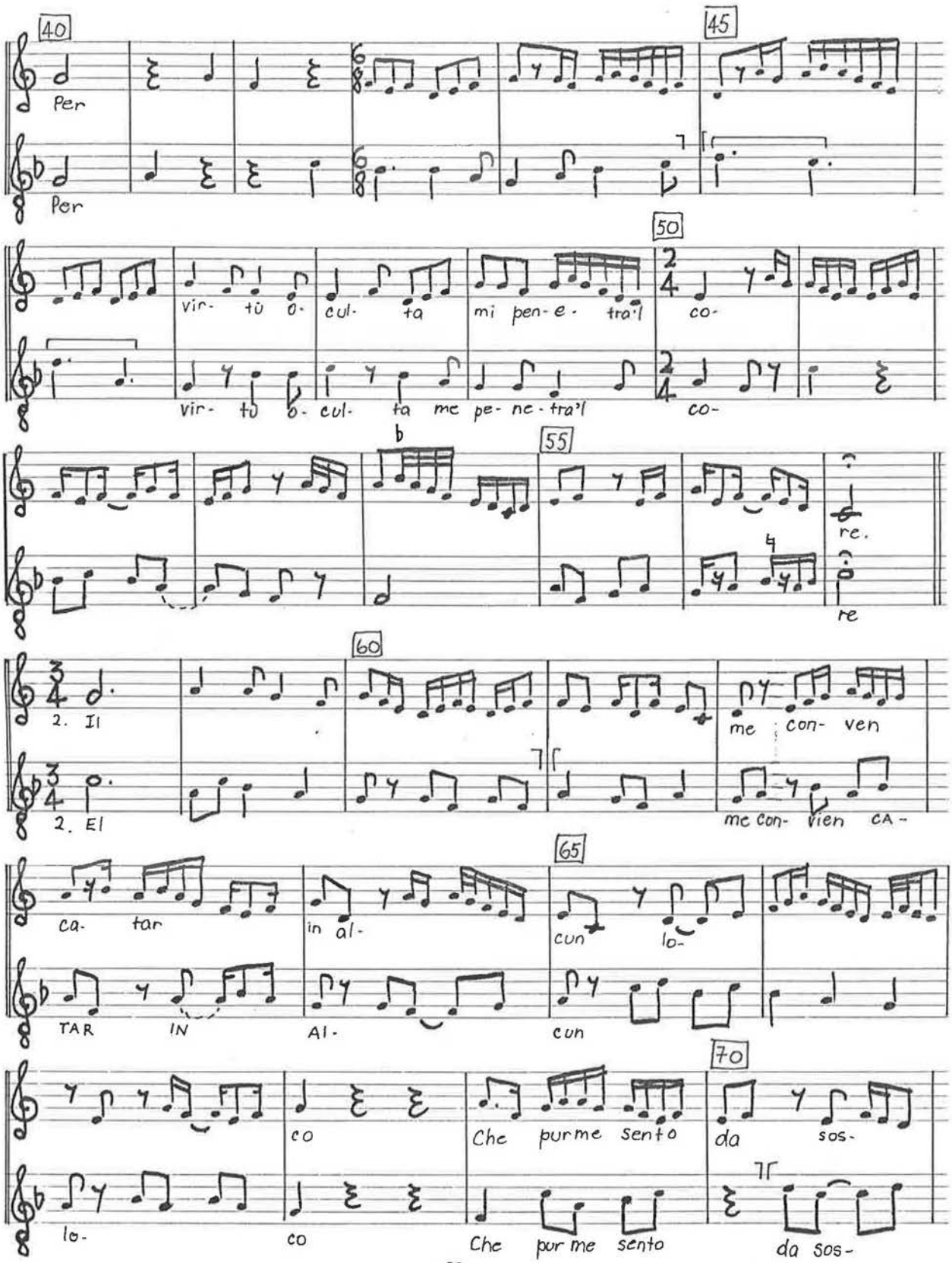
8 Perchè cangiato Ballata Bartolino da Padova
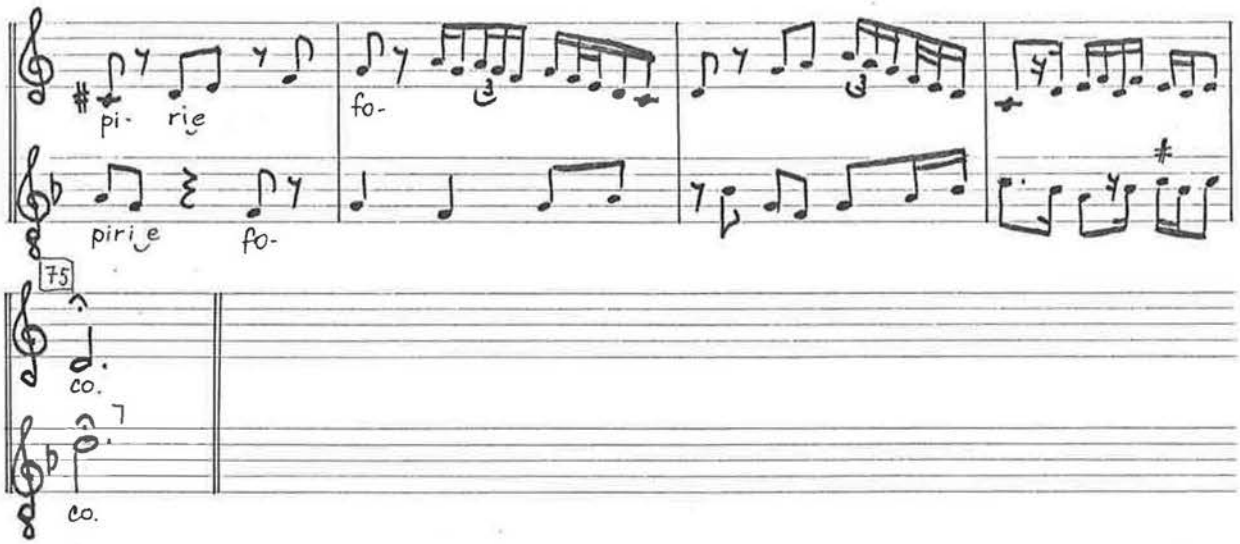



26
co.
co.
2.Che
3 E
cho.
cho.
2.Che
3. E
30
tal
si
dol-
co.
ce-
sa a-
sse
nel
po'
vi-
a-
so
ver
tal
se
dol-
co-
ce-
sa
ca
sa
in
se
vi-
ca-
so
ra
mi
si
mo-
ca-
stra
ra
che
con
nel cor soa mente a-
dan-no mio tra zoia e
mi
puo
mo-
a-
stra
ver
C'ha
Con
nel cor
dan.no
so'mente
mio, l'ha in gio-
35
ma-
ri-
ra
so.
a-
iae
ma-
ri-
ra.
so.

9 Le aurate chiome Madrigal Bartolino da Padova
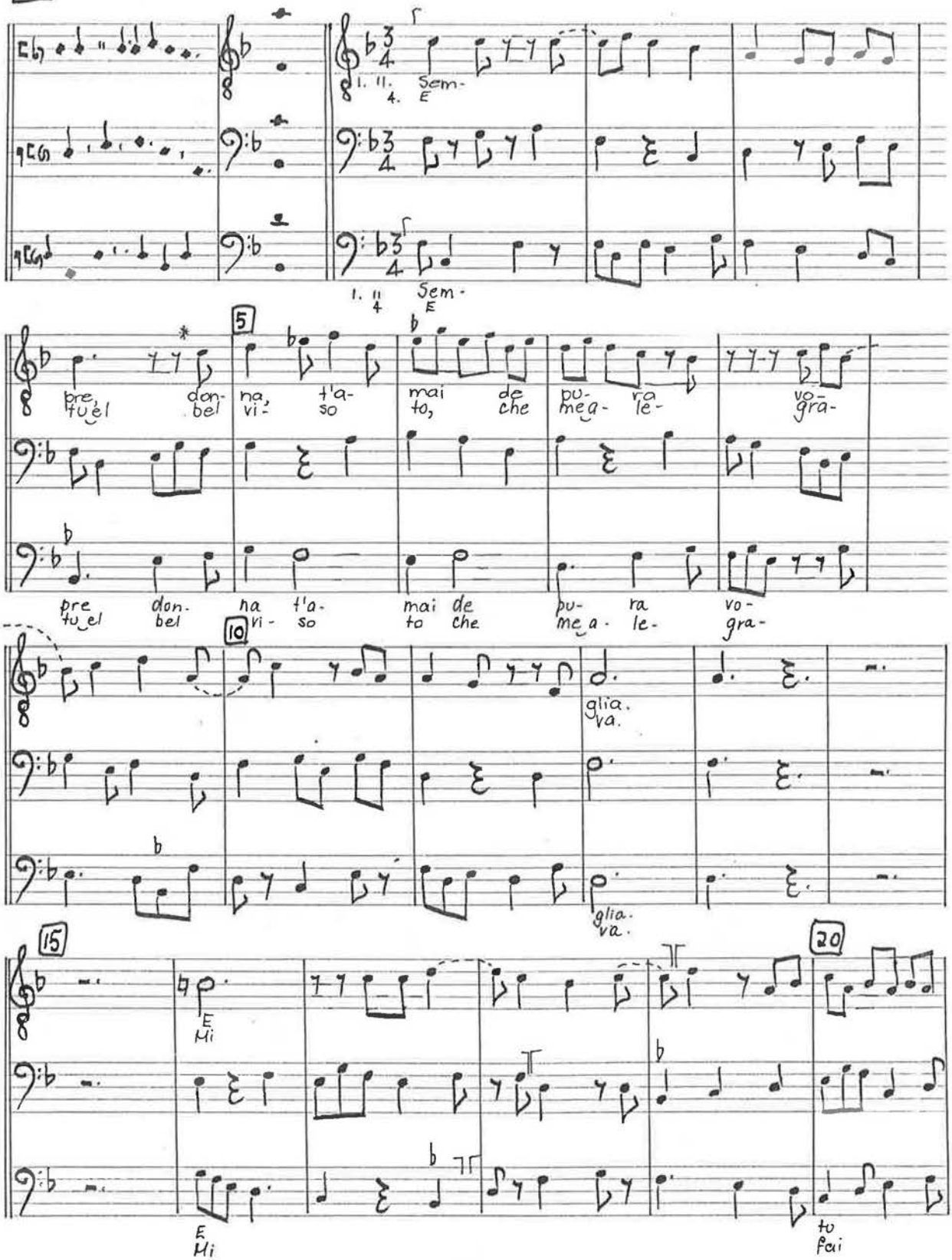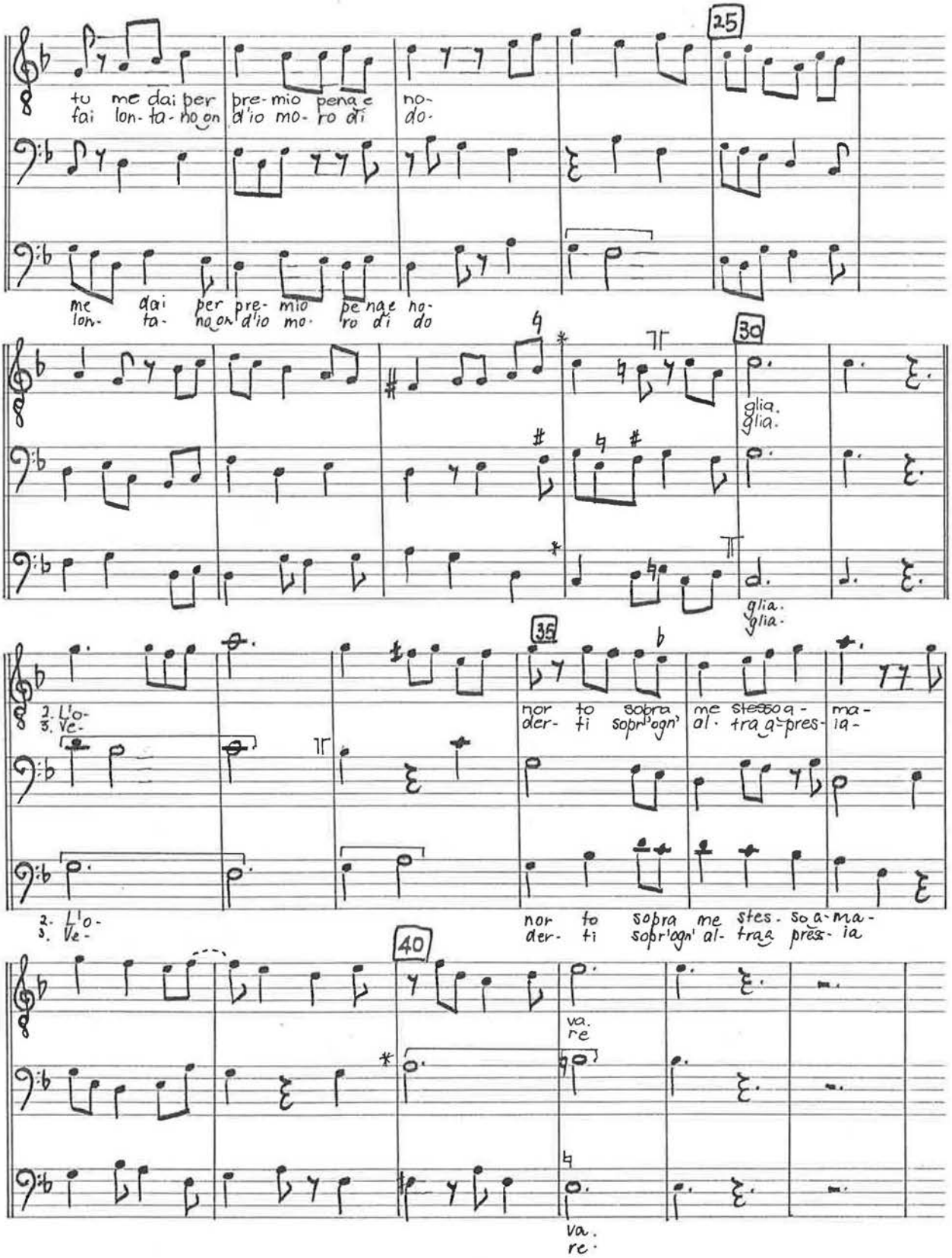



40
Per
Per
45
50
vir- tù o- cul- ta mi pen- e- tra'l co-
vir- tù o- cul- ta me pe- ne- tra'l co-
55
re.
re
60
2. Il
2. El
me con- ven
me con- vien CA-
65
ca- tar in al- cun lo-
TAR IN Al- cun
70
co Che pur me sento da sos-
lo- co Che pur me sento da sos-
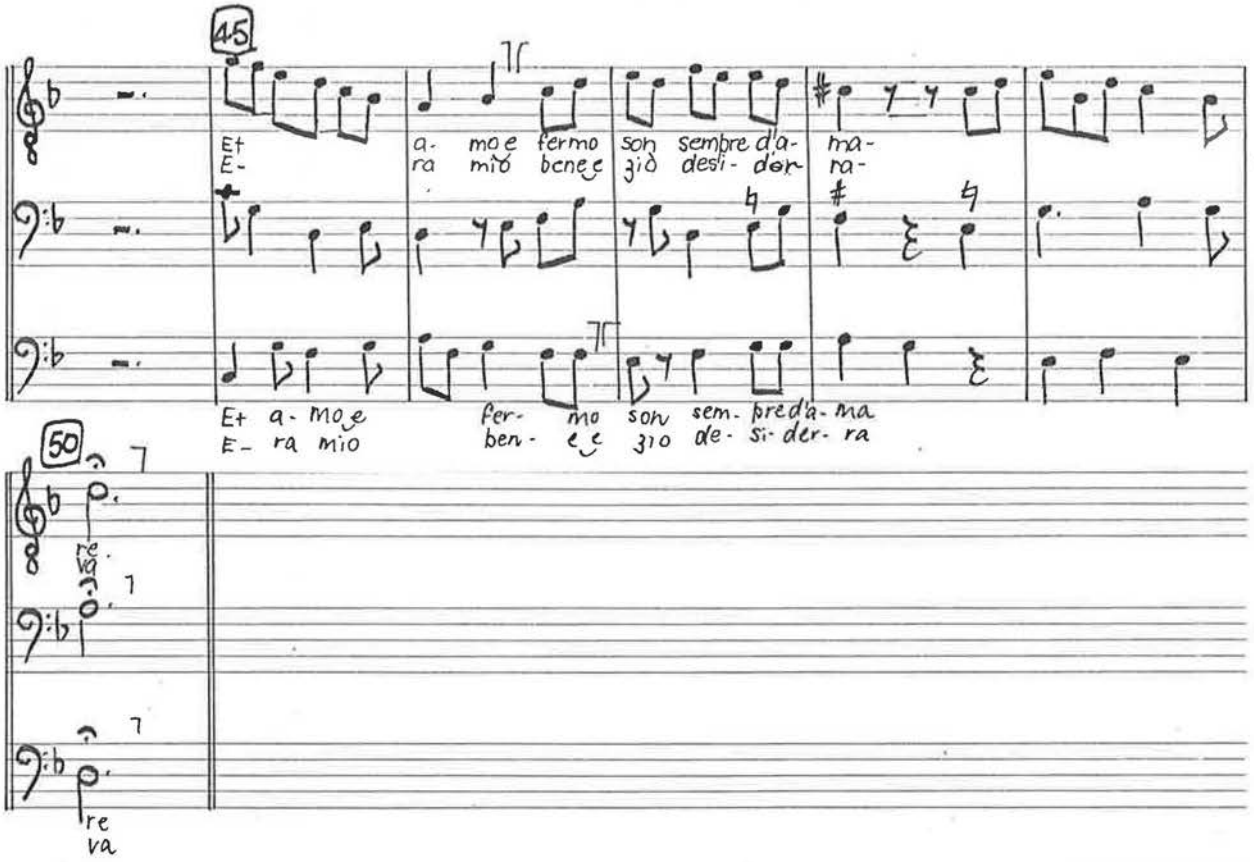

pi- rie
fo-
piri e
fo-
75
co.
co.

10

Sembre donna Ballata Bartolino da Padova
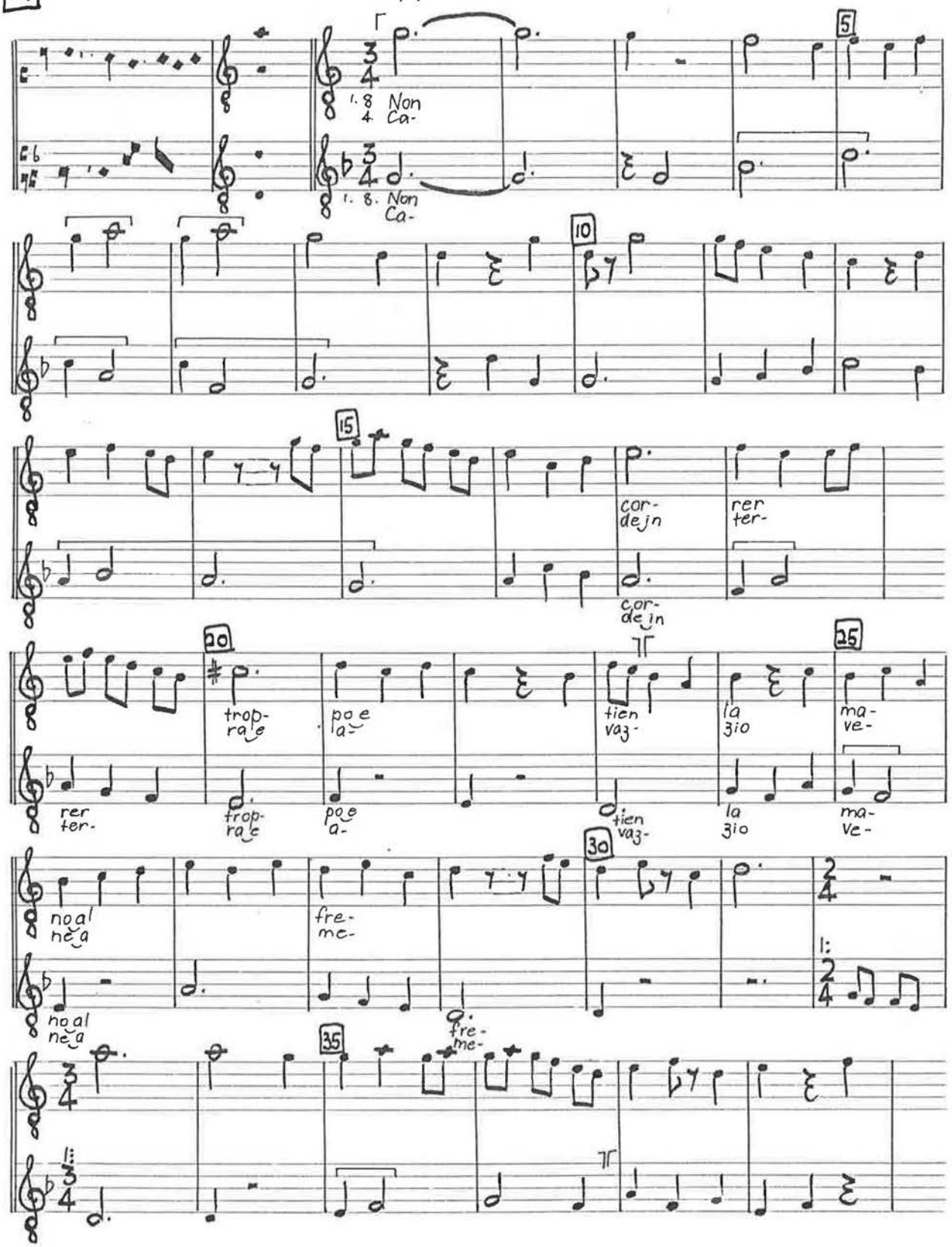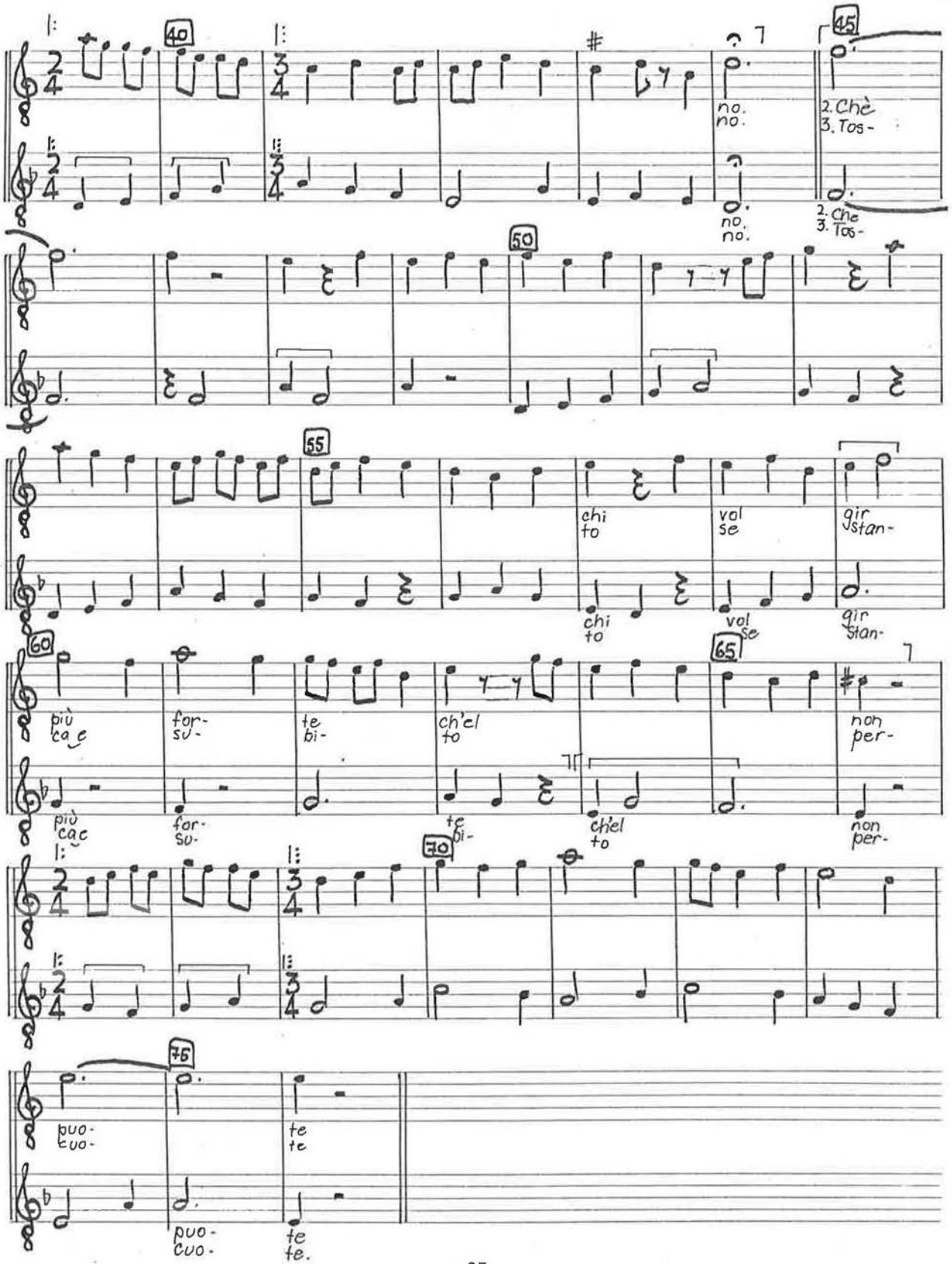



25
tu me dai per pre-mio pena e no-
fai lon-ta-no on d'io mo-ro di do-
me dai per pre-mio pe na e no-
lon- ta- no on d'io mo- ro di do
30
glia.
glia.
glia.
glia.
35
2. L'o-
3. Ve-
nor to sobra me stesso a- ma-
der- ti sopr'ogn' al- tra a- pres- ia-
2. L'o-
3. Ve-
nor to sopra me stes- so a- ma-
der- ti sopr'ogn' al- tra a pres- ia
40
va.
re
va.
re.


45
Et a- mo e fermo son sempre d'a- ma-
E- ra mio ben e zio desi- der ra-
Et a- mo e fer- mo son sem- pre d'a- ma
E- ra mio ben- e e zio de- si- der- ra
50
re
va
re
va

11
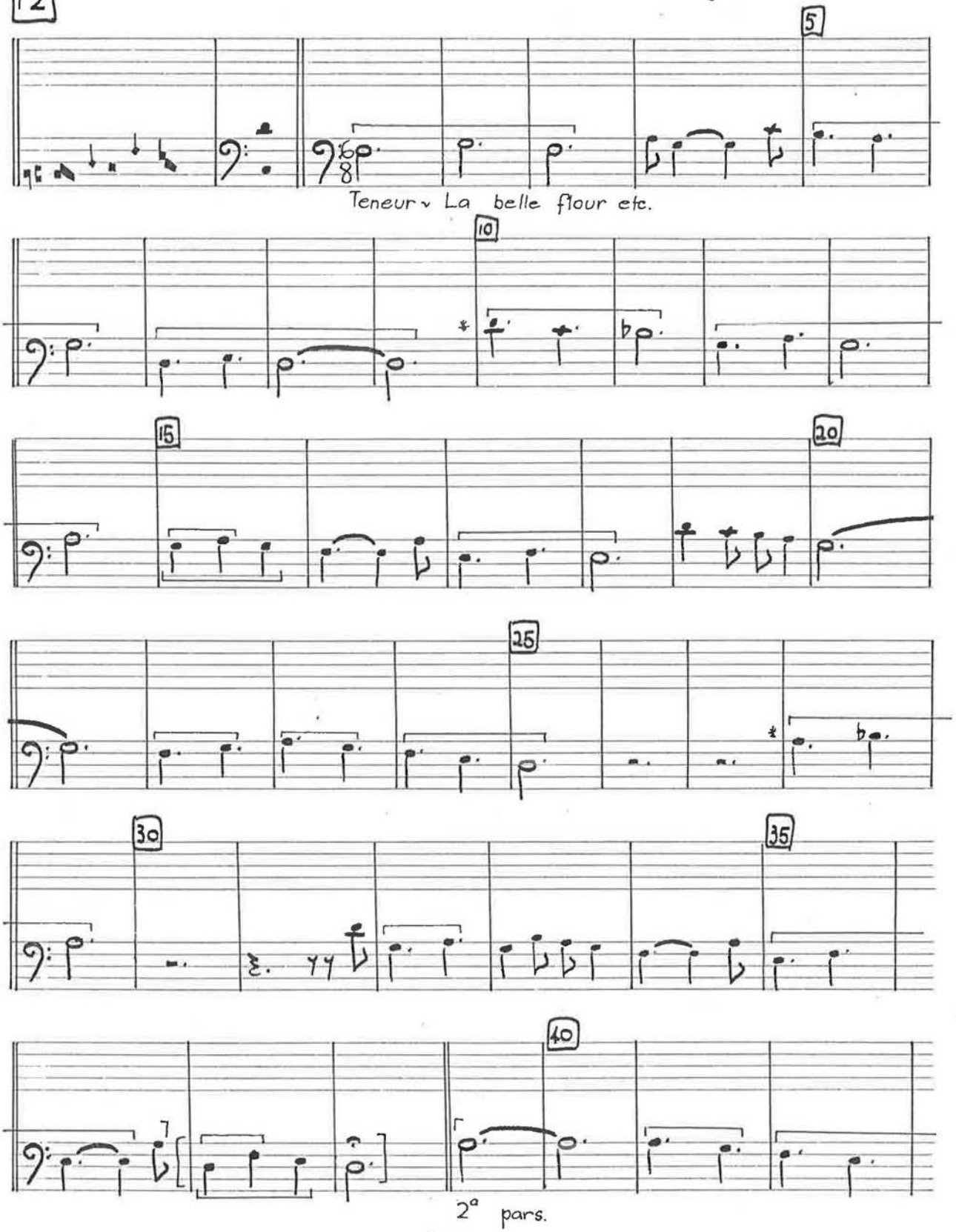
Non correr troppo Ballata Bartolino da Padova
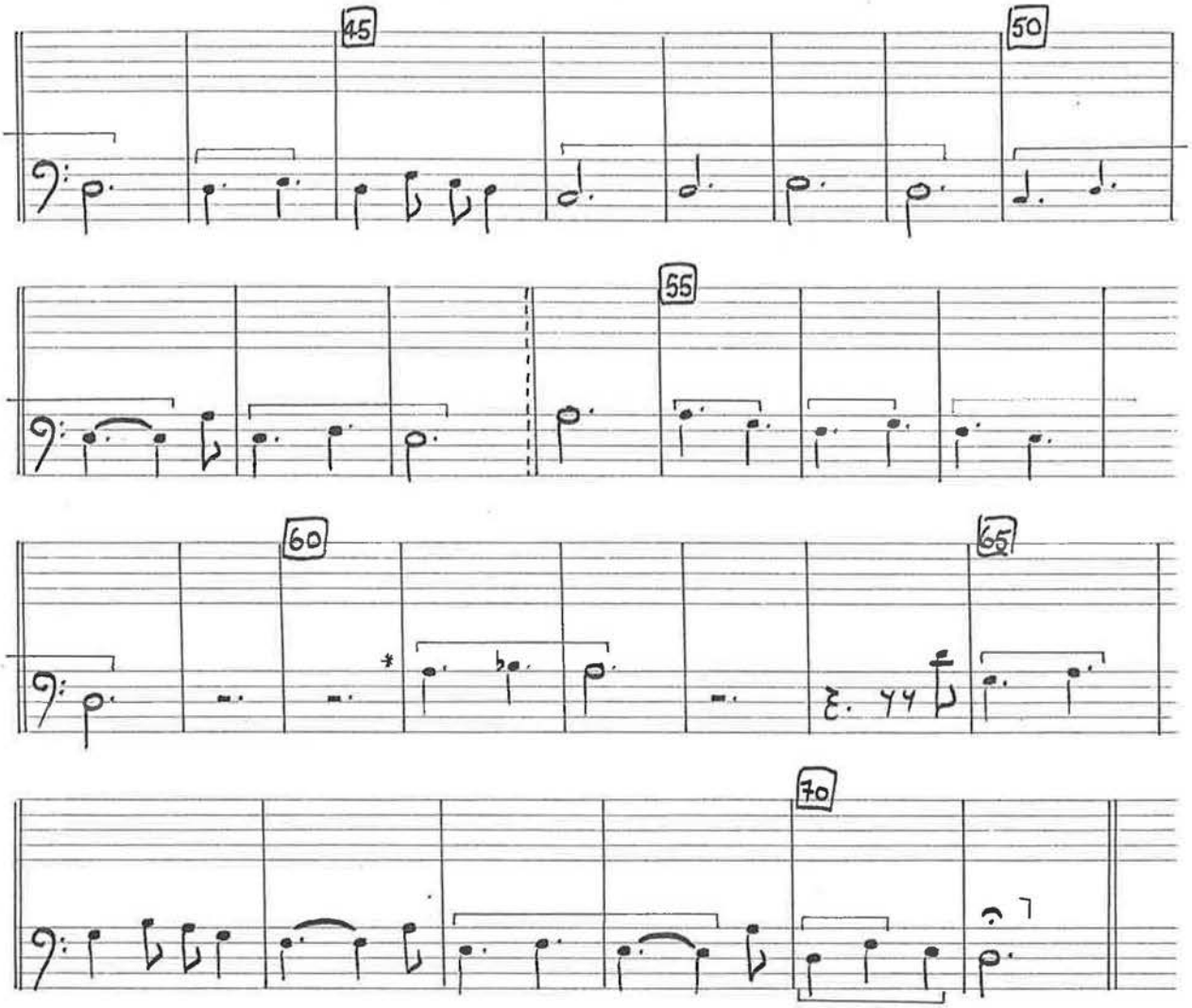



40
45
50
55
60
65
70
75
no.
no.
2. Chè
3. Tos-
chi
to
vol
se
gir
stan-
più
ca e
for-
su-
te
bi-
ch'el
to
non
per-
puo-
cuo-
te
te.

12
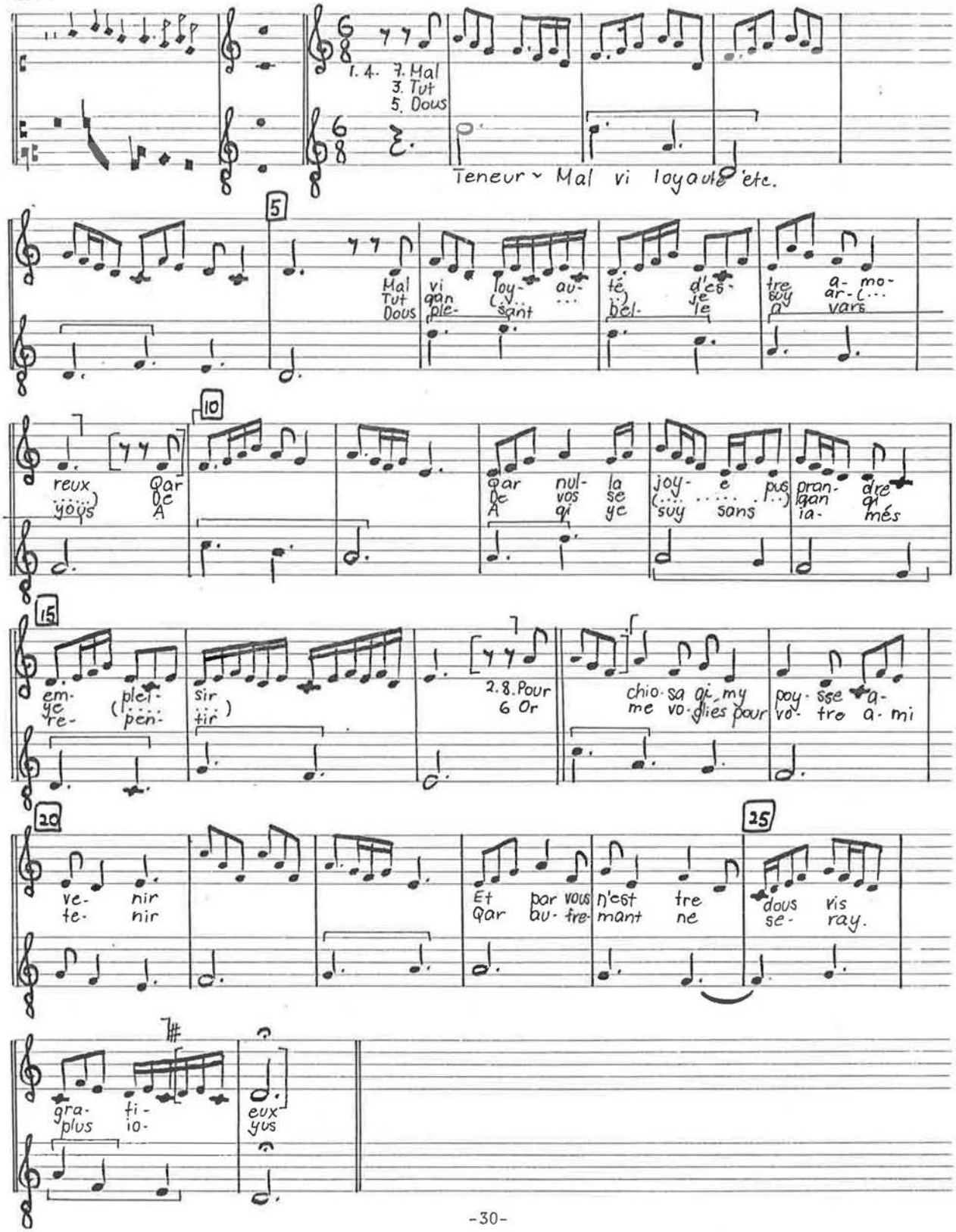
La belle flour Rondeau Anonymous
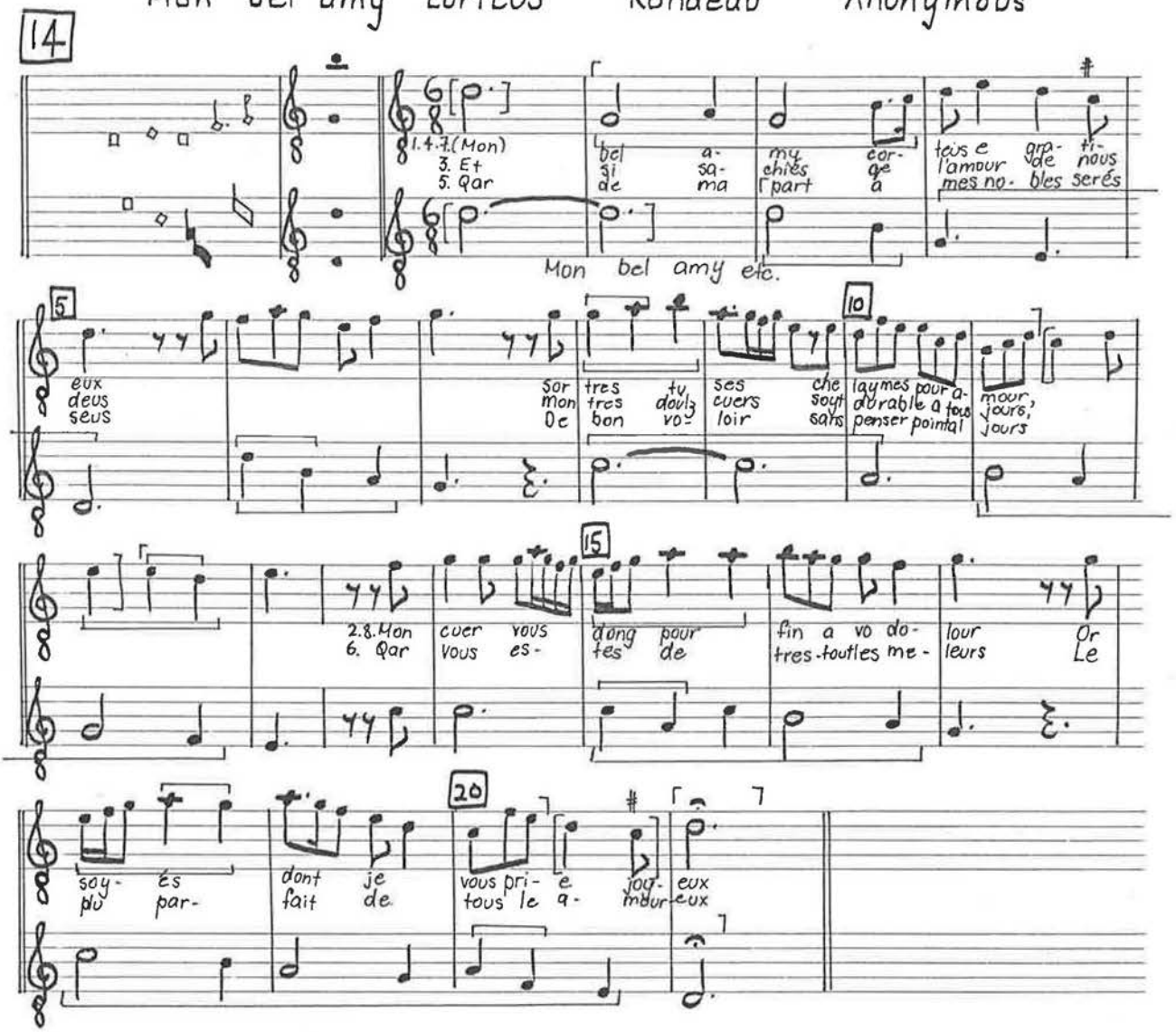



45
50
55
60
65
70

13

Mal vi loyauté Rondeau Anonymous
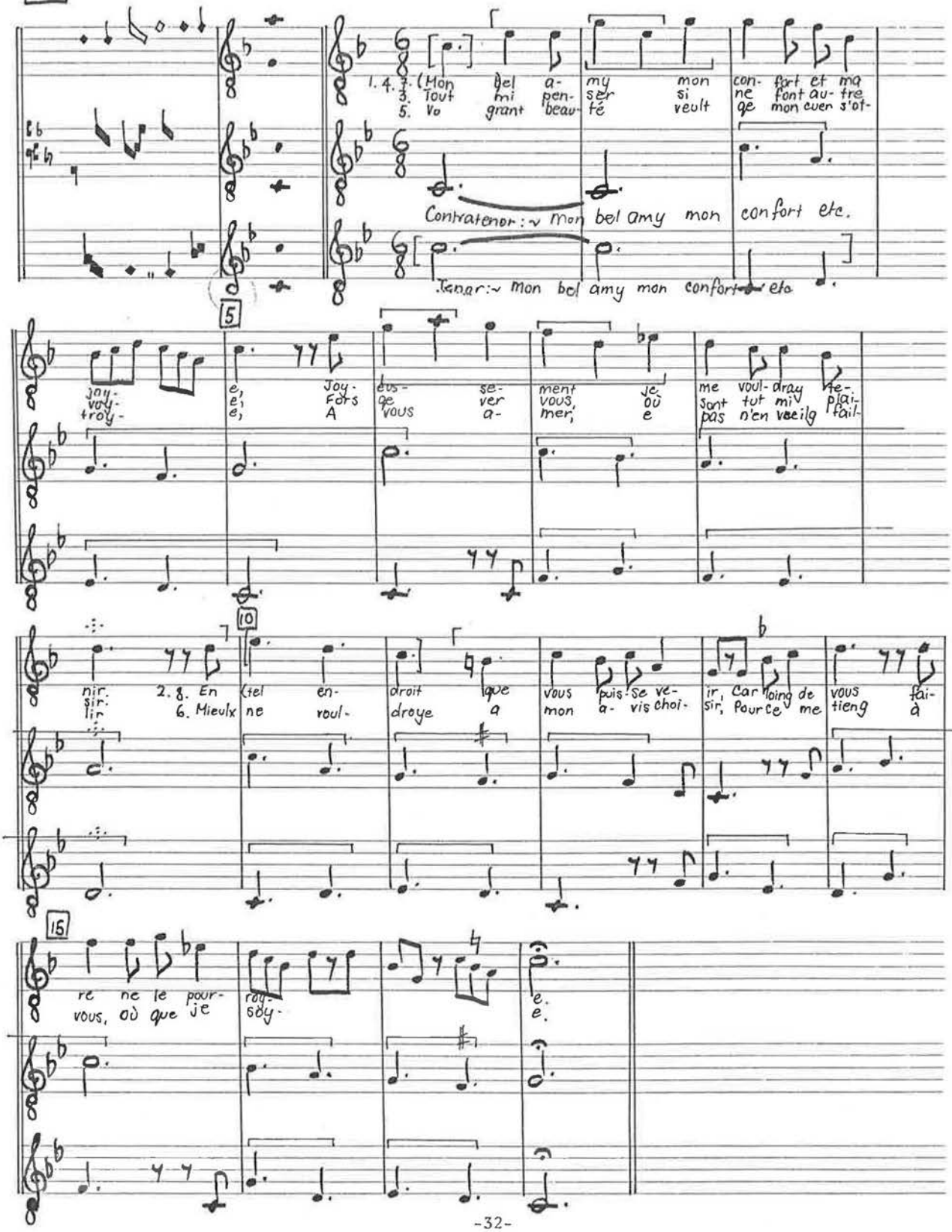


Mon bel amy corteus Rondeau Anonymous
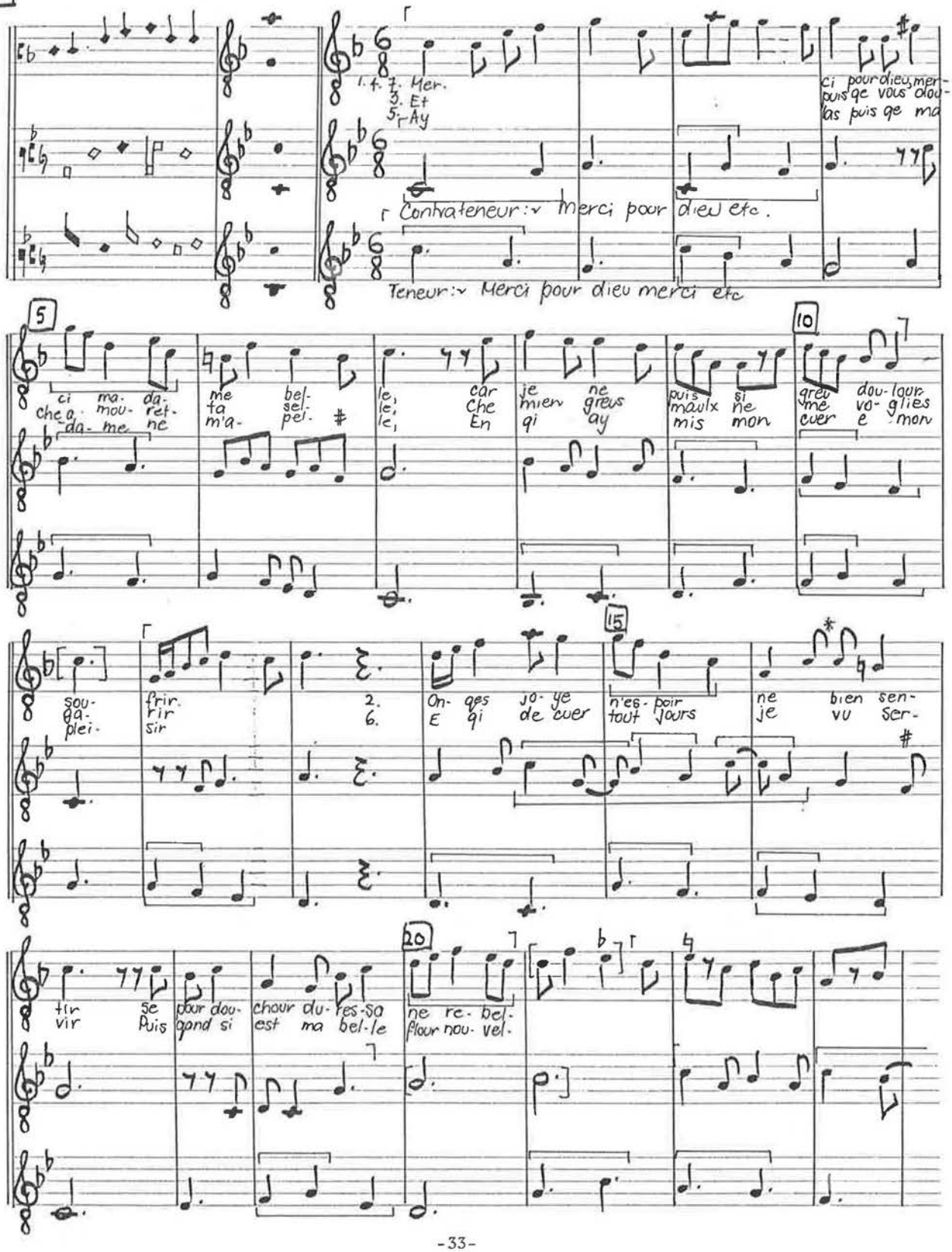


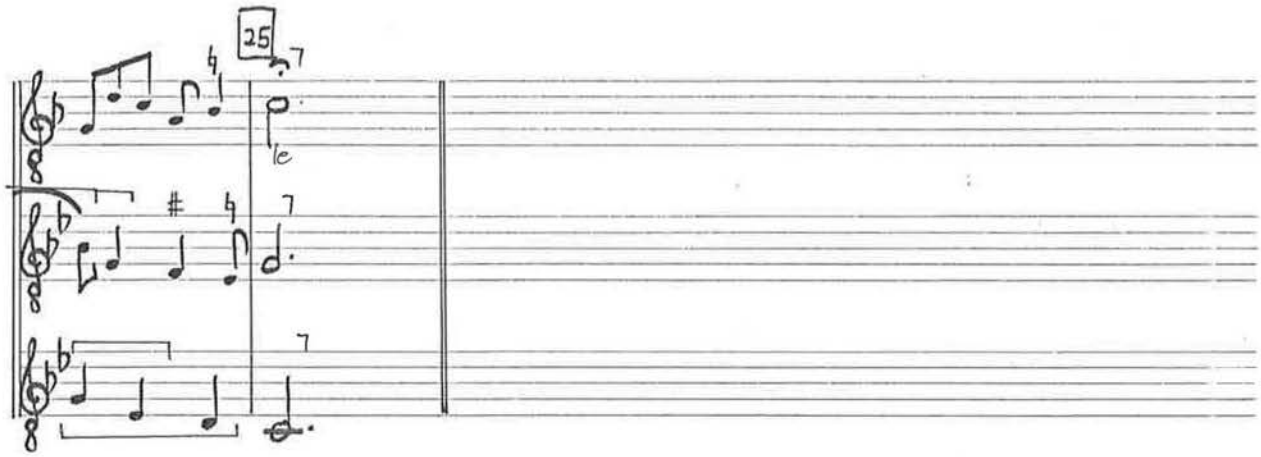
15

Mon bel amy mon confort Rondeau Anonymous
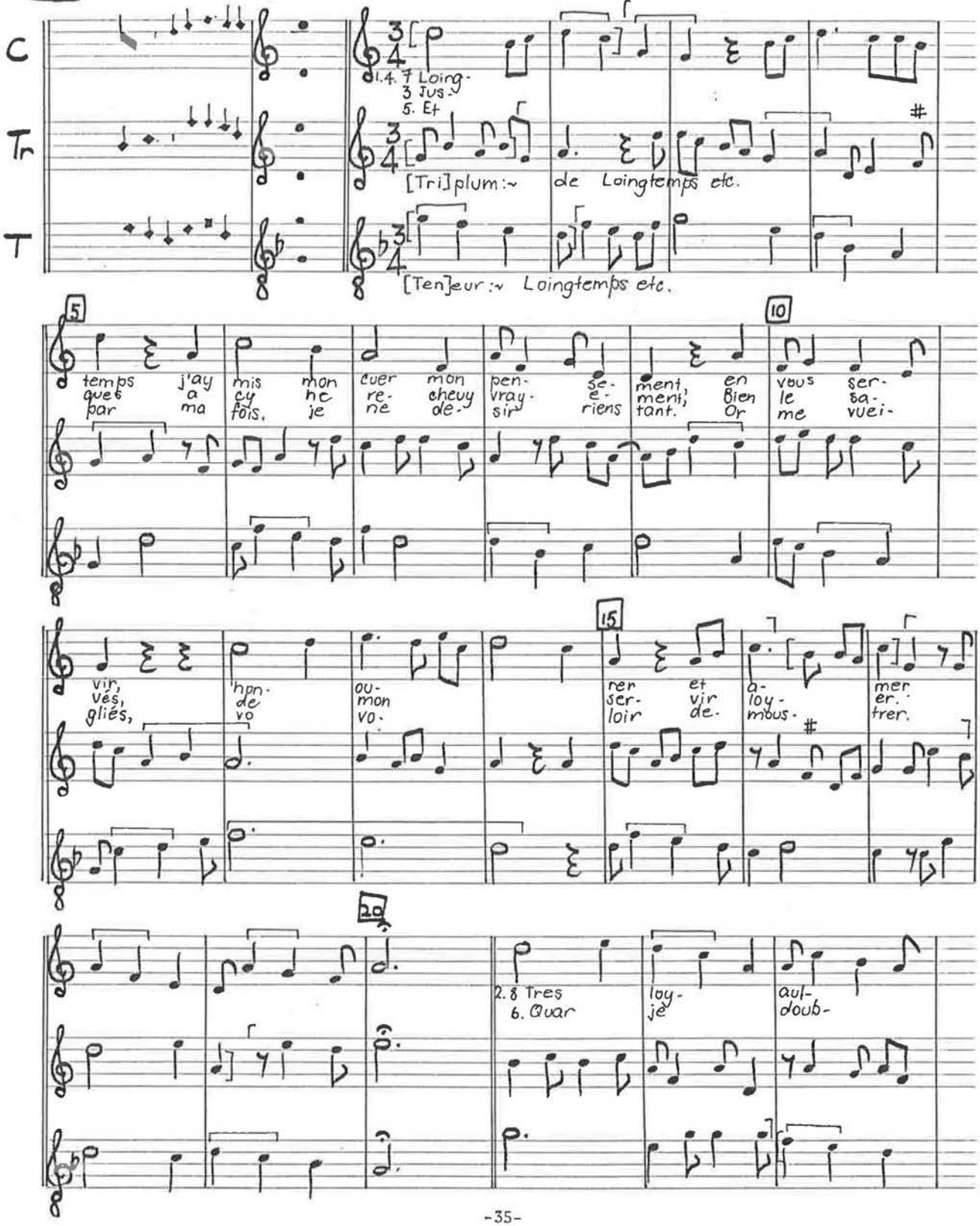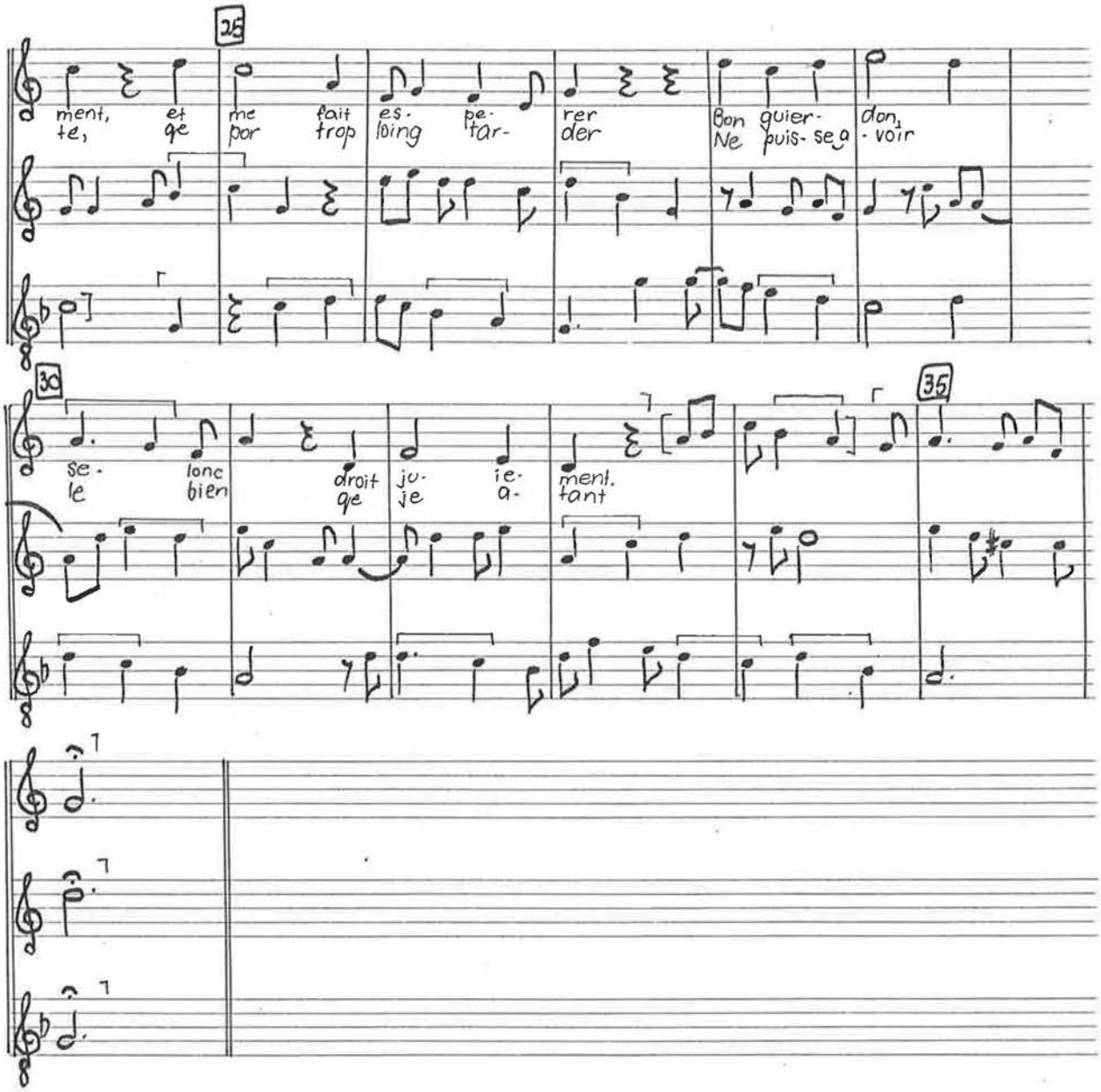


16 Merci pour dieu Rondeau Antonio da Cividale




25
le
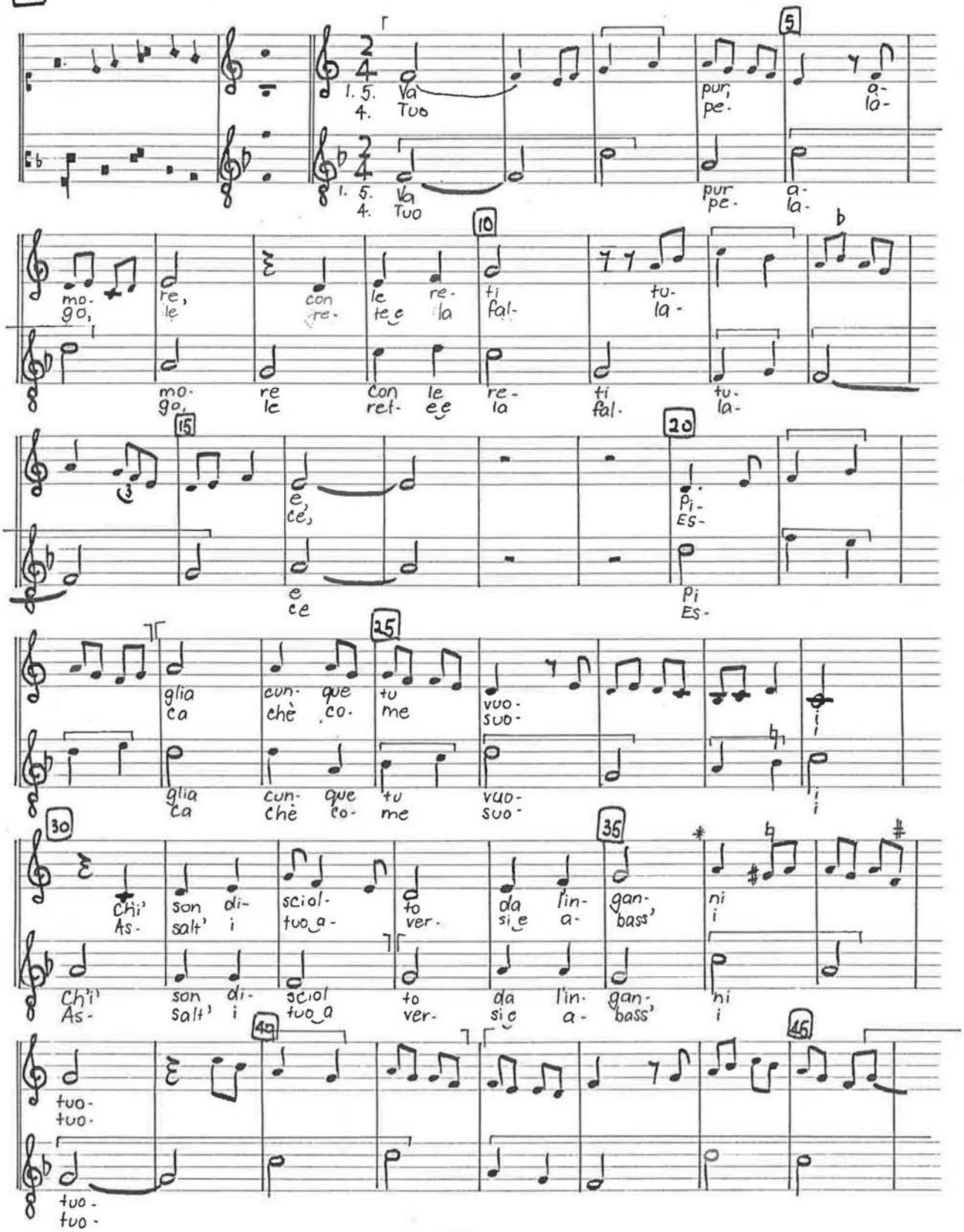
17 Loingtemps j'ay mis mon cuer Rondeau Antonio da Cividale
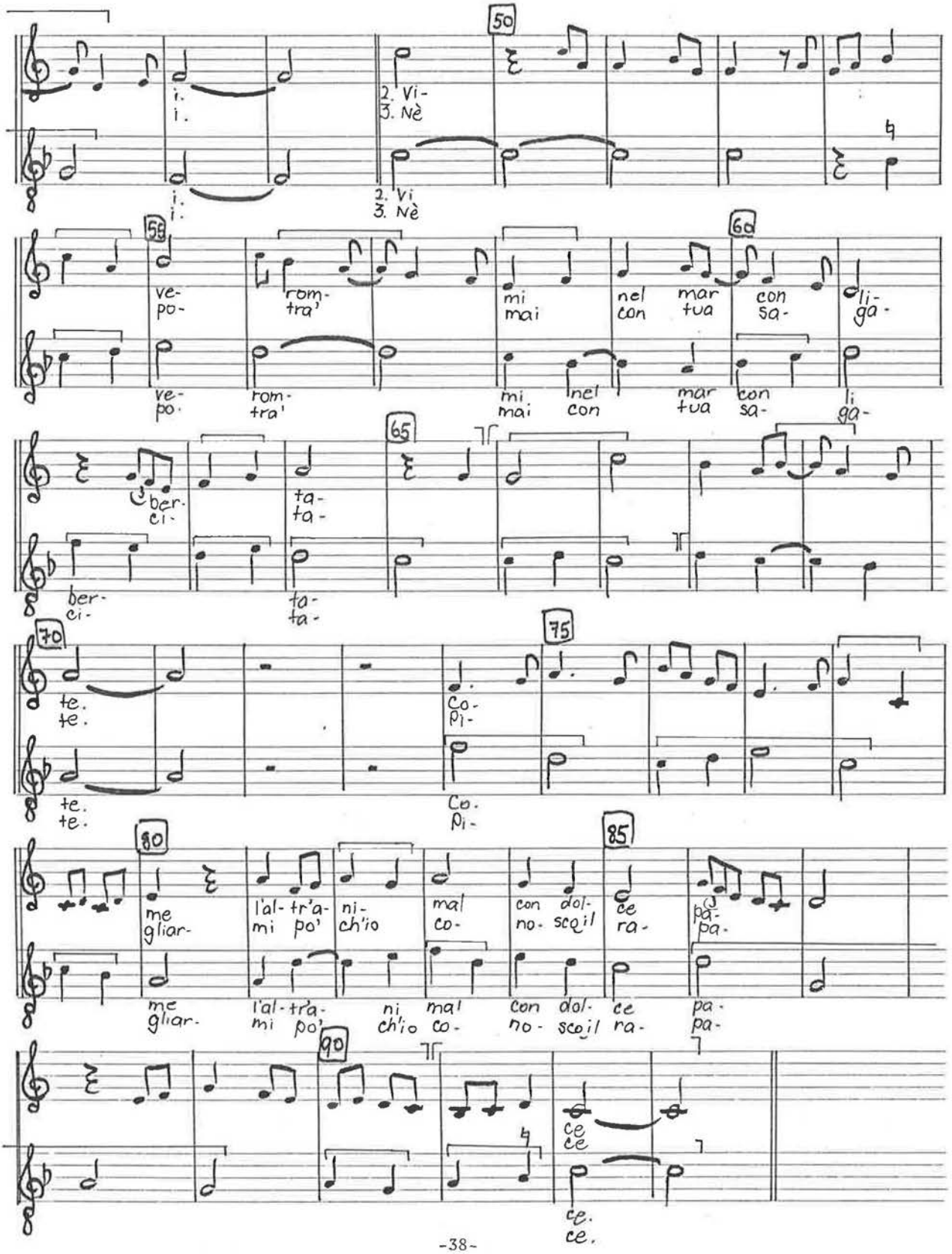



25
ment, et me fait es- pe- rer Bon guier- don,
te, qe por trop loing tar- der Ne puis- se a - voir
30
se- lonc droit ju- ie- ment.
le bien qe je a- tant
35
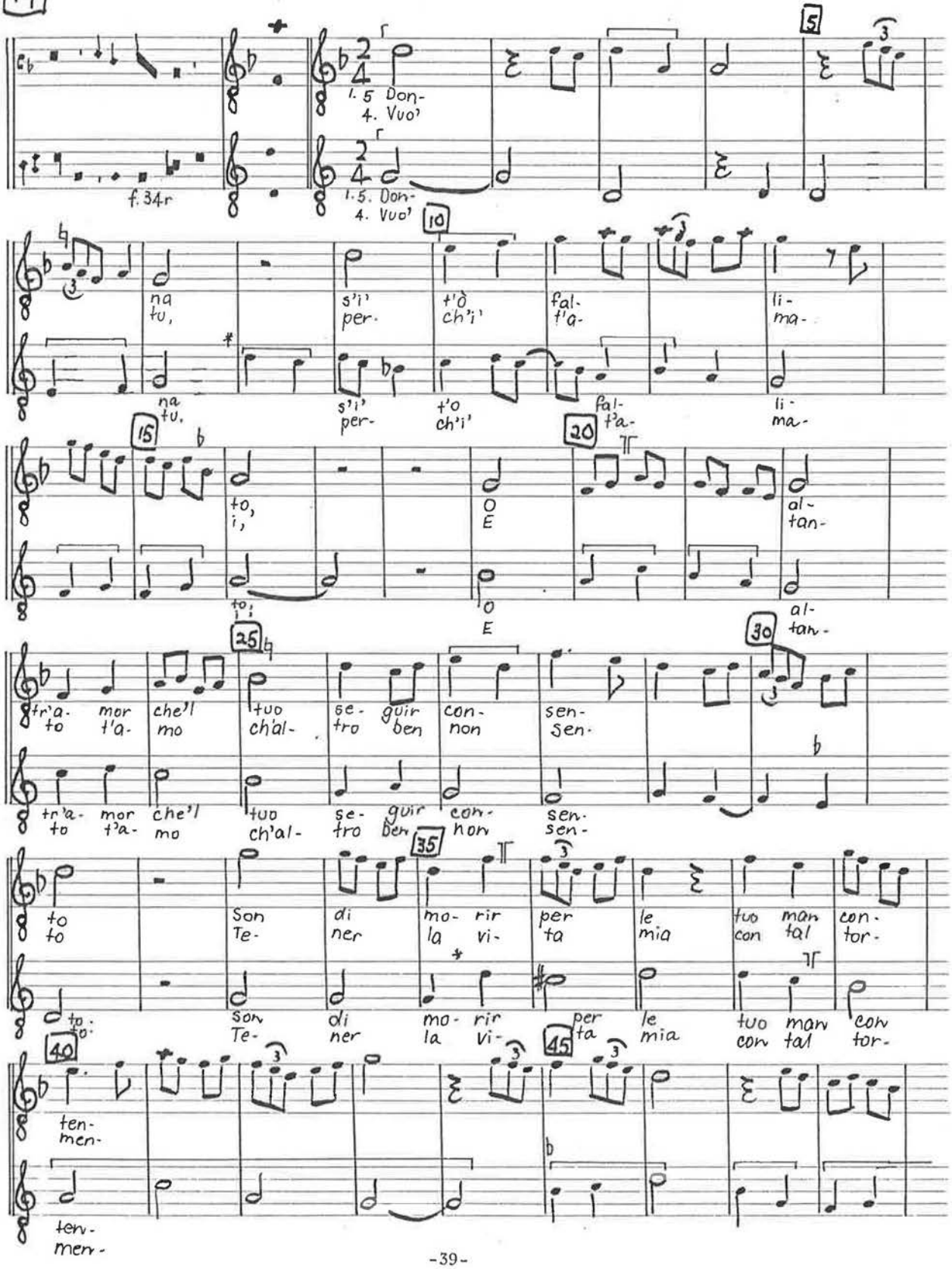
18

Va pur Amore Ballata Francesco Landini
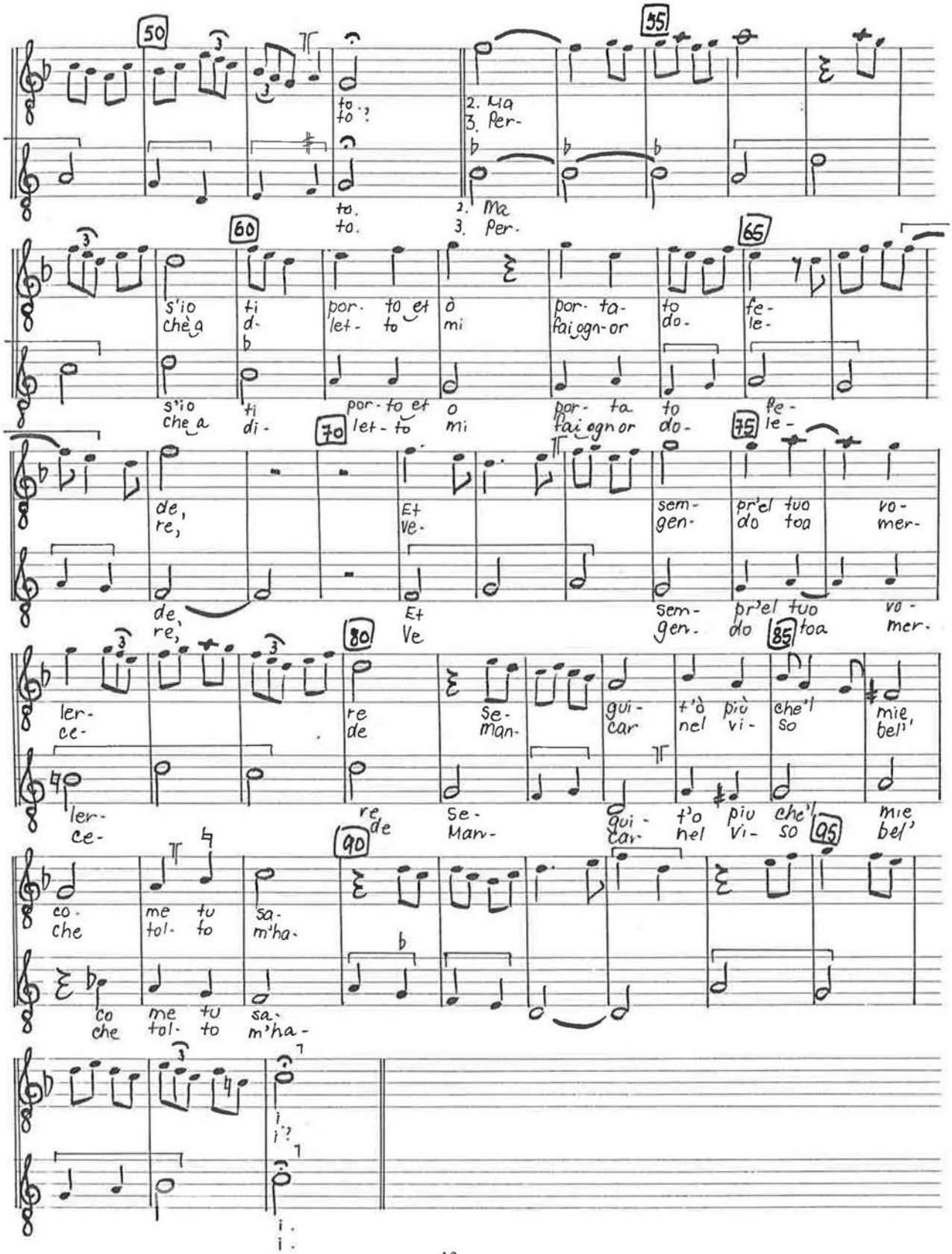



50
2. Vi-
3. Nè
55
ve-
po-
rom-
tra'
mi
mai
nel
con
mar
tua
con
sa-
li-
ga-
60
ber-
ci-
ta-
ta-
65
70
te.
te.
75
Co-
pi-
80
me
gliar-
l'al-
mi
tr'a-
po'
ni-
ch'io
mal
co-
con
no-
dol-
scoil
85
ce
ra-
pa-
pa-
90
ce
ce.
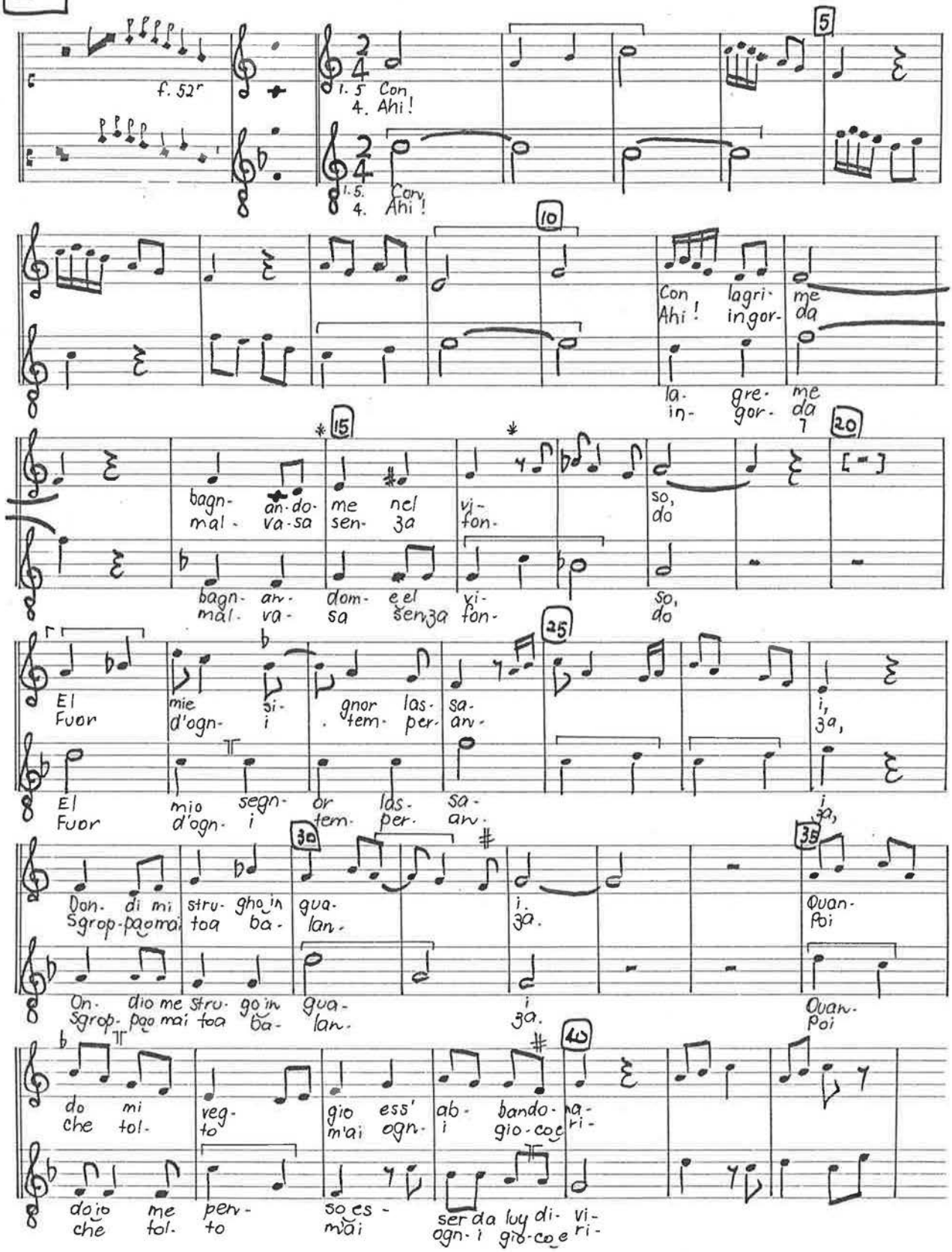
19 Donna s'i'tò fallito Ballata Francesco Landini
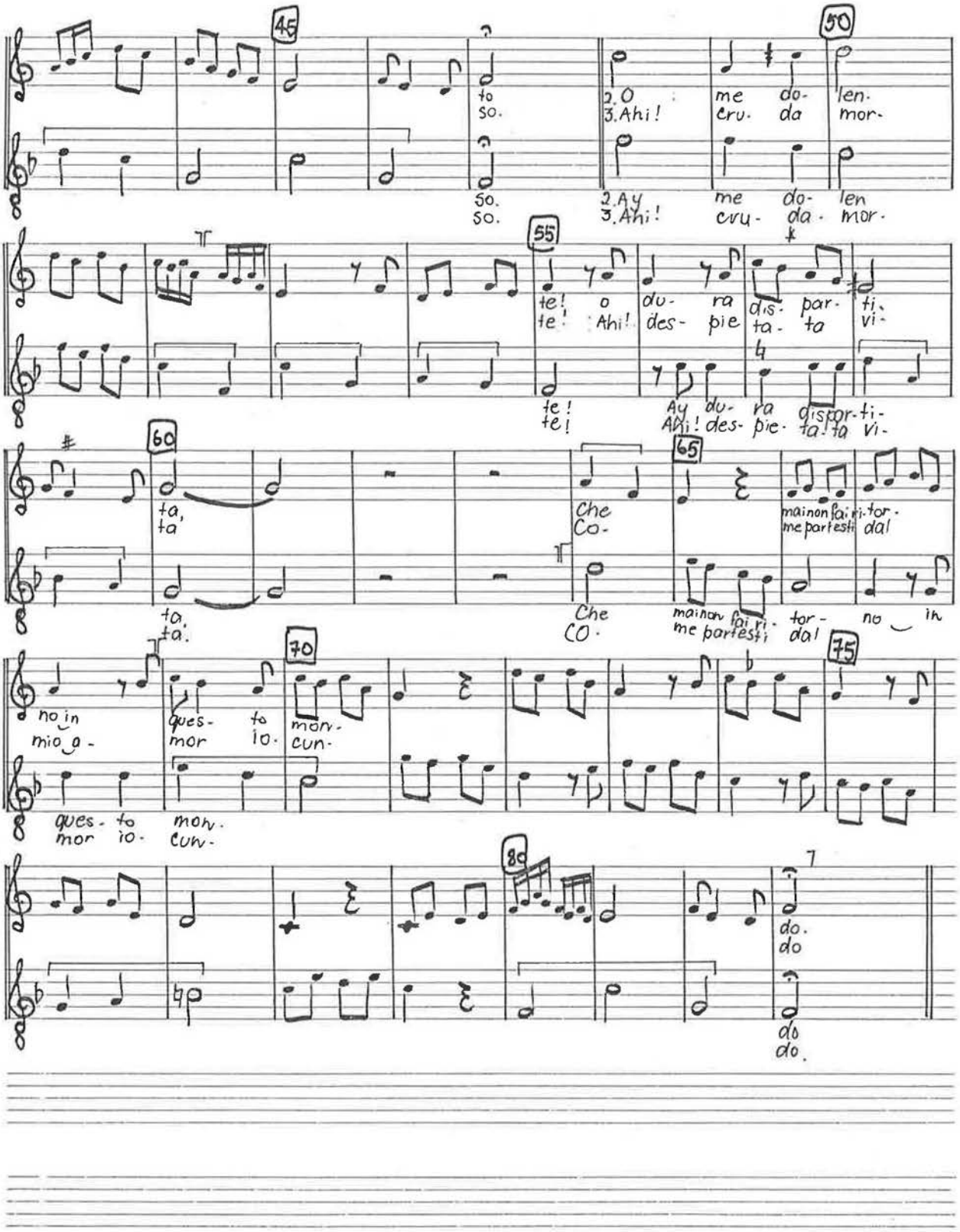


Donna s'i'tò fallito 2.
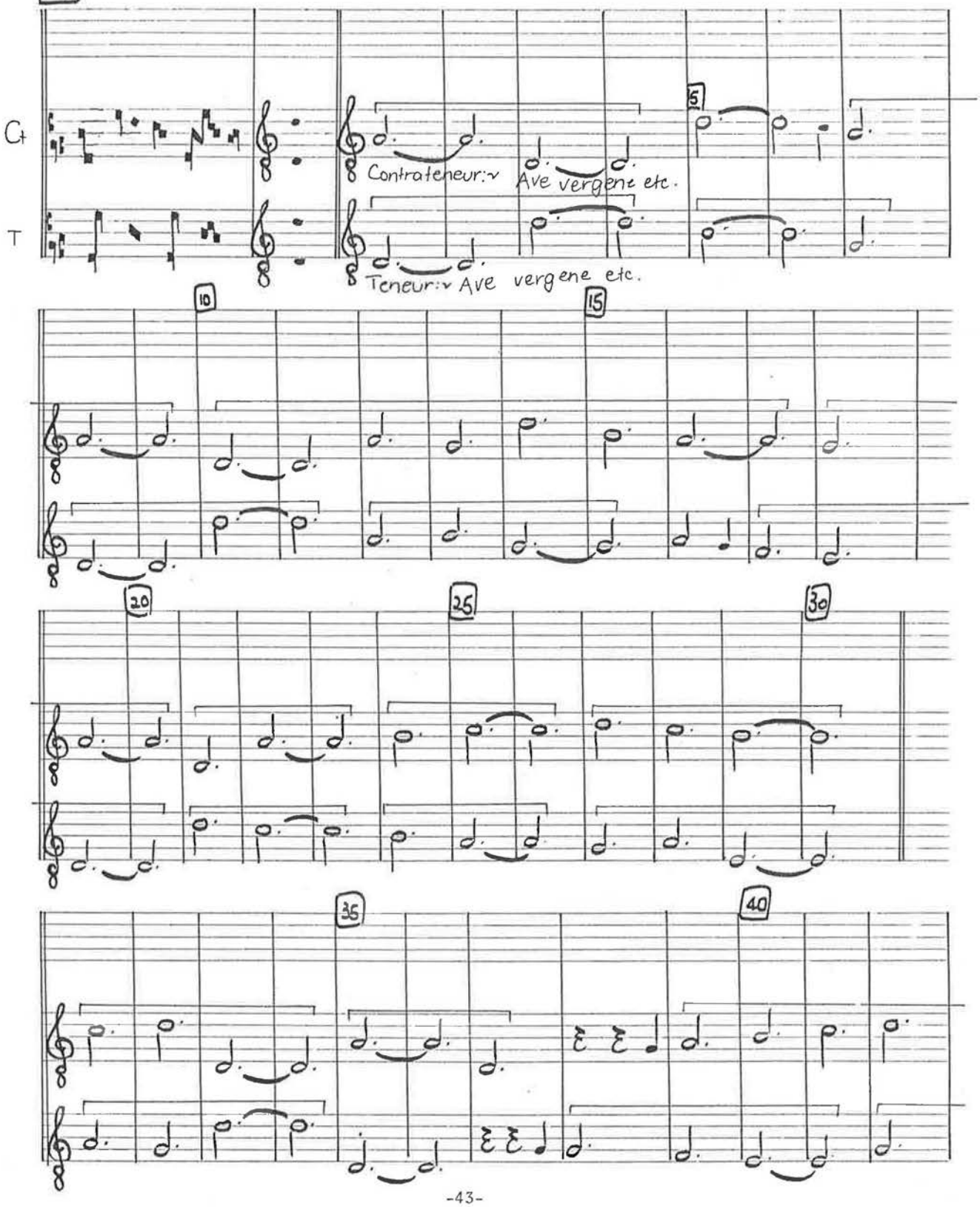


20 Con lagreme bagnandome Ballata Johannes Ciconia
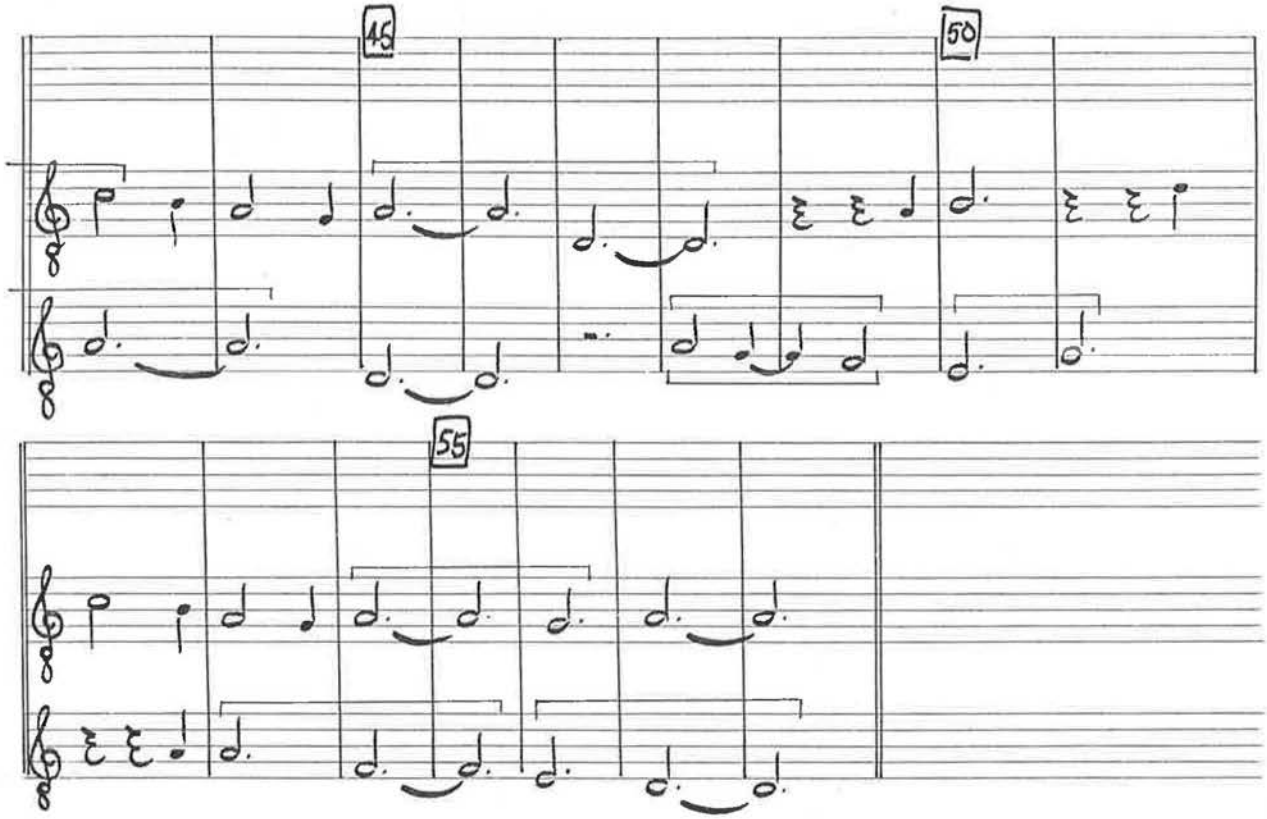


Con lagreme bagnandome
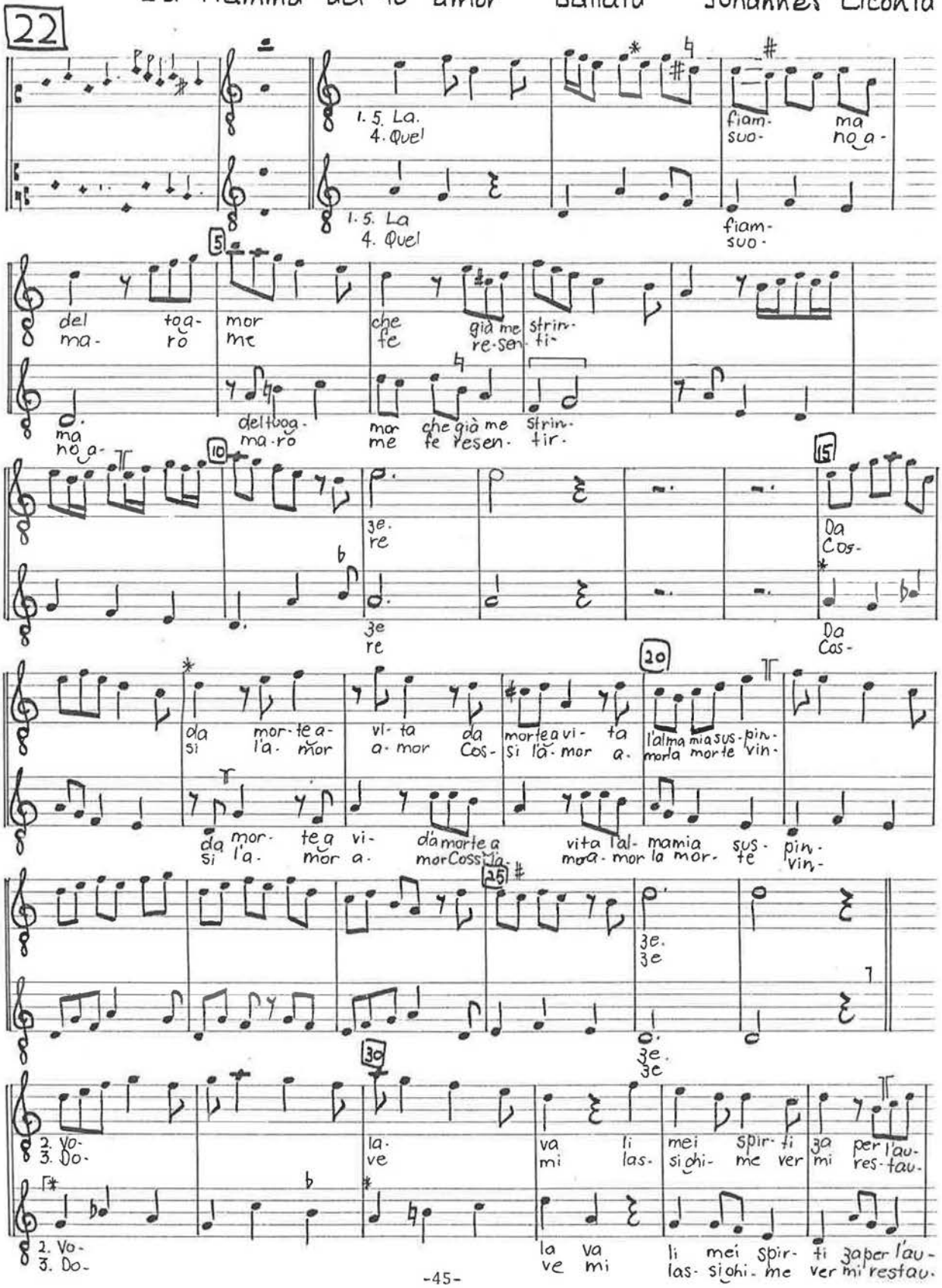


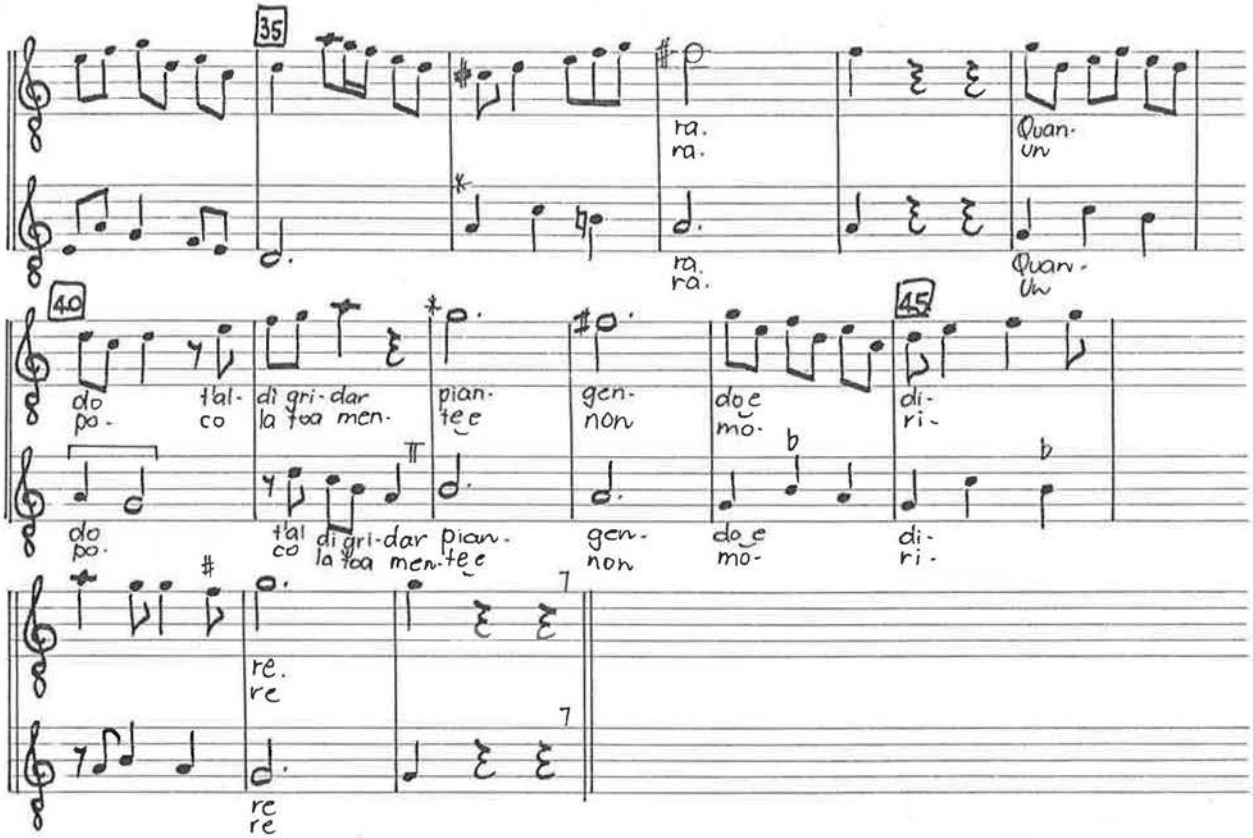
21 Ave vergene Rondeau Anonymous
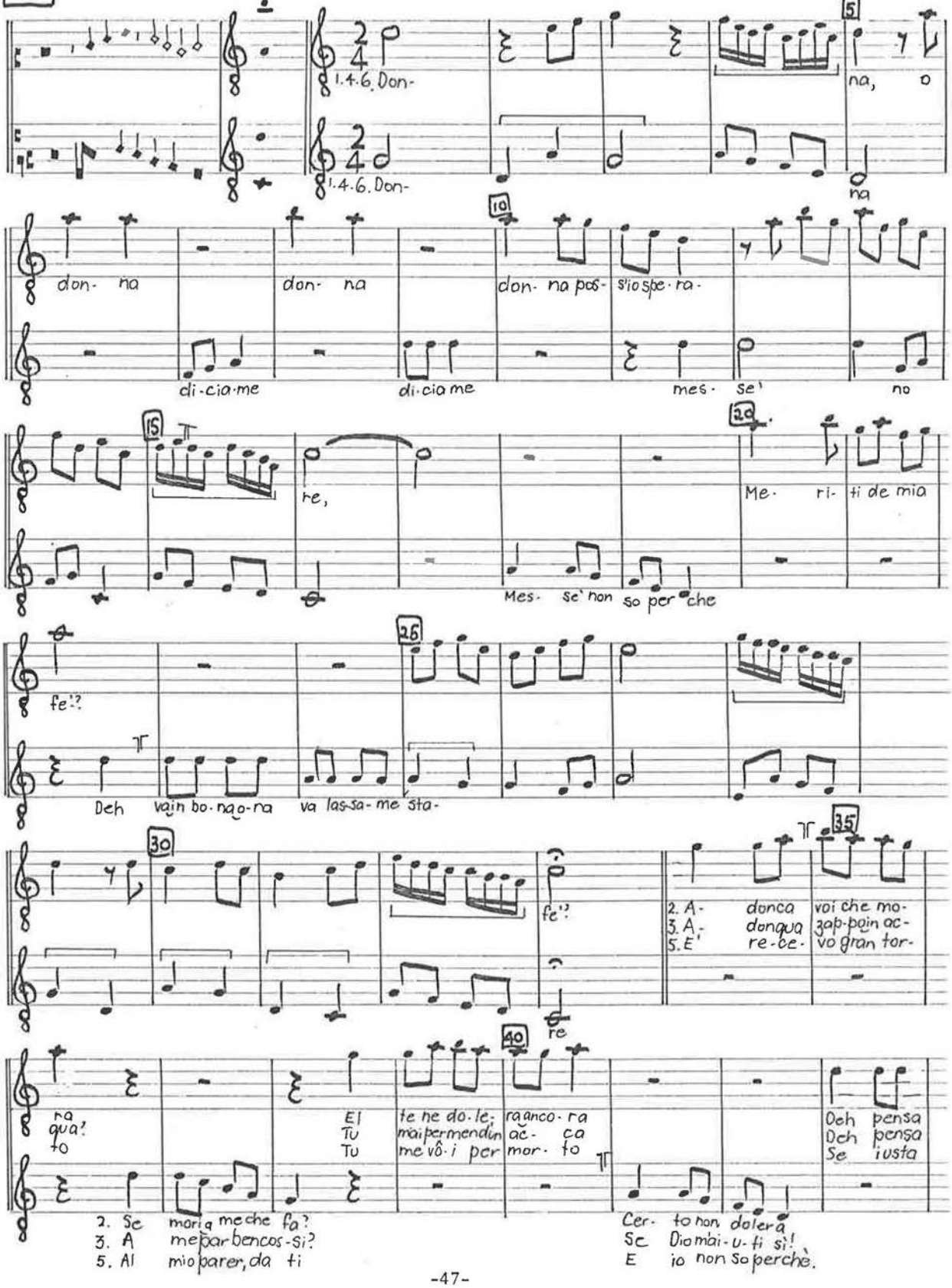



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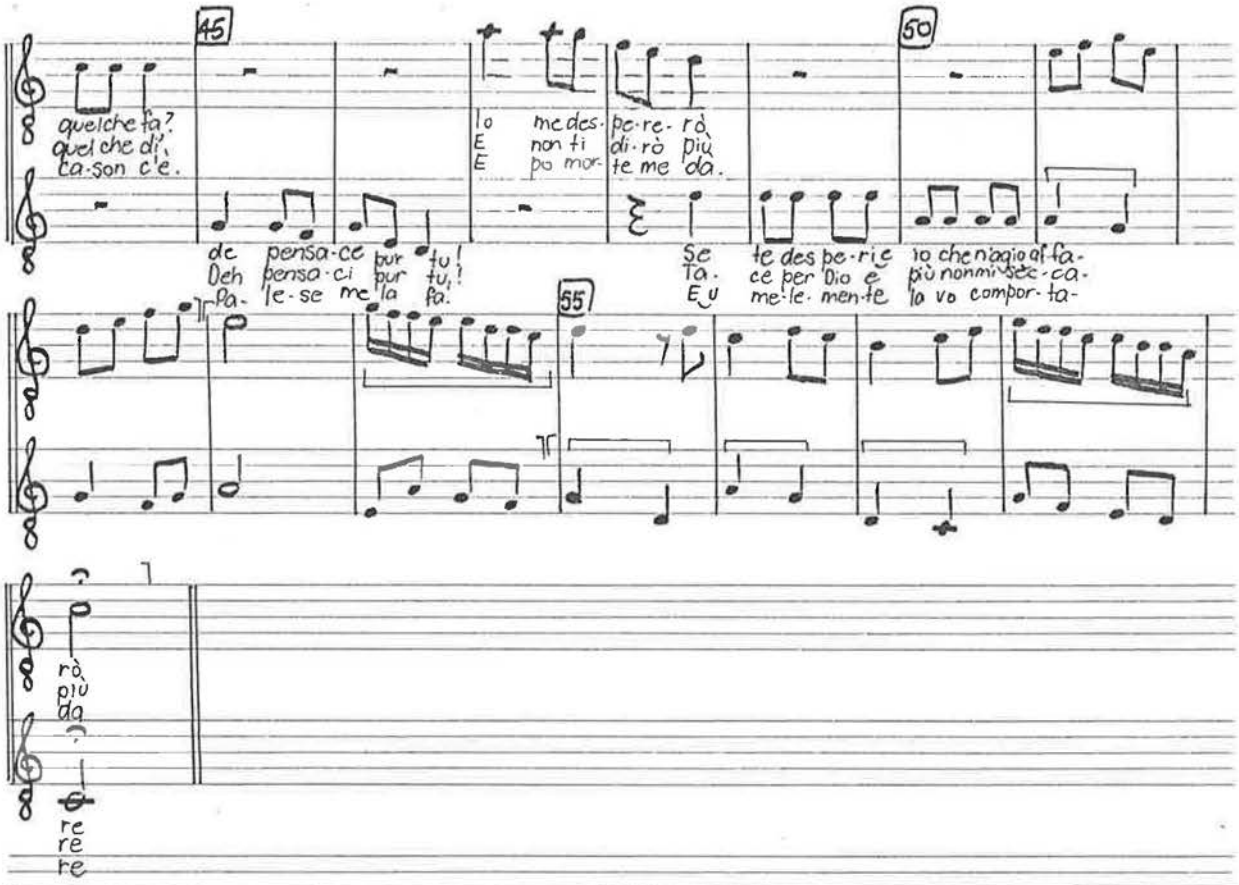
La fiamma del to amor Ballata Johannes Ciconia
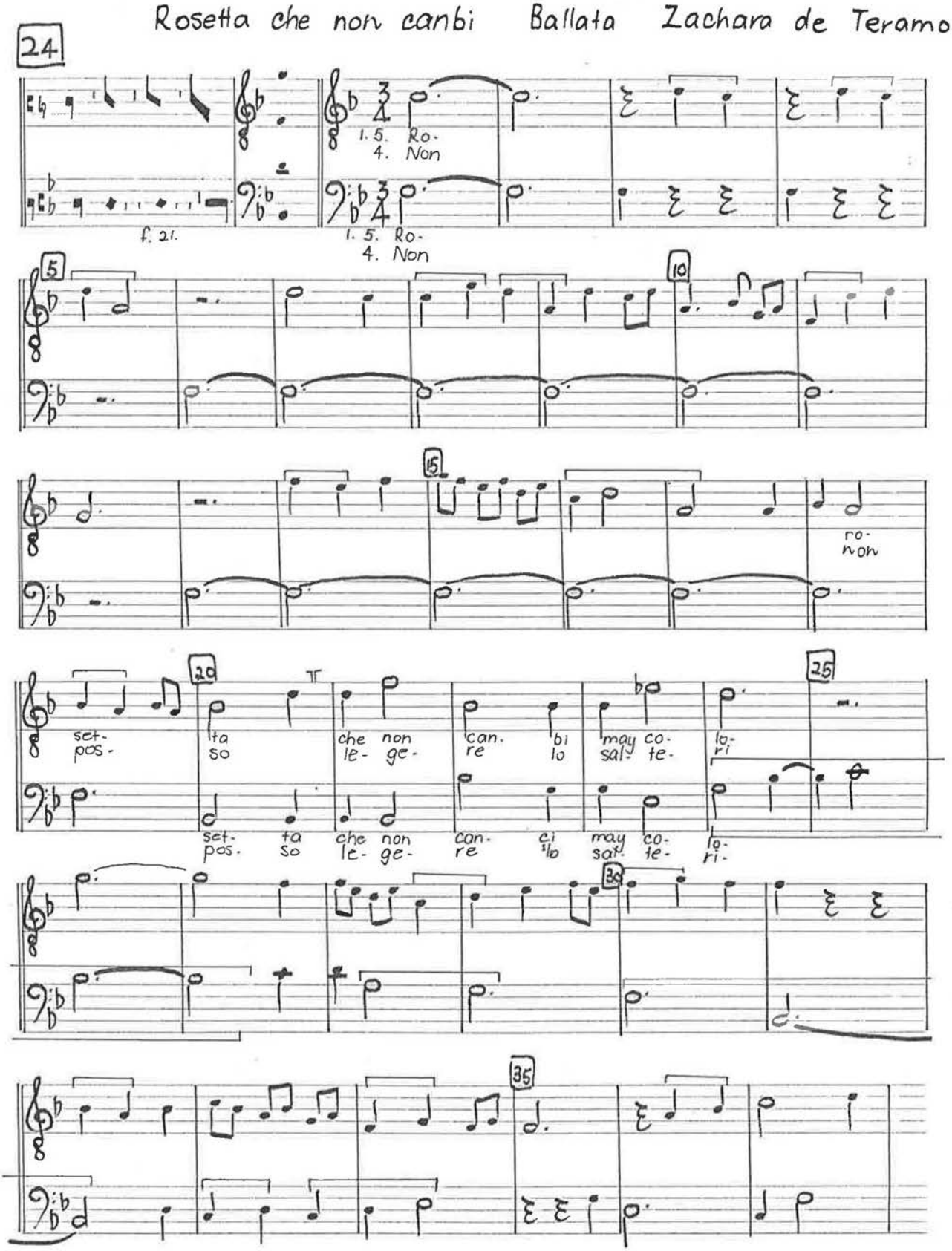



35
ra.
ra.
ra.
ra.
Quan-
Un
Quan-
Un
40
do
po.
t'al-
co
di gri-dar
la toa men.
pian-
te e
gen-
non
do e
mo.
45
di-
ri-
do
po.
t'al
co
di gri-dar pian.
la toa men.te e
gen.
non
do e
mo-
di-
ri-
re.
re
re
re
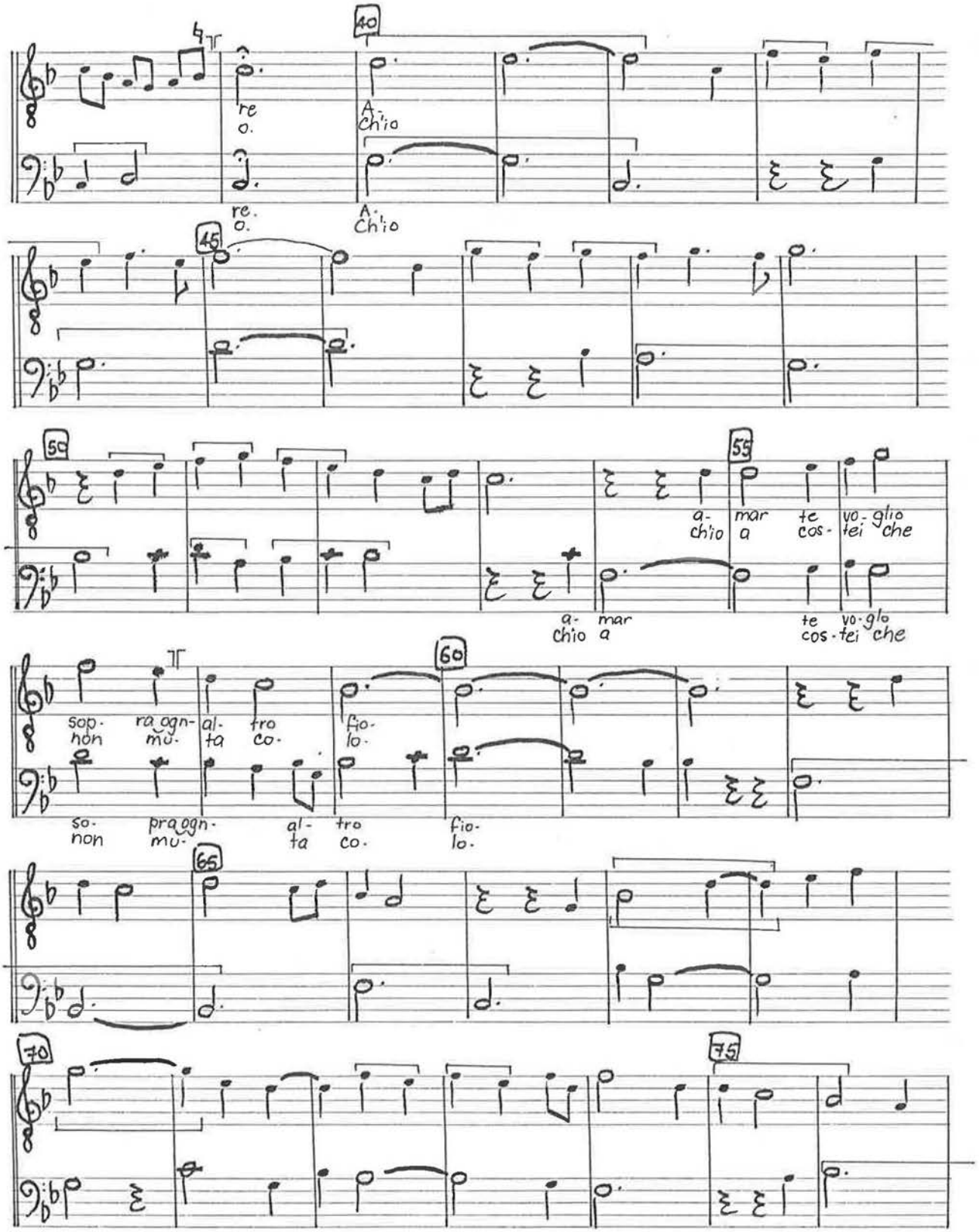
23 Donna, poss'io sperare Ballata Niccolo da Perugia
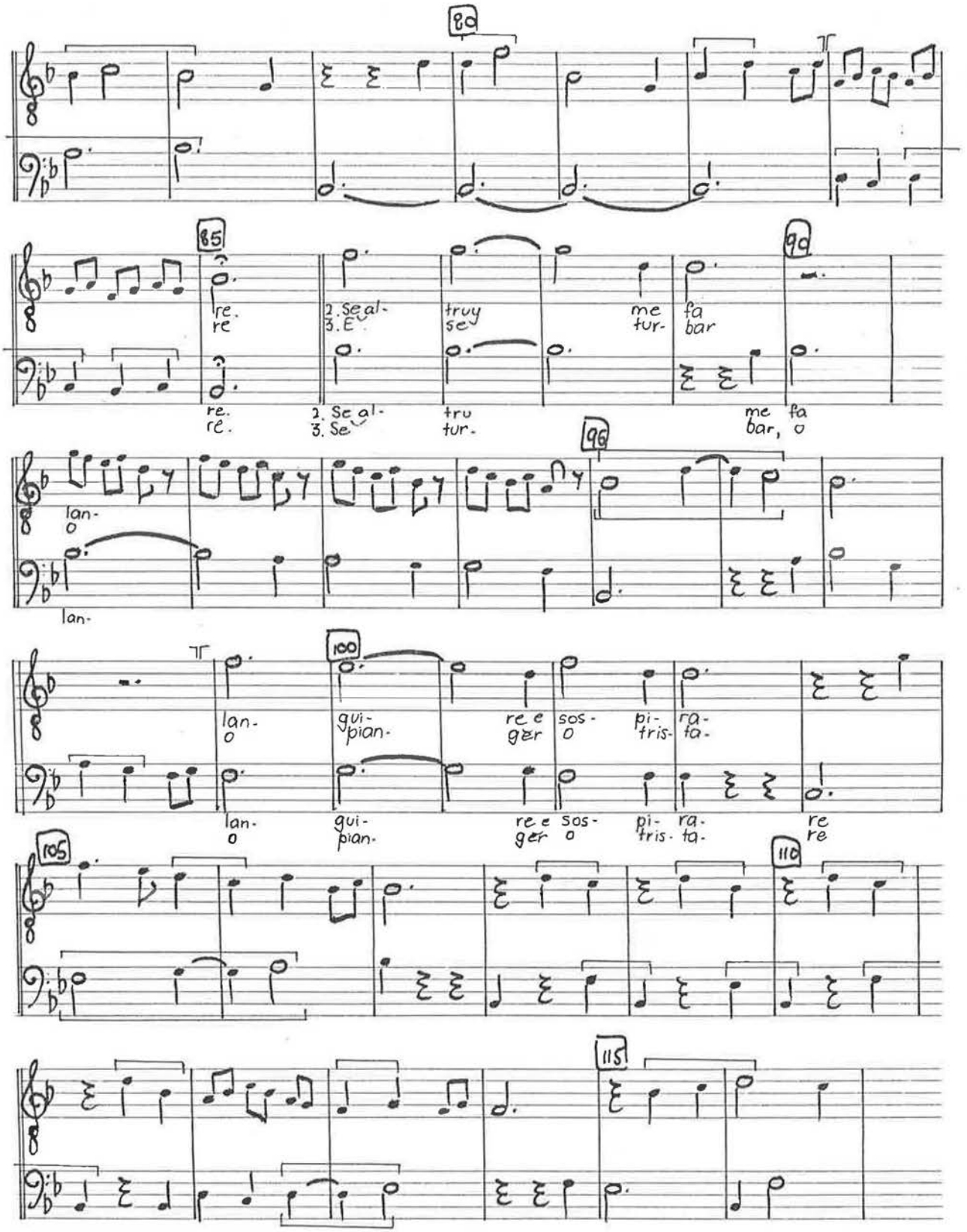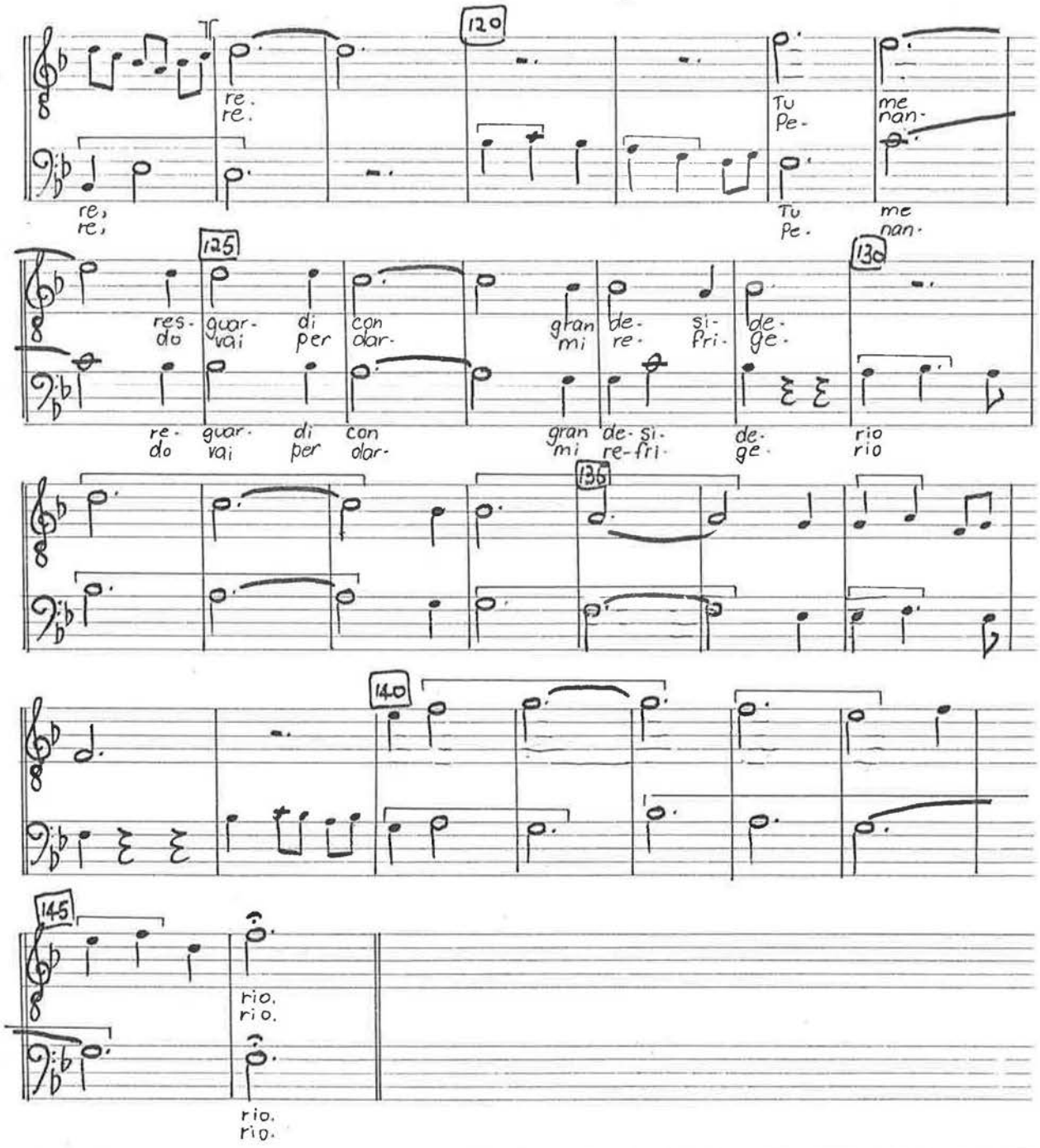



45
50
55
quel che fa?
quel che di',
ta-son c'e.
Io
E
E
me des-
non ti
po mor-
pe-re-rò
di-rò più
te me da.
de
Deh
Pa-
pensa-ce pur tu!
pensa-ci pur tu!
le-se me la pa.
Se
Ta.
E u
te des pe-rie
ce per Dio e
me-le-men-te
io che n'aggio af-fa-
più non mi sec-ca-
lo vo compor-ta-
rò più da
re
re
re

Rosetta che non canbi Ballata Zachara de Teramo.
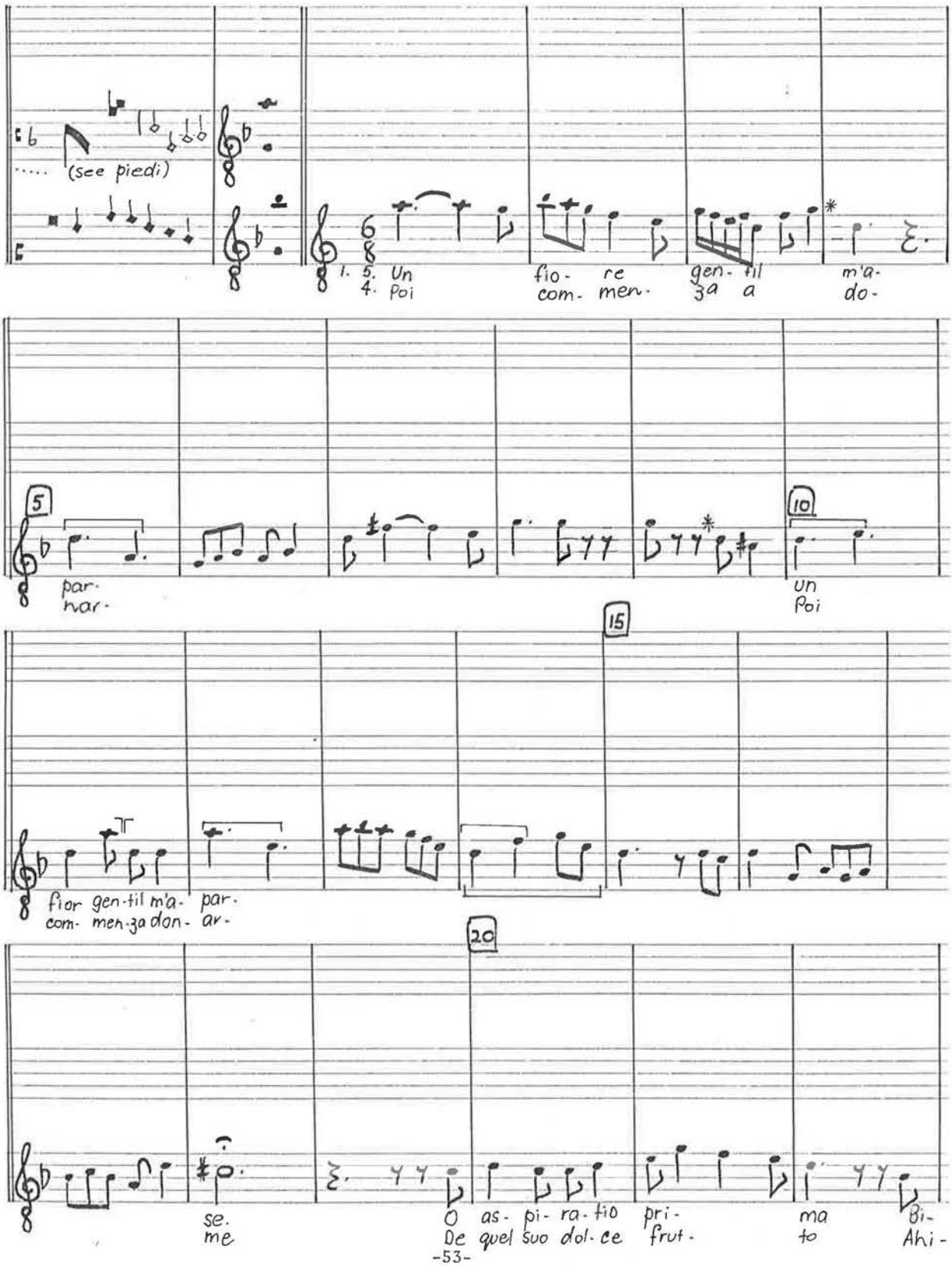



40
re
o.
A-
Ch'io
re.
o.
A-
Ch'io
45
50
55
a-
chio
mar
a
te
cos-
vo-
tei
glio
che
a-
chio
mar
a
te
cos-
vo-
tei
glo
che
60
sop-
non
ra ogn-
mu-
al-
ta
tro
co-
fio-
lo-
so-
non
pra ogn-
mu-
al-
ta
tro
co-
fio-
lo-
65
70
75
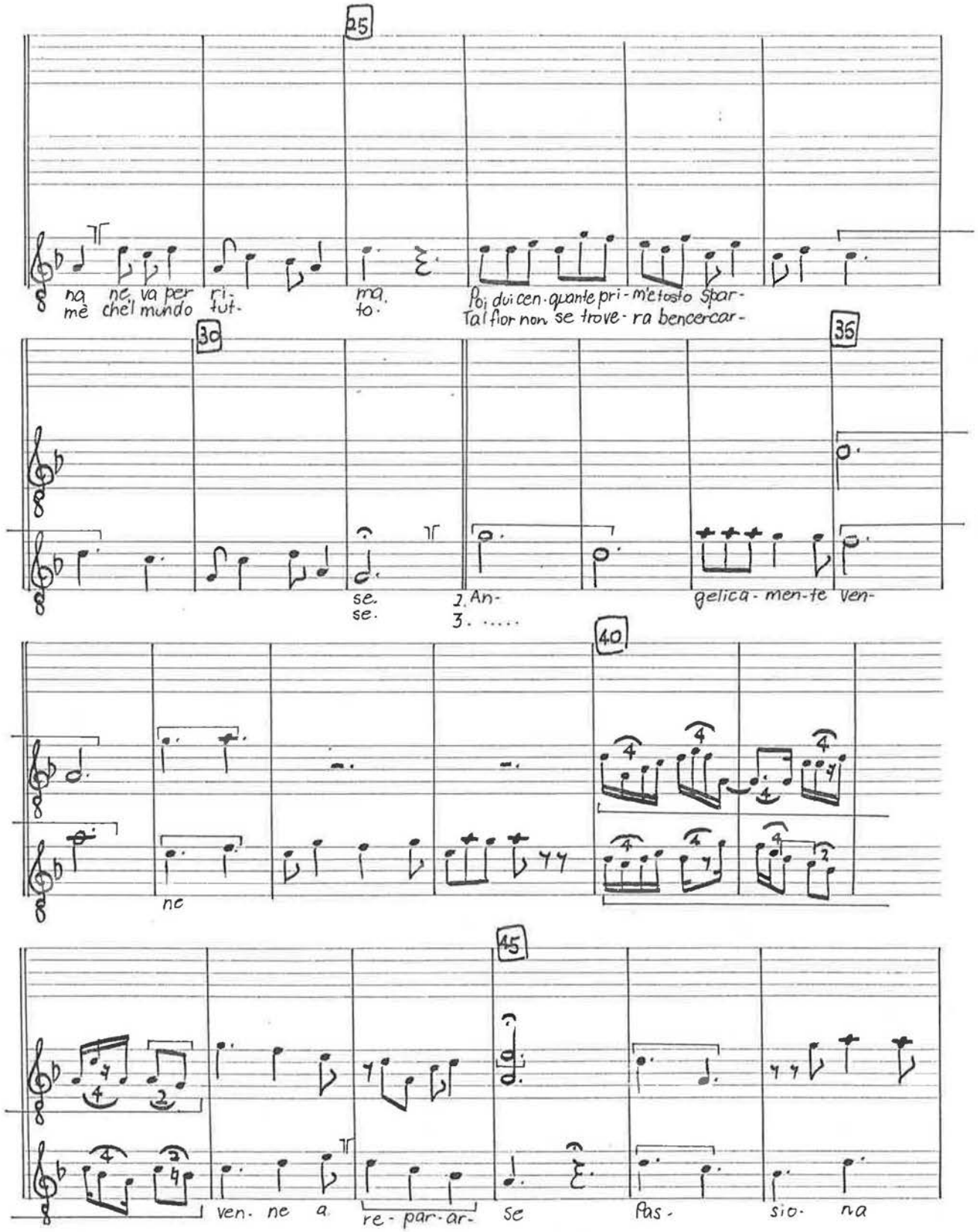

80
re.
re
2. Se al-
3. E
truy
se
me
tur-
fa
bar
85
90
re.
re.
2. Se al-
3. Se
tru
tur.
me fa
bar, o
lan-
o
lan-
96
lan-
o
gui-
pian.
re e
ger
sos-
o
pi-
tris-
ra-
ta.
lan-
o
gui-
pian.
re e
ger
sos-
o
pi-
tris.
ra-
ta.
re
re
100
105
110
115
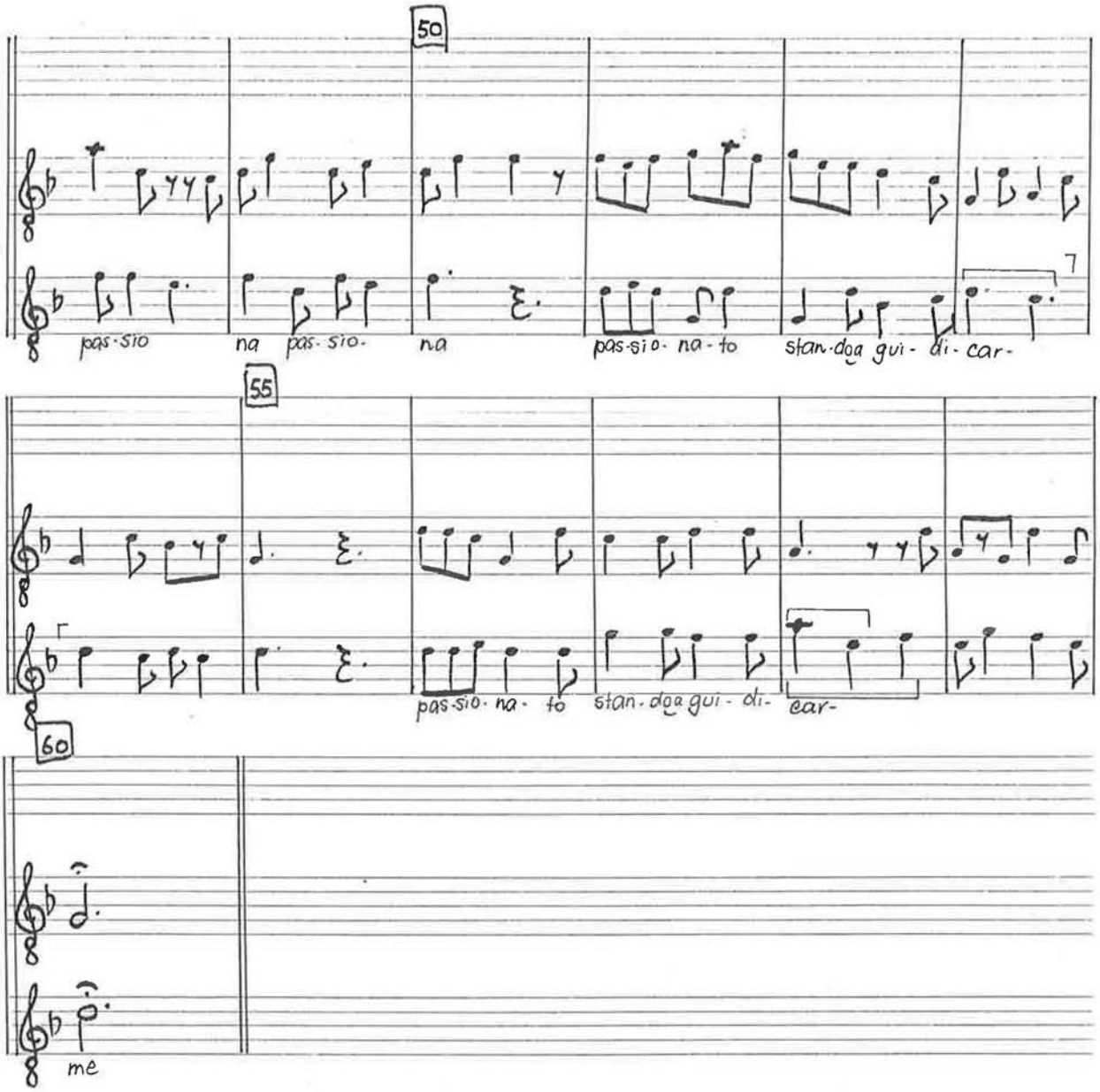

120
re.
re.
re,
re,
Tu
Pe-
Tu
Pe.
me
nan-
me
nan.
125
res-
do
re-
do
guar-
vai
guar-
vai
di
per
di
per
con
dar-
con
dar-
gran
mi
gran
mi
de-
re.
de-
re-
si-
fri-
de-
ge.
de-
ge.
130
rio
rio
135
140
145
rio.
rio.
rio.
rio.

25
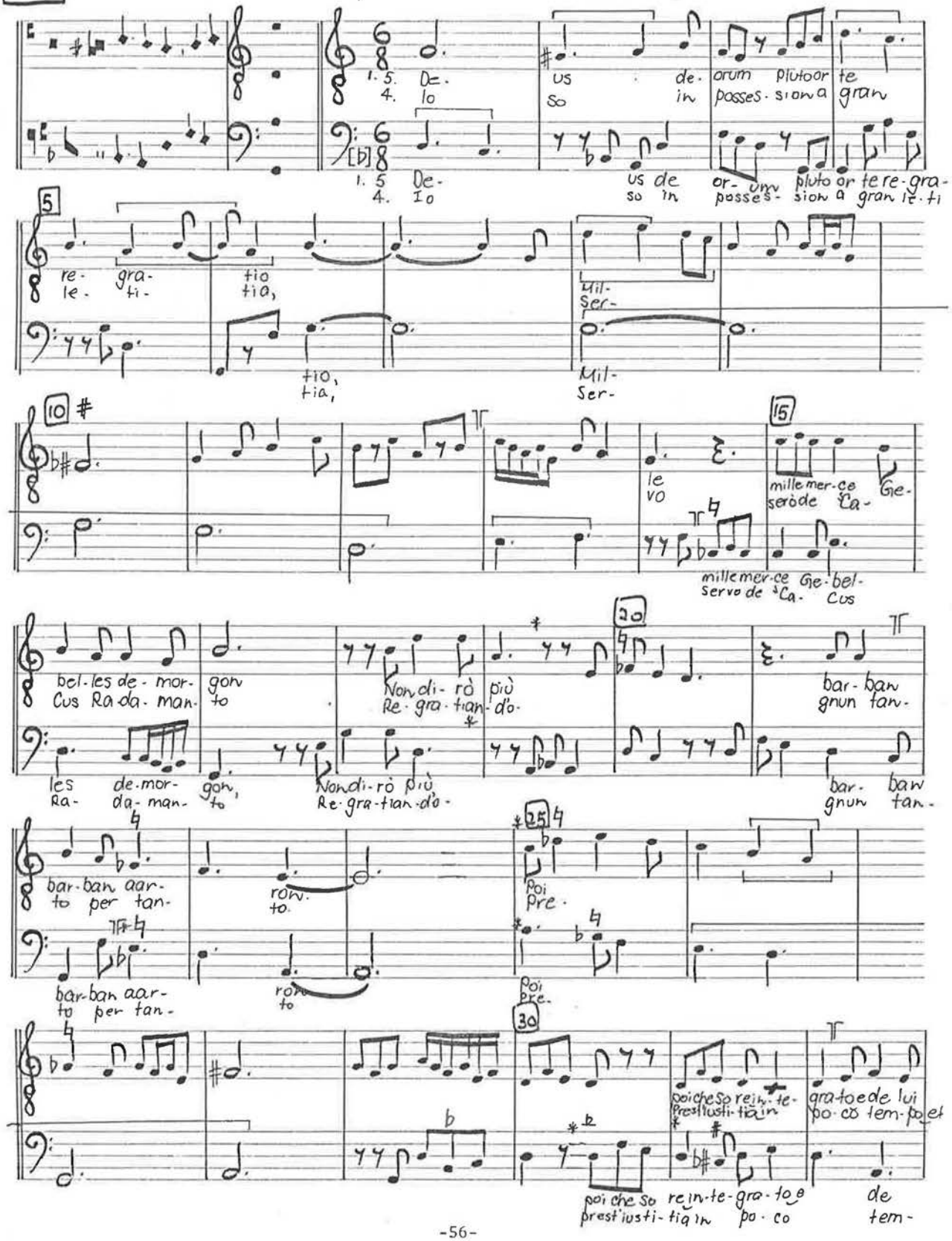
Un fior gentil Ballata Zachara da Teramo
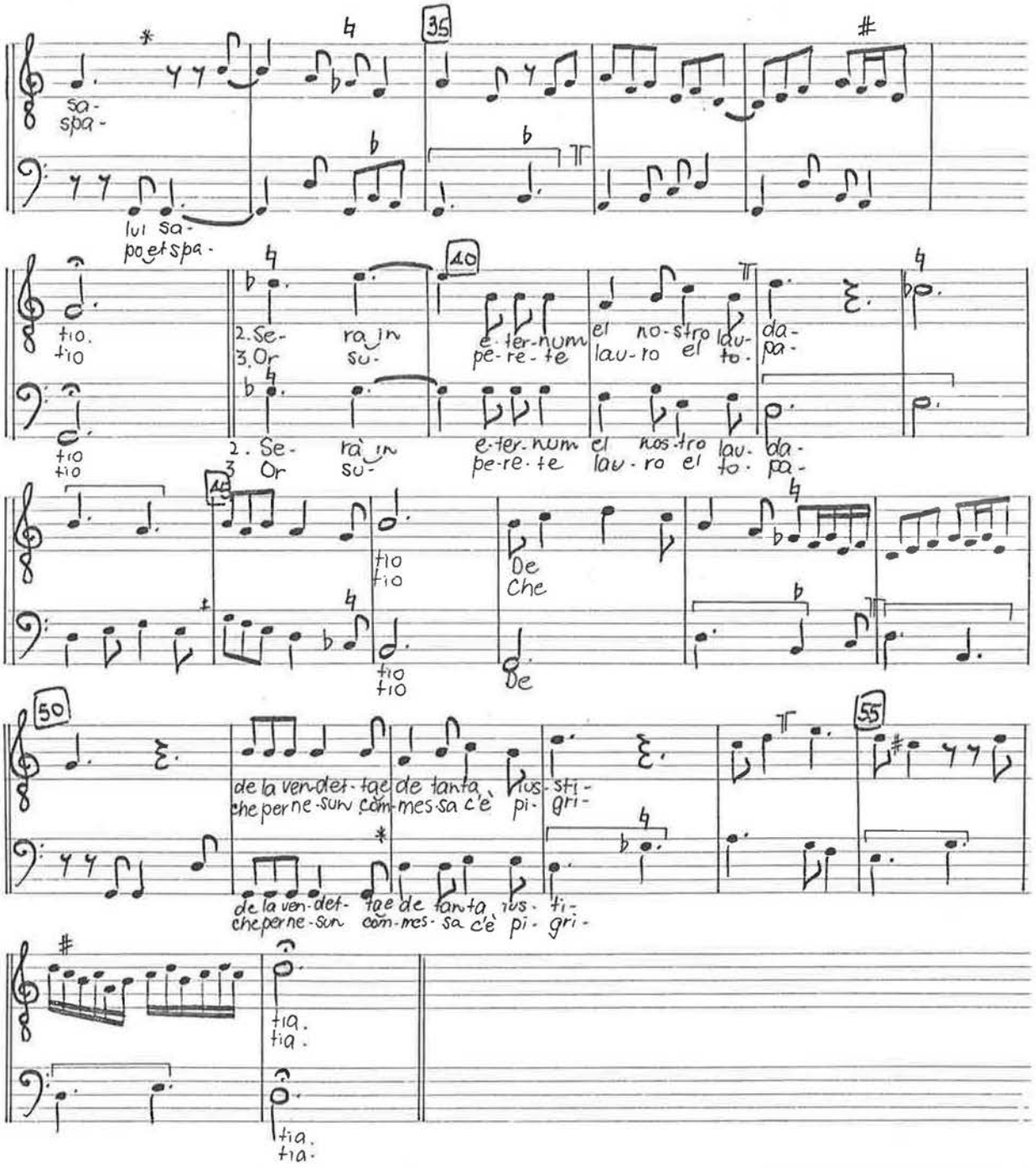



25
na ne va per ri-
mè chel mundo tut-
ma.
to.
Poi dui cen-quante pri-m'e tosto Spar-
Tal fior non se trove-ra bencercar-
30
se.
se.
2. An-
3. .....
35
gelica-men-te ven-
40
ne
45
ven. ne a
re-par-ar-
se
Pas-
sio-na


50
pas-sio na pas-sio- na pas-sio- na-to stan-doa gui- di- car-
55
pas-sio- na- to stan- doa gui- di- car-
60
me
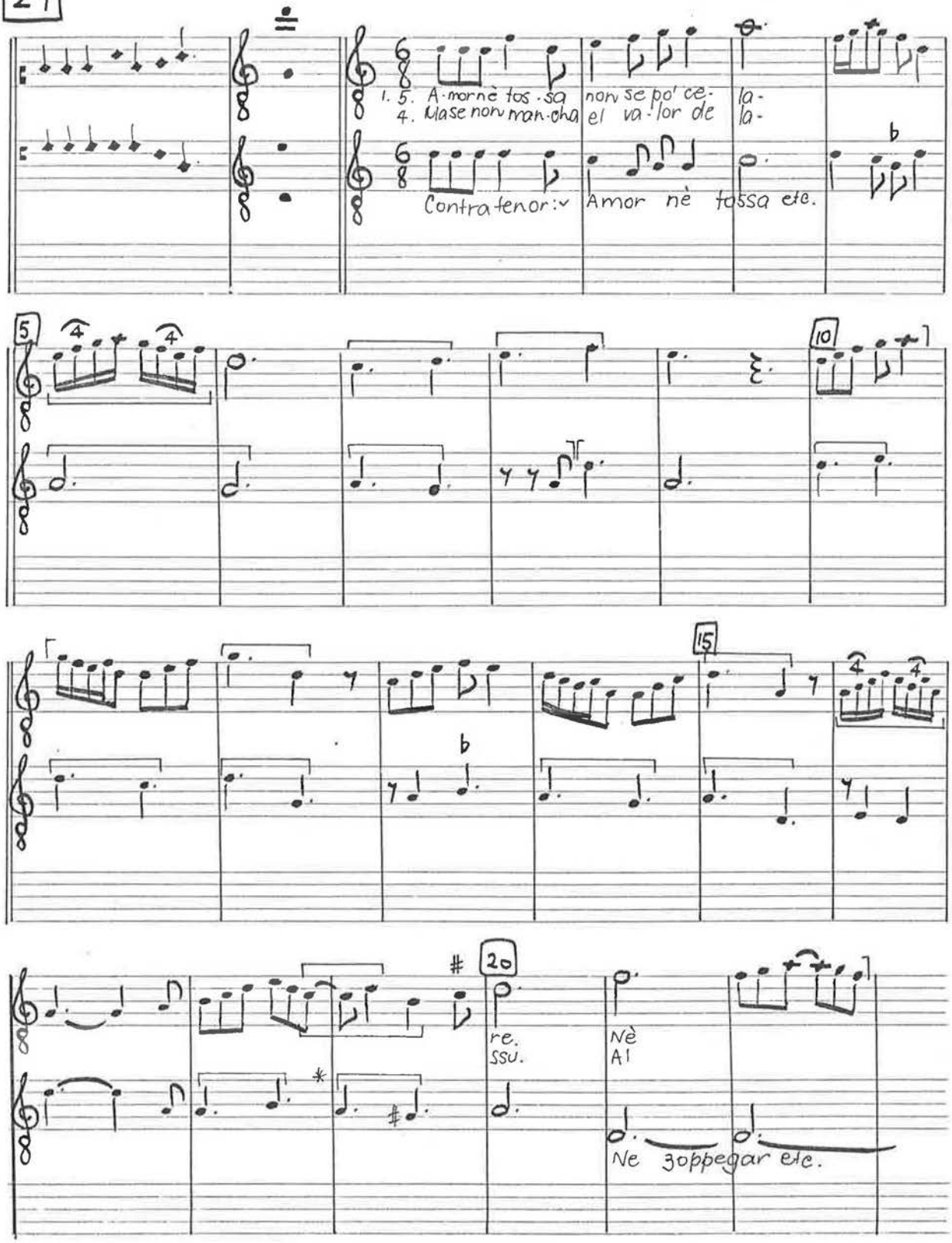
26 Deus deorum, pluto Ballata Zachara da Teramo
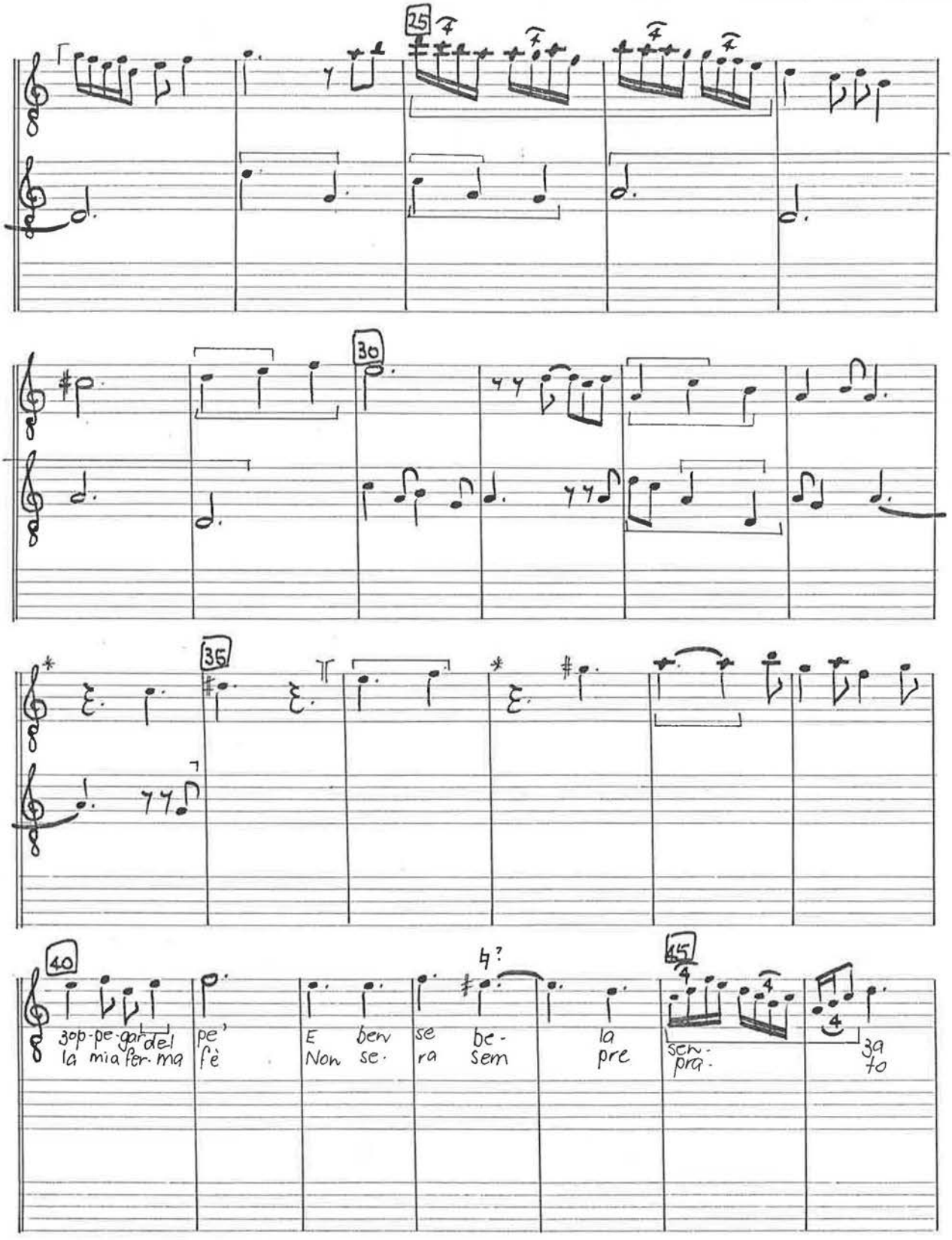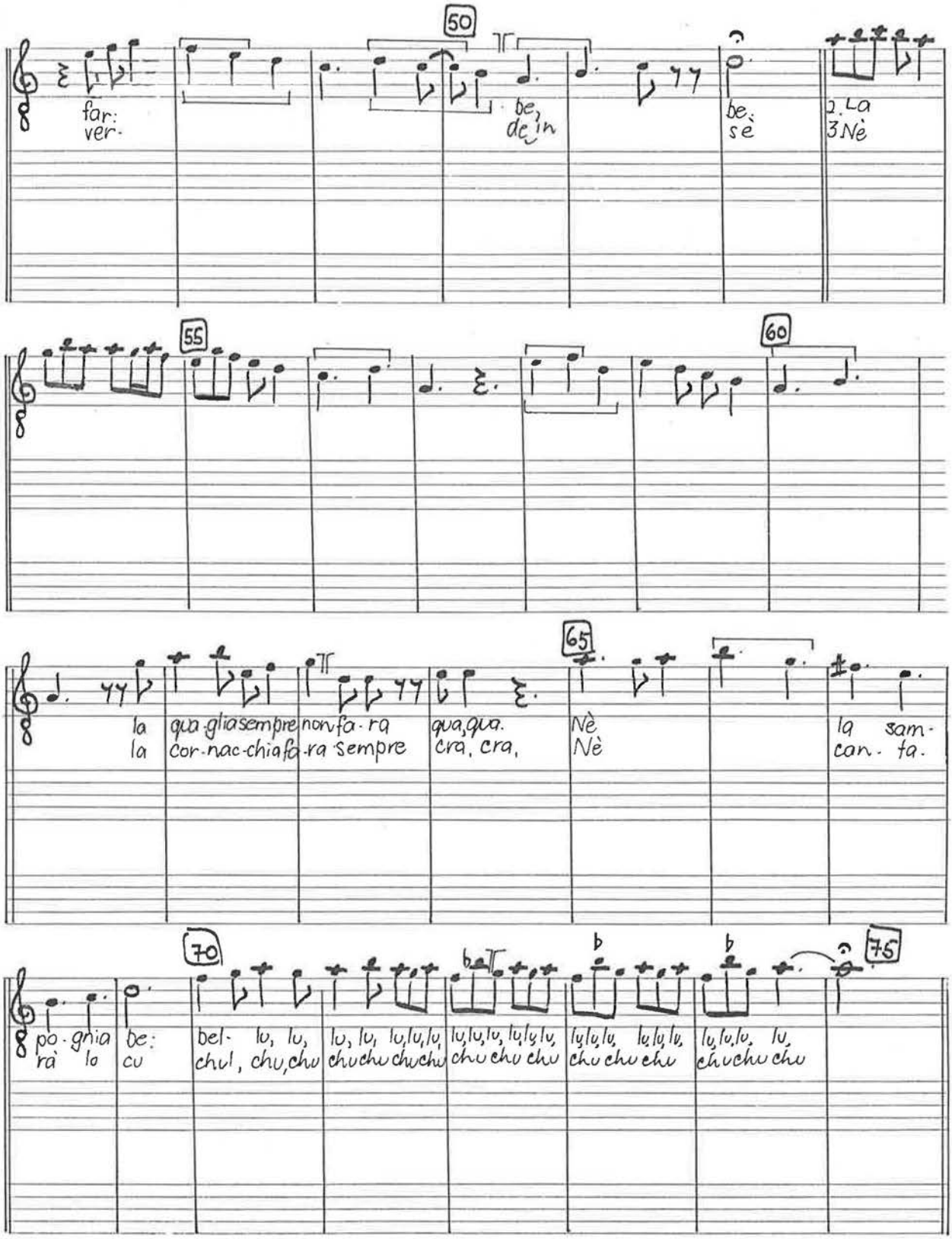



sa-
spa-
lui sa-
pa et spa-
tio.
tio
2. Se-
3. Or
ra in
su-
e-ter-num
pe-re-te
el no-stro lau-
lau-ro el to.
da-
pa-
De
Che
de la ven-det-tae de tanta
che per ne-sun com-mes-sa c'è
ius-sti-
gri-
tia.
tia.

27

Amor nè tossa Ballata Zachara da Teramo
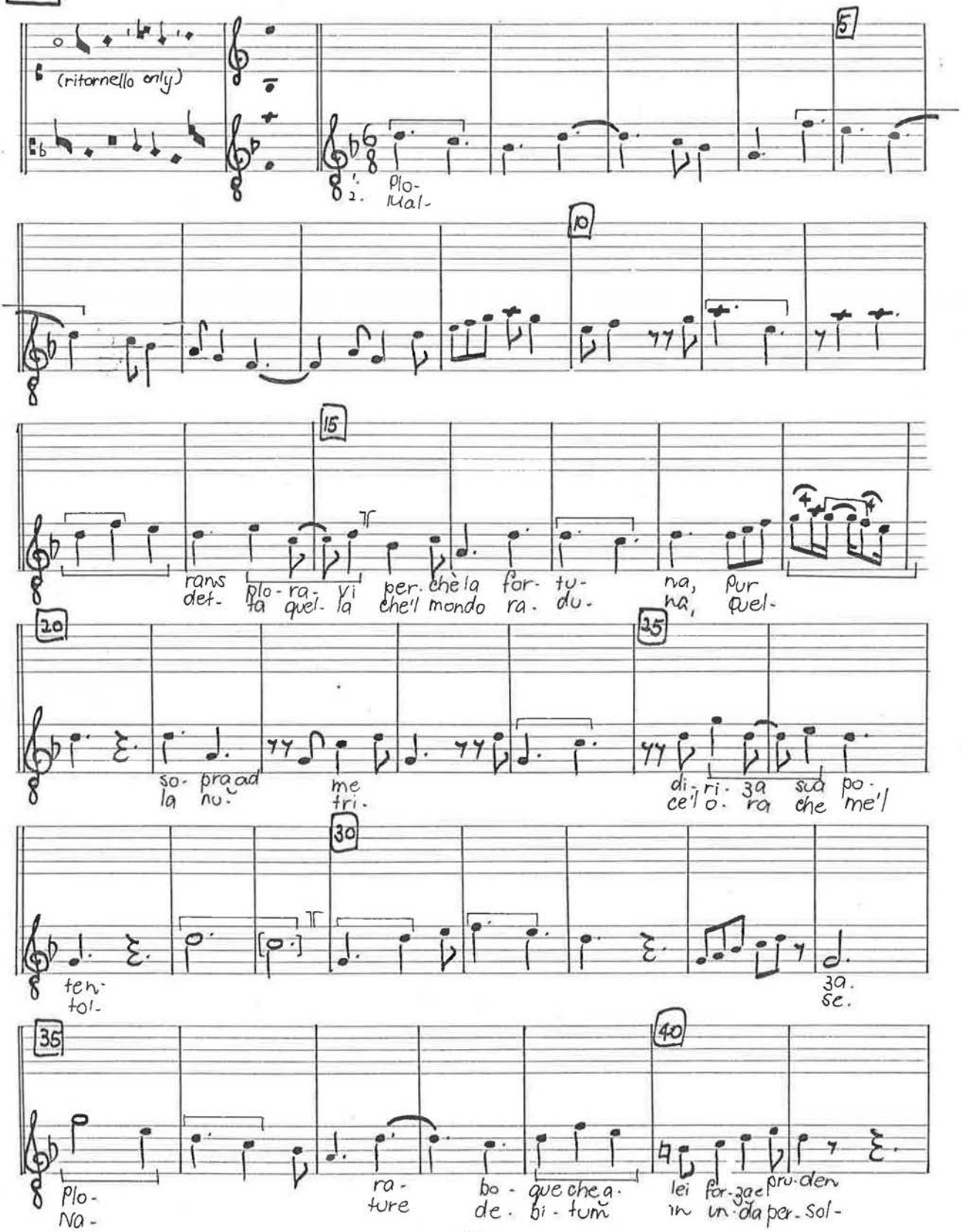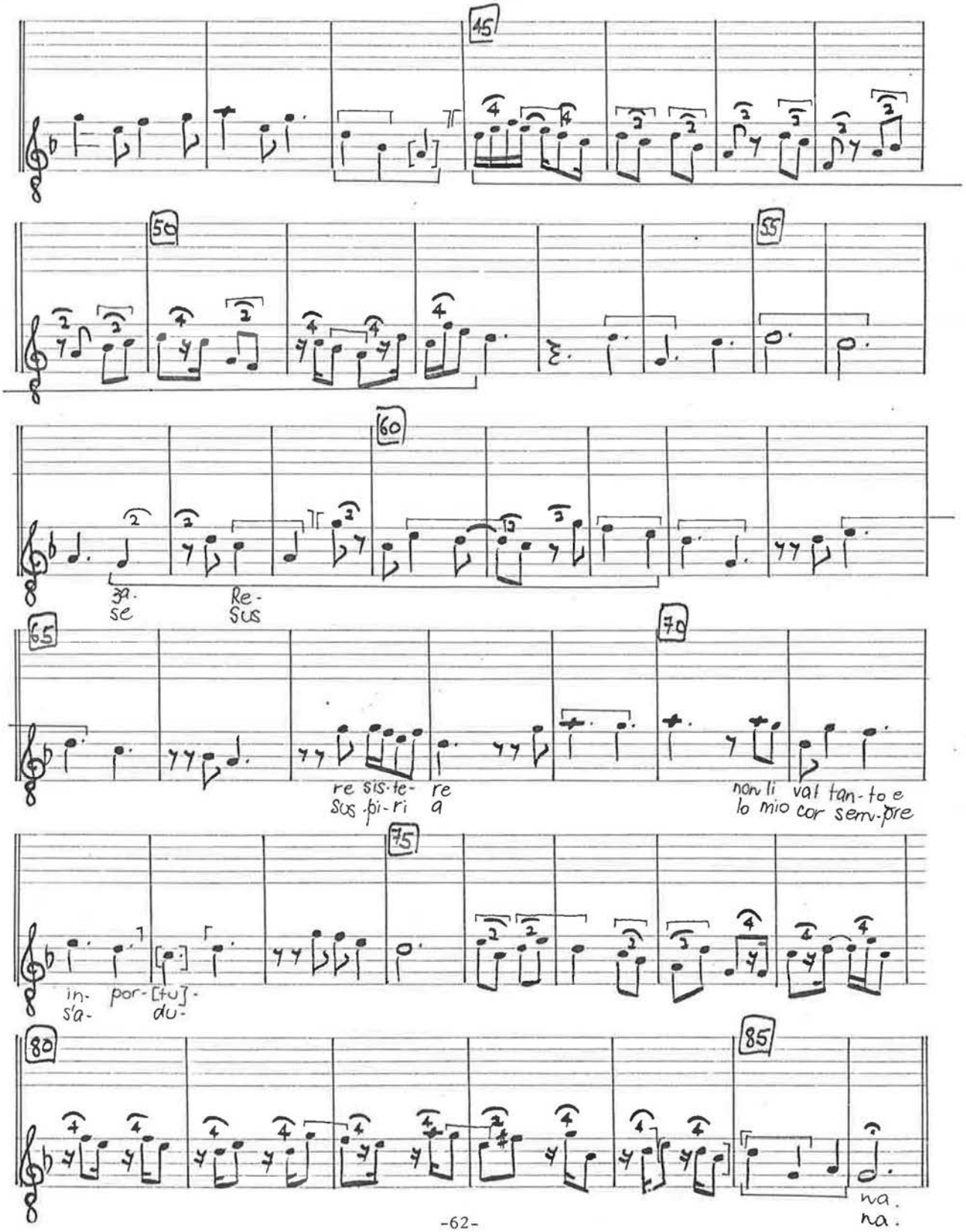



25
30
35
40
45
3op-pe-gar del
la mia fer-ma
pe'
fè
E ben
Non se-
se
ra
be-
sem
la
pre
sen-
pra-
3a
to
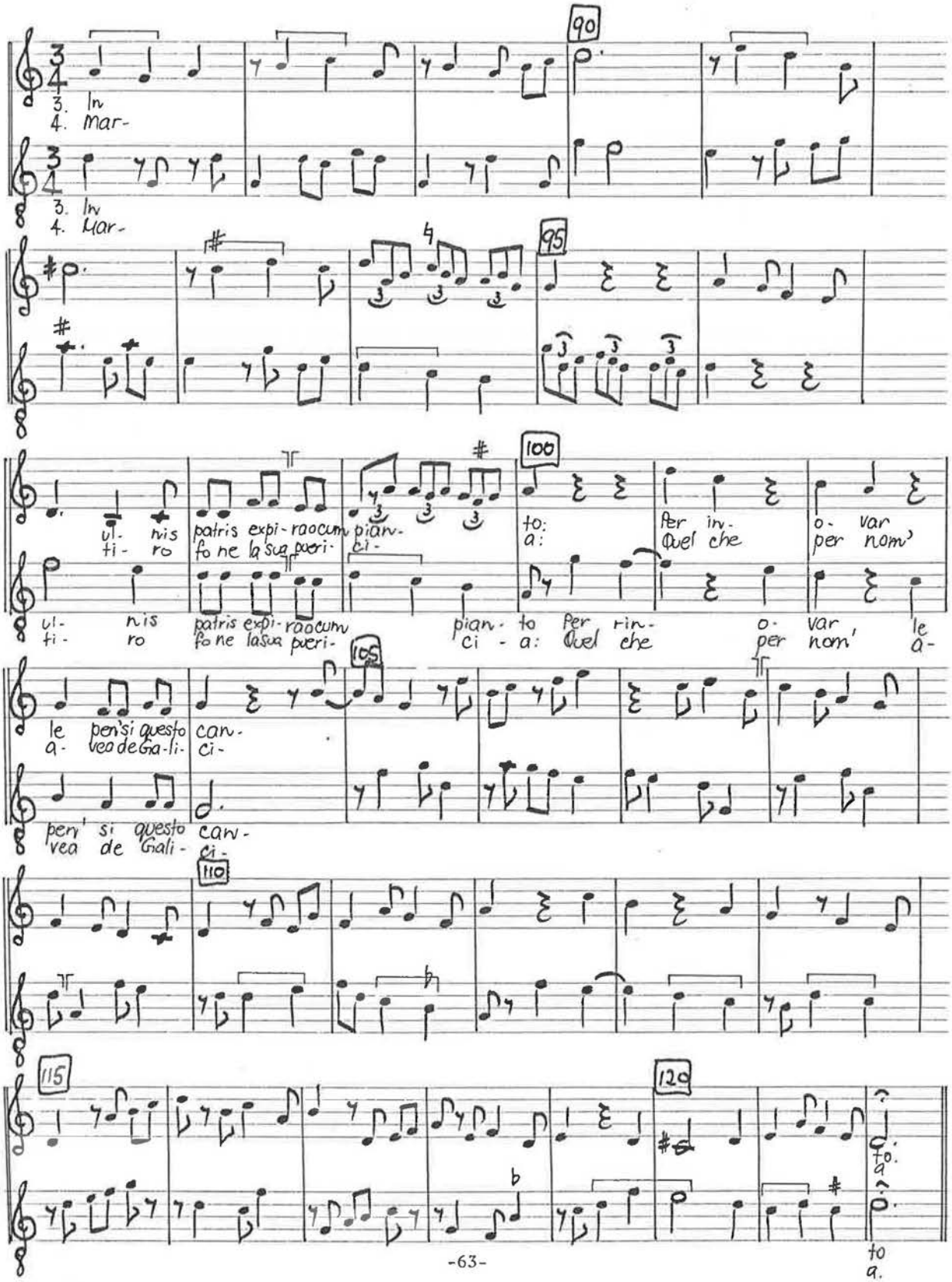

50
far: ver·
be, de, in
be: sè
2.La 3.Nè
55
60
la la
qua·gliasempre cor·nac·chiafa·ra sempre
norfa·ra
qua,qua. cra, cra,
65
Nè Nè
la sam· can· ta.
70
po·gnia rà lo
be: cu
bel· lu, lu, chu!, chu,chu
lu, lu, lu,lu,lu, chuchu chuchu
lu,lu,lu, lu,lu,lu, chu chu chu
lu,lu,lu, lu,lu,lu, chu chu chu
lu,lu,lu, lu, chuchu chu
75

28

Plorans plorari Madrigal Zachara da Teramo
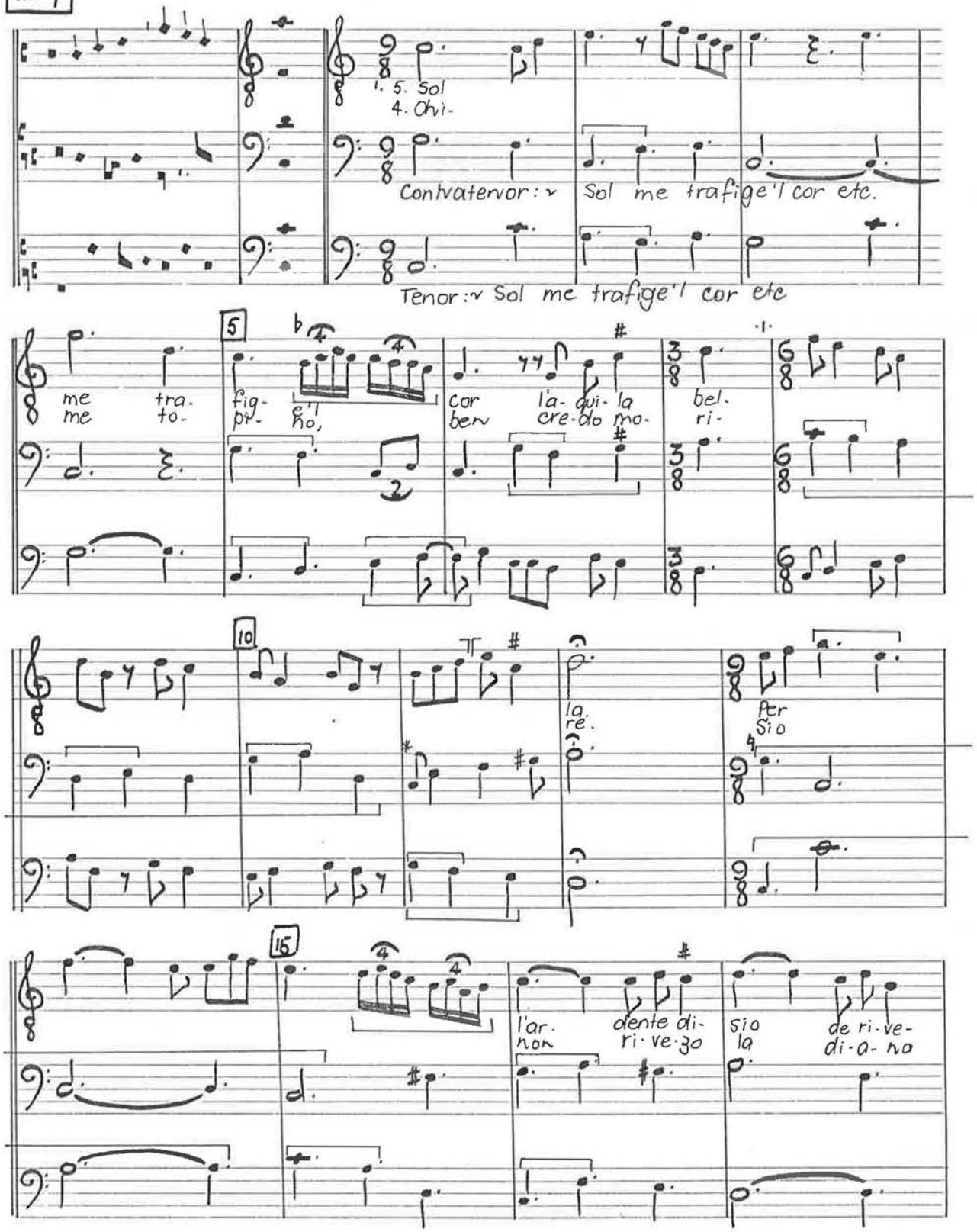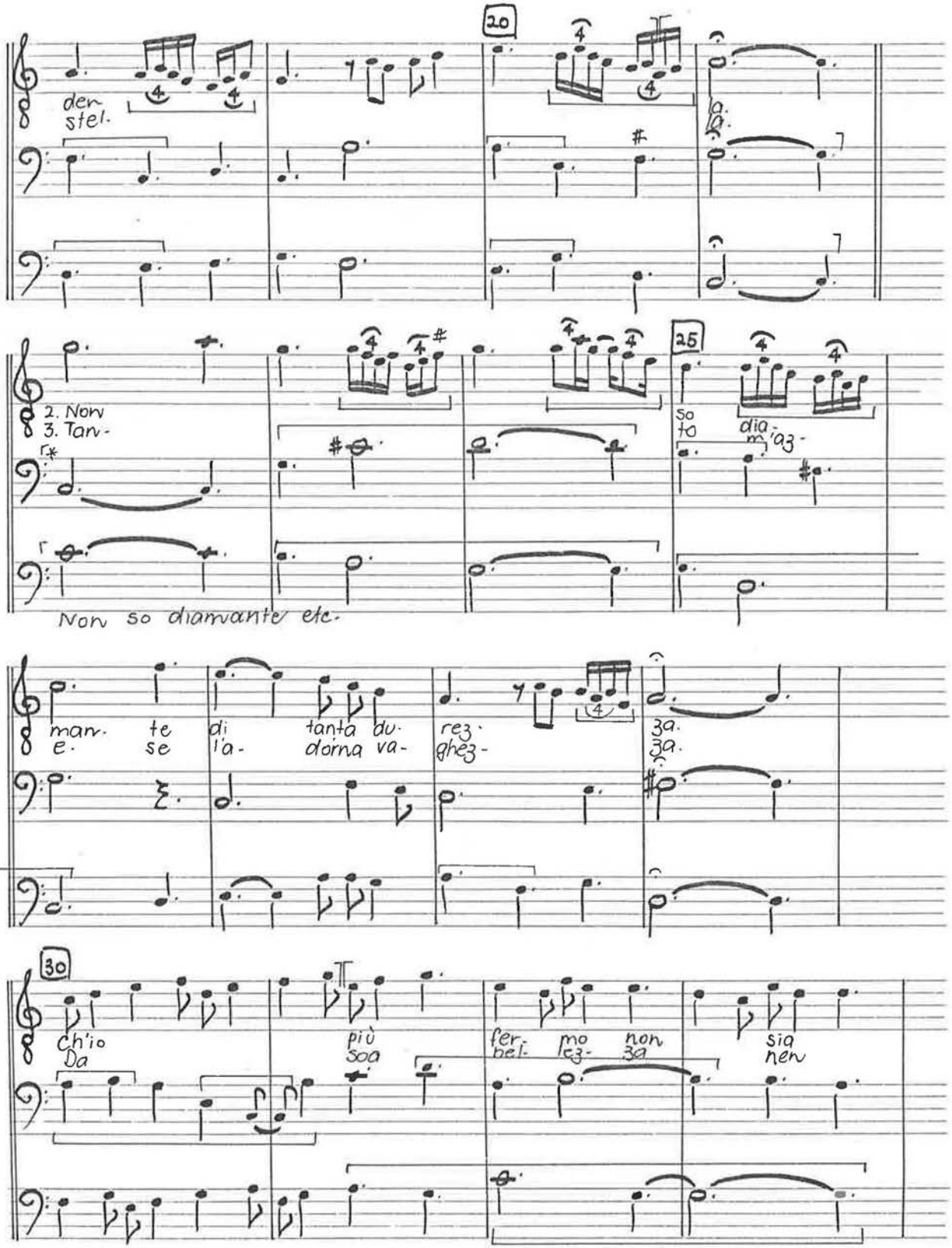



45
50
55
60
se
Re-
sus
65
re sis-te- re
sus-pi-ri a
70
non li val tan-to e
lo mio cor sem-pre
75
in- por-[tu]-
s'a- du-
80
85
na.
na.

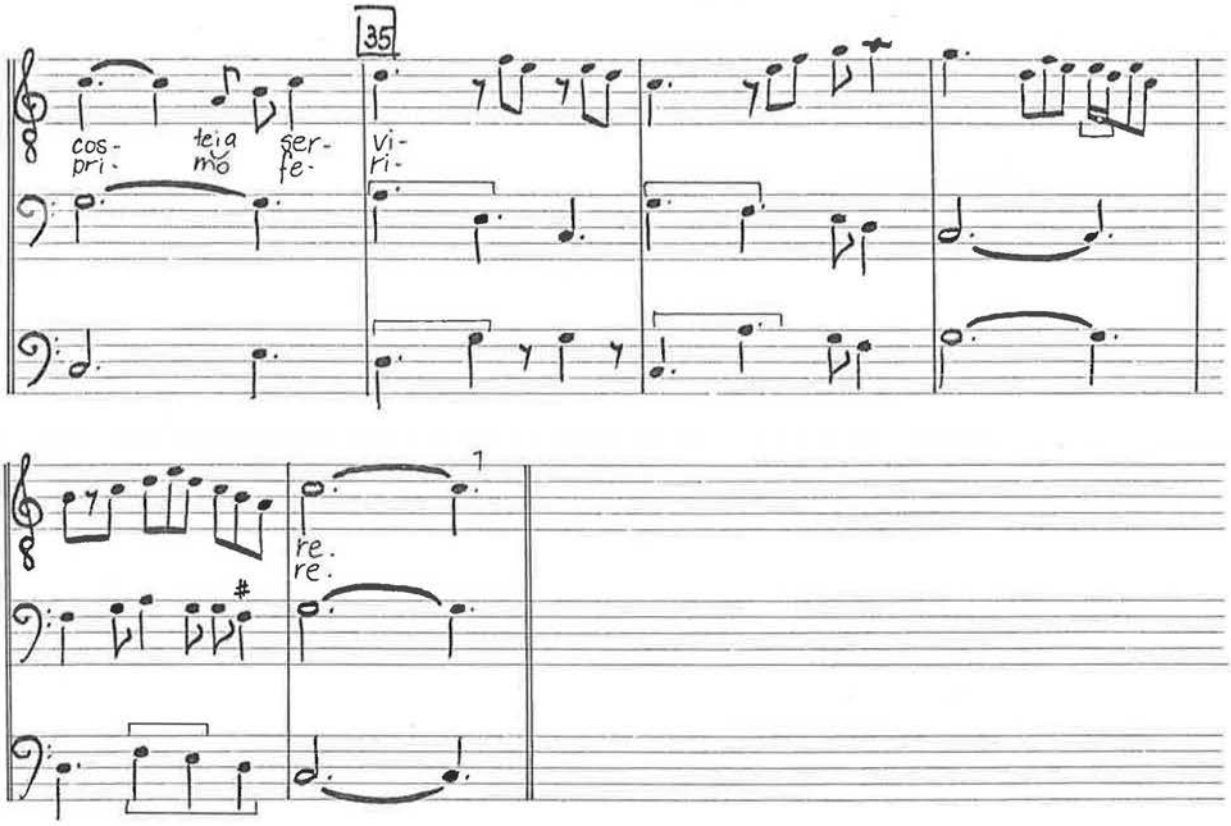

90
3. In
4. Mar-
95
ul- tis
ti- ro
patris expi- raocum
fo ne la sua pueri-
pianv-
ci-
100
to:
a:
per in-
Quel che
o- var
per nom'
ul- tis
ti- ro
patris expi- raocum
fo ne la sua pueri-
pianv- to per rin-
ci - a: Quel che
o- var
per nom'
le
a-
105
le per si questo canv-
a- vea de Ga-li- ci-
per si questo canv-
vea de Gali- ci-
110
115
120
to.
a.
to
a.

29

Sol me trafige 'l cor Ballata Zaccaria.
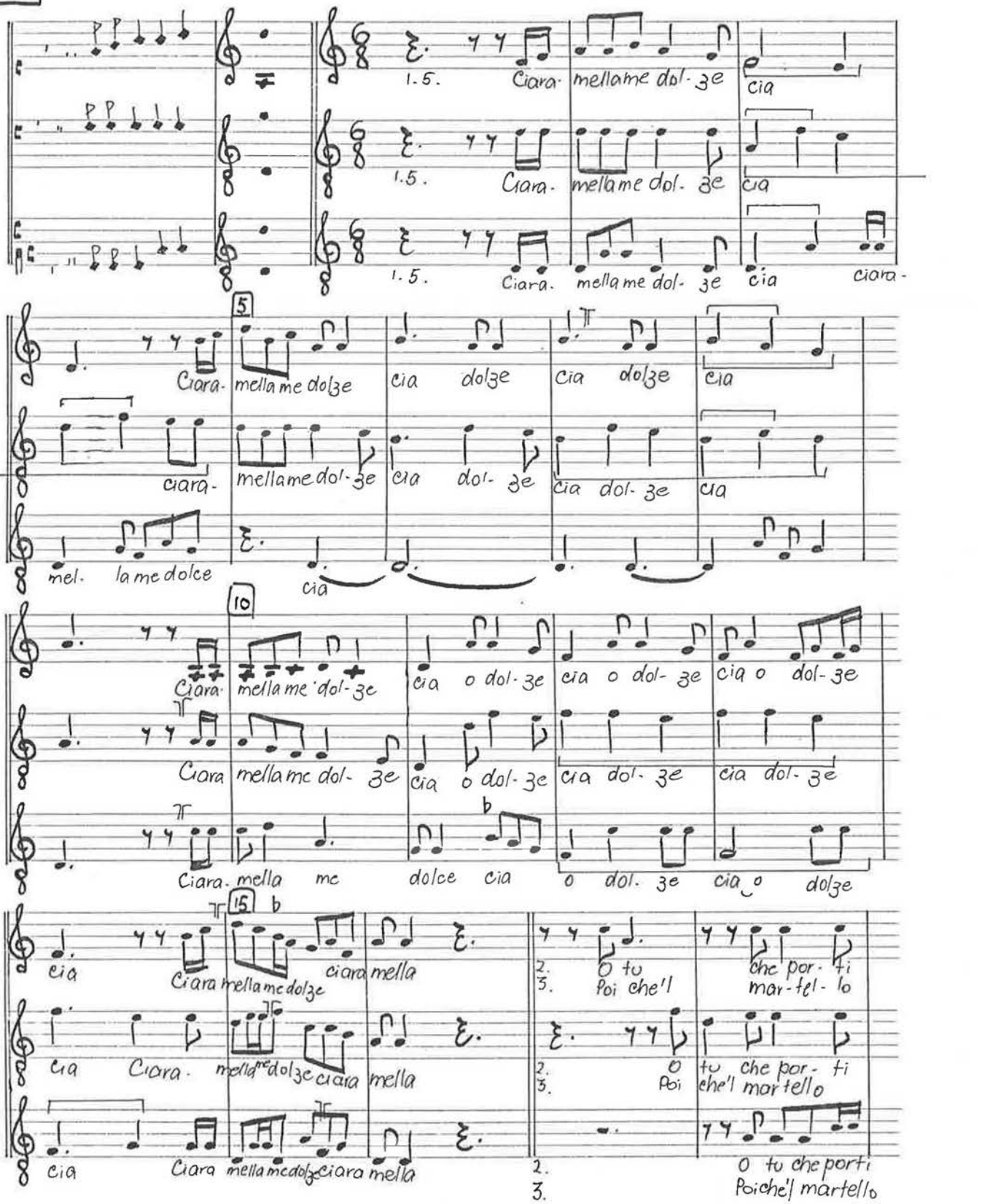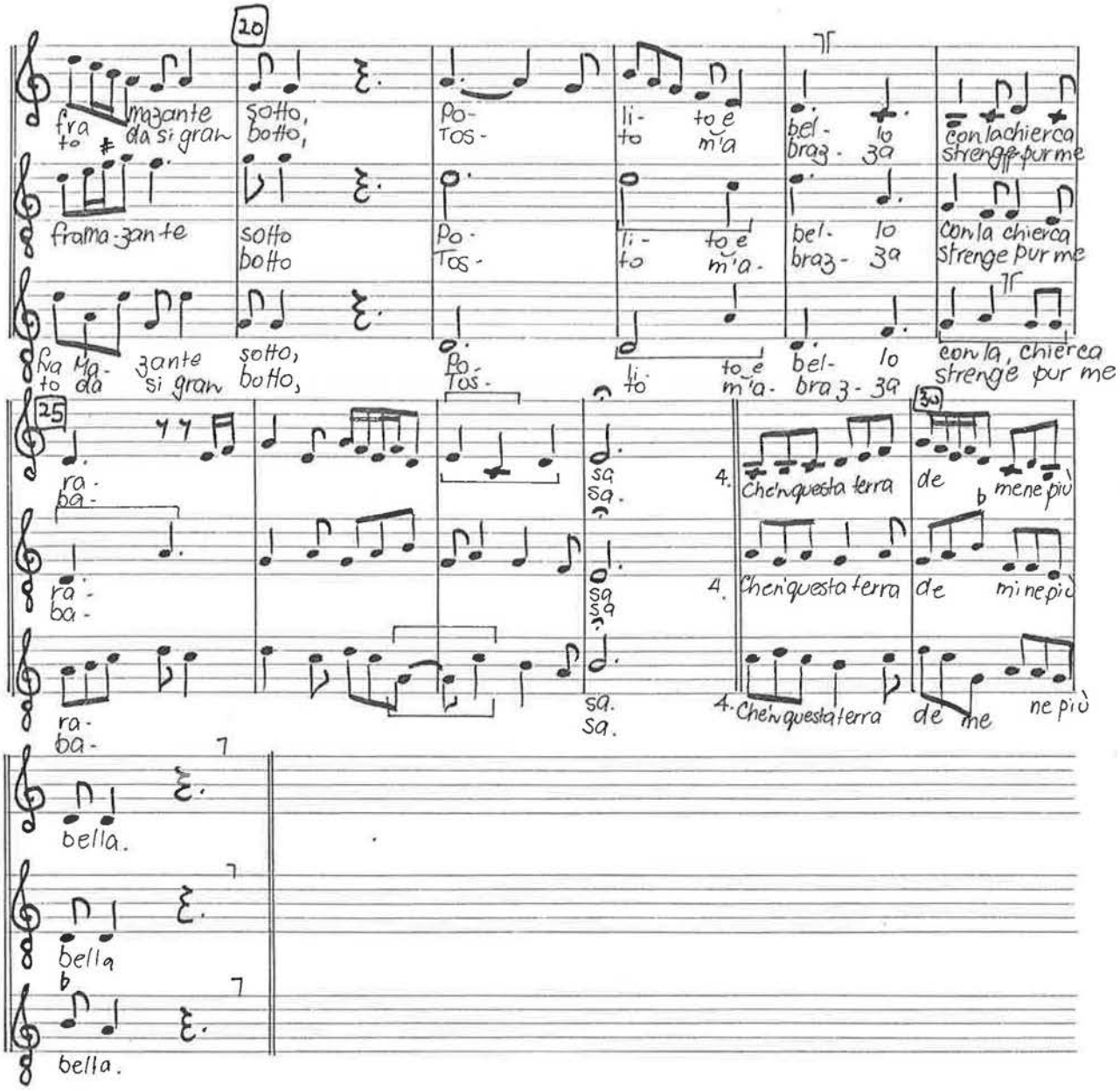



20
der stel.
la. la.
2. Non
3. Tan-
25
so ta
dia- m'iaz-
Non so diamante etc.
man- te
e. se
di tanta du-
l'a- dorna va-
rez- ghez-
za. za.
30
Ch'io
Da
più
soa
fer- mo non
nel- lez- za
sia
nen


35
cos-
pri-
tei a
mŏ
ser-
fe-
vi-
ri-
re.
re.
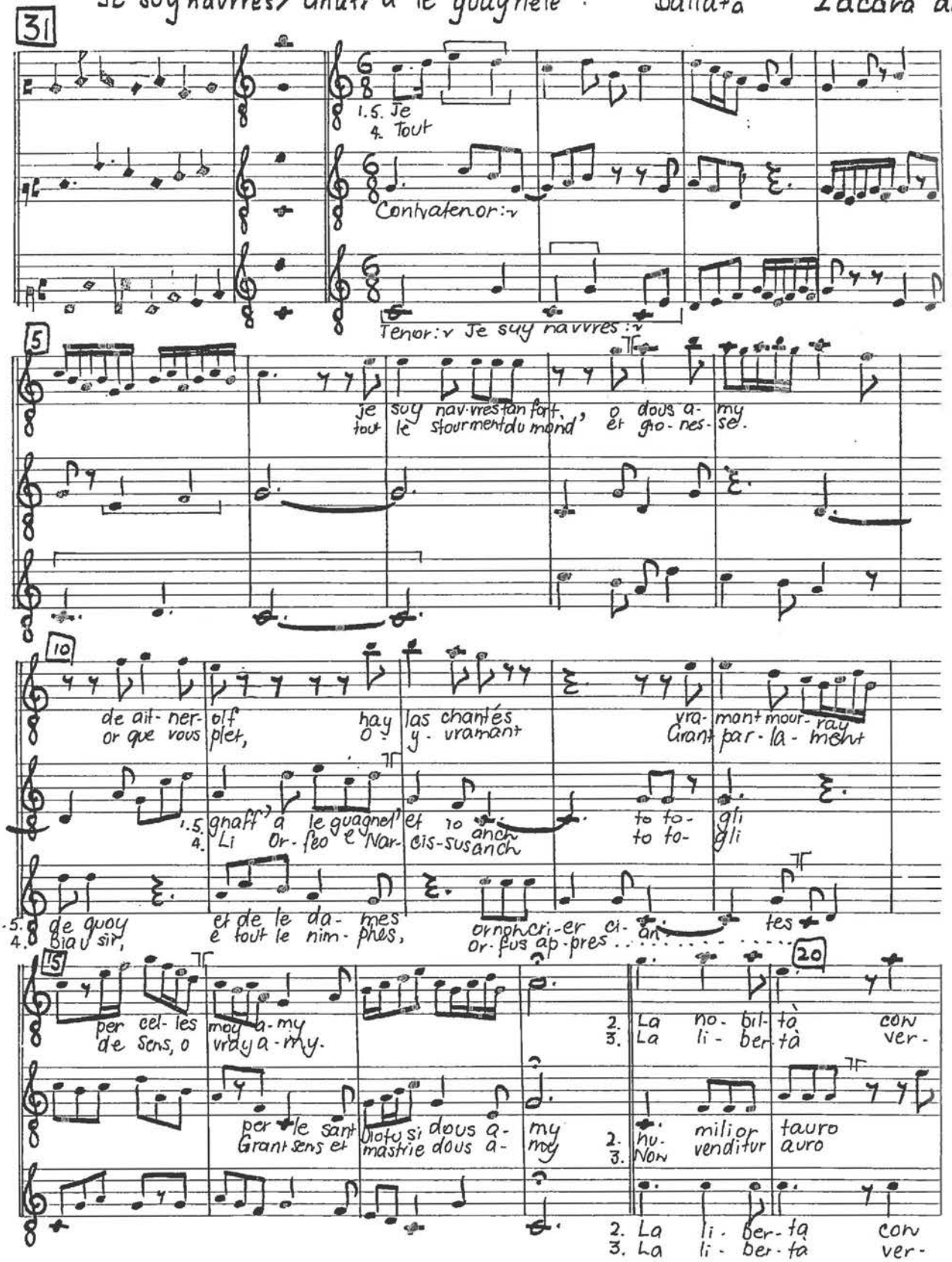
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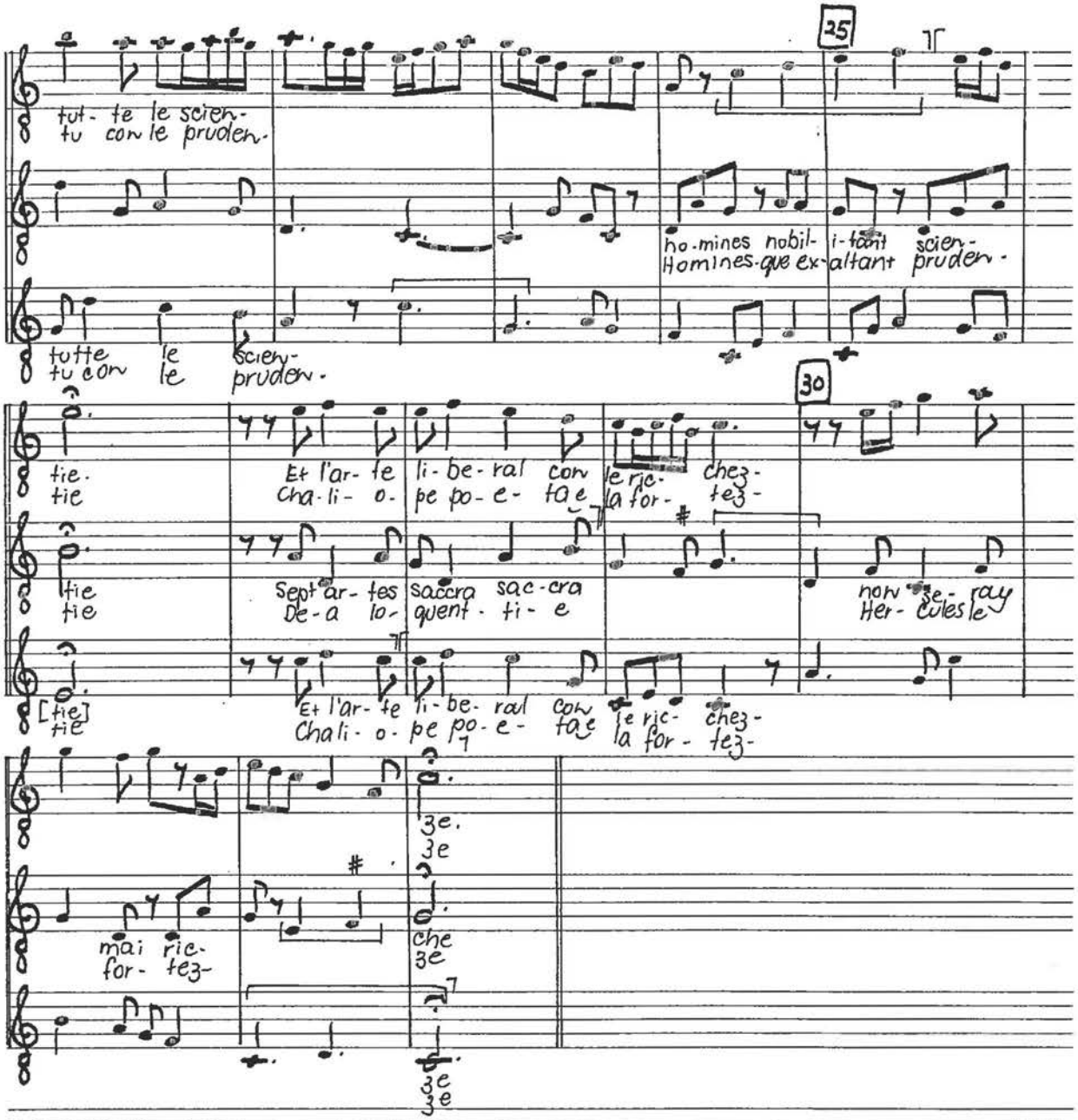
Ciaramella me dolze Ballata Zacara da Teramo




20
fra mazante
to da si gran
sotto, botto,
Po- Tos-
li- to e
to m'a
bel- lo
braz- za
con la chierca
strenge pur me
frama-zan te
sotto botto
Po- Tos-
li- to e
to m'a.
bel- lo
braz- za
con la chierca
strenge pur me
fra ma- zante
to da si gran
sotto, botto,
Po- Tos-
li- to e
to m'a.
bel- lo
braz- za
con la, chierca
strenge pur me
25
ra- ba-
sa sa.
4. Che'n questa terra
de me ne più
ra- ba-
sa sa.
4. Che'n questa terra
de mi ne più
ra- ba-
sa. sa.
4. Che'n questa terra
de me ne più
bella.
bella
bella.
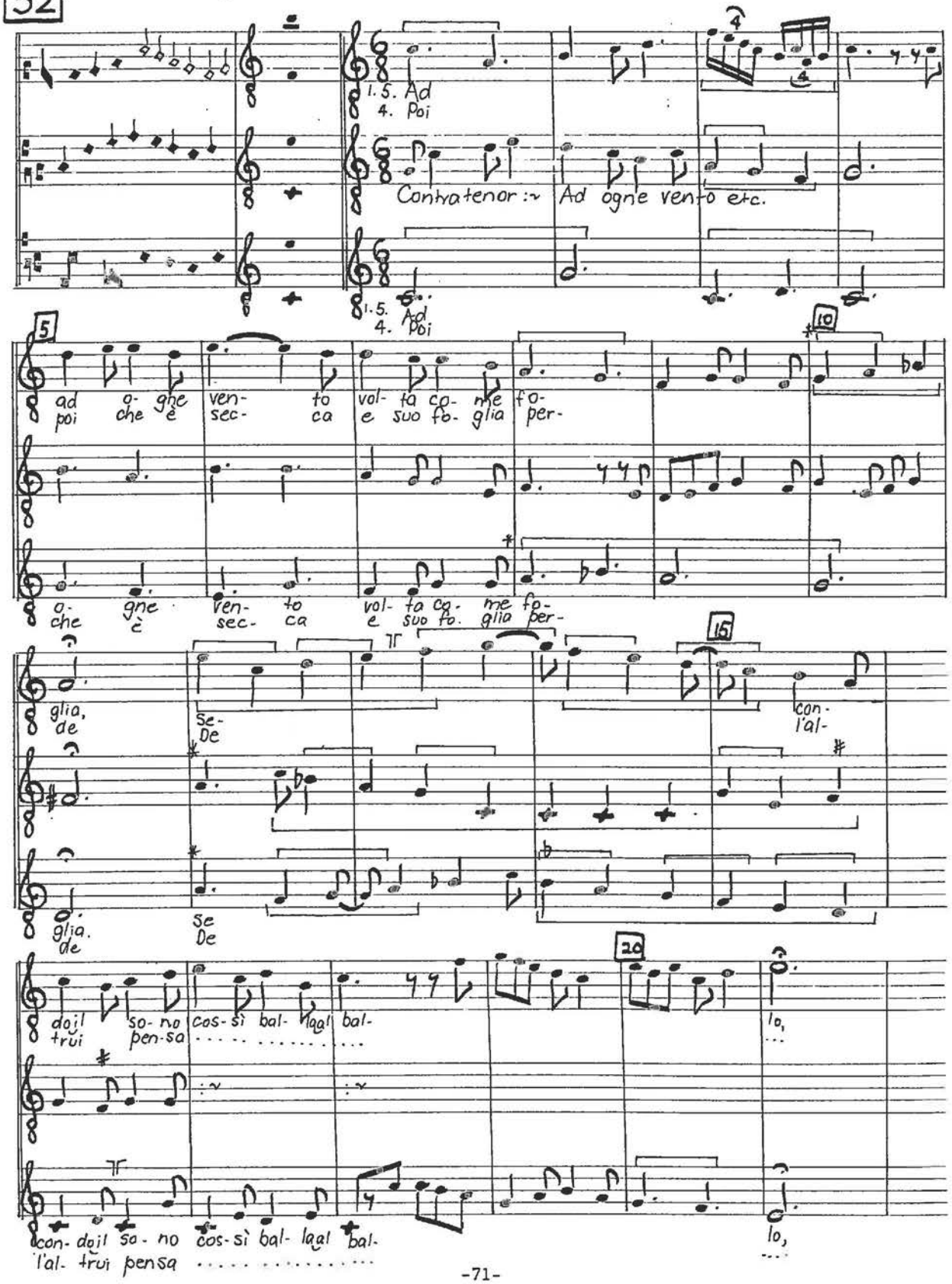
Je suy navrrés / Gnaff'a le guagnele . Ballata Zacara da Teram
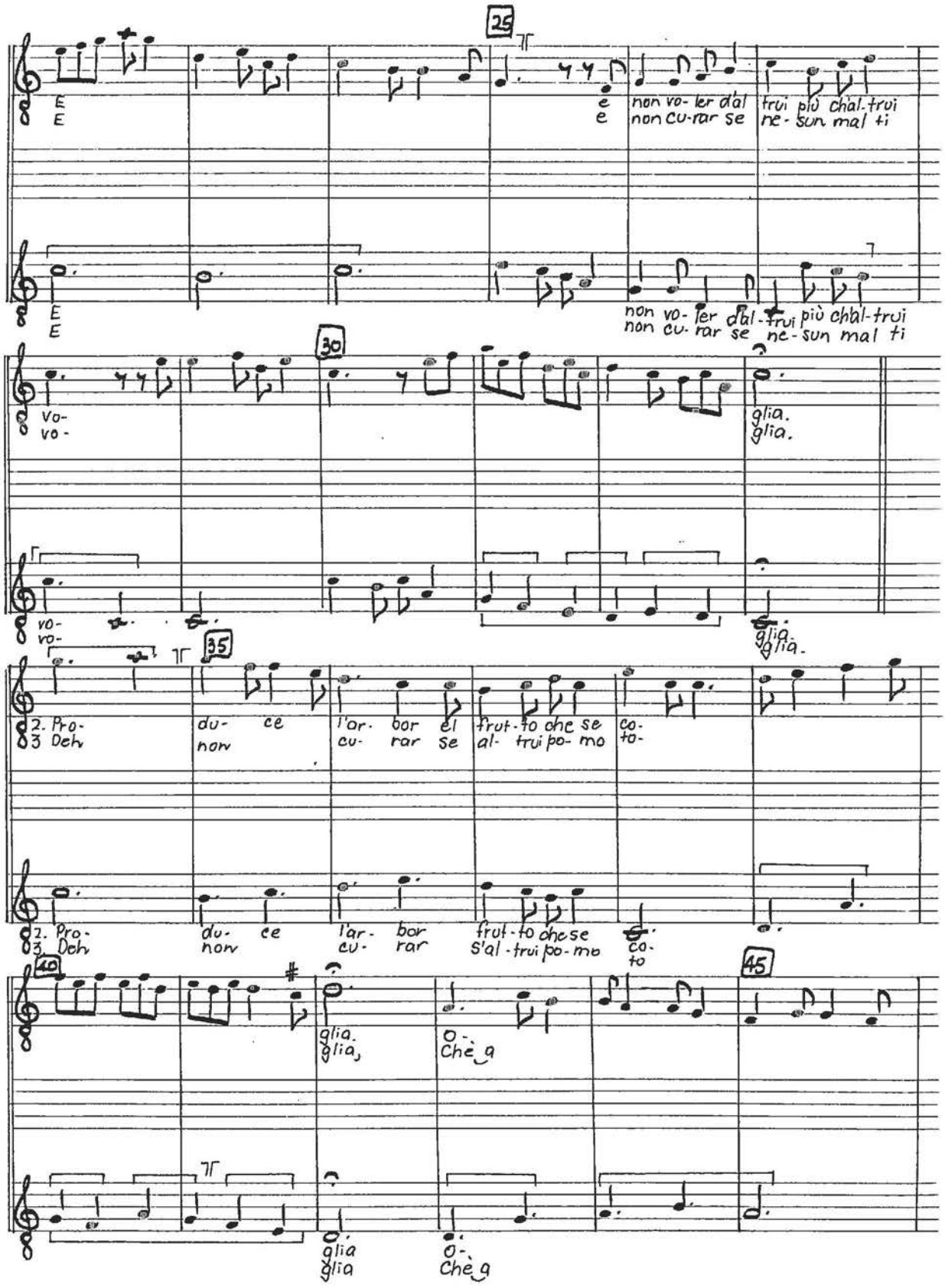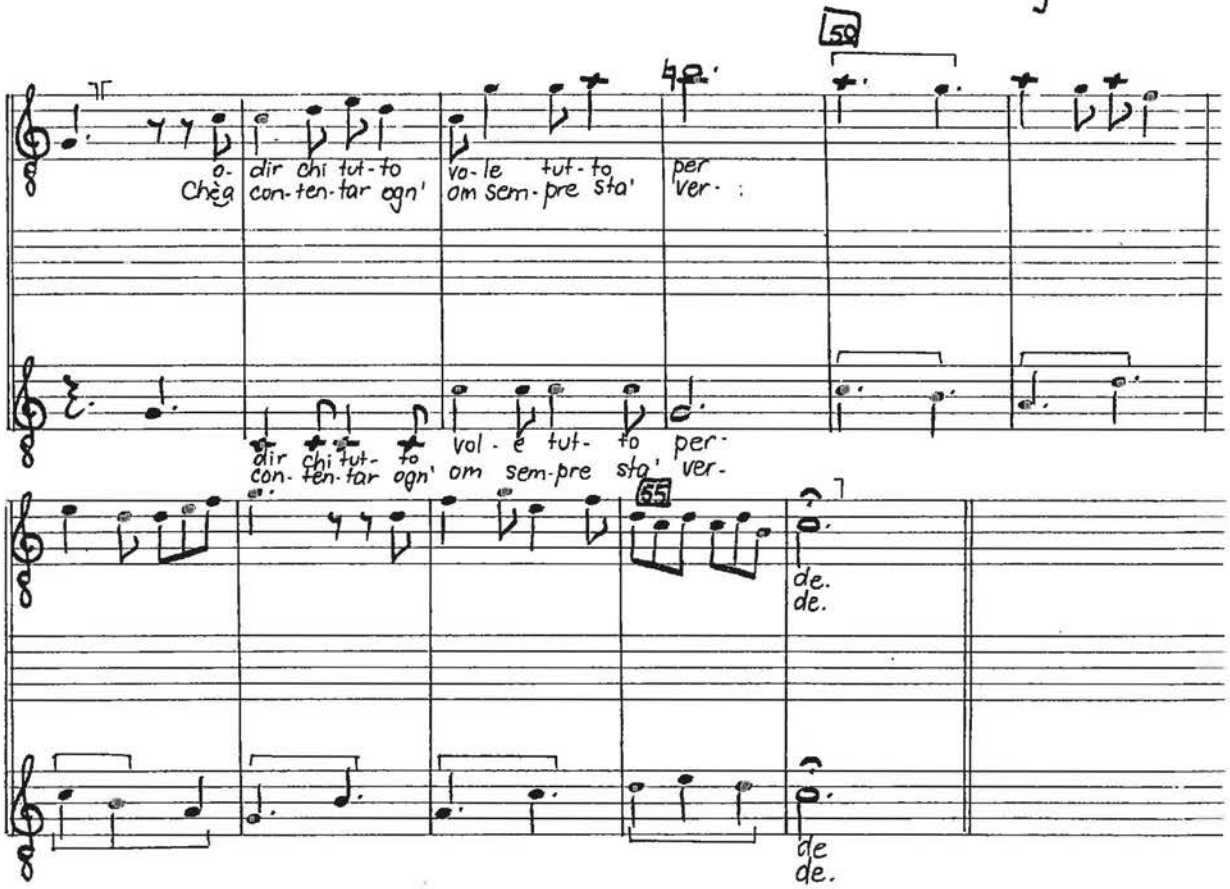



25
tut- te le scien-
tu con le pruden-
ho-mines nobil- i-tant scien-
Homines-que ex-altant pruden-
tutte le scien-
tu con le pruden-
30
tie.
tie
Et l'ar- te li- be- ral con le ric- chez-
Cha-li- o- pe po- e- ta e la for- tez-
tie
tie
Sept ar- tes saccra sac-cra
De- a lo- quent- ti- e
nom se- ray
Her- cules le
[tie]
tie
Et l'ar- te li- be- ral con le ric- chez-
Chali- o- pe po- e- ta e la for- tez-
3e.
3e
mai ric-
for- tez-
che
3e
3e
3e

32

Ad ogne vento Ballata Zacara da Teramo
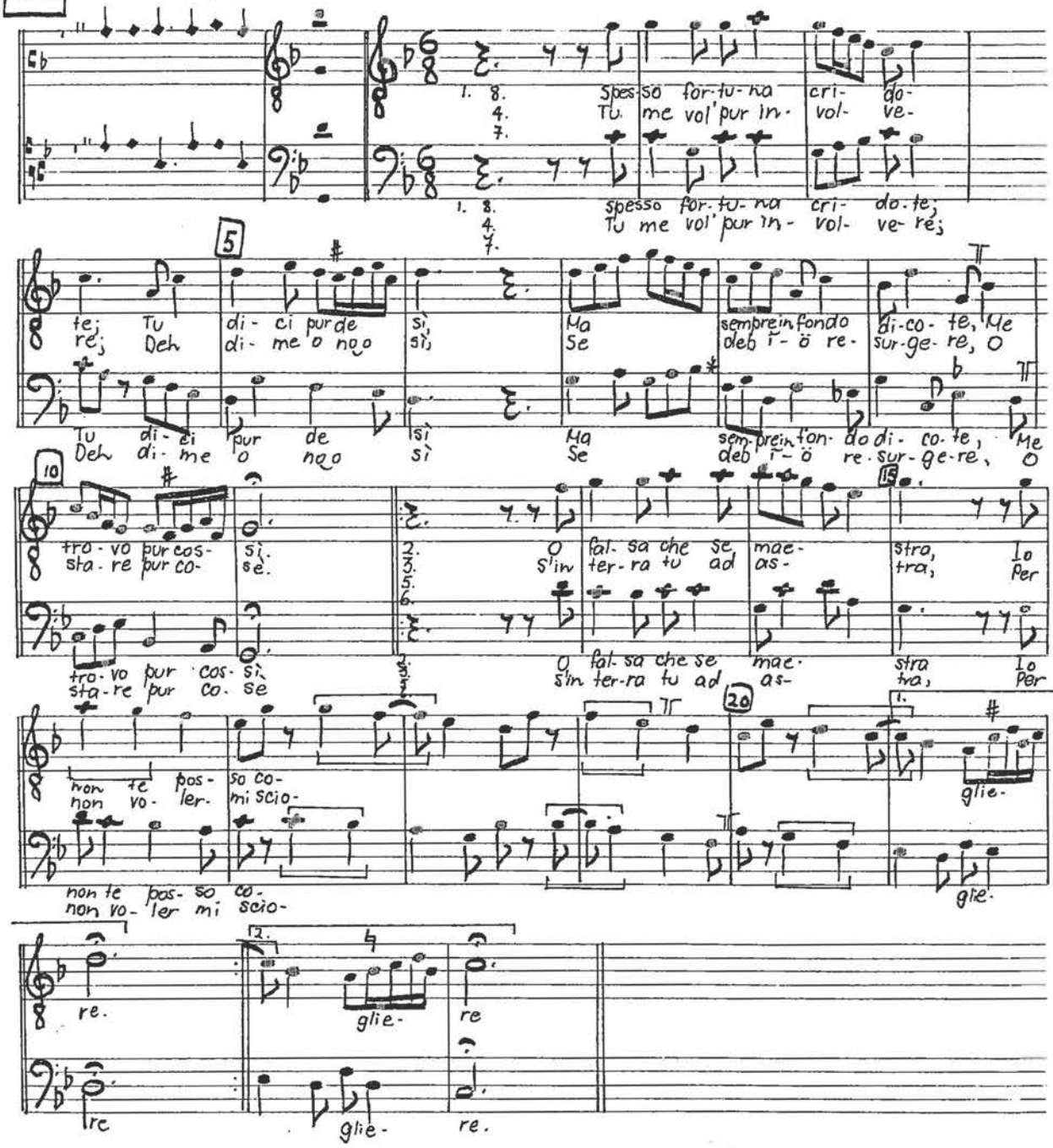



25
E
E
e
e
non vo- ler dal trui più chal-trui
non cu-rar se ne- sun mal ti
E
E
non vo- ler dal- trui più chal-trui
non cu- rar se ne- sun mal ti
30
vo-
vo-
glia.
glia.
vo-
vo-
glia.
glia.
35
2. Pro-
3 Deh
du- ce
non
l'or- bor el
cu- rar se
frut-to che se
al- trui po- mo
co-
to-
2. Pro-
3. Deh
du- ce
non
l'ar- bor
cu- rar
frut-to che se
s'al-trui po- mo
co-
to
40
45
glia.
glia,
O-
Chè a
glia
glia
O-
Chè a


59
o- dir chi tut-to vo-le tut-to per
Chèg con-ten-tar ogn' om sem-pre sta' ver-
dir chi tut- to vol-é tut- to per-
con-ten-tar ogn' om sem-pre sta' ver-
65
de.
de.
de
de.
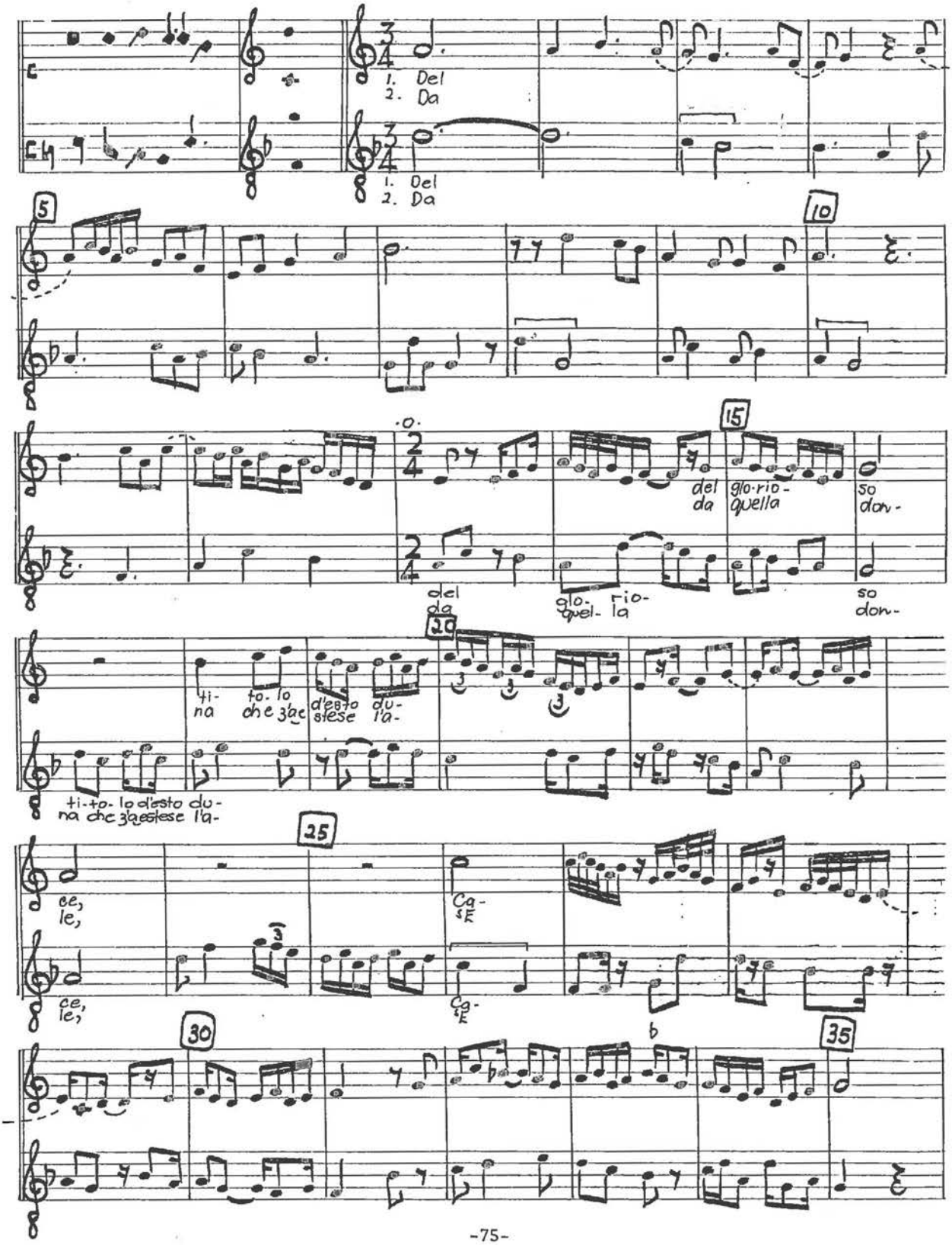
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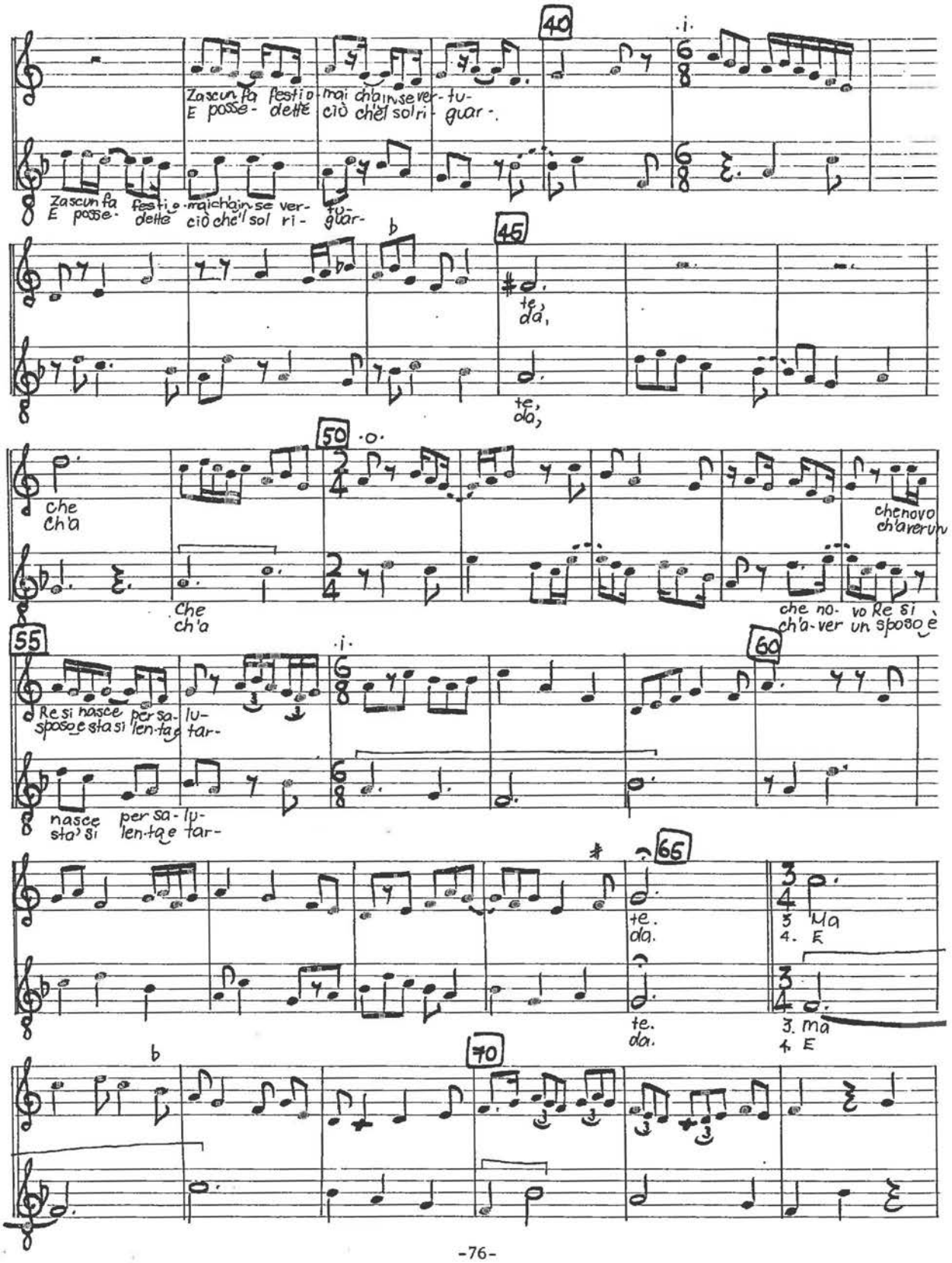
Spesso fortuna Ballata anon
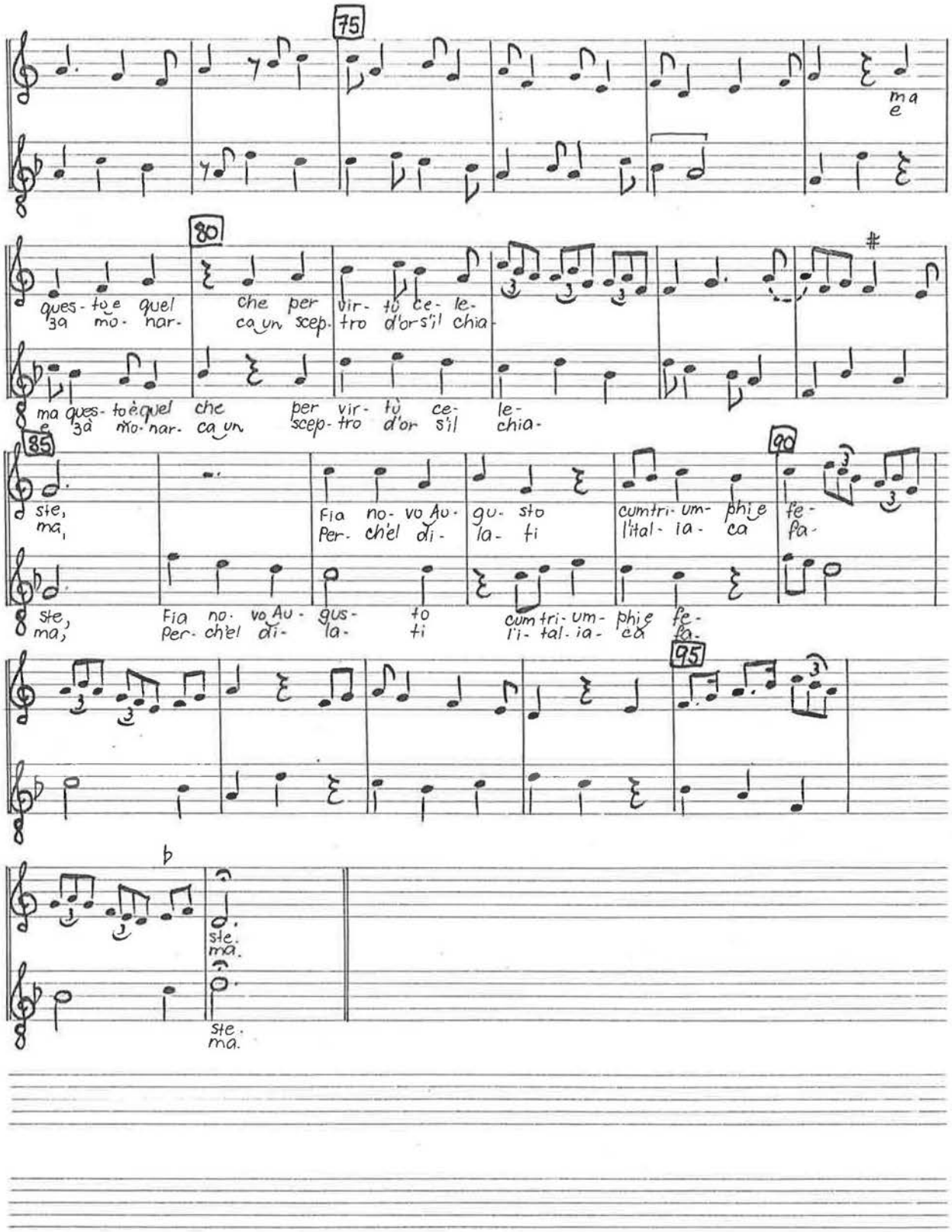


34

Del glorioso titolo Madrigal Antonellus de Caserta
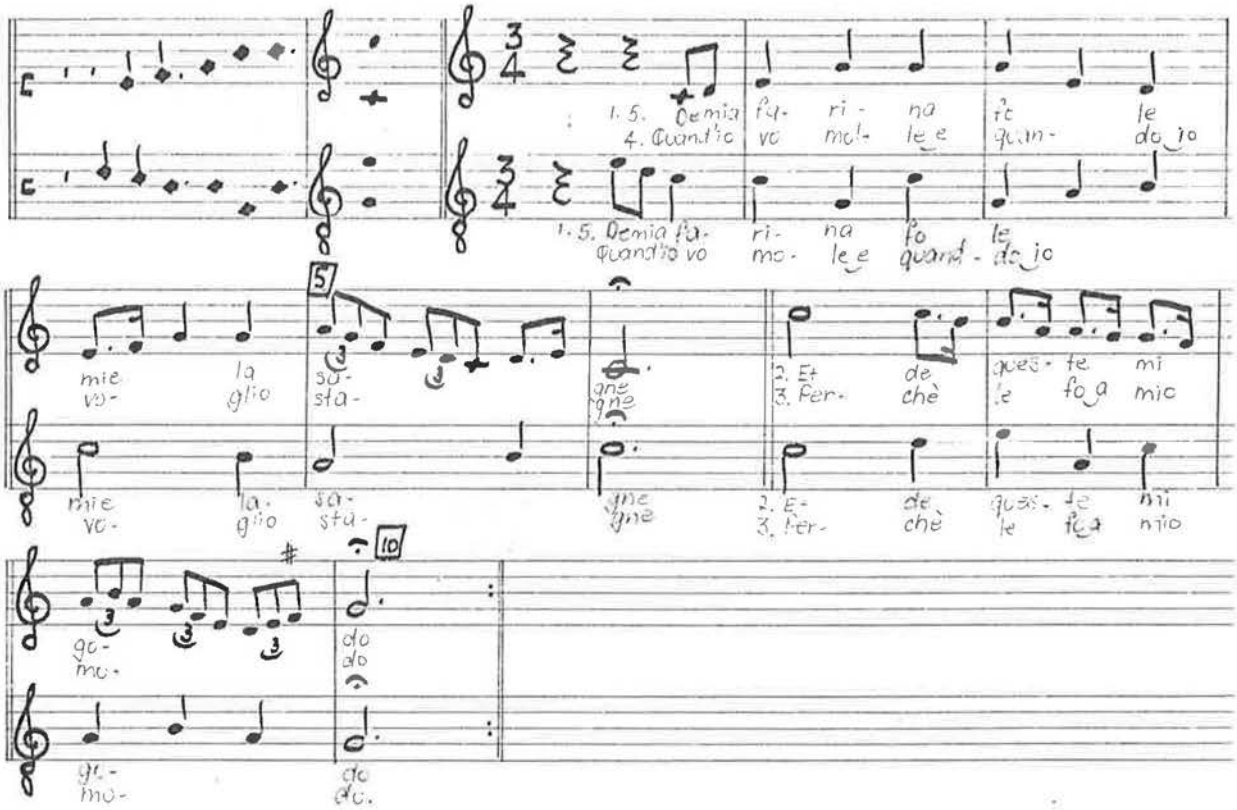



Zascun fa festi o mai ch'ain se ver- tu-
E posse- dette ciò ch'el sol ri- guar-
40
45
te
da,
50
che
ch'a
che novo
ch'aver un
che no- vo Re si
ch'a- ver un sposo è
55
Re si nasce per sa- lu-
sposo e sta si len- ta e tar-
60
nasce per sa- lu-
sta' si len- ta e tar-
65
te.
da.
3 Ma
4. E
3. ma
4. E
70
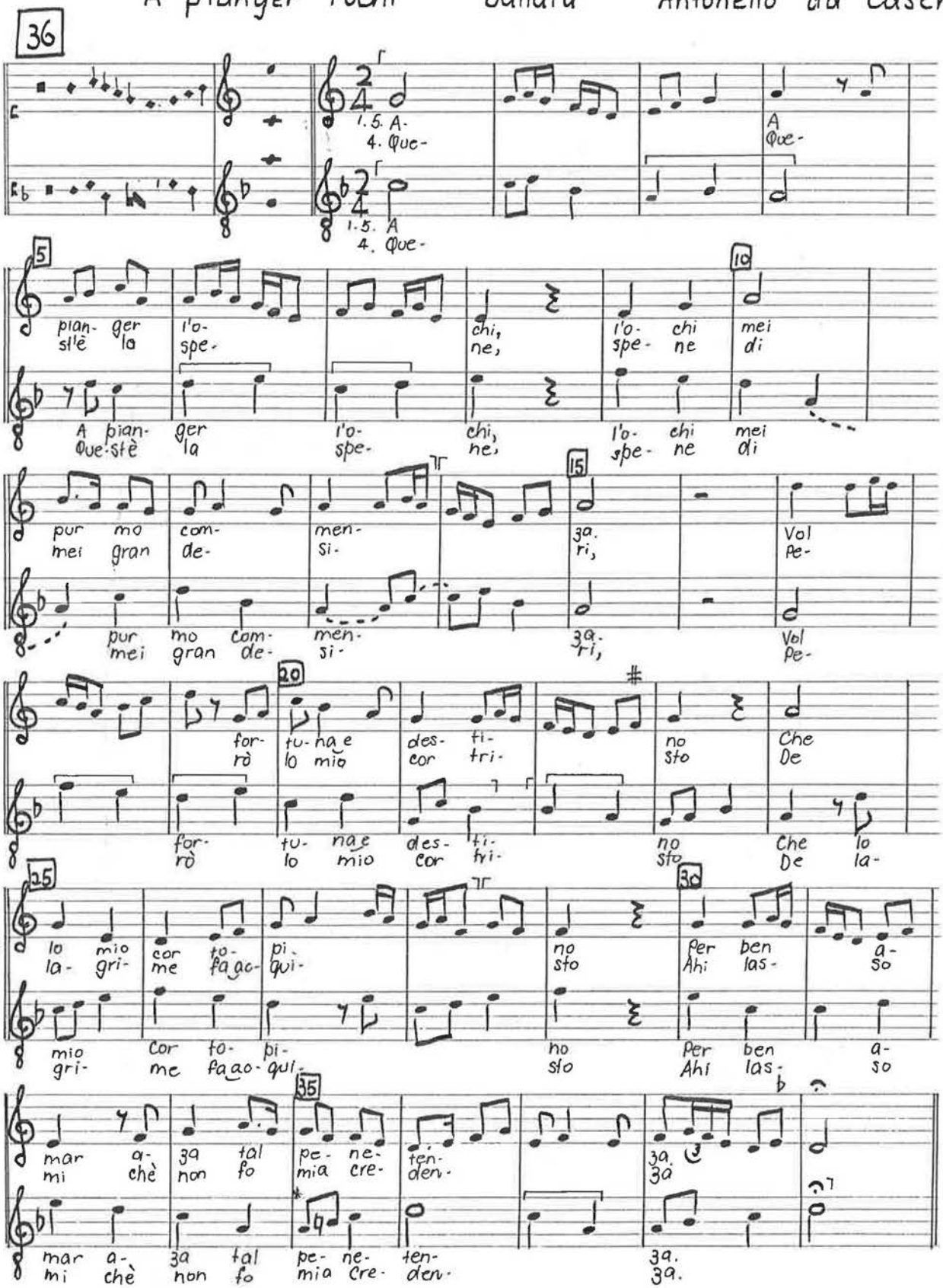

75
ma
e
80
ques- to e quel che per vir- tù ce- le-
ga mo- nar- ca un scep- tro d'or s'il chia-
ma ques- to è quel che per vir- tù ce- le-
e ga mo- nar- ca un scep- tro d'or s'il chia-
85
sie,
ma,
Fia no- vo Au- gu- sto cumtri- um- phi e fe-
Per- ch'el di- la- ti l'ital- ia- ca pa-
ste,
ma;
Fia no- vo Au- gus- to cum tri- um- phi e fe-
Per- ch'el di- la- ti l'i- tal- ia- ca pa-
90
95
b
ste.
ma.
ste.
ma.
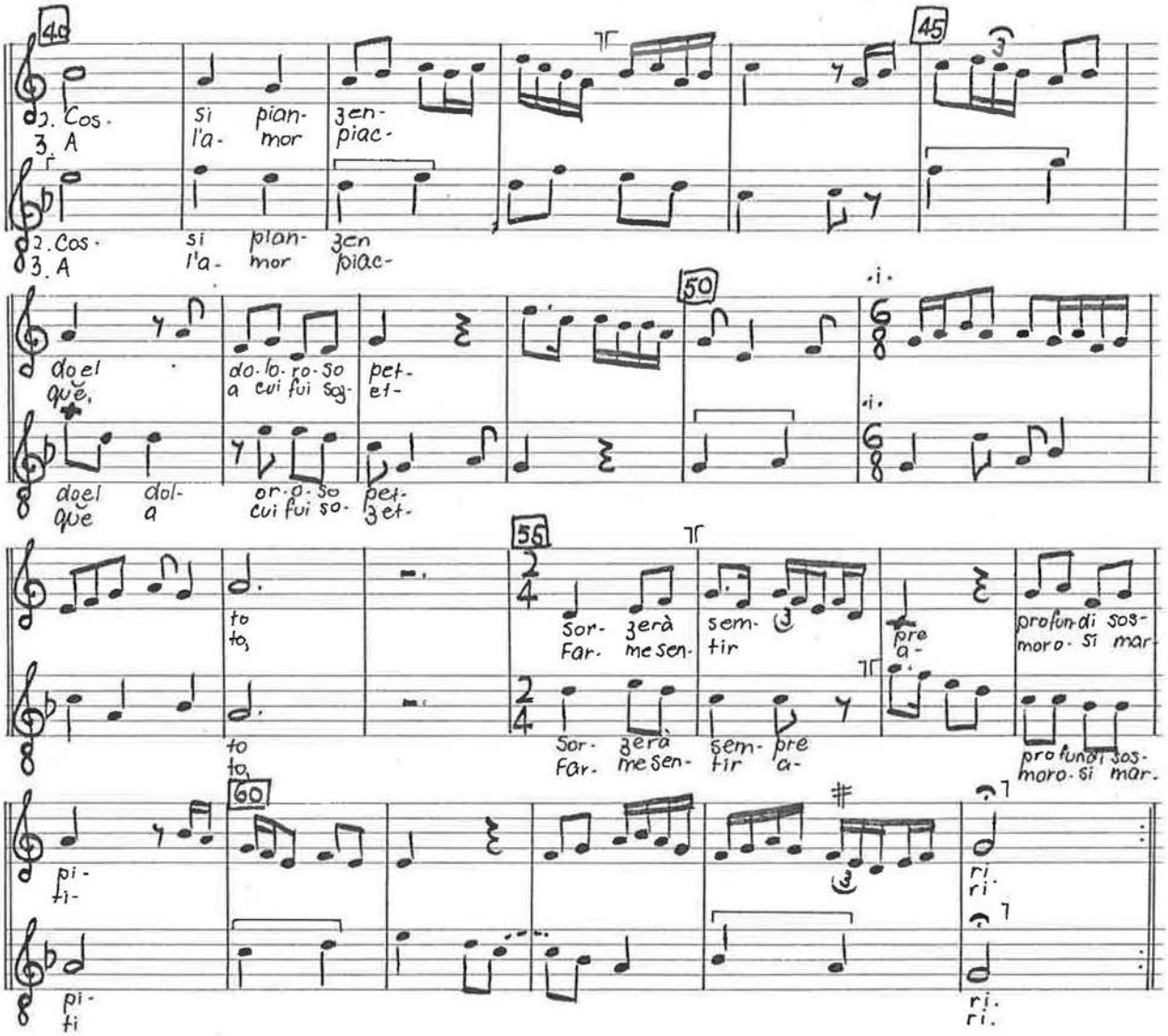
35

De mia farina Ballata Anonymous
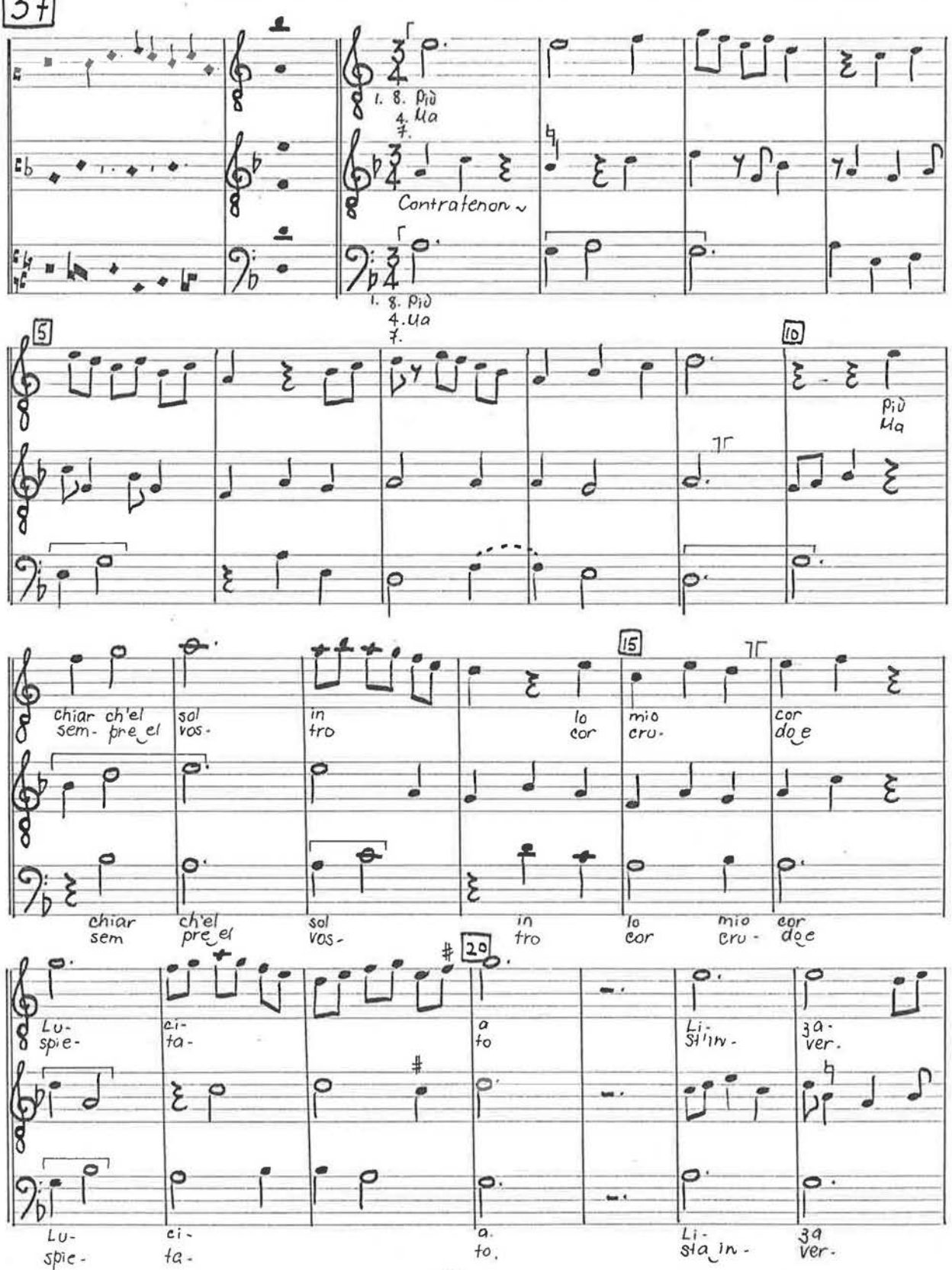


A pianger l'ochi Ballata Antonello da Caserta
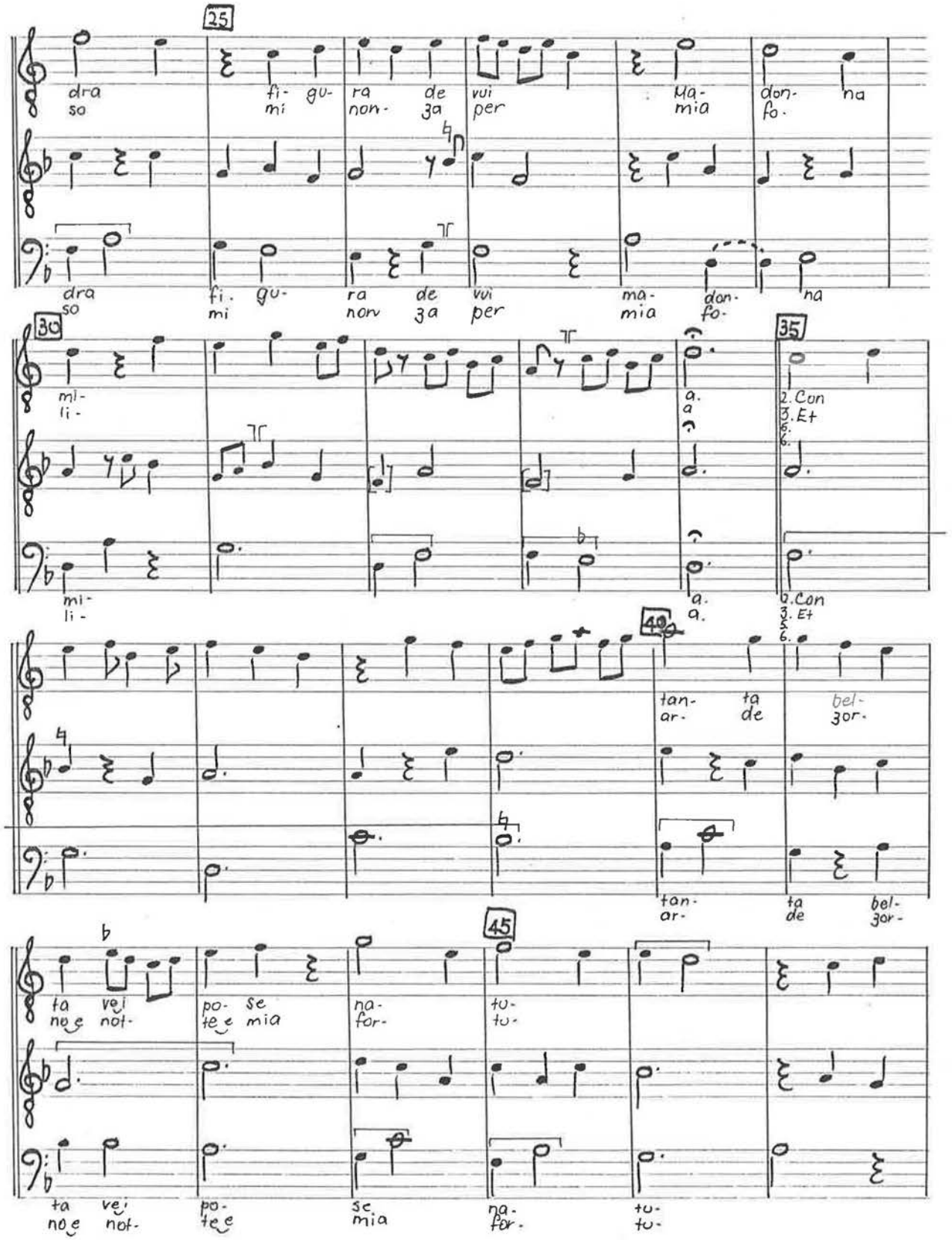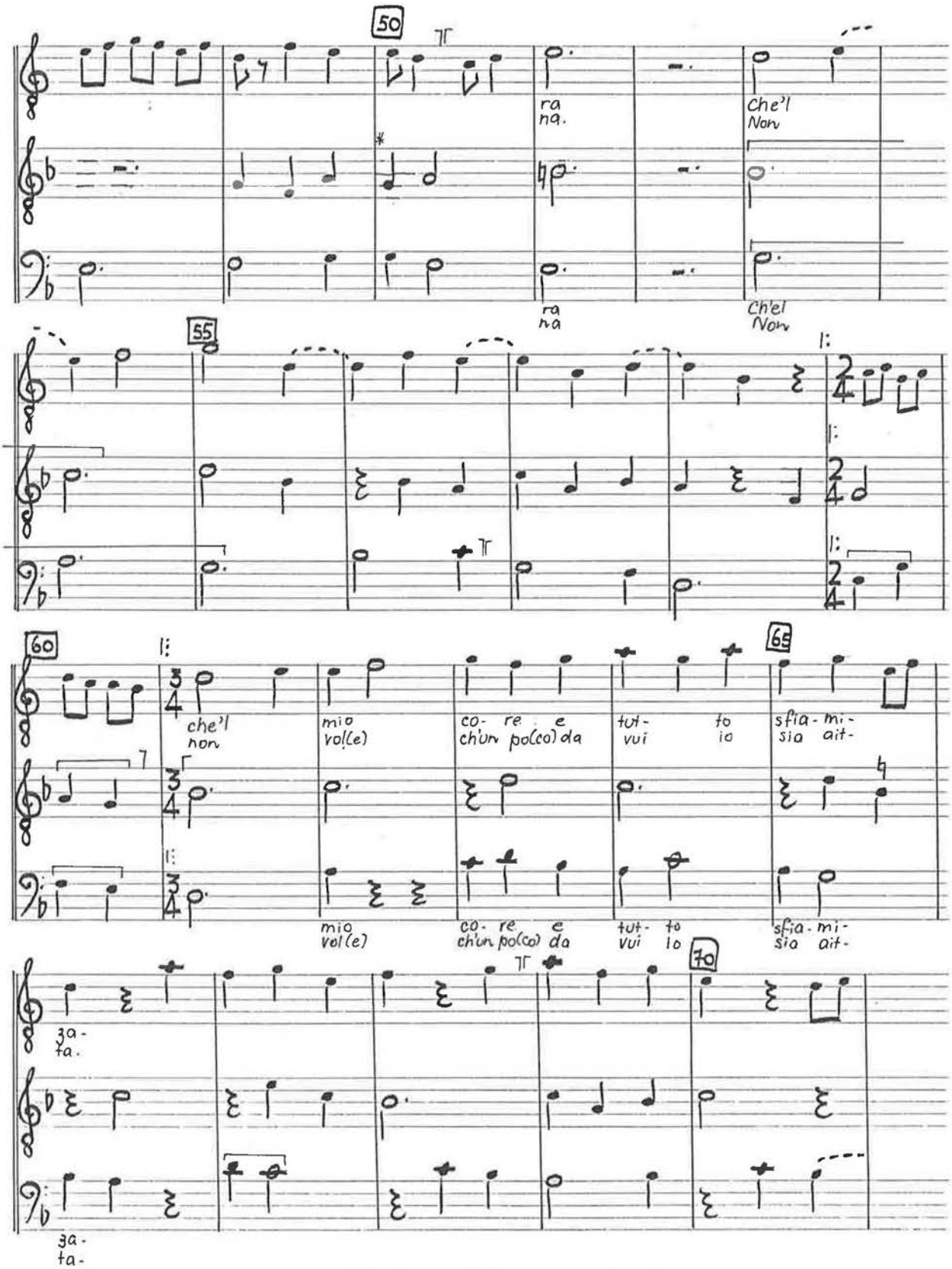



40
2. Cos·
3. A
si pian- 3en-
l'a- mor piac-
2. Cos·
3. A
si plan- 3en
l'a- mor piac-
45
doel doel
què, què
do·lo·ro·so dol-
a cui fui sog- a
pet- cui fui so·
et- 3et-
50
to to,
to to
56
Sor- 3erà sem- pre
Far- me sen- tir a-
profun·di sos-
moro· si mar·
Sor· 3erà sem· pre
Far· me sen· tir a-
profundi sos-
moro· si mar·
60
pi- ri
ti- ri
pi· ri·
ti ri·

37

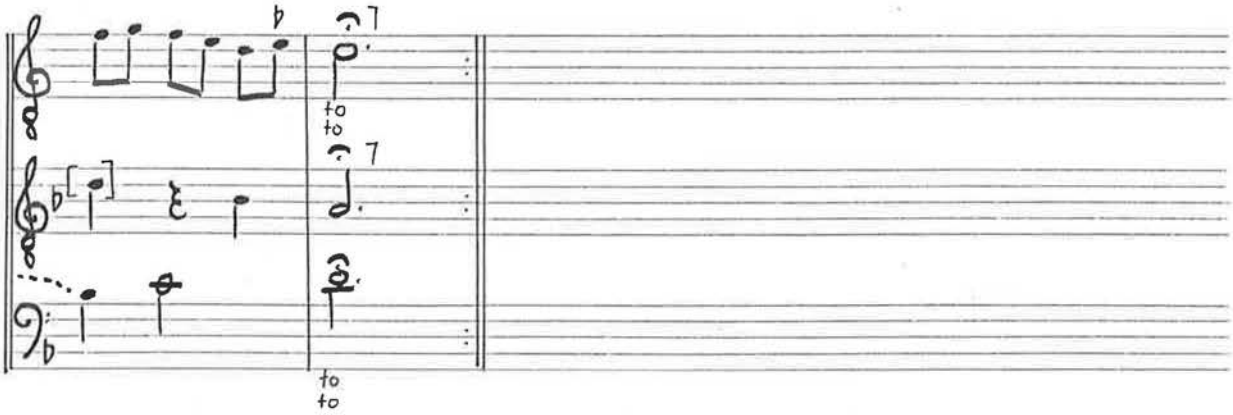
Piu chiar ch'el sol Ballata Antonello da Caserta
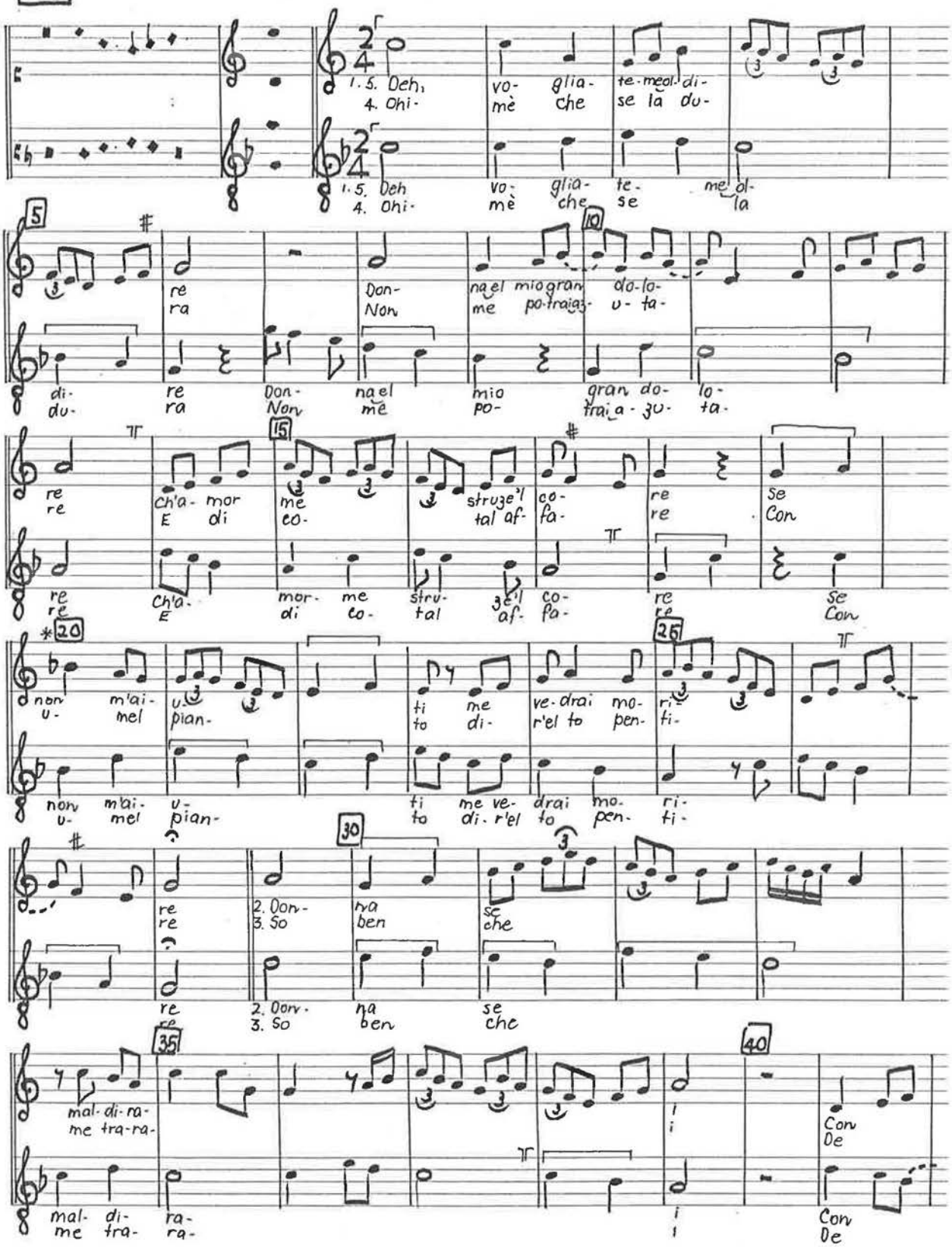



25
dra so
fi- gu- ra de vui ma- don- na
mi non- za per mia fo.
dra so
fi. gu- ra de vui ma- don- na
mi nov za per mia fo-
30
mi- li-
a. a
35
2. Con
3. Et
6.
mi- li-
a. a.
2. Con
3. Et
6.
40
tan- ar- ta de bel- zor-
tan- ar-
ta de bel- zor-
45
ta ve- po- se na- tu-
no e not- te e mia for- tu-
ta ve- po- sc na- tu-
no e not- te e mia for- tu-

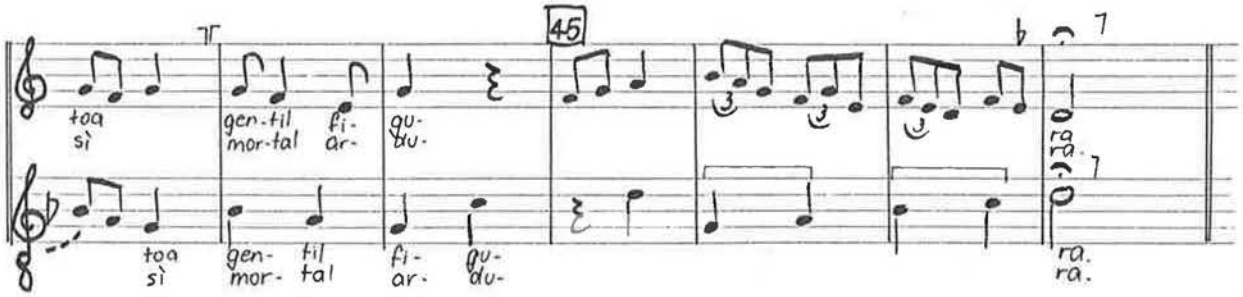

50
ra
na.
Che'l
Non
ra
na
Ch'el
Non
55
60
che'l
non
mio
vol(e)
co- re e
ch'un po(co) da
tut- to
vui io
65
sfia- mi-
sia ait-
mio
vol(e)
co- re e
ch'un po(co) da
tut- to
vui lo
sfia- mi-
sia ait-
70
ja-
ta.
ja-
ta-

Piu chiar ch'el sol
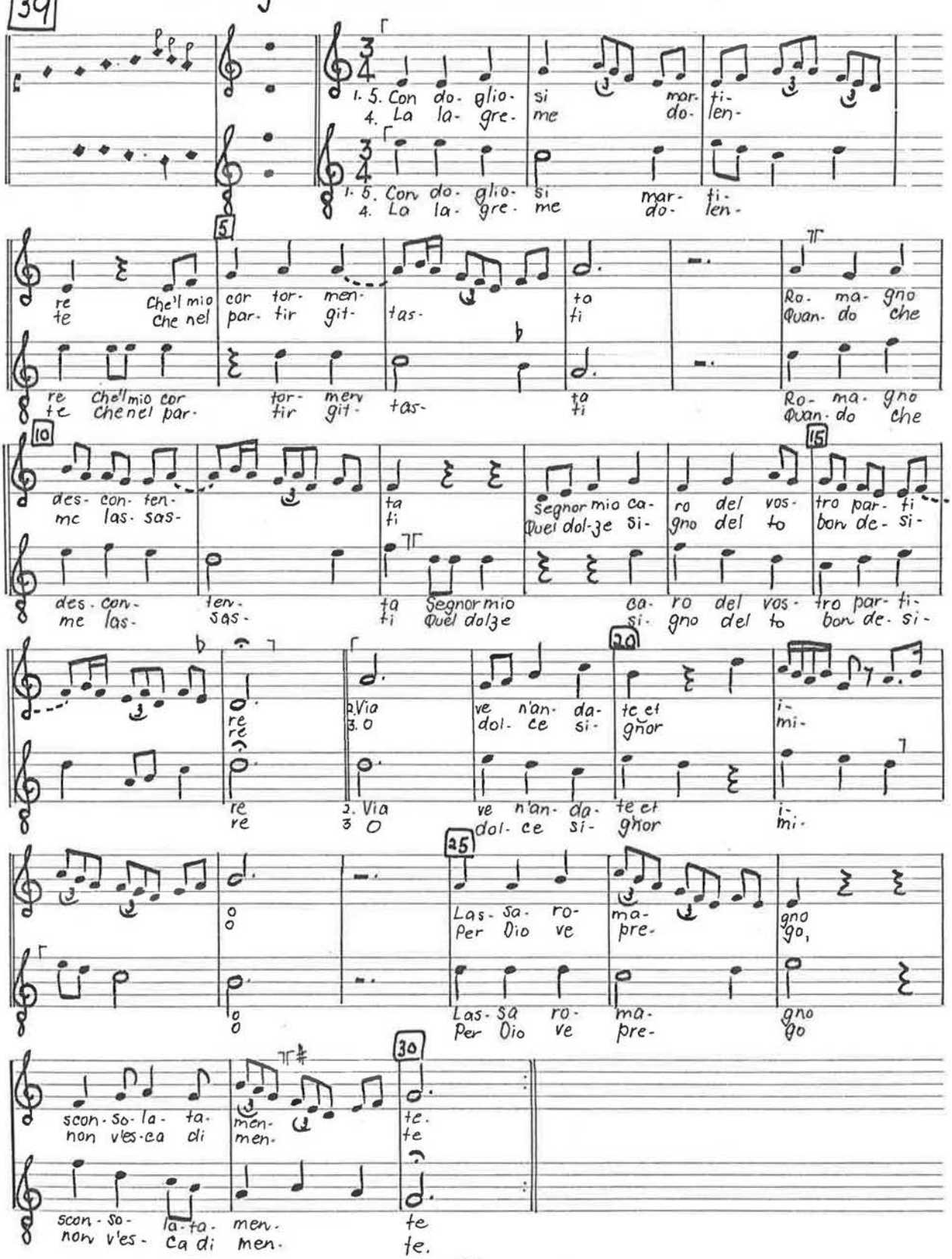


38 Deh vogliateme oldire Ballata Antonello da Caserta
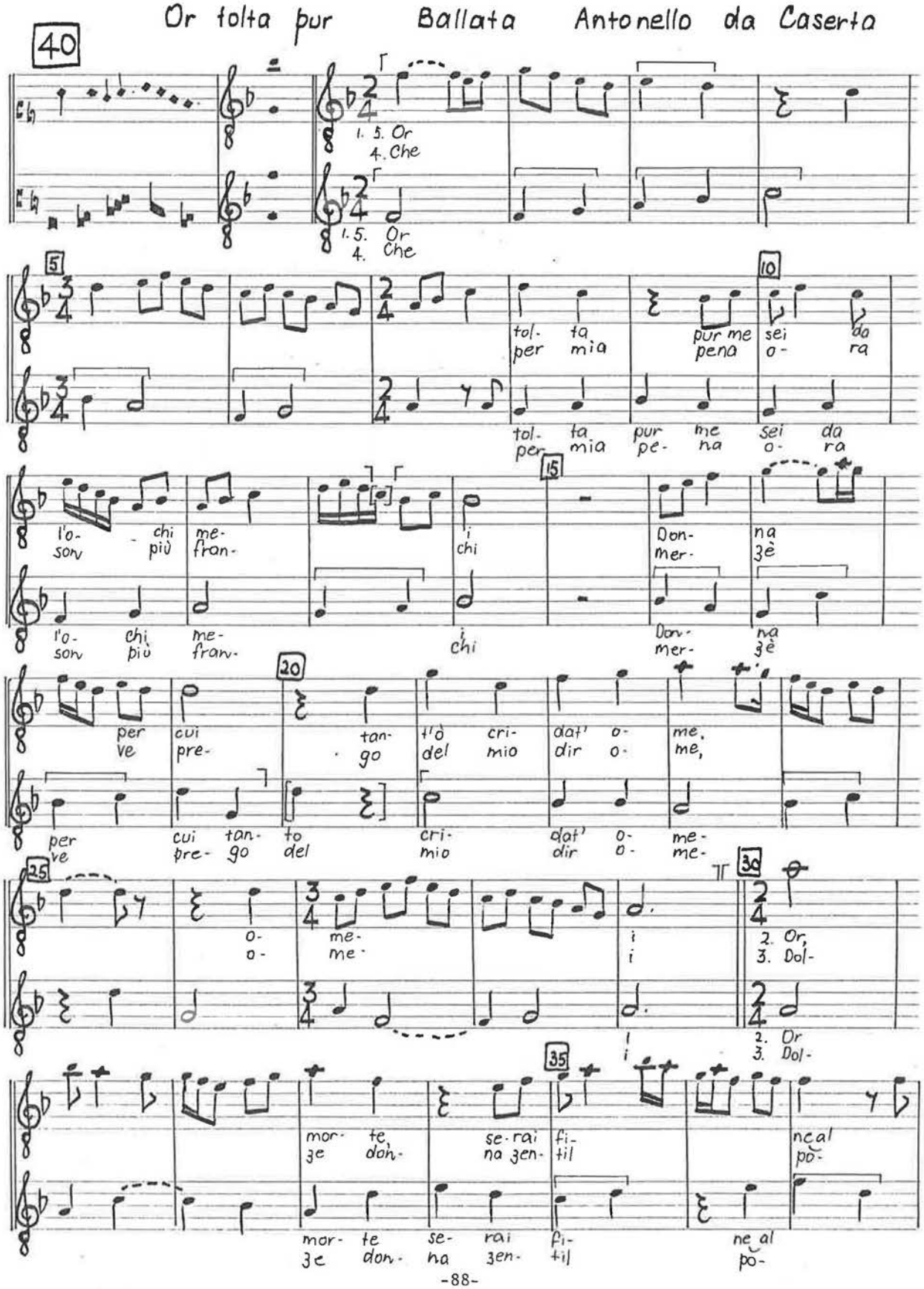



45
toa sì
gen.til mor.tal fi- ar-
gu- du-
ra ra.
toa sì
gen- mor- til tal
fi- ar-
gu- du-
ra. ra.

39
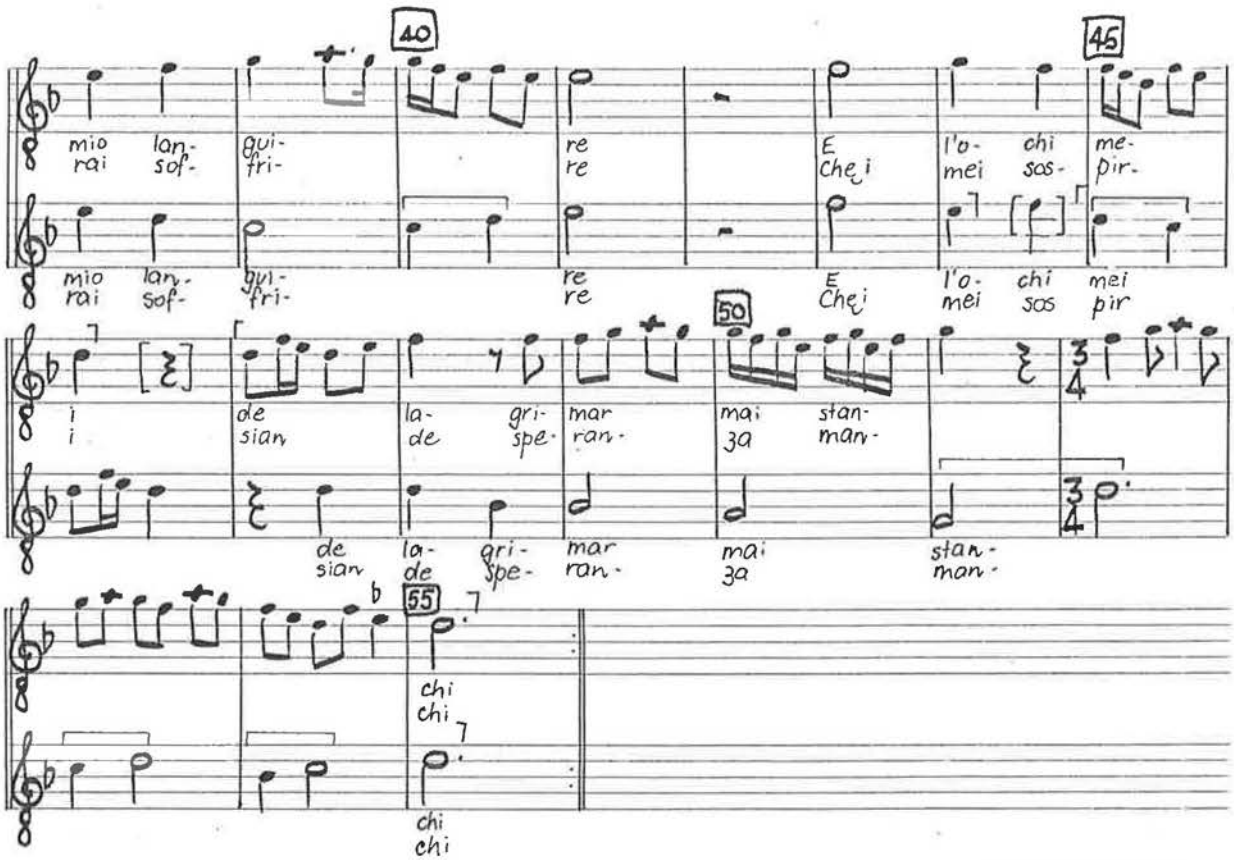
Con dogliosi martire Ballata Antonello da Caserta
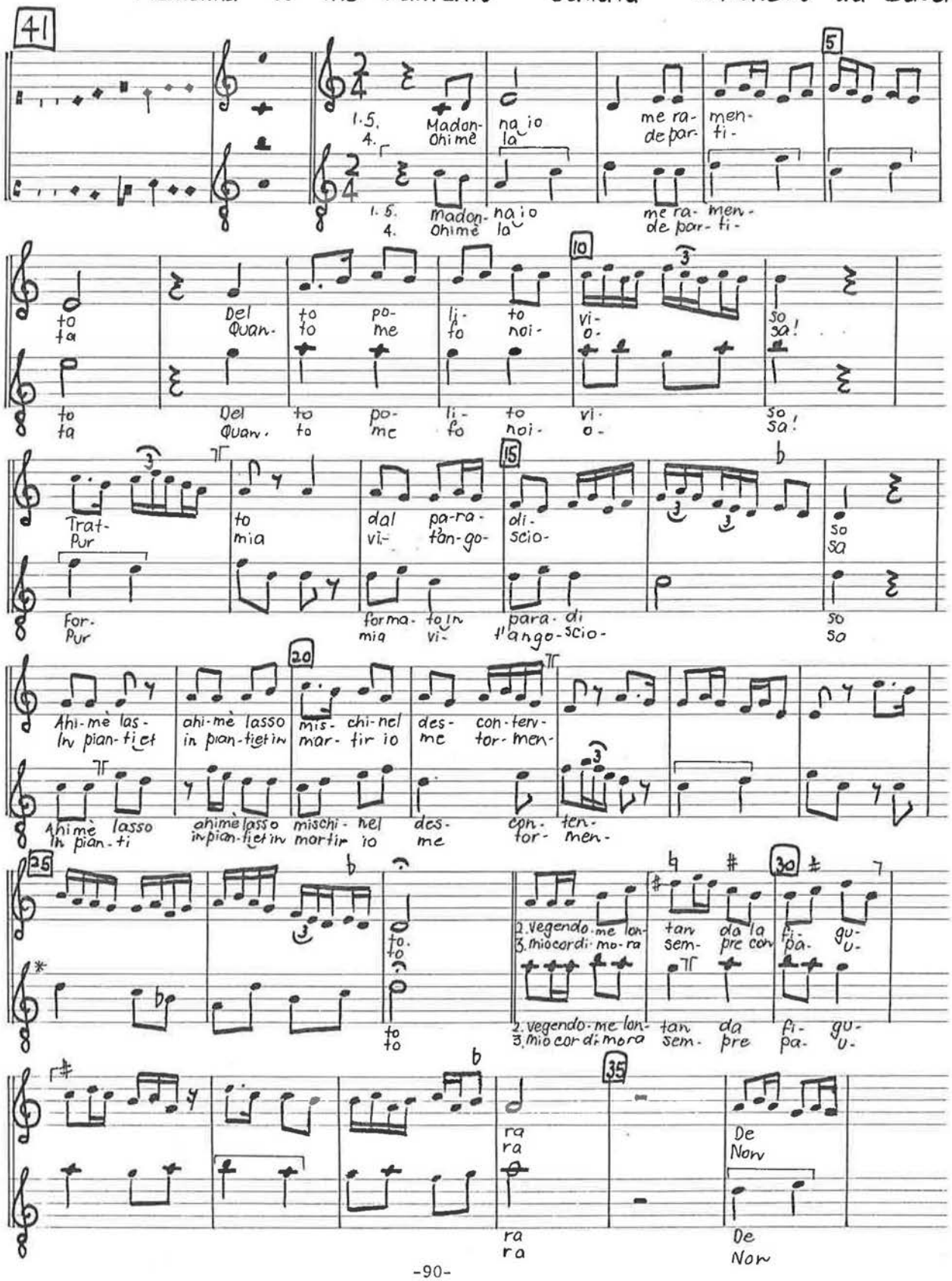


Or tolta pur Ballata Antonello da Caserta

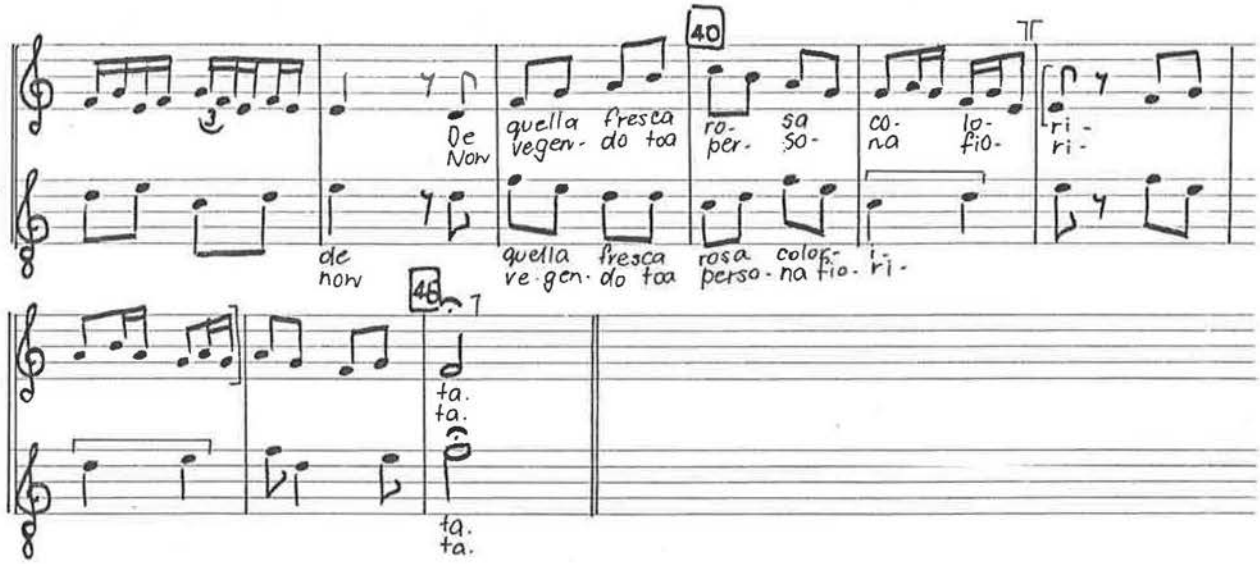


Or tolta pur 2.
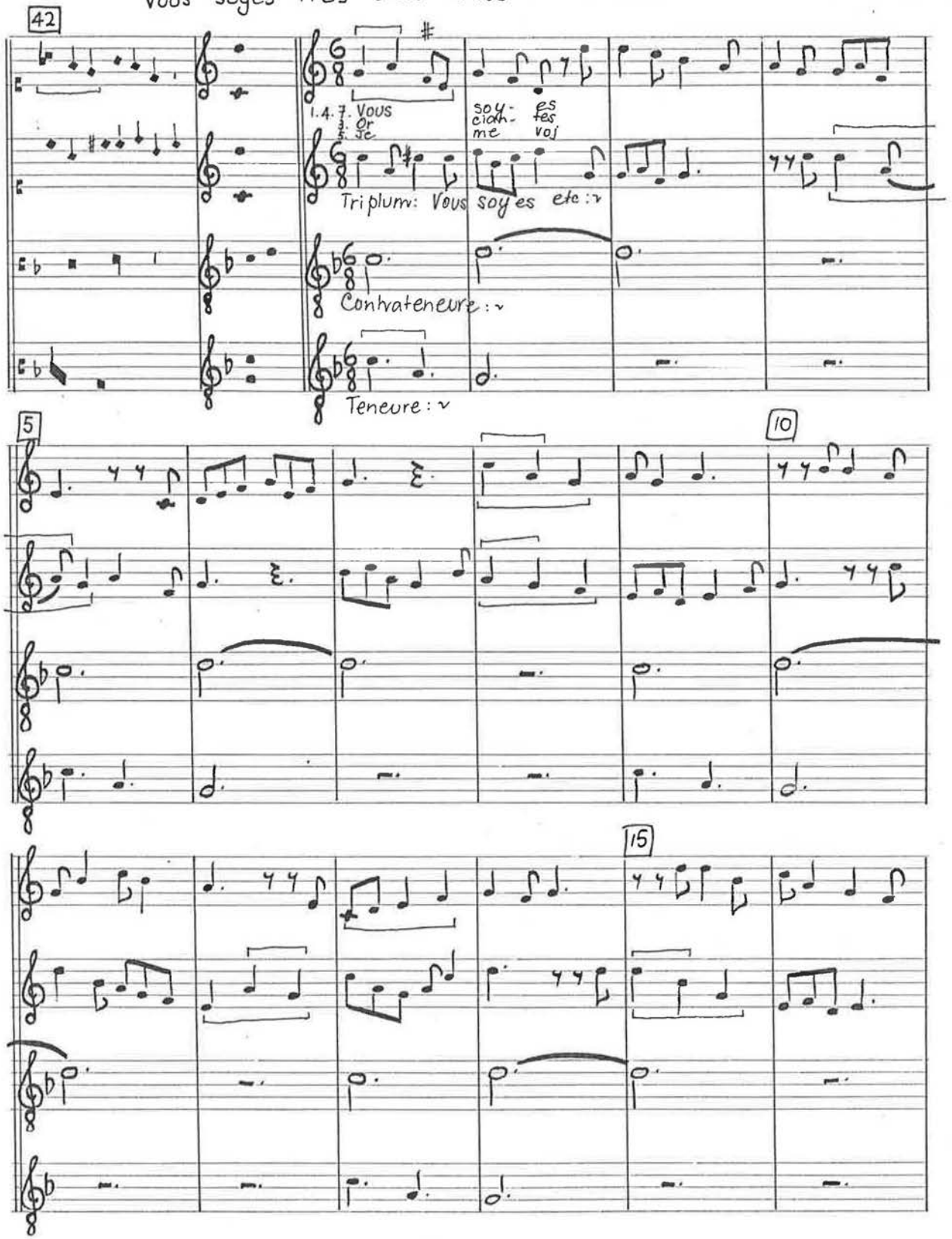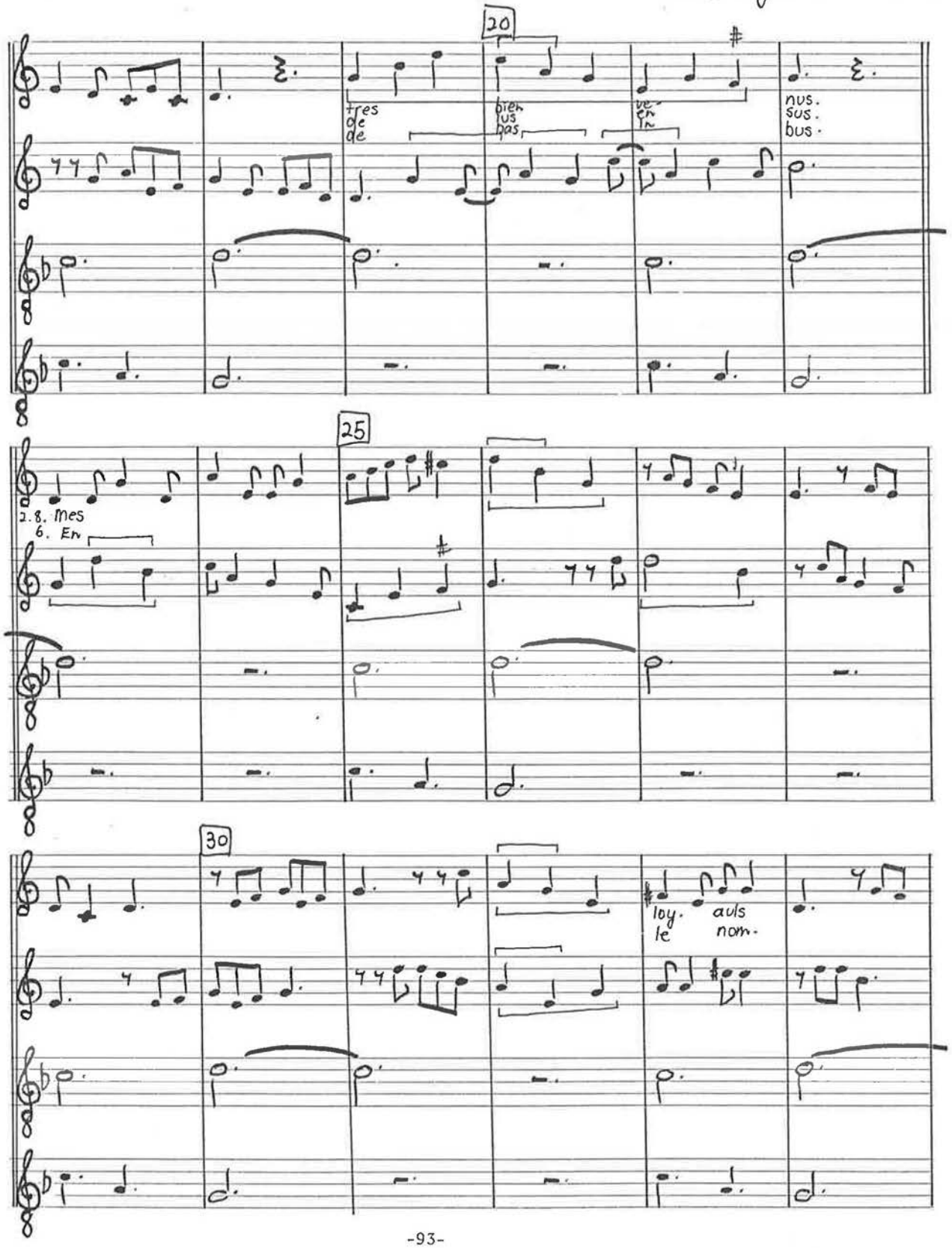


Madonna io me ramento Ballata Antonello da Caserta.
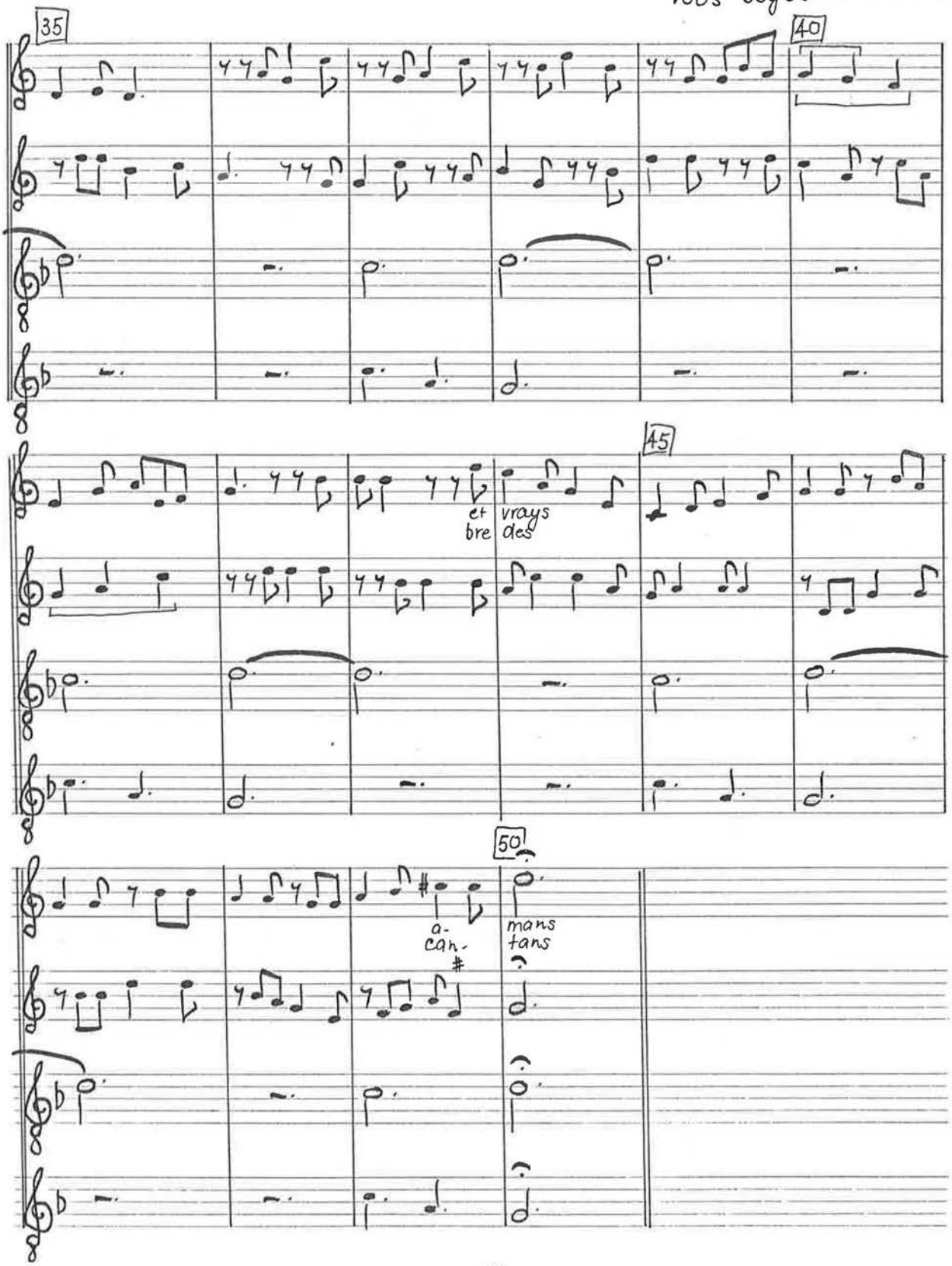



40
De
Nom
quella fresca
vegen- do toa
ro- sa
per- so-
co- lo-
na fio-
ri -
ri -
de
nom
quella fresca
ve-gen- do toa
rosa colo-
perso- na fio- ri-
48
ta.
ta.
ta.
ta.
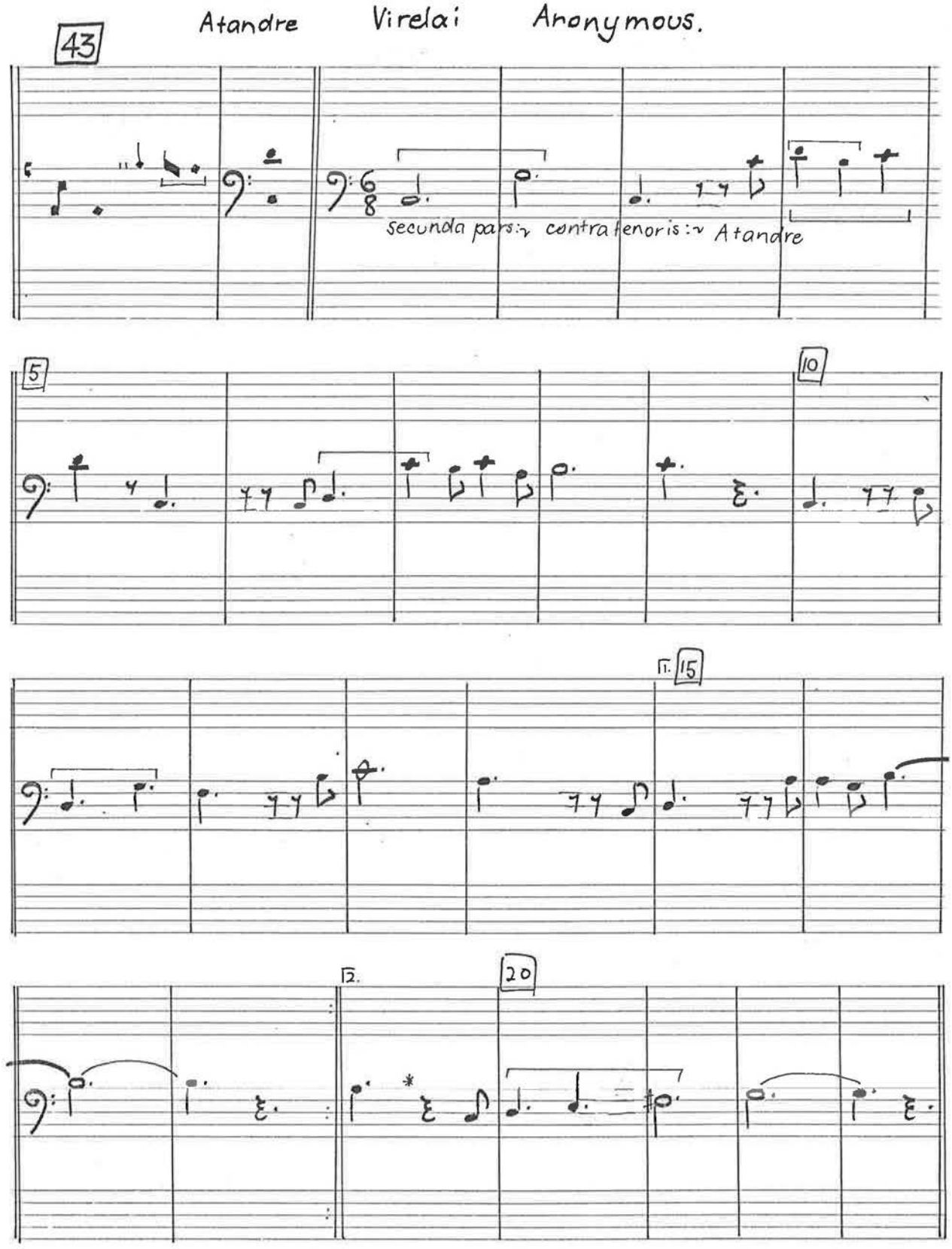
Vous soyes tres bien venus . Rondeau . Antonio da Cividale.




20
tres
de
de
bien
tus
bas
ve-
en
in
nus.
sus.
bus.
25
2.8. mes
6. En
30
loy.
le
auls
nom.
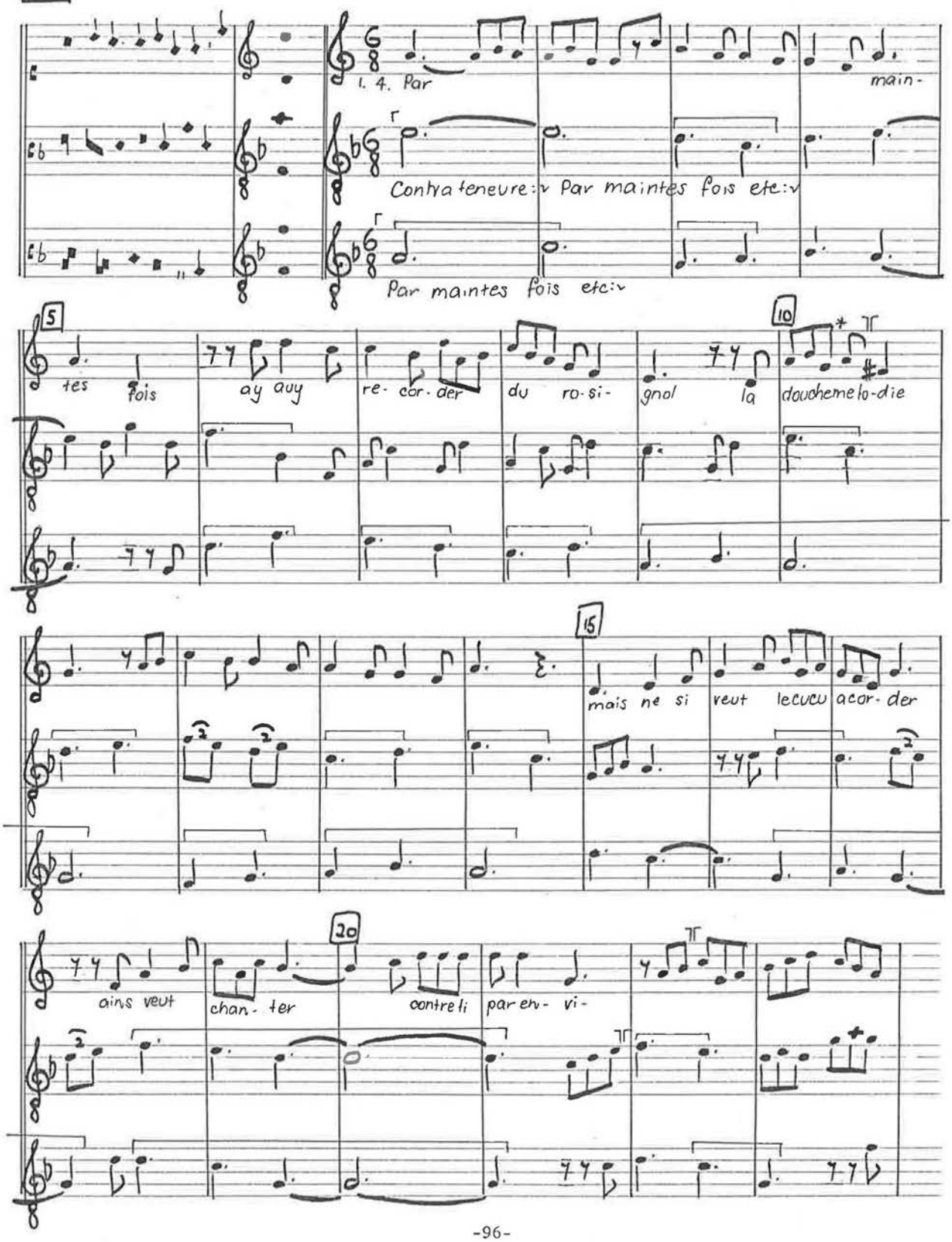

35
40
45
et
bre
vrays
des
50
a-
can-
mans
tans
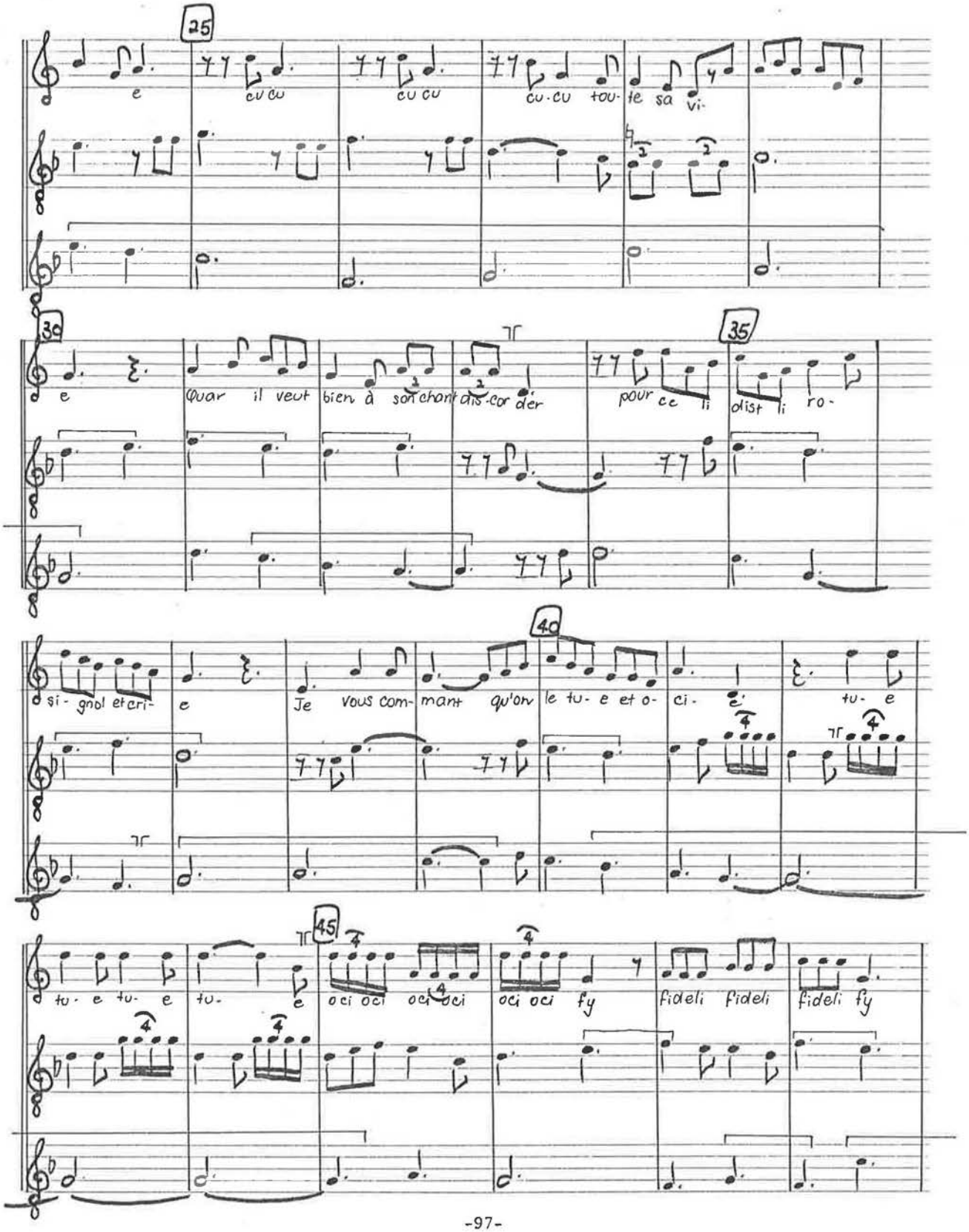
Atandre Virelai Anonymous.
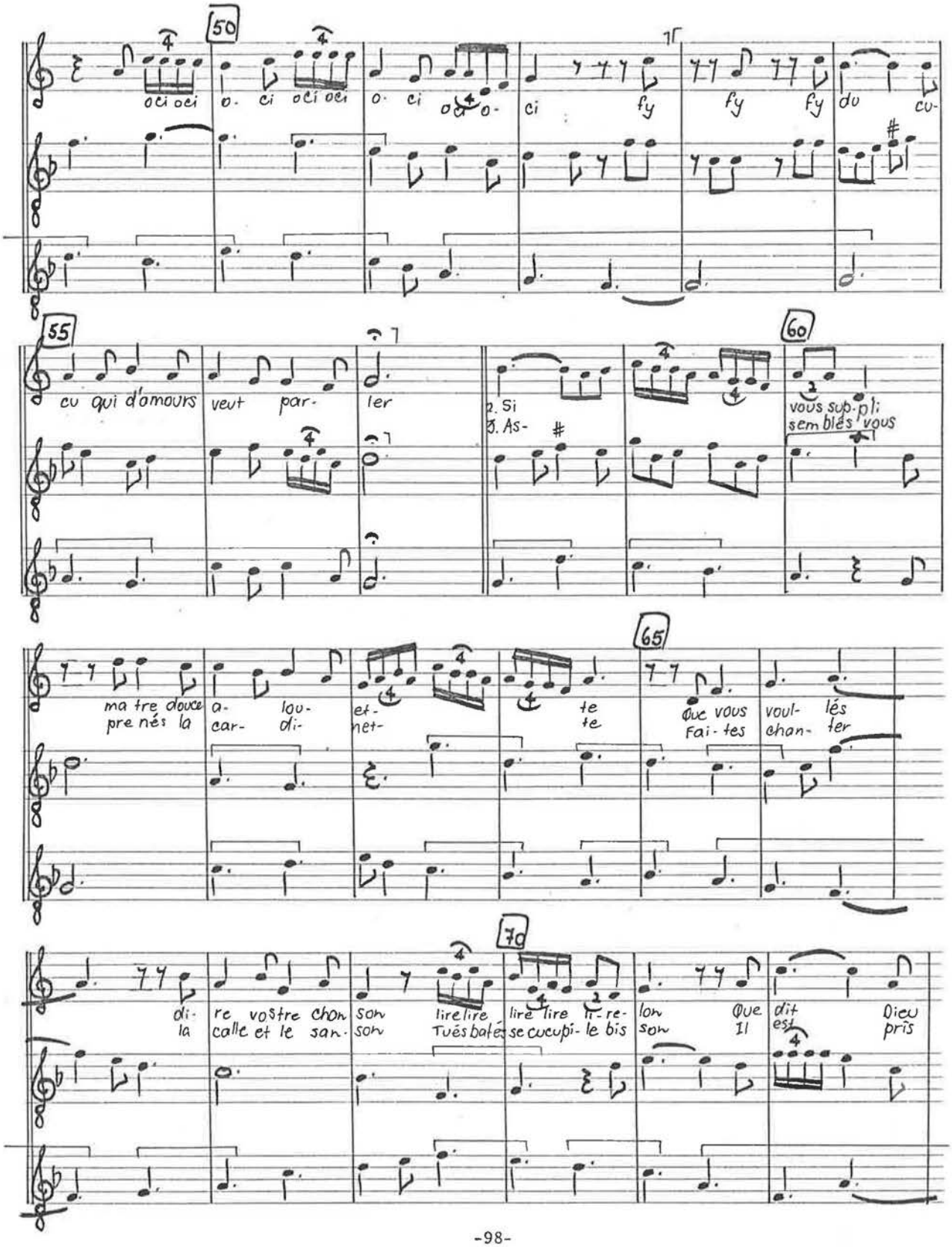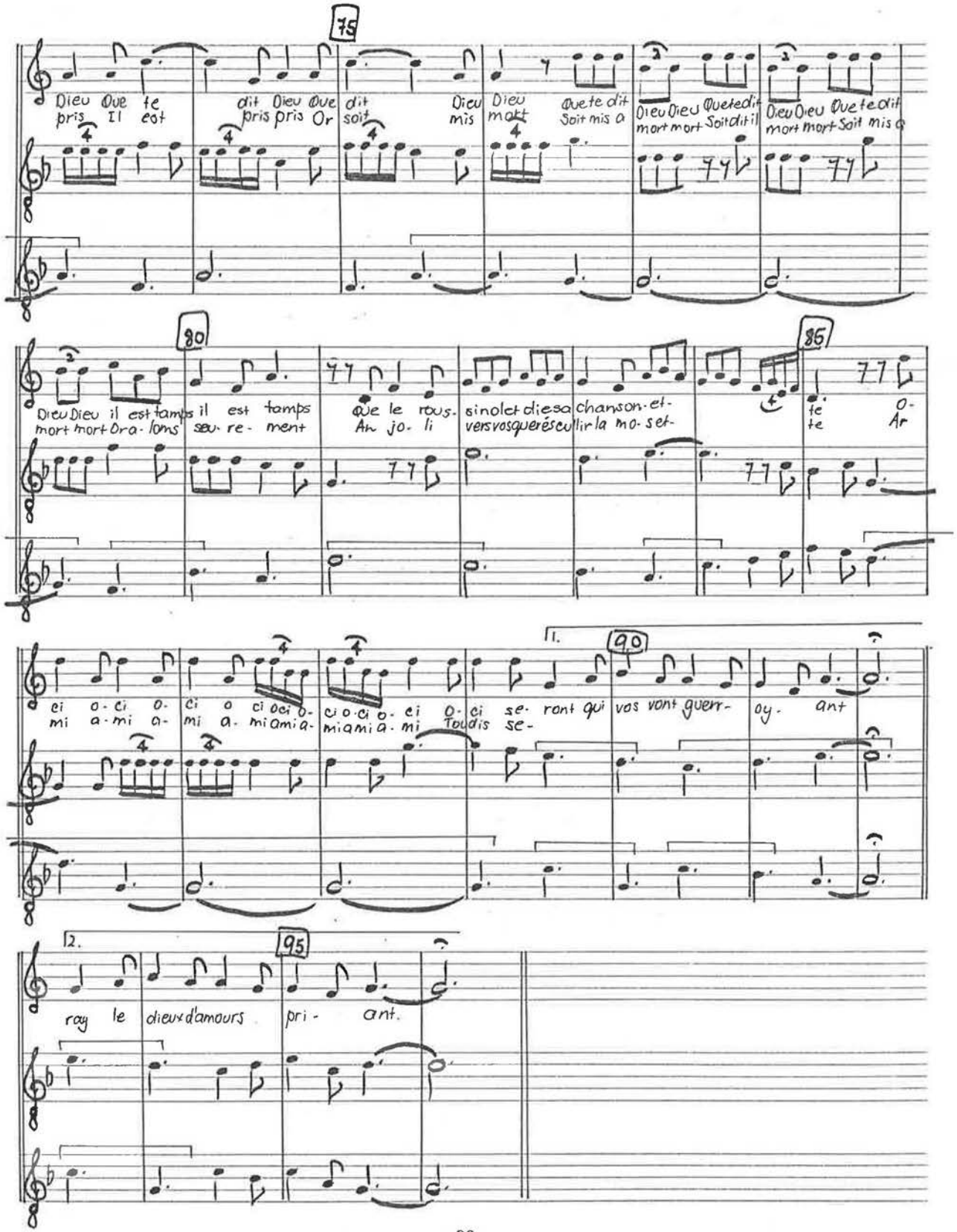


44

Par maintes fois Virelai Johannes Vaillant
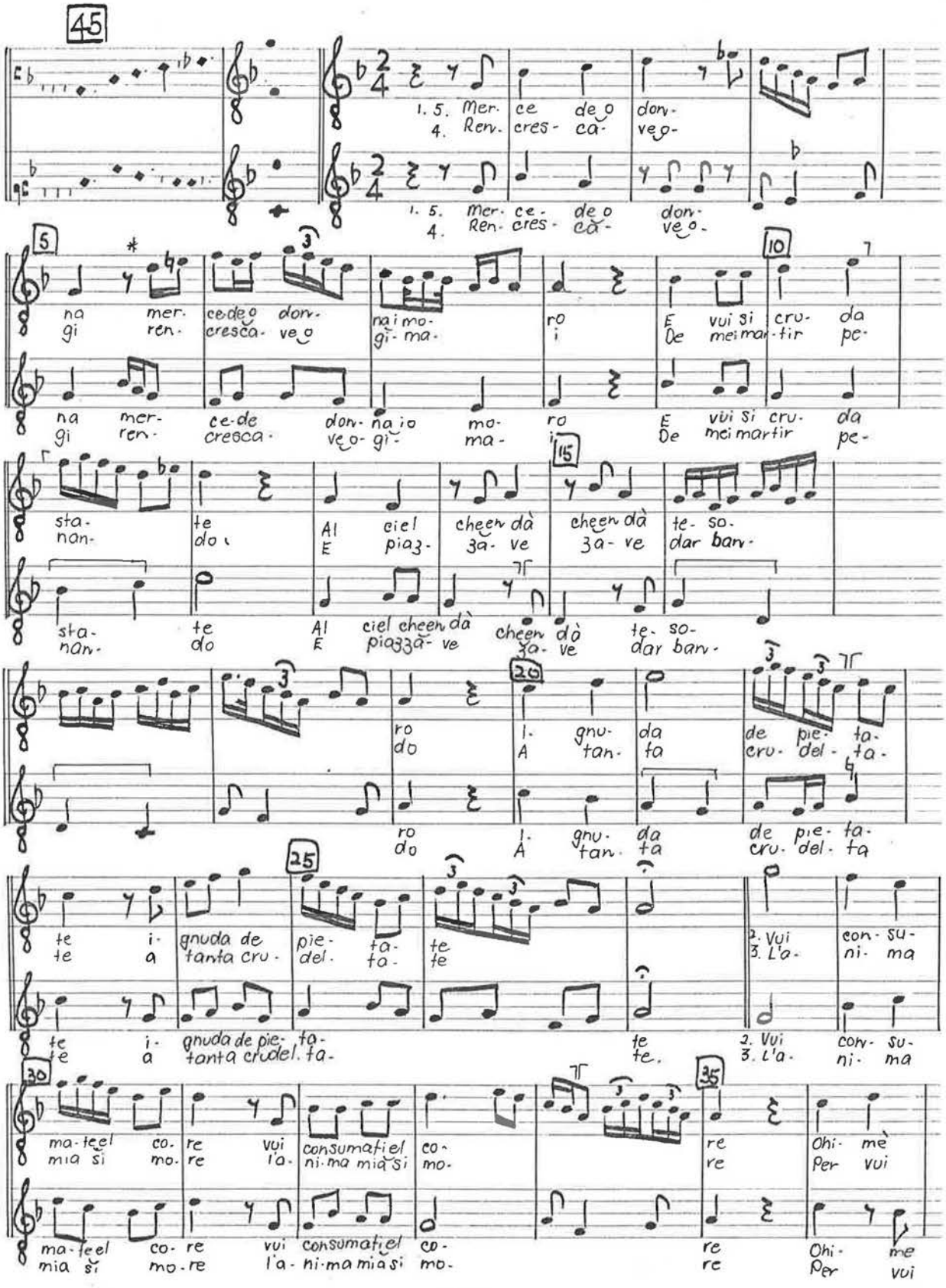



25
e
cu cu
cu cu
cu.cu tou-
te sa vi-
30
e
Quar il veut bien à son chant dis-cor der
35
pour ce li
dist li ro-
si-gnol et cri-
e
Je vous com-mant qu'on
40
le tu-e et o-ci-e
tu-e
tu-e tu-e
tu-
e
45
oci oci oci oci
oci oci fy
fideli fideli
fideli fy
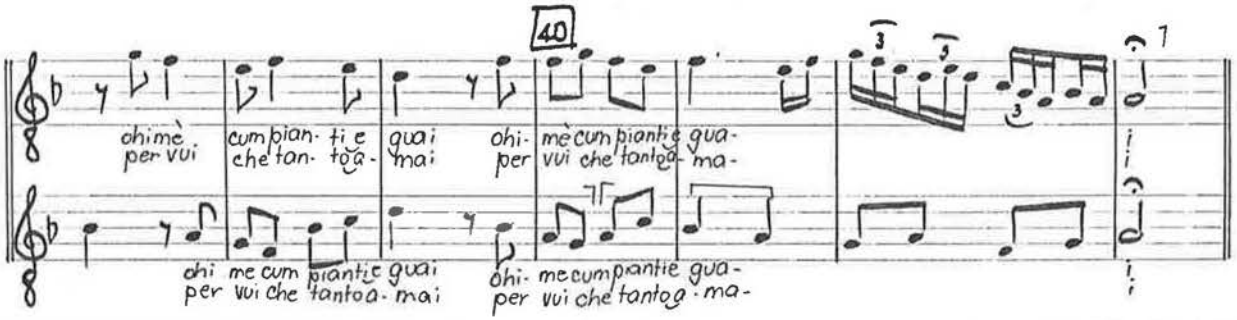

50
oci oci o. ci oci oci o. ci o- ci fy fy fy du cu-
55
cu qui d'amours veut par- ler
2. Si
3. As-
60
vous sup.pli sem blés vous
65
ma tre douce pre nés la a- lou- car- di- et- net- te te
Que vous Fai-tes voul- lés chan- ter
70
di- la re vostre chon calle et le san- son son lire lire Tués bafés lire lire se cucupi- re- le bis lon son Que Il dit est Dieu prîs


75
Dieu Que te pris Il est
dit Dieu Que pris pris Or
dit soit
Dieu mis
Dieu matt
Que te dit Soit mis a
Dieu Dieu Que te dit mort mort Soit dit il
Dieu Dieu Que te dit mort mort Soit mis a
80
Dieu Dieu il est tamps mort mort Ora-loms
il est tamps seu-re-ment
Que le rous- An jo-li
si nolet diesa chanson-et- vers vos que rés cu lir la mo-set-
85
te Ar
te O-
ci o-ci o- mi a-mi a-
ci o ci oci o- mi a. mi amia-
ci o ci o-ci o- ci O-ci mi a-mi a-
1.
90
Toudis se-
ci se-ront qui vos vont guerr- oy- ant
2.
95
ray le dieux d'amours pri- ant.
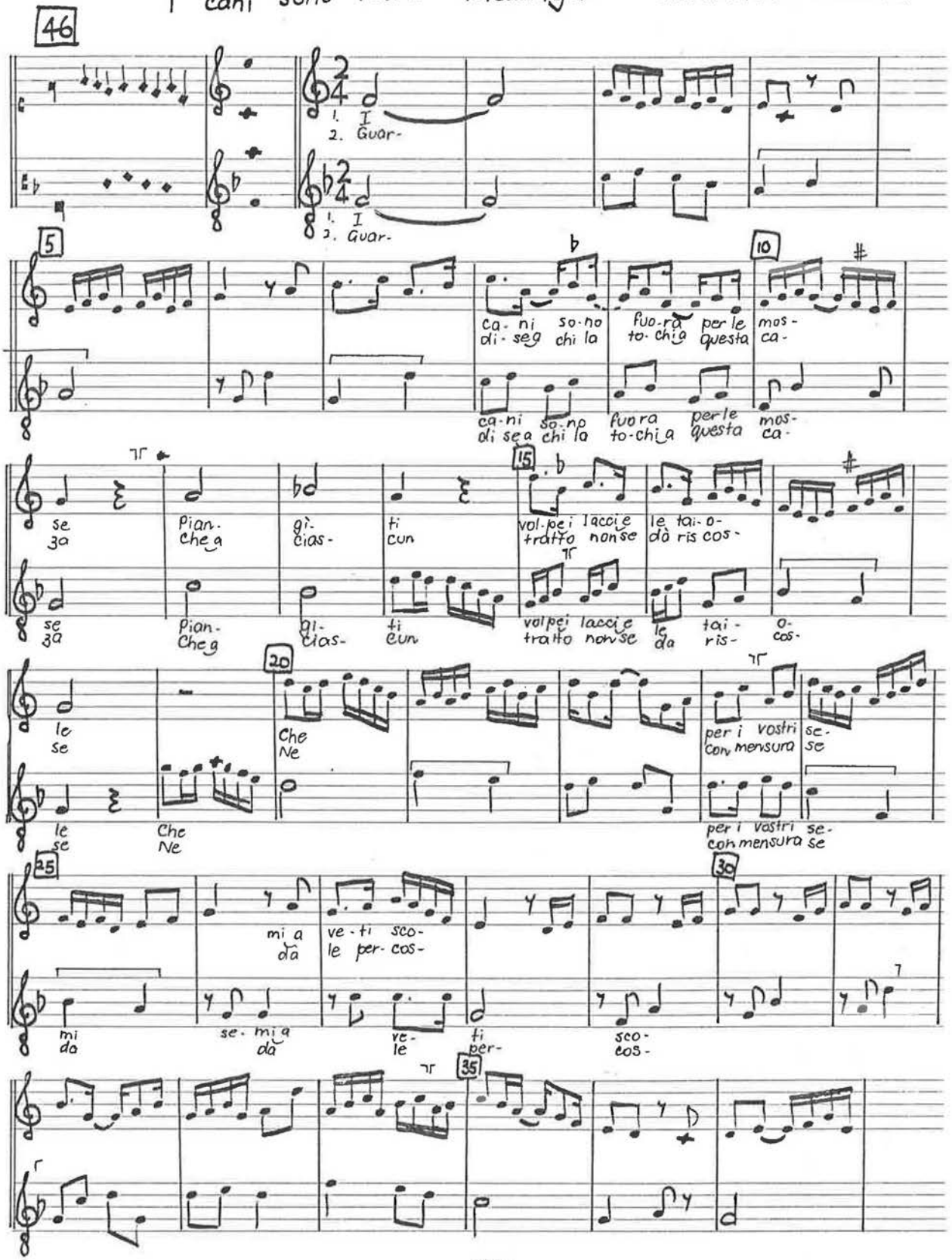
Mercede, o donna Ballata. Giovanni da Foligno.
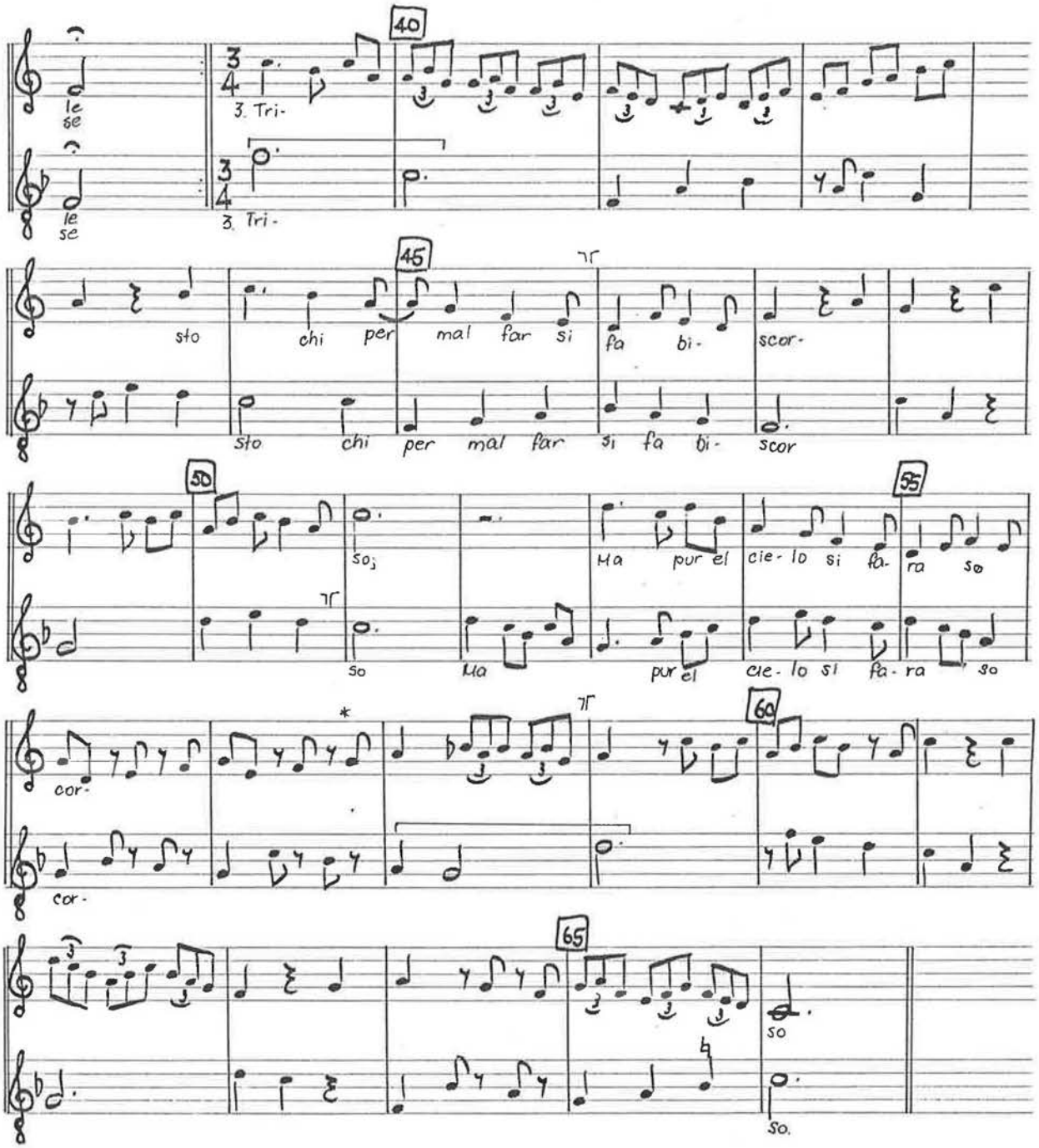


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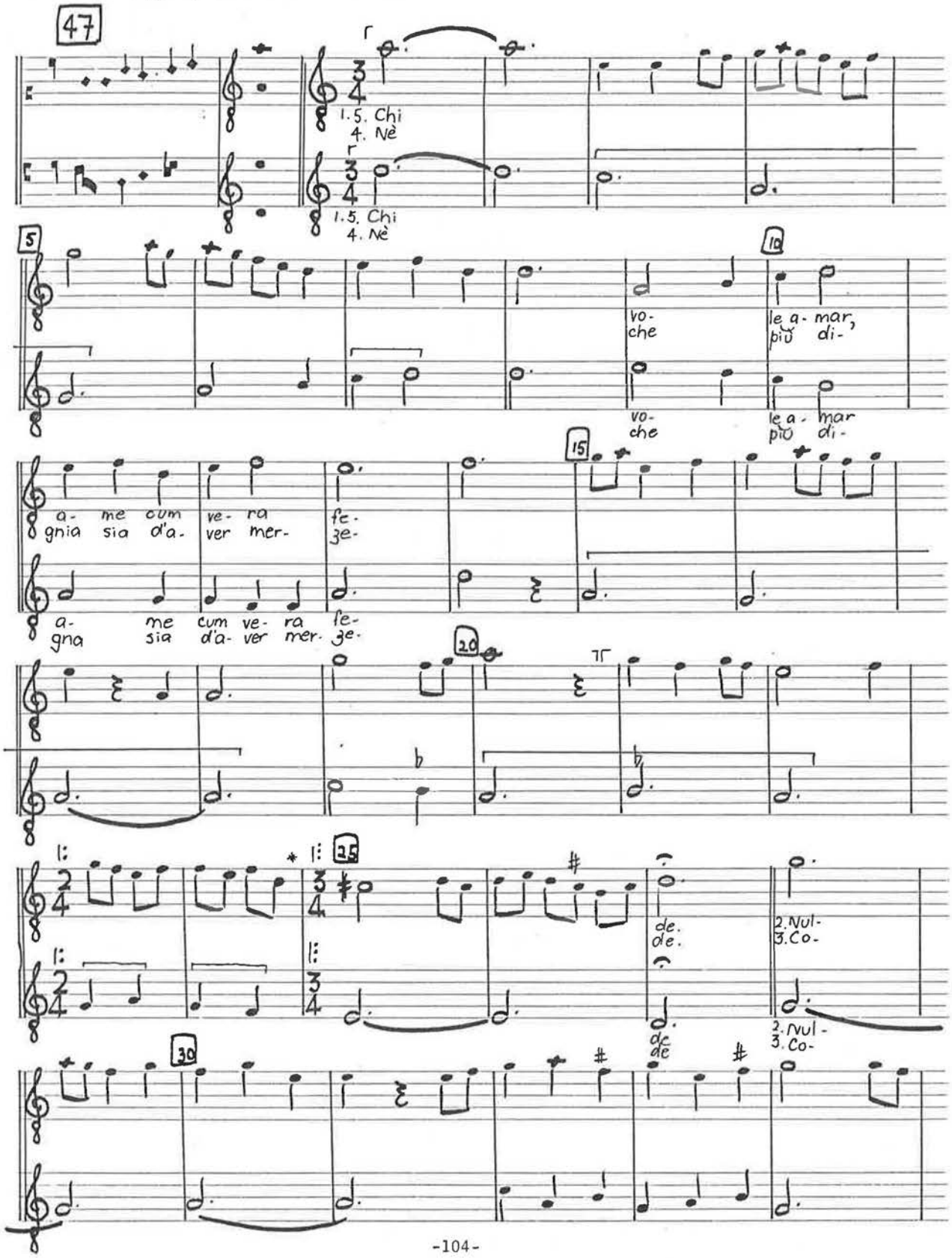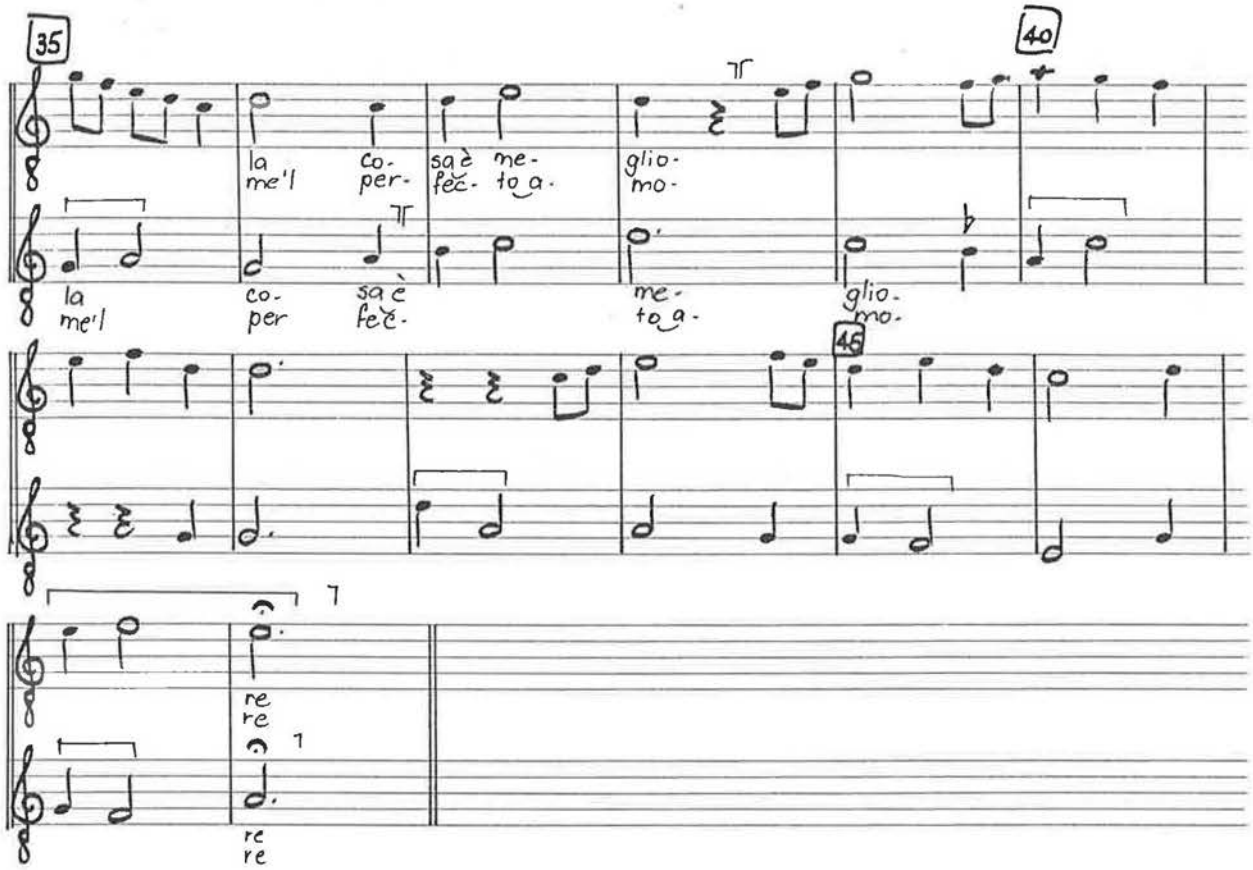


I cani sono fuora Madrigal Johannes Ciconia
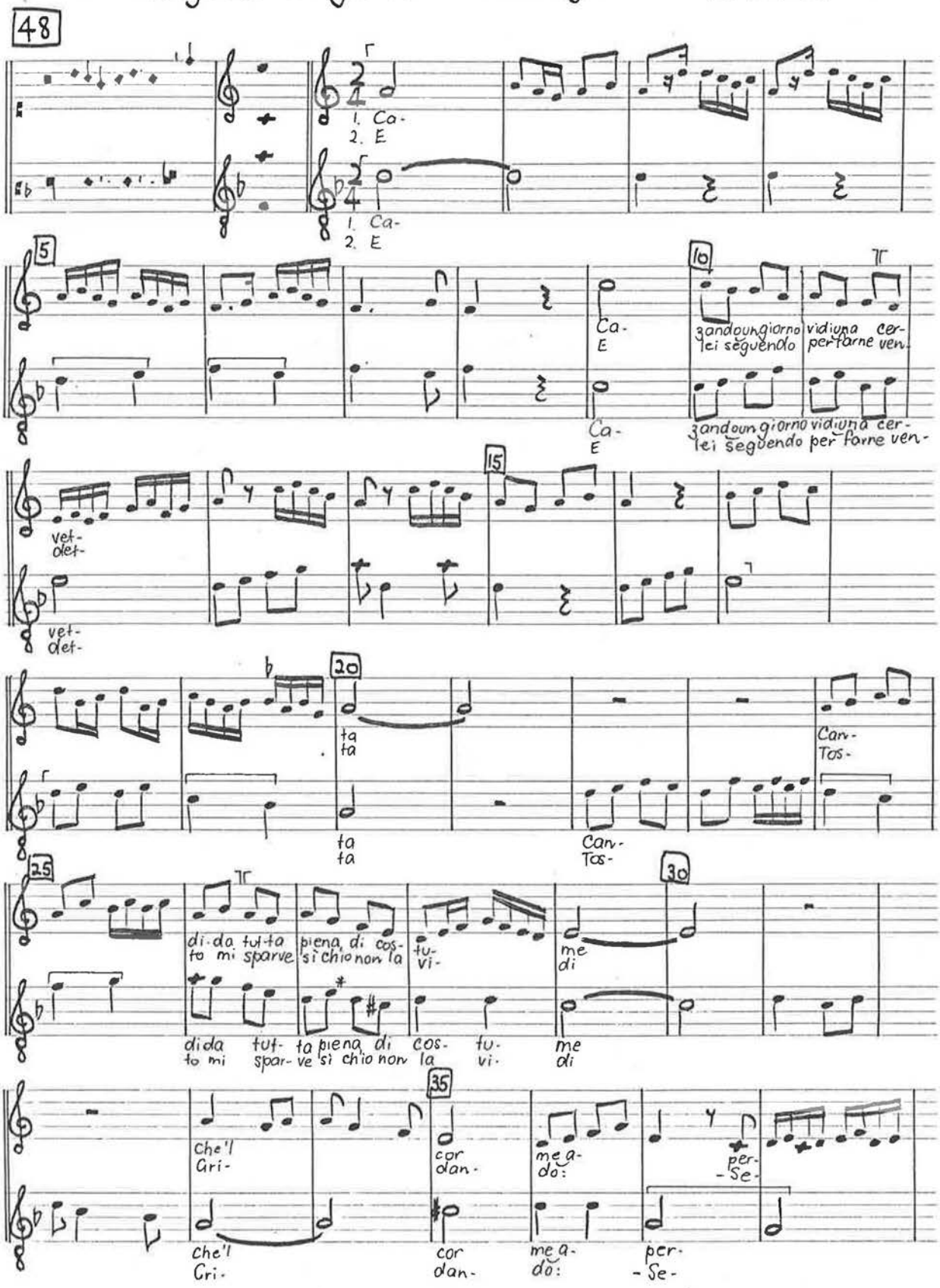



40
le se
3. Tri-
45
sto chi per mal far si fa bi- scor-
50
so
Ma pur el cie- lo si fa- ra so
55
cor-
60
65
so.
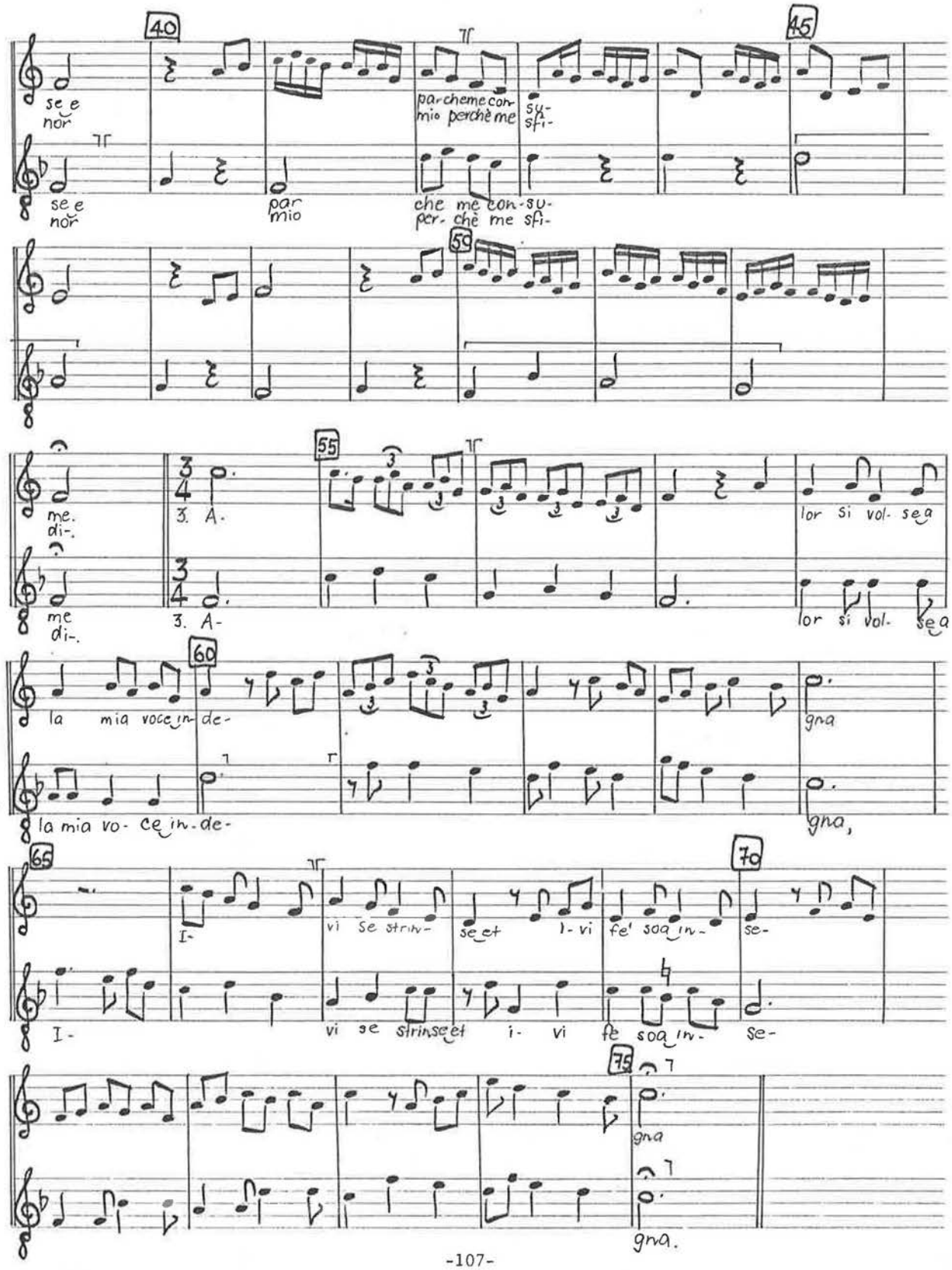
Chi vole amar. Ballata Johanneo Ciconia.
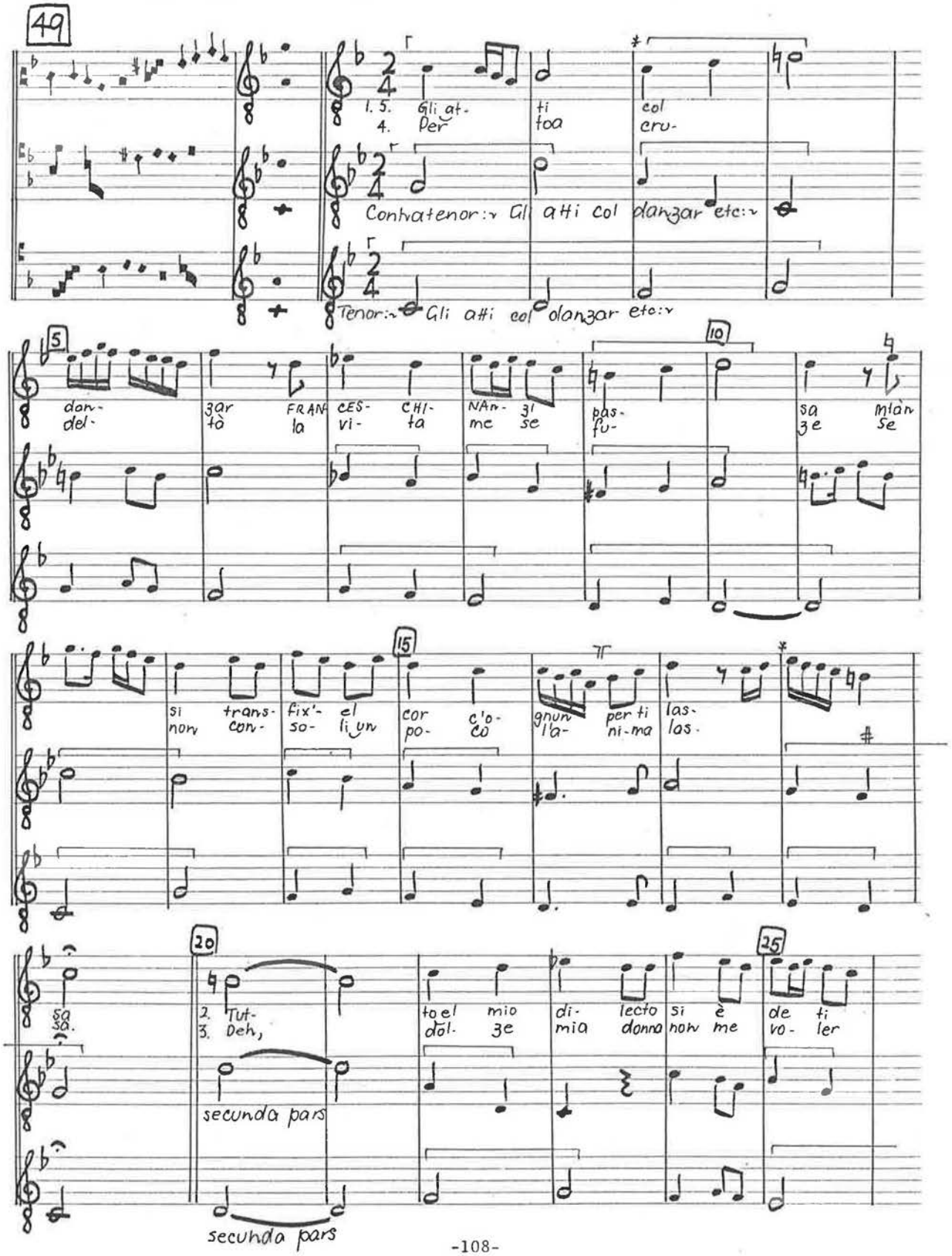



35
40
la me'l co- per- sa è me- feč- to a- glio- mo-
la me'l co- per sa è feč- me- to a- glio- mo-
46
re re
re re

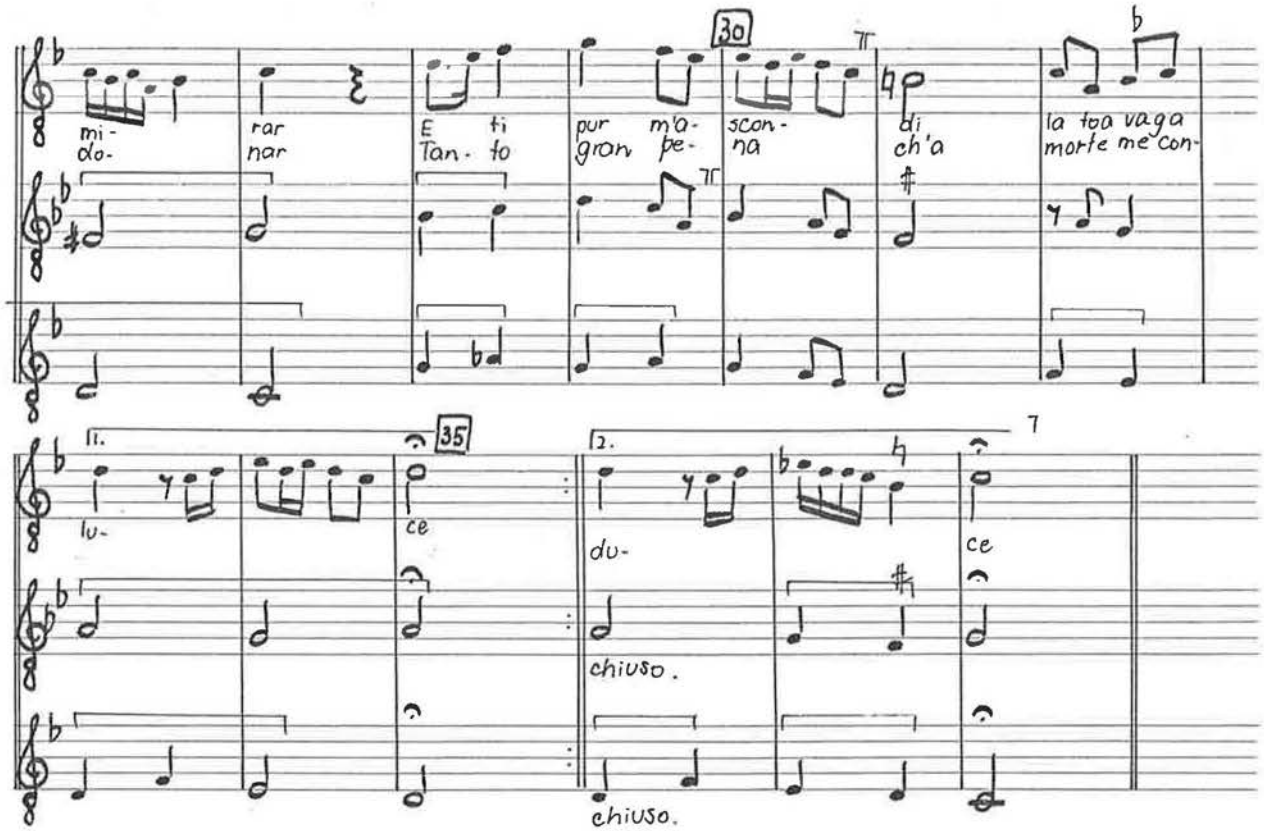
Cazando un giorno Madrigal Johannes Ciconia.
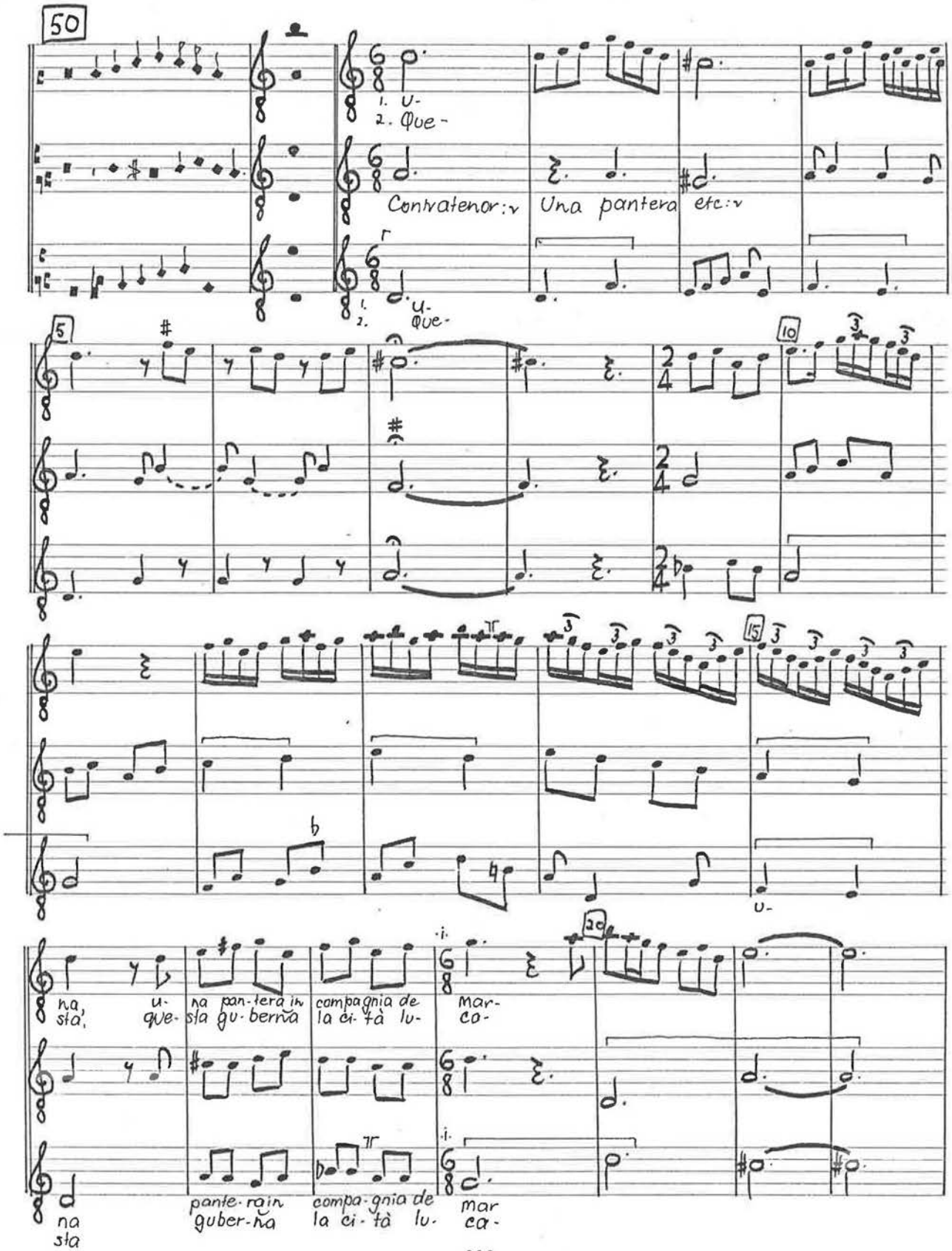



40
45
50
55
60
65
70
75
se e nor
par mio
par cheme con mio perchè me
su- sfi-
che me con-su-
per- chè me sfi-
me. di-.
3. A.
lor si vol- sea
la mia voce in- de-
gna
I-
vi se strin- se et i- vi fe' soa in- se-
gna.
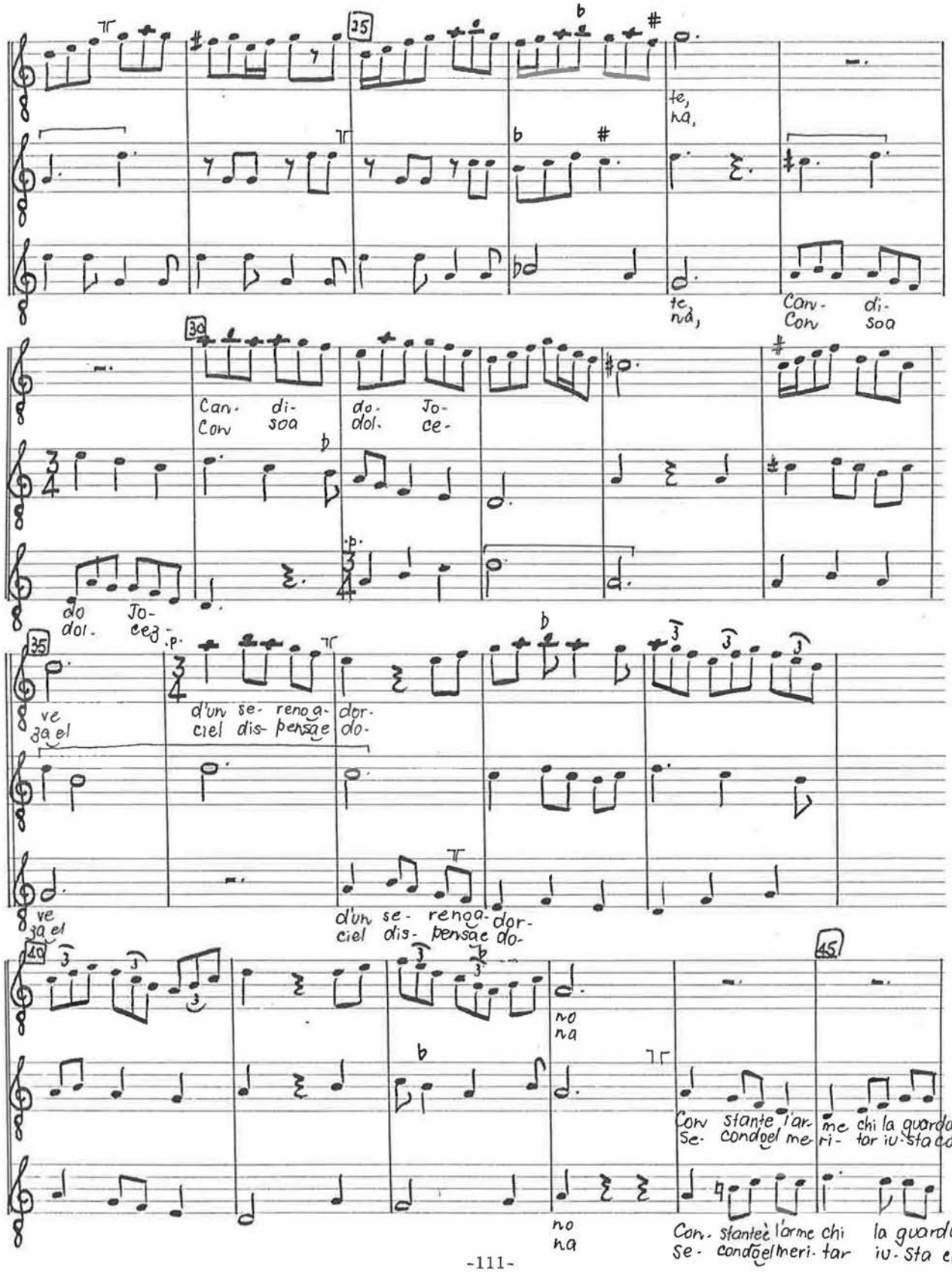
Gli atti col danzar. Ballata Giovanni Ciconia.
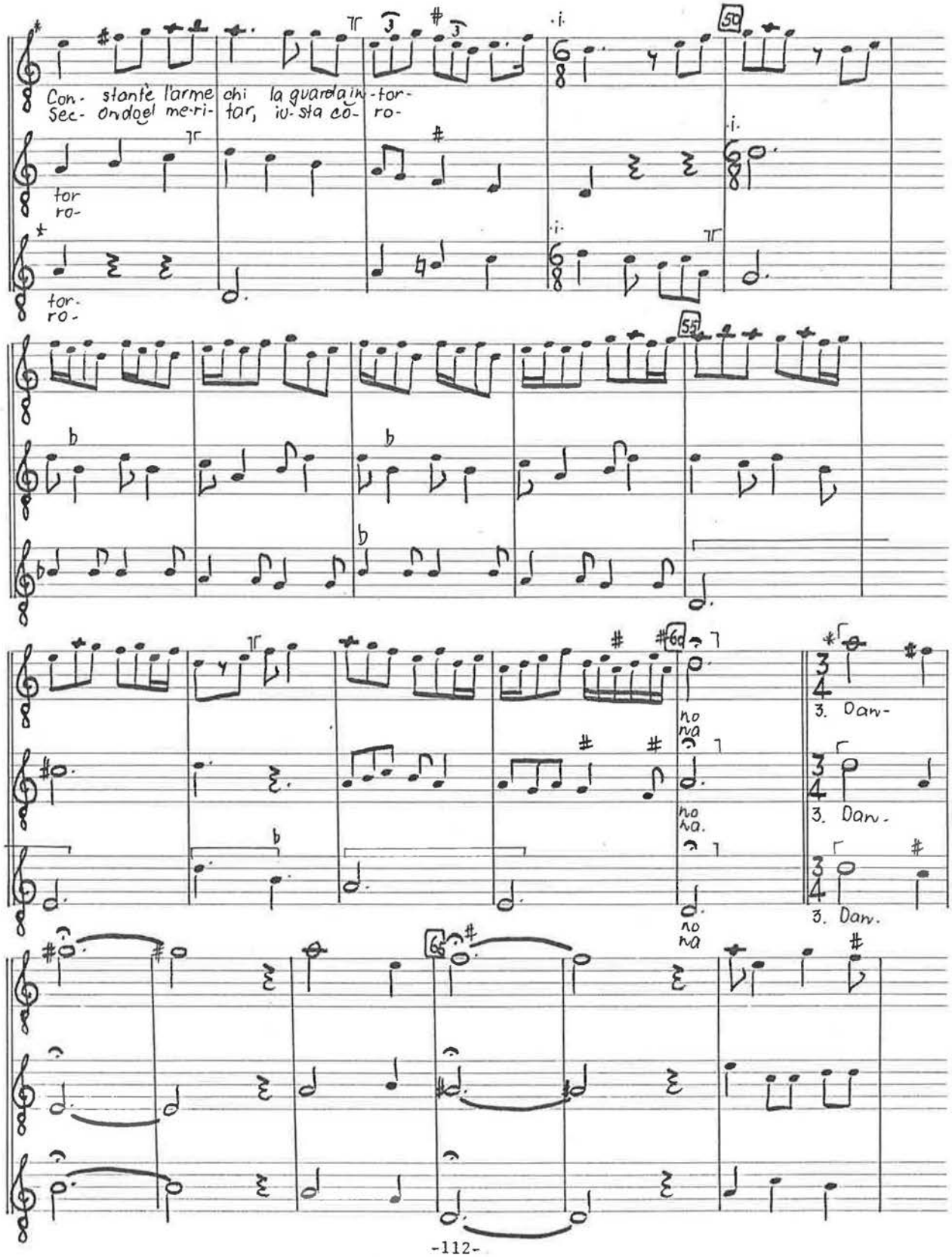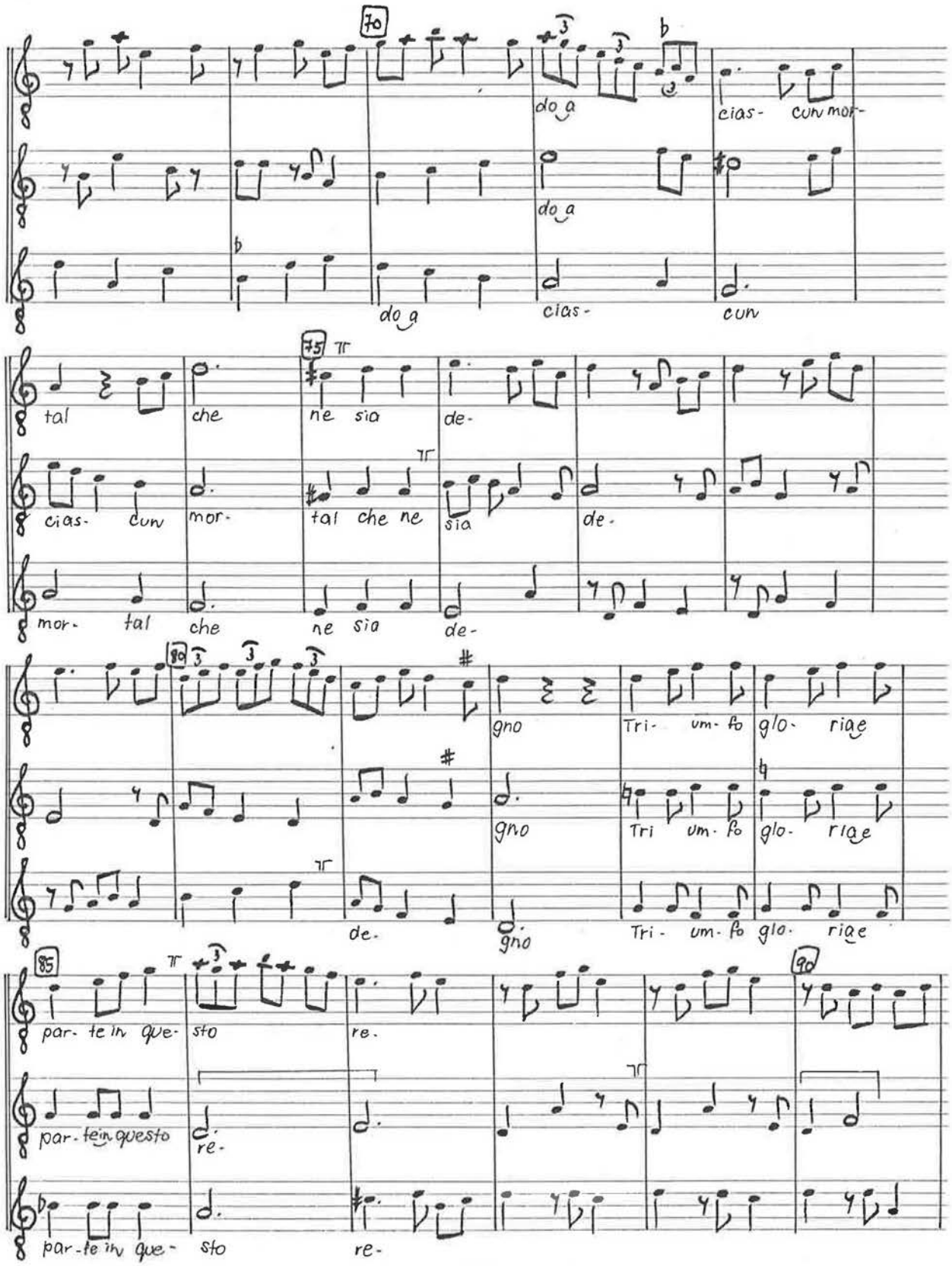



30
mi-
do-
rar
nar
E ti
Tan- to
pur m'a-
gron pe-
scon-
na
di
ch'a
la toa vaga
morte me con-
35
lu-
ce
1.
du-
chiuso.
2.
chiuso.
ce

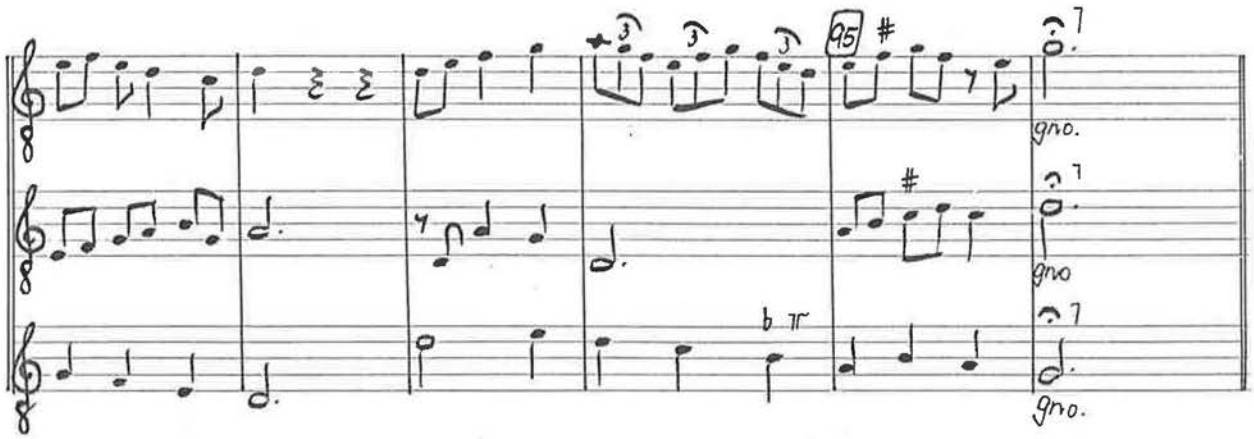
Una pantera Madrigal Giovanni Ciconia.
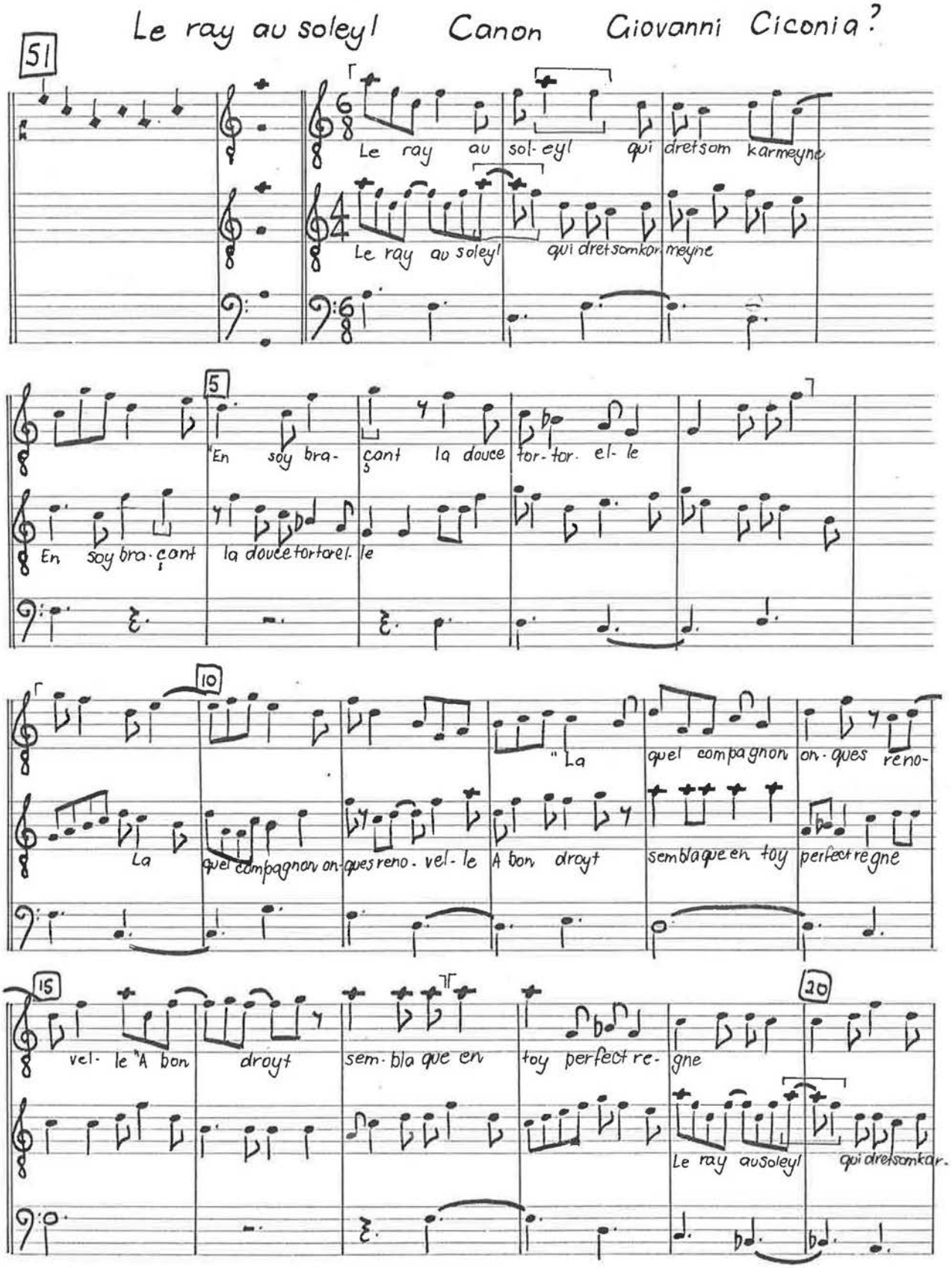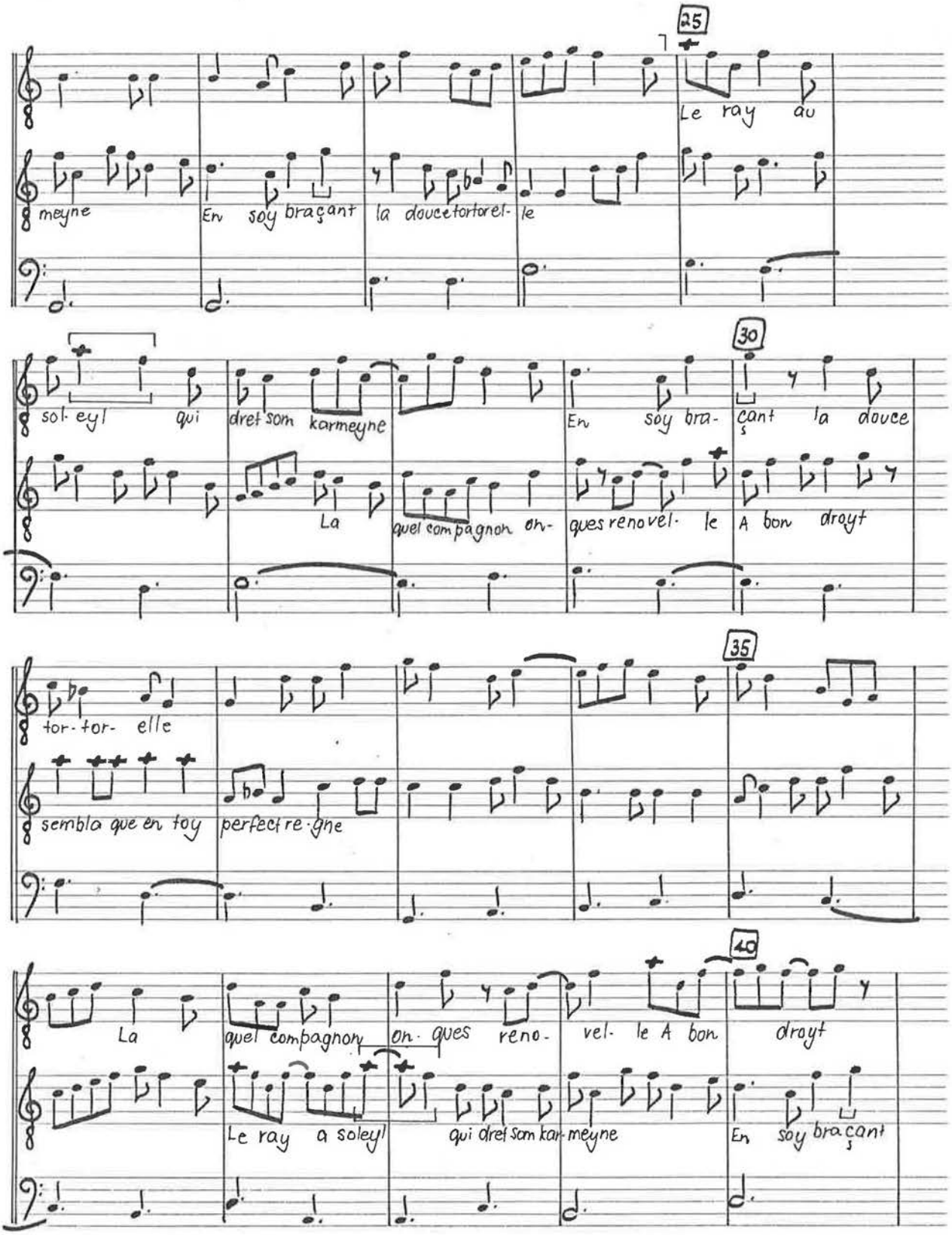



25
te, na,
te, nà,
Con- di-
Con soa
30
Can. di-
Con soa
do. Jo-
dol. ce-
do Jo-
dol. cez
p.
35
ve za el
d'un se- reno a- dor.
ciel dis- pensae do-
ve za el
d'un se- reno a- dor-
ciel dis- pensae do-
40
no na
45
Con stante l'ar me chi la guarda in
Se- condoel me ri- tar iu·sta co-
no na
Con. stanteè l'arme chi la guarda in
Se- condoelmeri· tar iu·sta co-
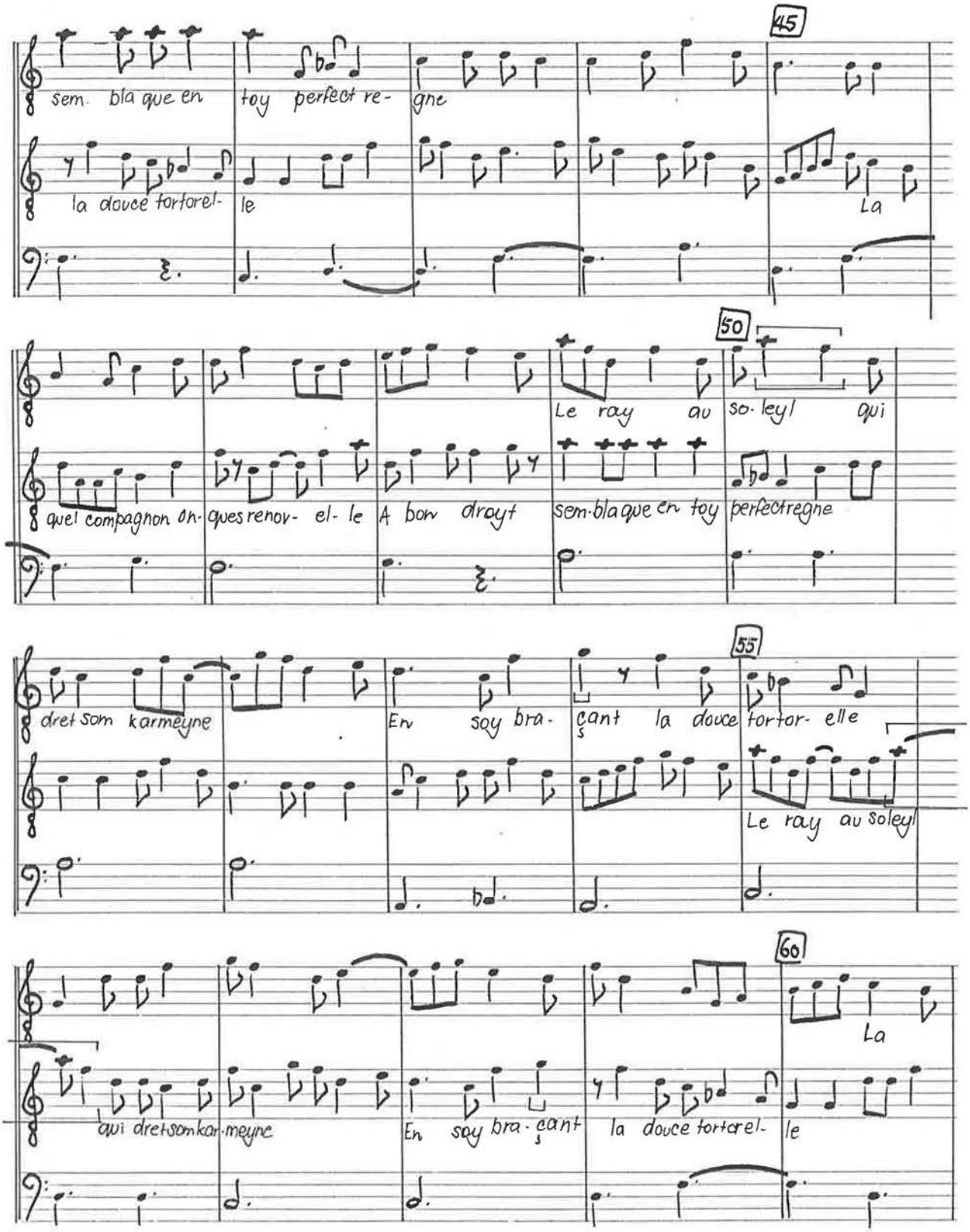

Con- stante l'arme chi la guarda in- tor-
Sec- ondo el me- ri- tar, iu- sta co- ro-
tor ro-
tor- ro-
50
55
60
no na
3. Dan-
3. Dan.
3. Dan.
65
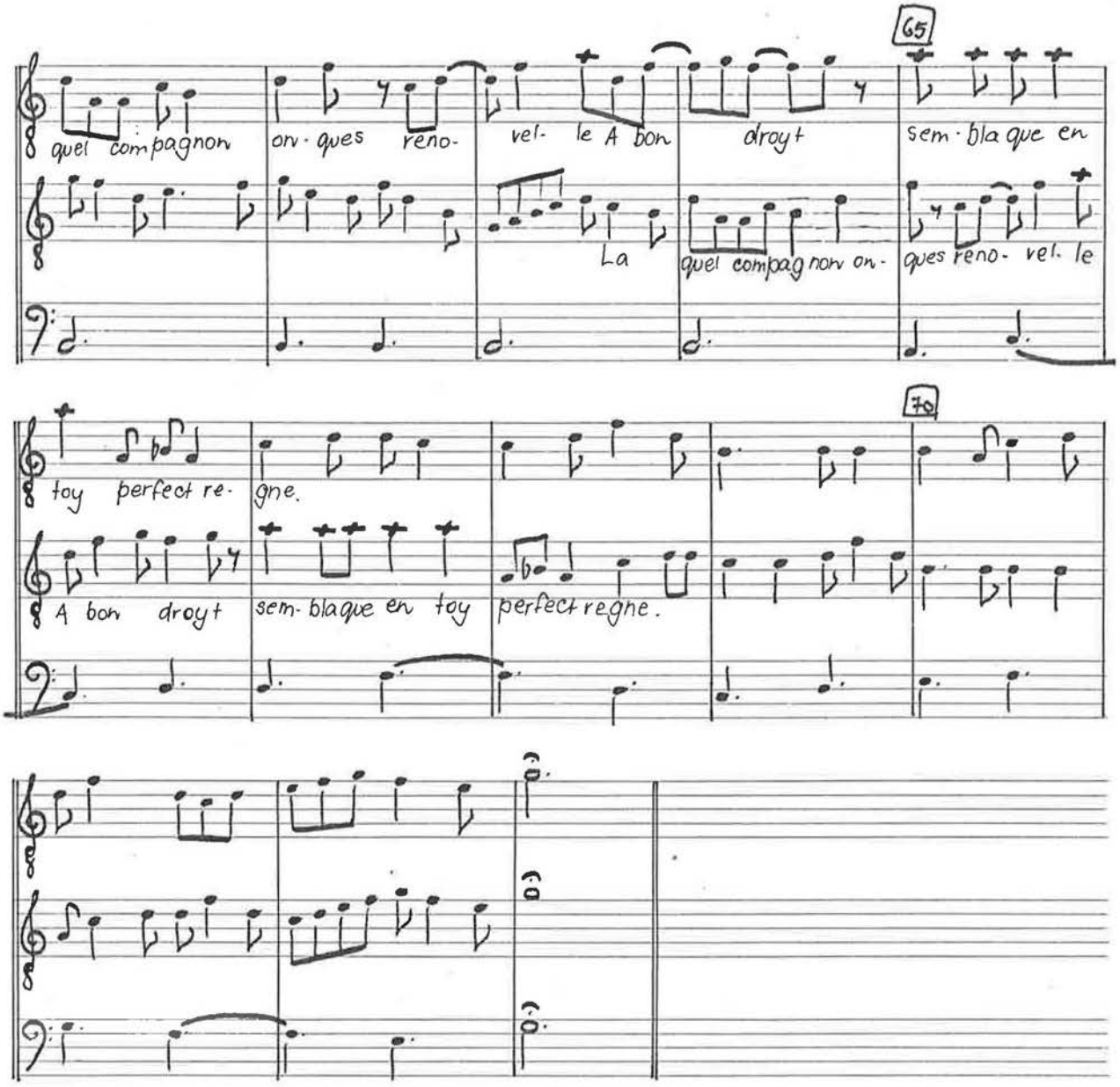

70
do_a
cias- cun mor-
do_a
do_a
cias-
cun
75
tal che ne sia de-
cias- cun mor- tal che ne sia de-
mor- tal che ne sia de-
80
gno Tri- um- fo glo- riae
gno Tri um- fo glo- riae
de- gno Tri- um- fo glo- riae
85
par- te in que- sto re-
par- te in questo re-
par- te in que- sto re-
90


95
gno.
gno
gno.
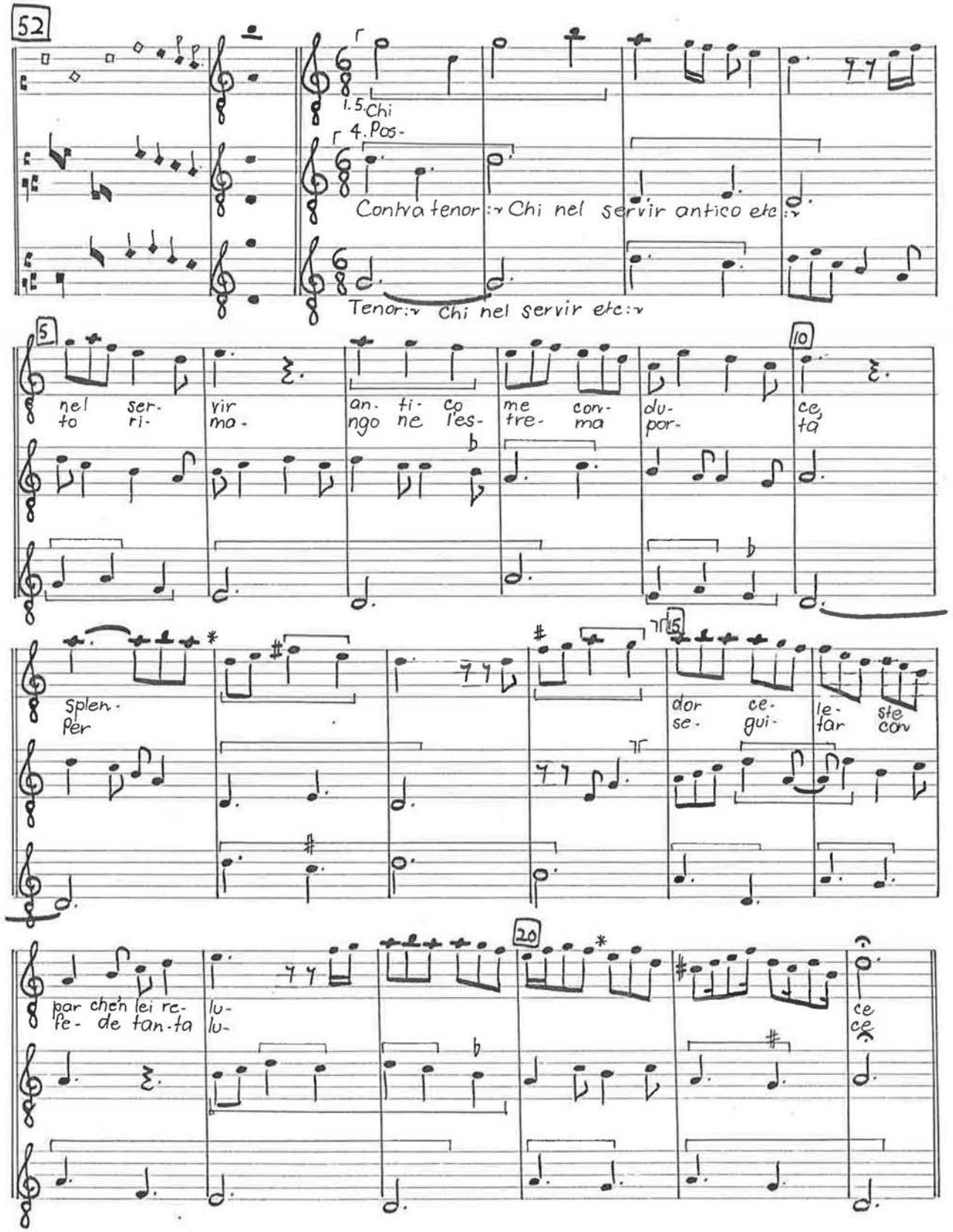

Le ray au soleyl Canon Giovanni Ciconia?
51
Le ray au sol- eyl qui dretsom karmeyne
Le ray au soleyl qui dretsomkar meyne
5
En soy bra- cont la douce tor-tor el- le
En soy bra- cont la douce tortarel- le
10
La quel compagnon on- ques reno- vel- le A bon droyt sem bla que en toy perfect re- gne
15
20
Le ray ausoleyl qui dretsomkar.
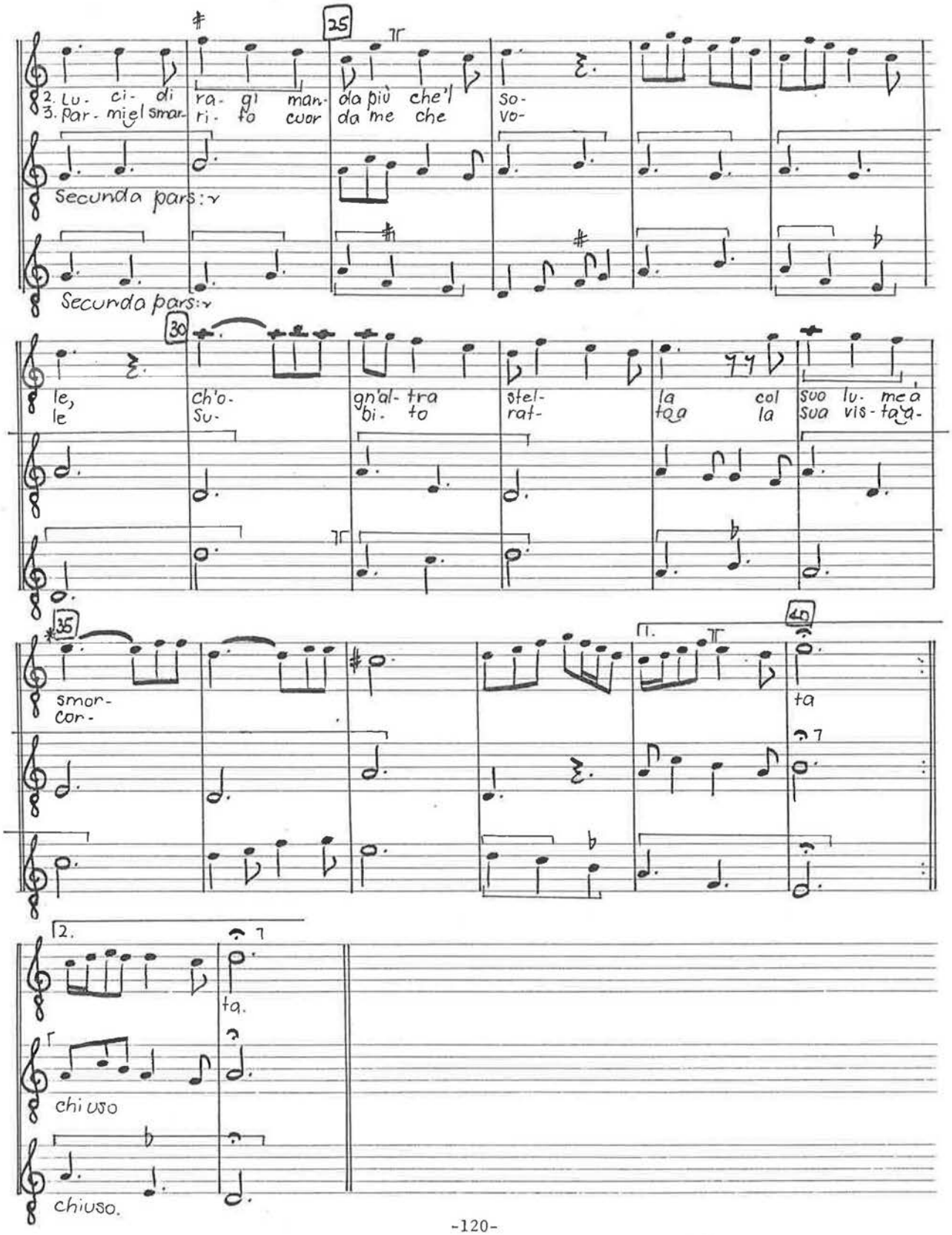

25
Le ray au
meyne
En soy braçant la doucetortorel- le
sol- eyl qui dret som karmeyne
30
En soy bra- çant la douce
La quel compagnon on- ques renovel- le A bon droyt
35
tor- tor- elle
sembla que en toy perfect re- gne
40
La quel compagnon on- ques reno- vel- le A bon droyt
Le ray a soleyl qui dret som kar- meyne
En soy braçant


45
sem. bla que en toy perfect re- gne
la douce tortorel- le
La
50
Le ray au so- leyl qui
quel compagnon on- ques renov- el- le A bon droyt sem-bla que en toy perfectregne
55
dret som karmeyne
En soy bra- cant la douce tortor- elle
Le ray au soleyl
60
La
qui dretsomkar-meyne
En soy bra- cant la douce tortorel- le
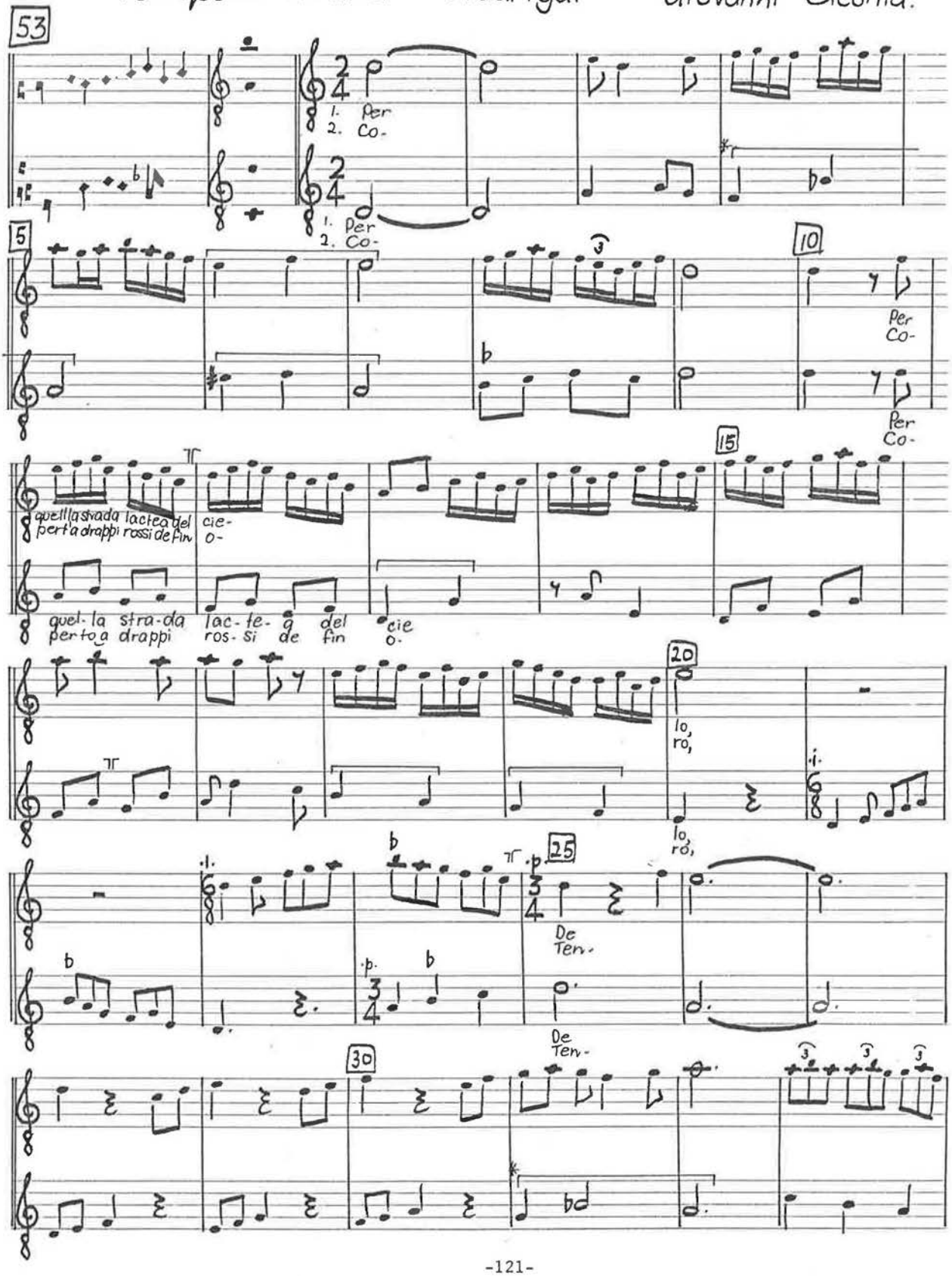

65
quel compagnon
orv · ques reno-
vel- le A bon
droyt
sem · bla que en
La
quel compag non on-
ques reno- vel. le
toy perfect re- gne.
70
A bon droyt
sem- blaque en toy
perfect regne.
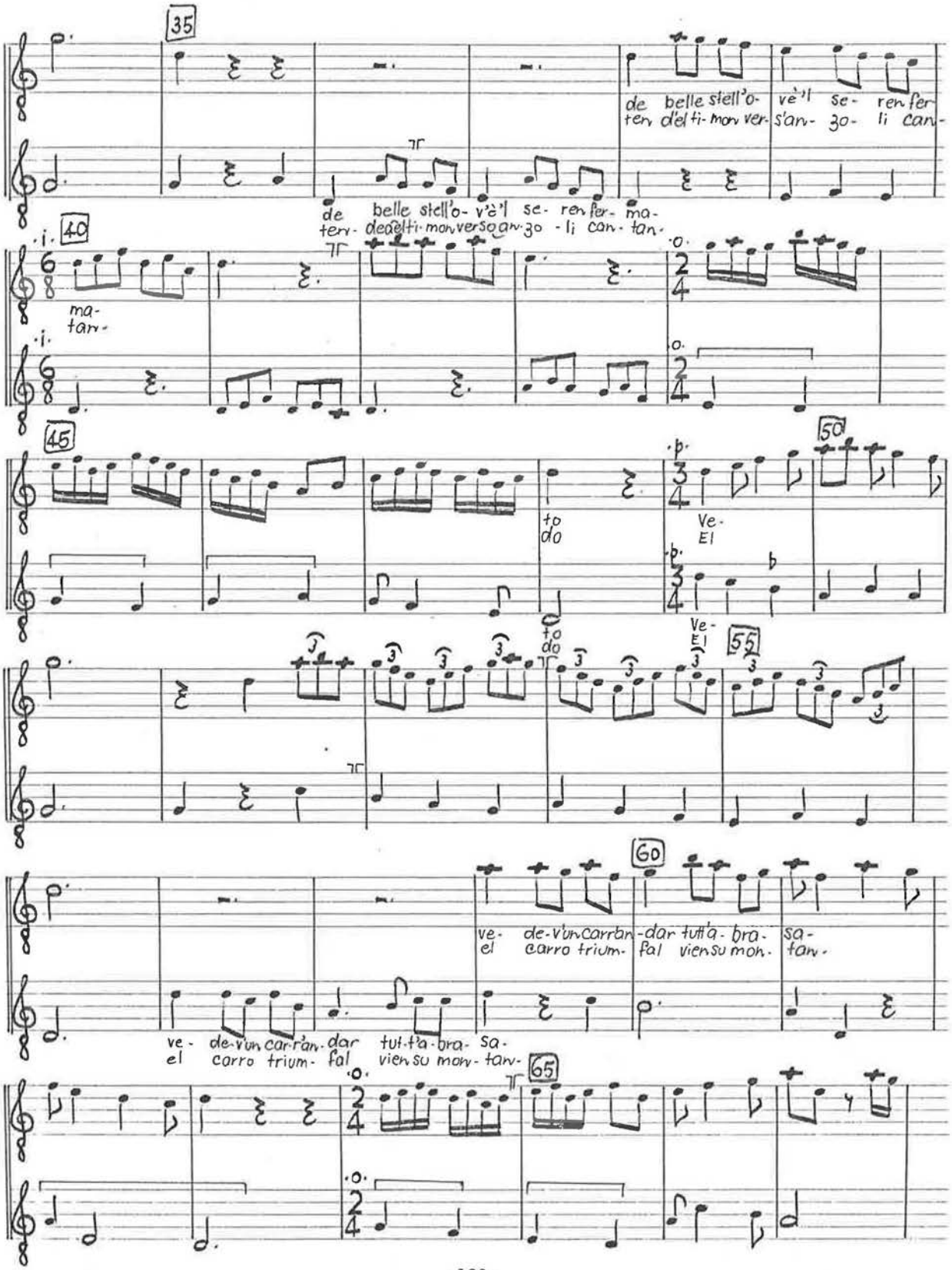
Chi nel servir Ballata Giovanni Ciconia
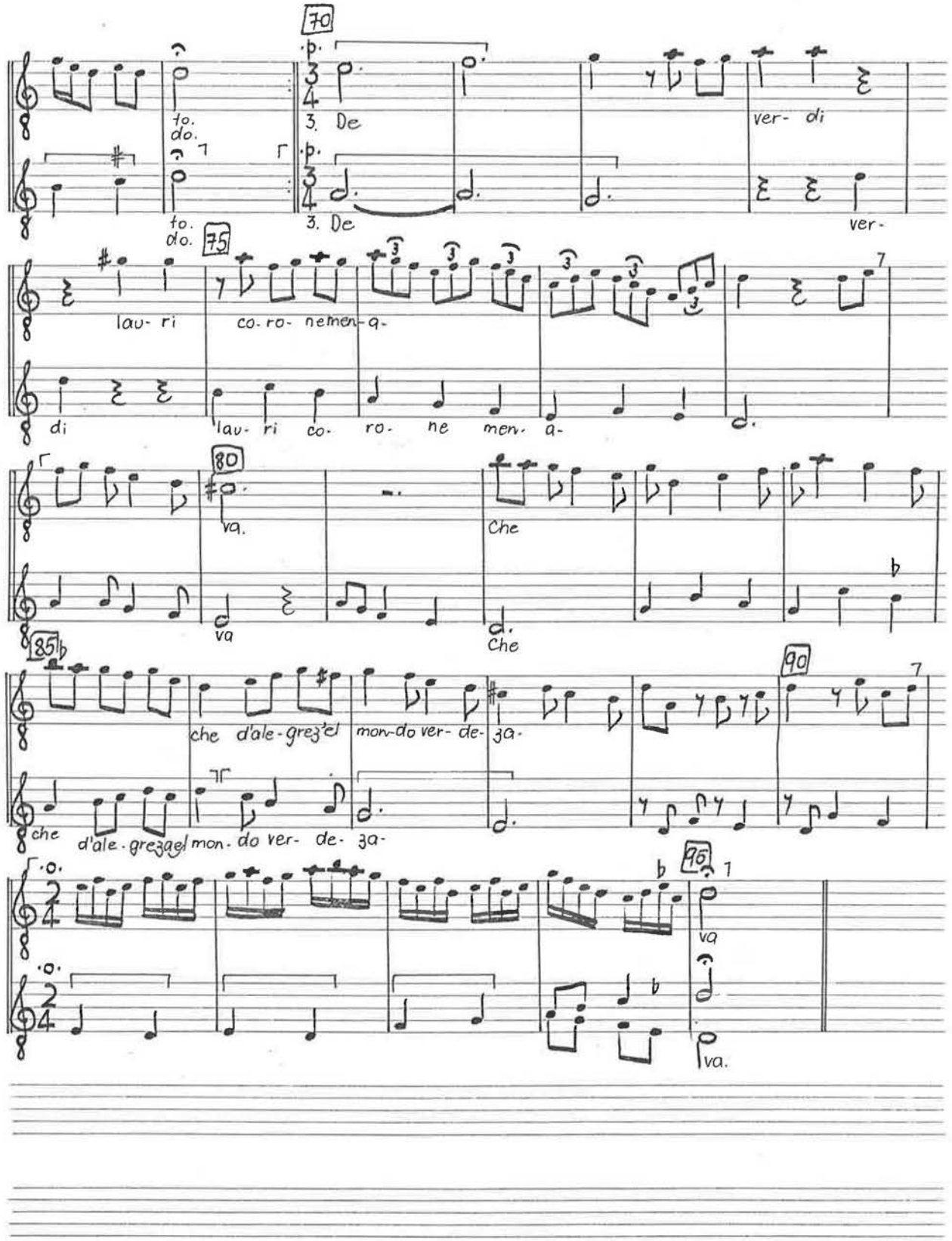



25
2. Lu- ci- di ra- gi man- da più che'l so-
3. par- mi el smar- ri- to cuor da me che vo-
Secunda pars:
Secunda pars:
30
le, ch'o- gn'al- tra stel- la col suo lu- me a
le Su- bi- to rat- taga la sua vis- ta'a-
35
smor-
cor-
1.
40
ta
2.
ta.
chiuso
chiuso.
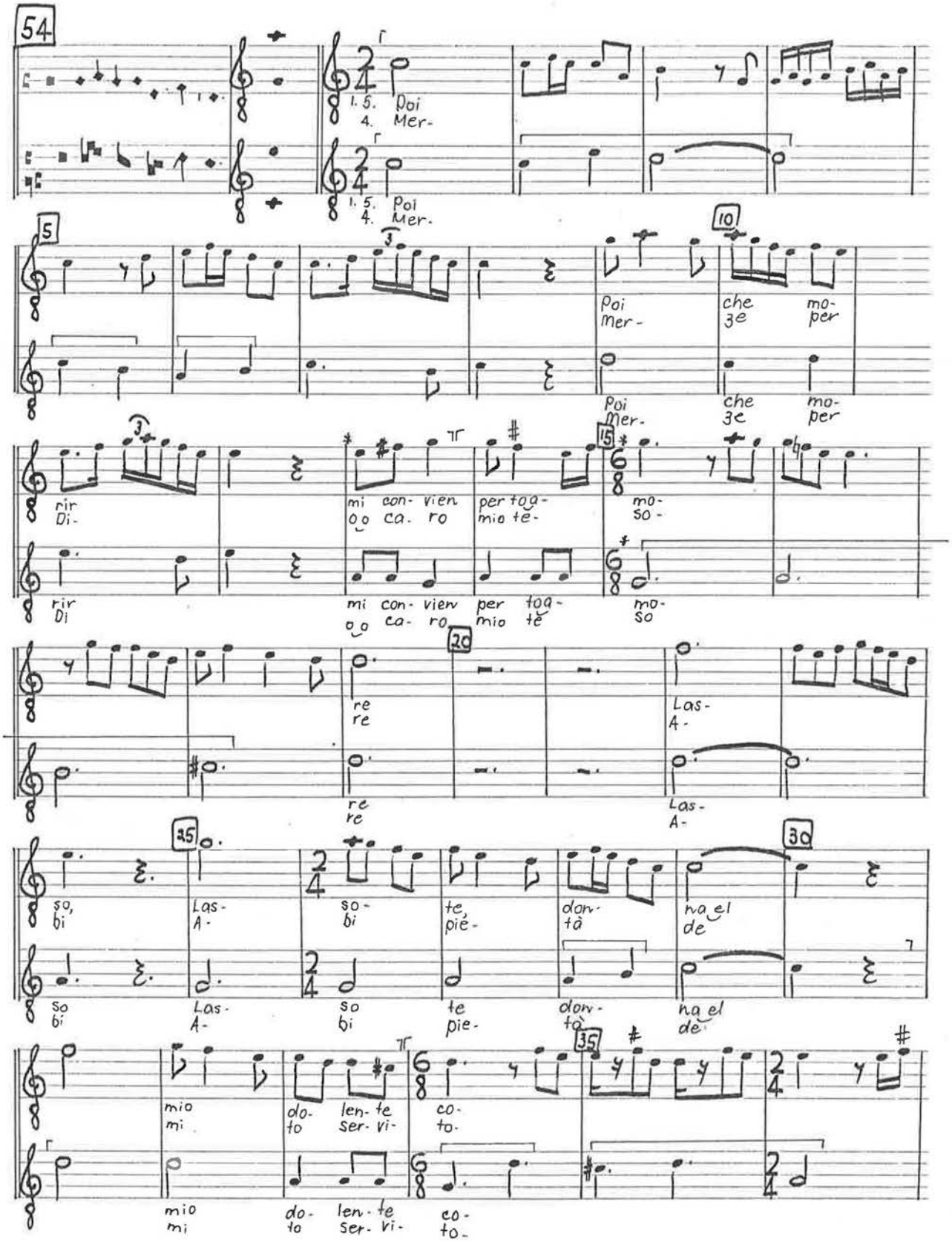
Per quella strada Madrigal Giovanni Ciconia.
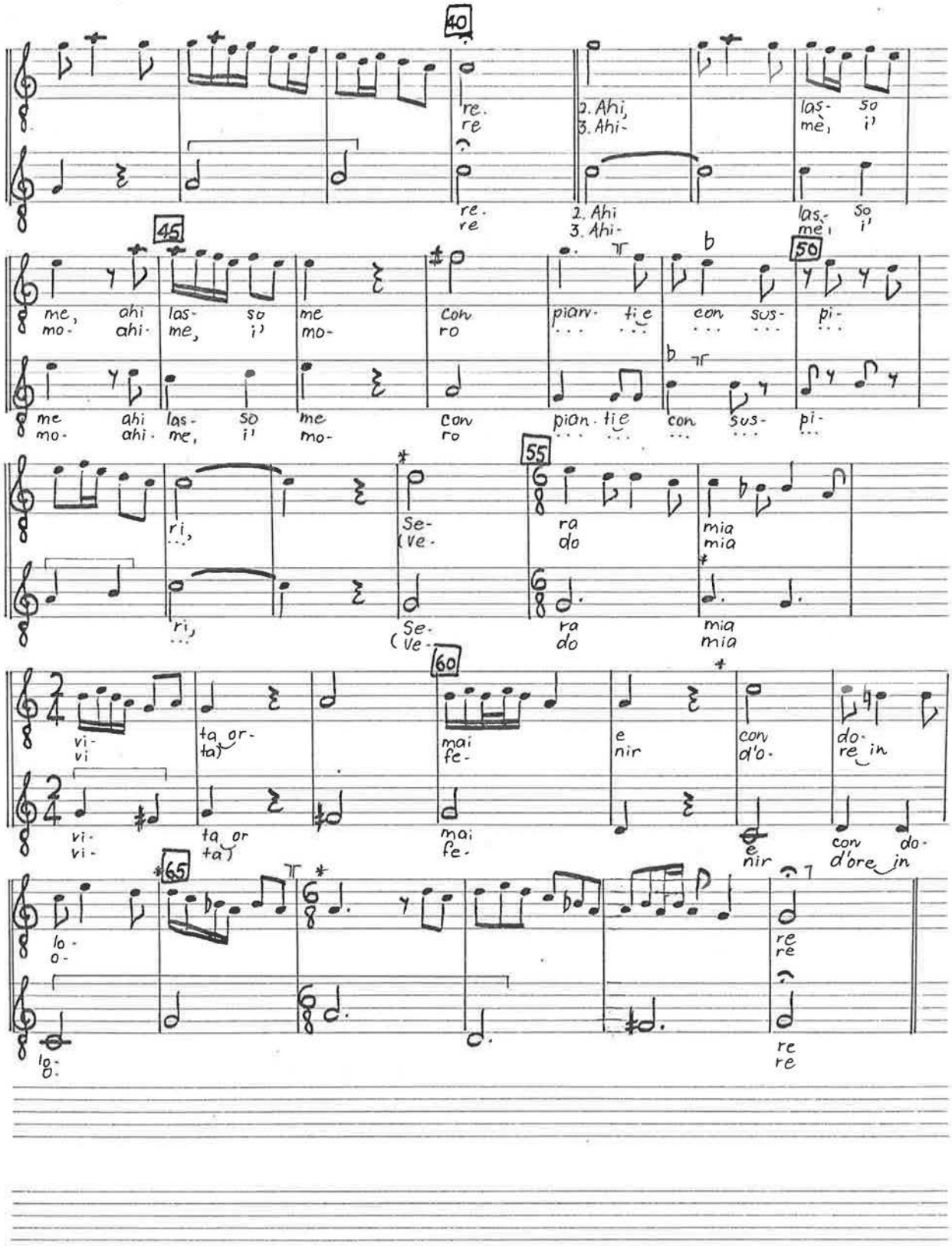



35
de belle stell'o- v'è'l se- ren fer- ma-
ter- de el ti- mon ver- s'an- go- li can-
40
ma-
tan-
45
to
do
50
Ve-
El
55
ve- de- v'un car- r'an- dar tut- t'a- bra- sa-
el carro trium- fal vien su mon- tan-
60
65
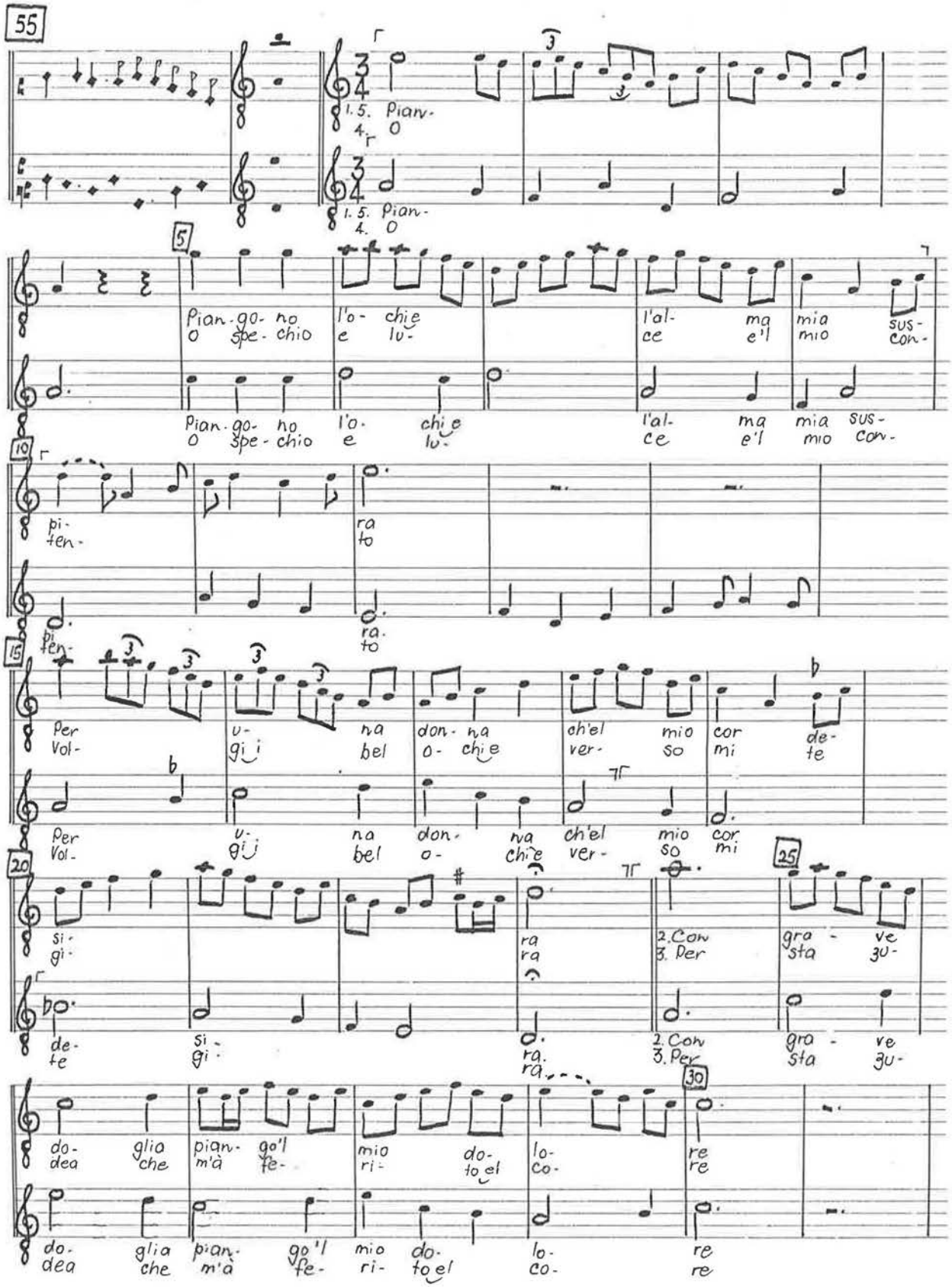

70
p.
3. De
ver- di
ver-
75
lau- ri
co. ro- nemen- a-
di
lau- ri co. ro- ne men. a-
80
va.
va
Che
Che
85b
che d'ale- grez'el mon- do ver- de- ga-
che d'ale. grezael mon. do ver- de- ga-
90
96
va
va.

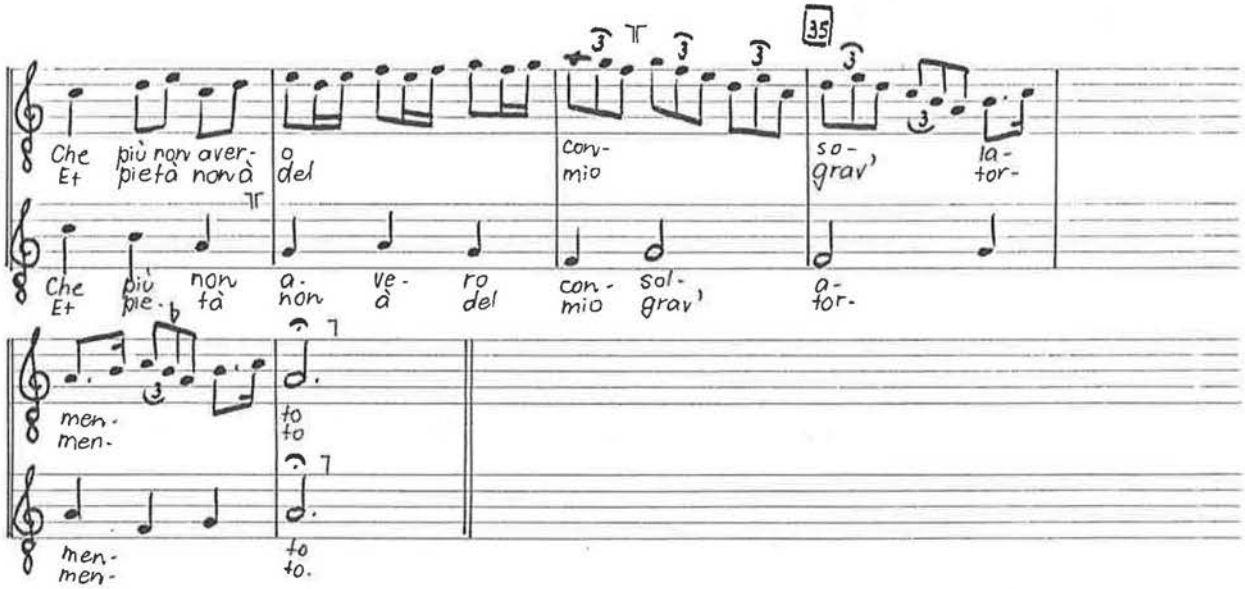
Poi che morir Ballata Giovanni Ciconia.
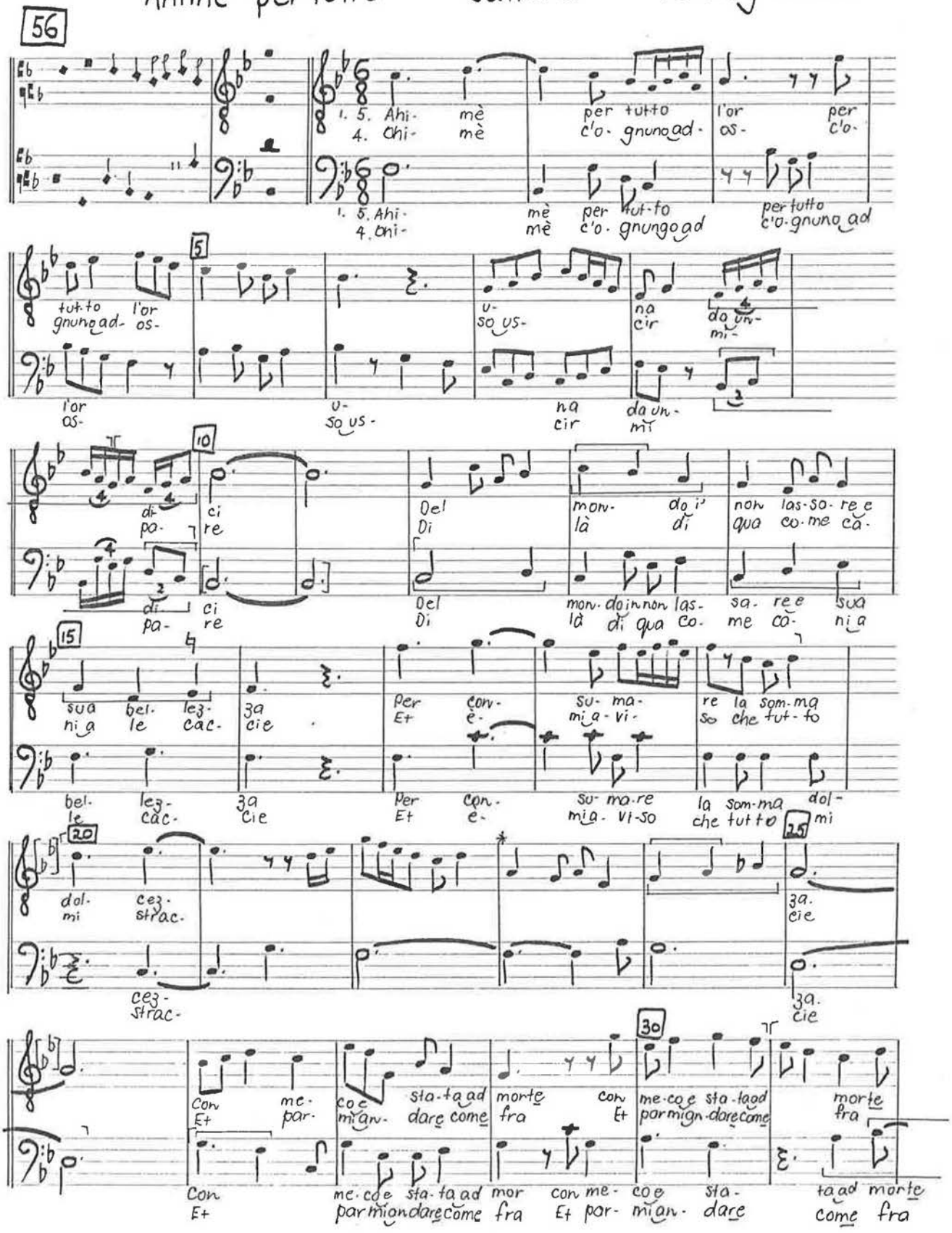



40
re.
re
2. Ahi,
3. Ahi-
las- so
me, i'
45
me, ahi las- so me con
mo- ahi- me, i' mo- ro
piav- tie con sus- pi-
50
55
ri,
Se-
(ve-
ra
do
mia
mia
60
vi-
vi
ta or-
ta)
mai
fe-
e
nir
con
d'o-
do-
re in
65
lo-
o-
re
re
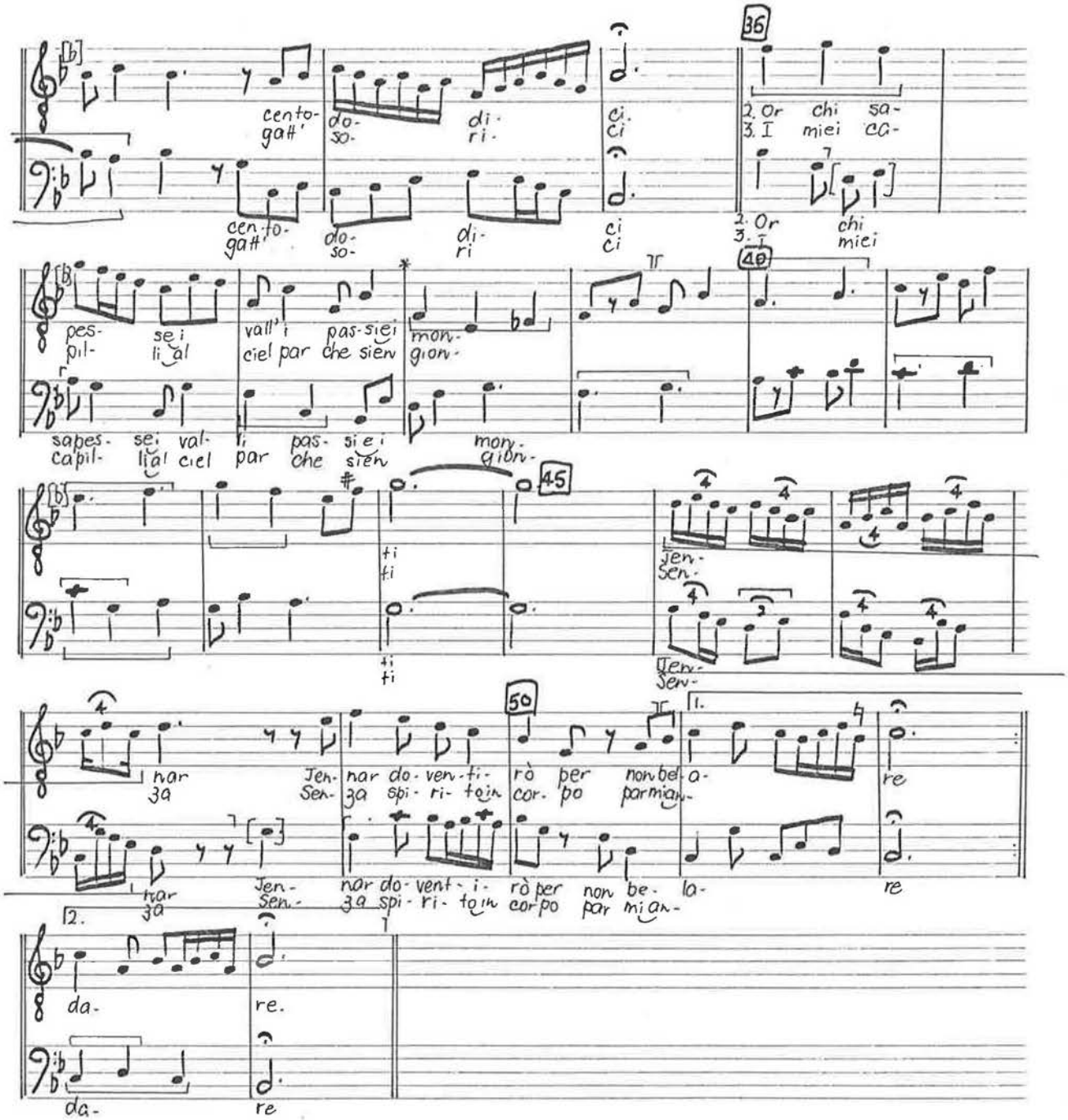
Piangono l'ochi . Ballata Anonymous
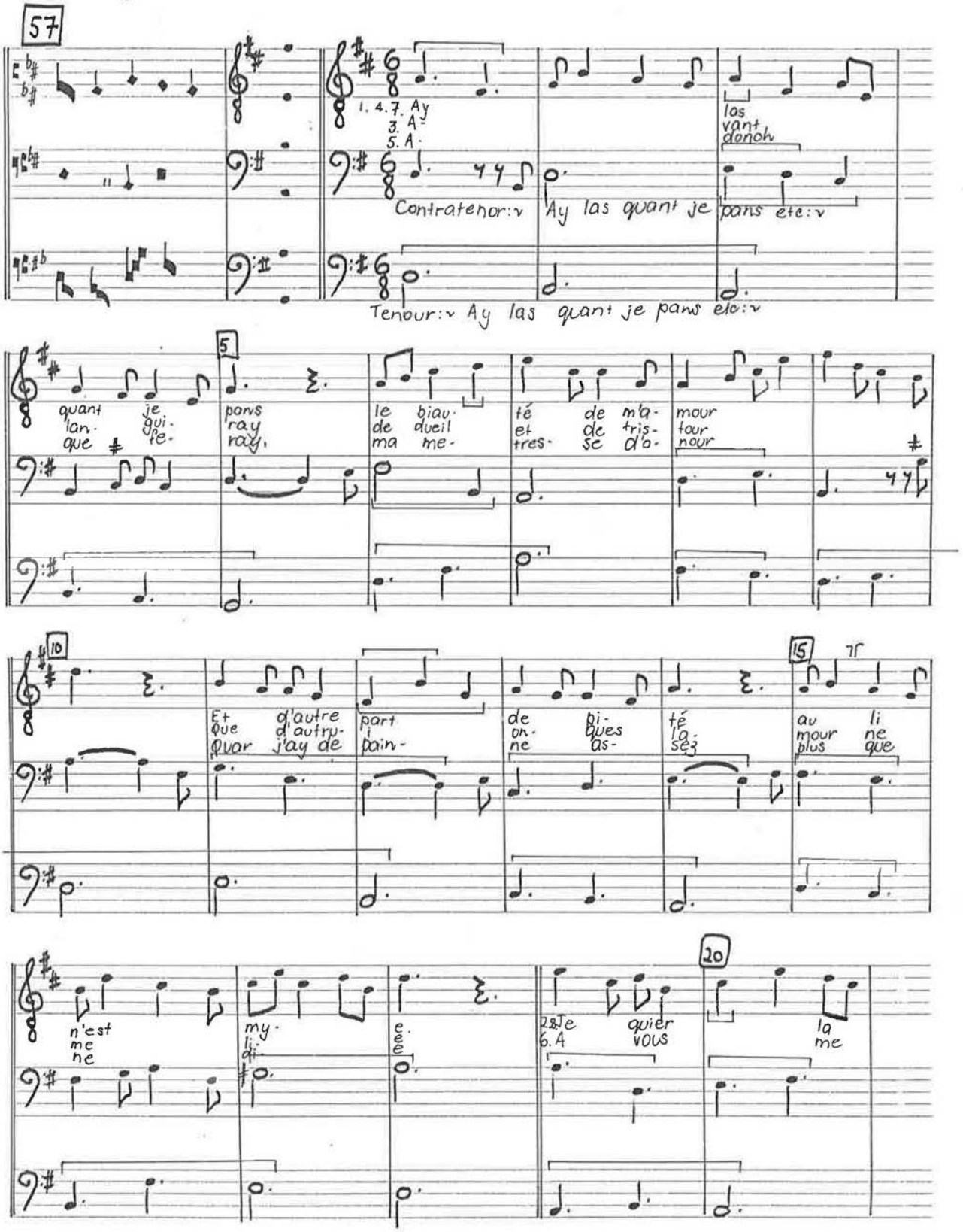



35
Che Et più non aver- pietà non và
o del
con- mio
so- grav'
la- tor-
Che Et più pie- tà
non a- ve- à
ro del
con- mio
sol- grav'
a- tor-
men- men-
men- men-
to to
to to.
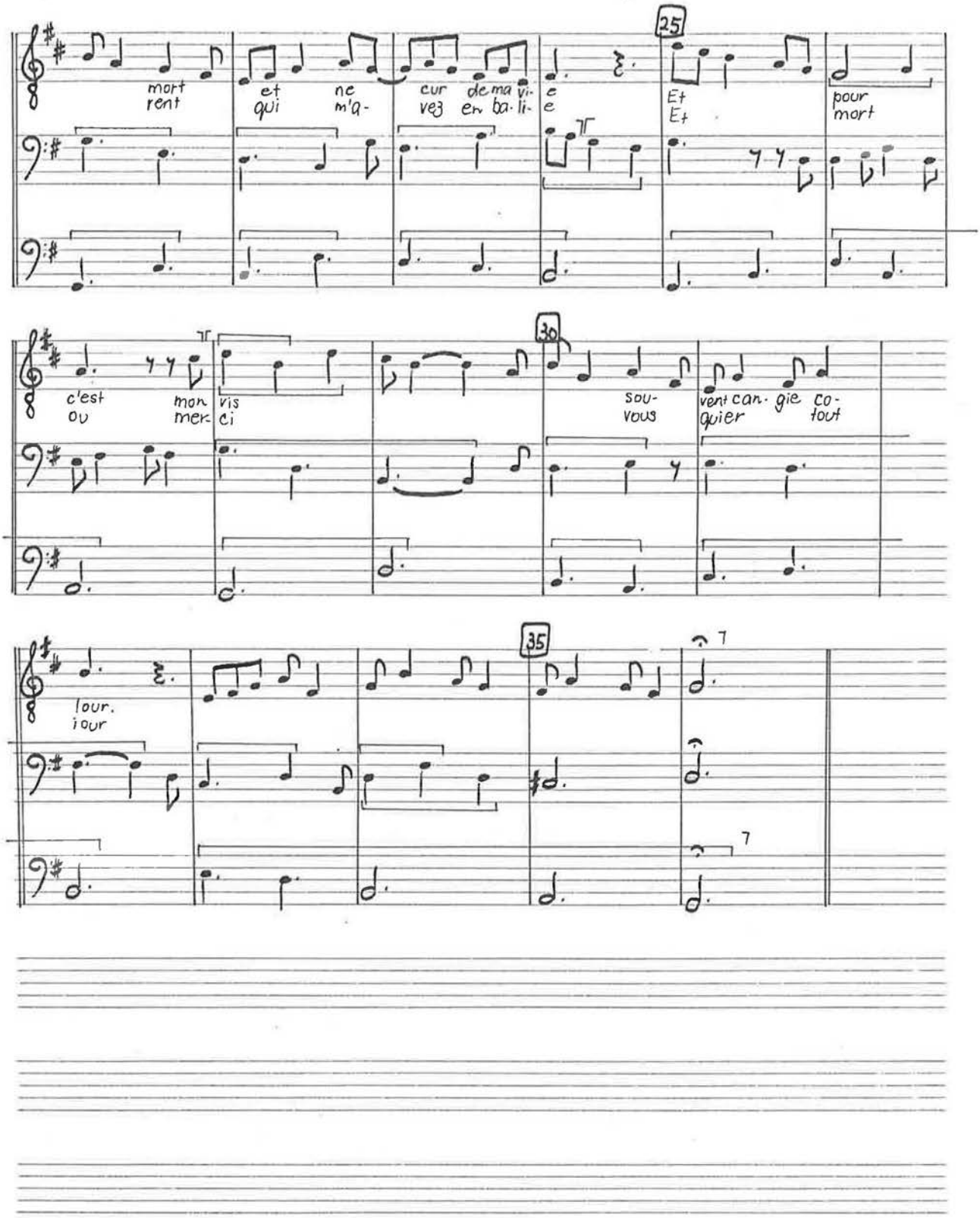
Ahimè per tutto Ballata Anonymous.
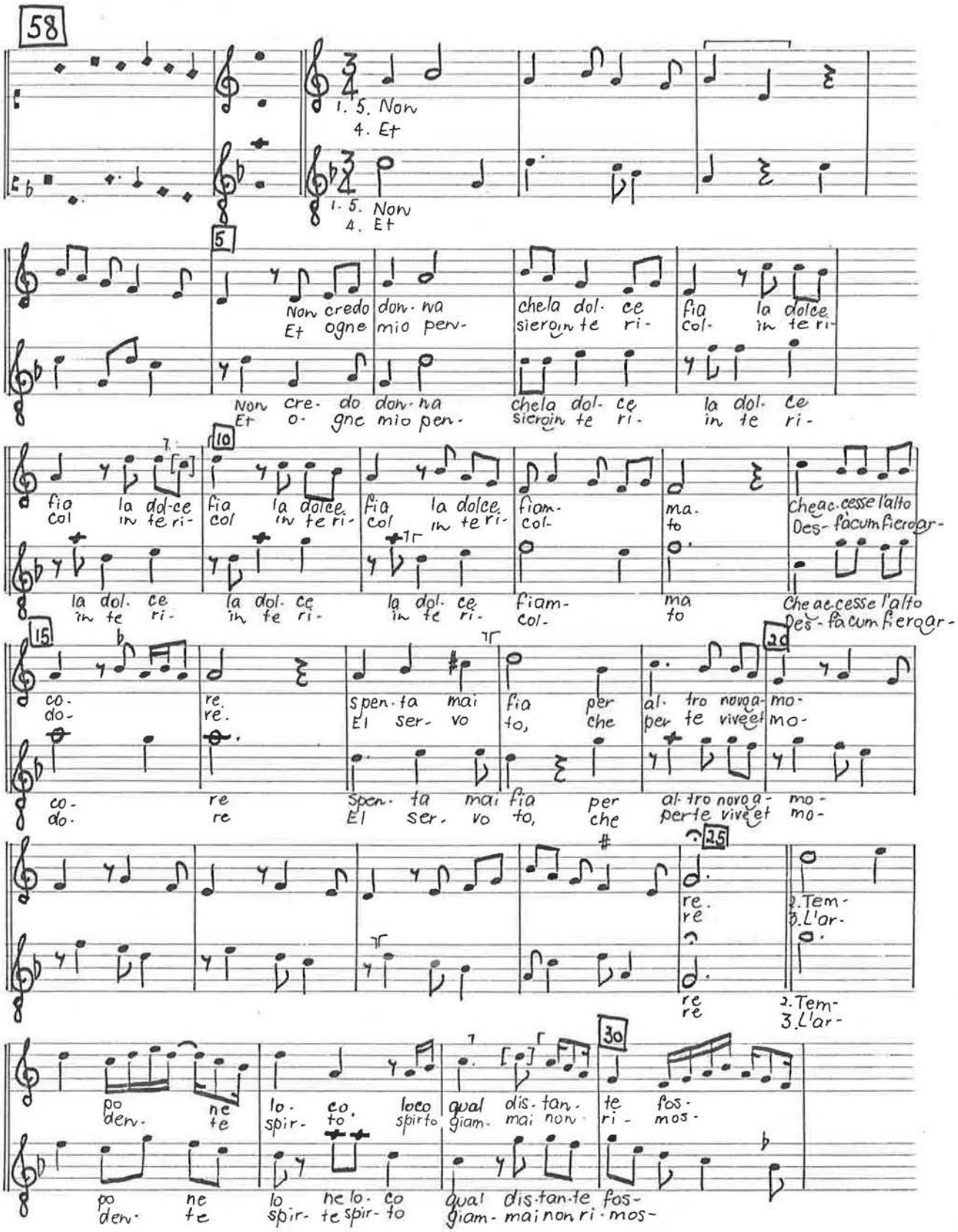



36
2. Or chi sa-
3. I miei ca-
40
45
50
1.
2.
cento-
ga#'
do-
so-
di-
ri-
ci
ci
pes-
pil-
se i
li al
vall'i
ciel par
pas-siei
che sien
mon-
gion-
sapes-
capil-
sei val-
li al ciel
i
par
pas-si e i
che sien
mon-
gion-
ti
ti
ti
ti
jen-
sen-
nar
za
Jen-
Sen-
za
nar do-ven-ti-
spi-ri-toin
rò per
cor-po
non be-la-
par mian-
re
da-
re.
da-
re
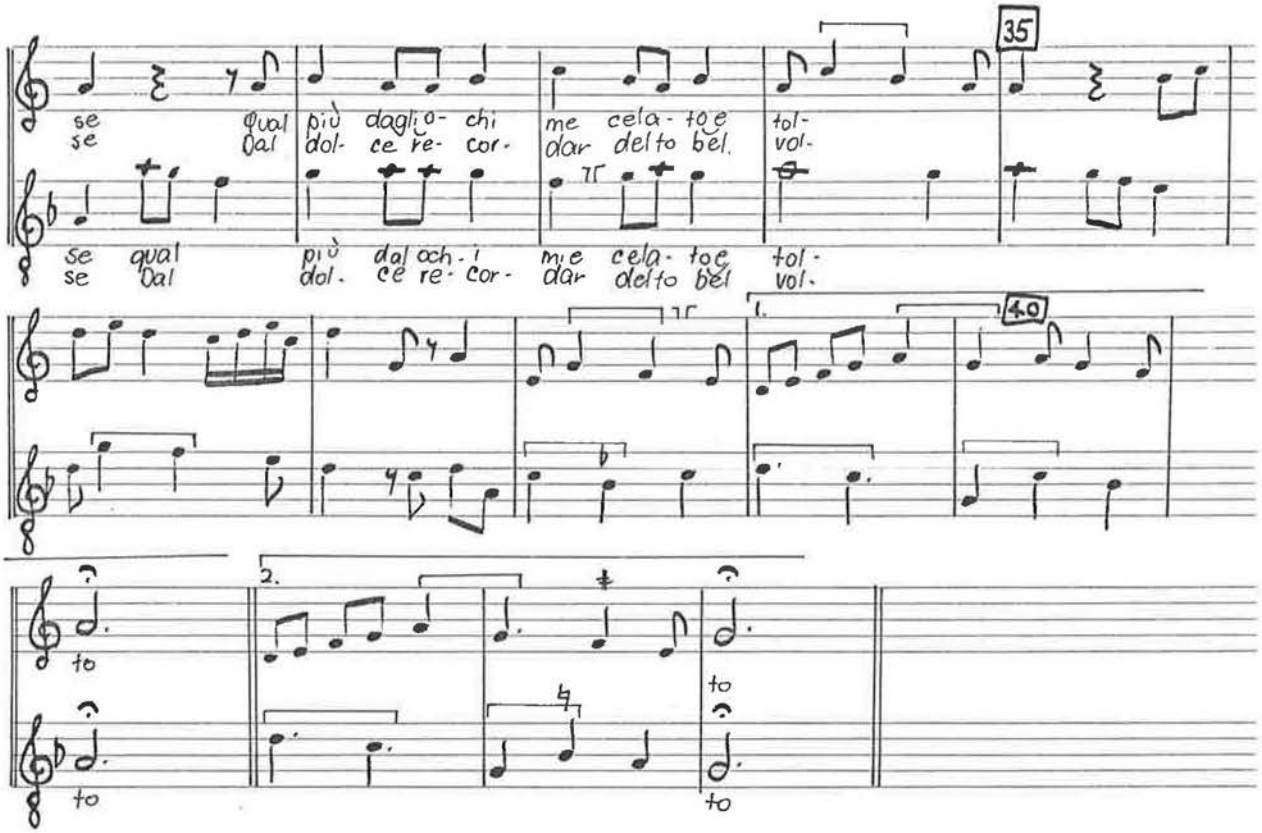
Ay las quant je pans Rondeau Anonymous.
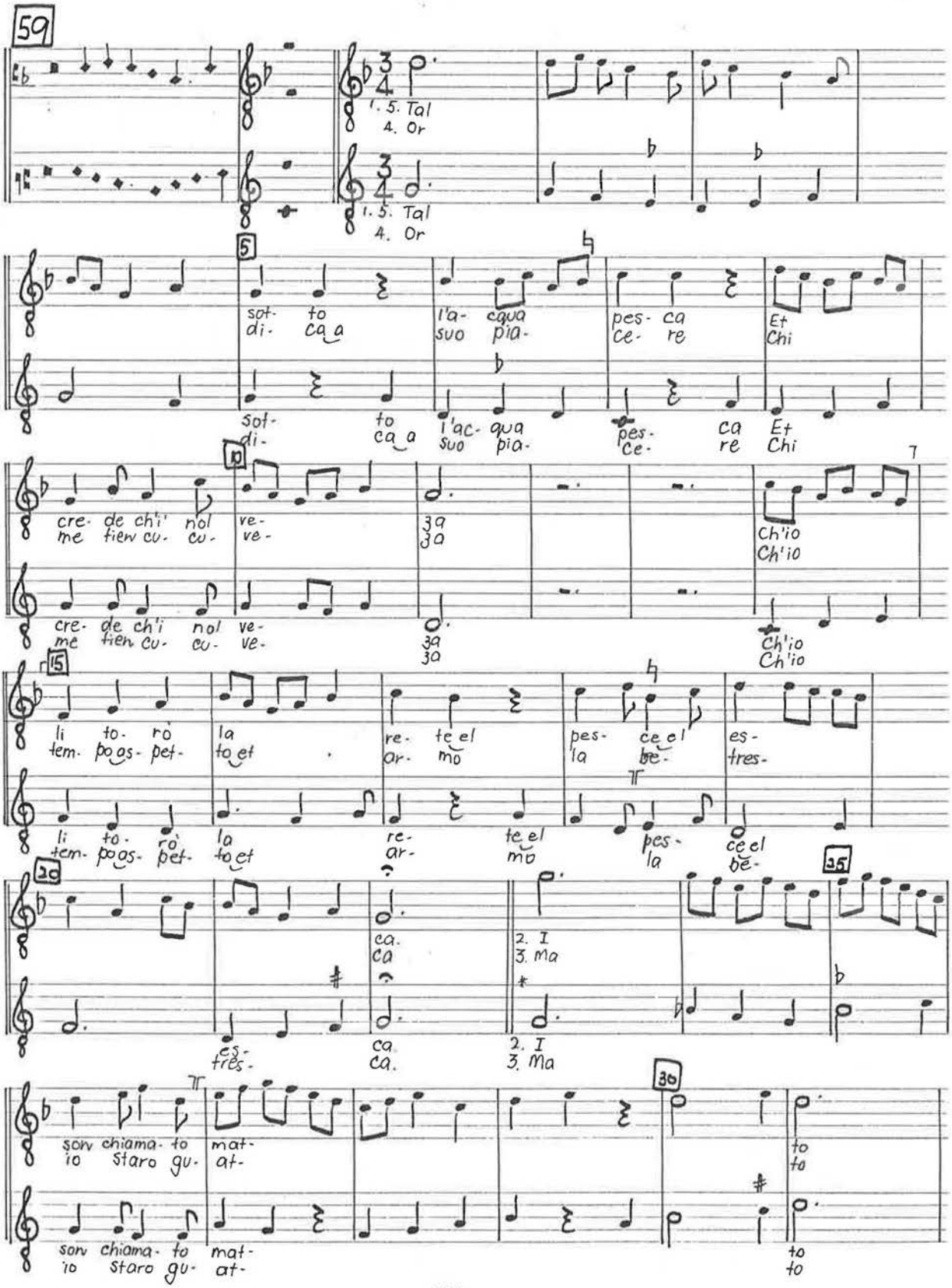



mort rent
et qui
ne m'a-
cur vej
de ma vi-
en ba-li-
e
e
25
Et
Et
pour mort
c'est ou
mon mer-
vis ci
30
sou-vous
vent can-gie co-quier
tout
lour.
iour
35
7
7
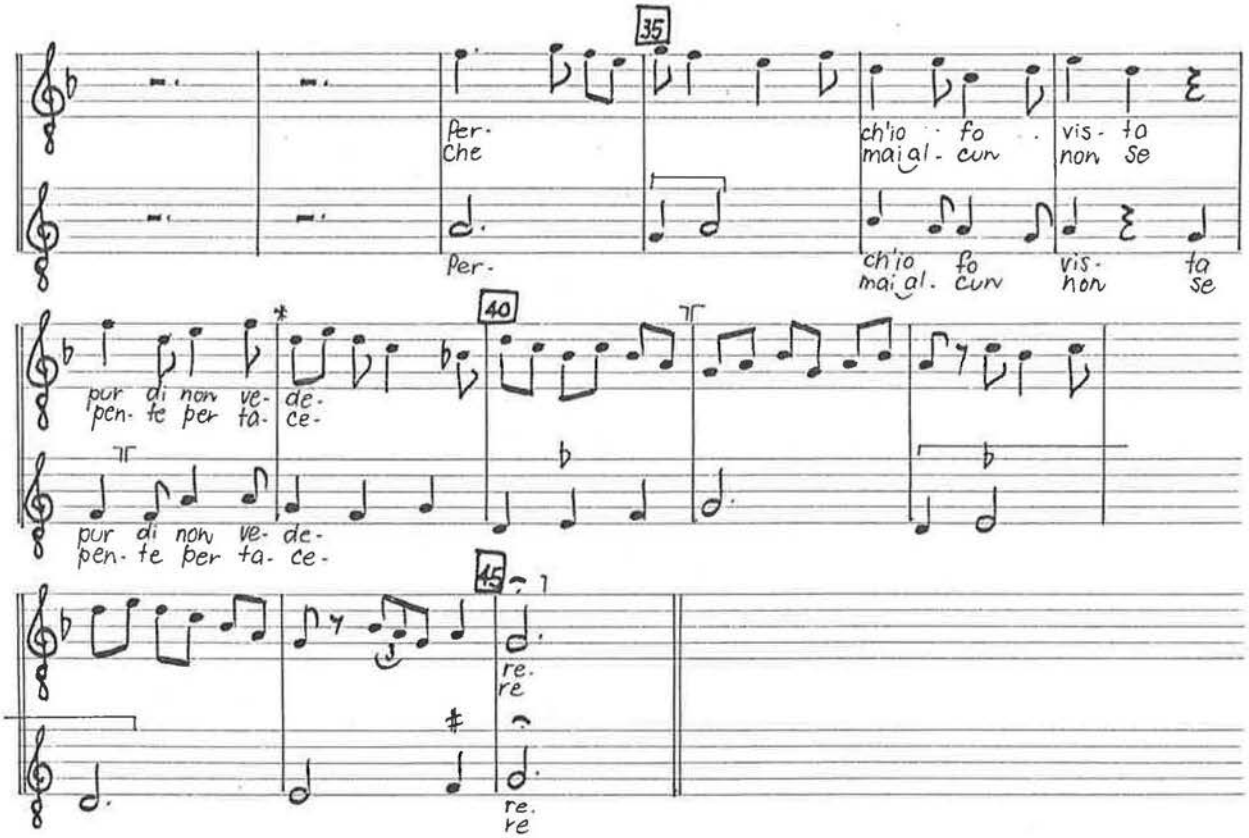
Non credo donna Ballata Anonymous
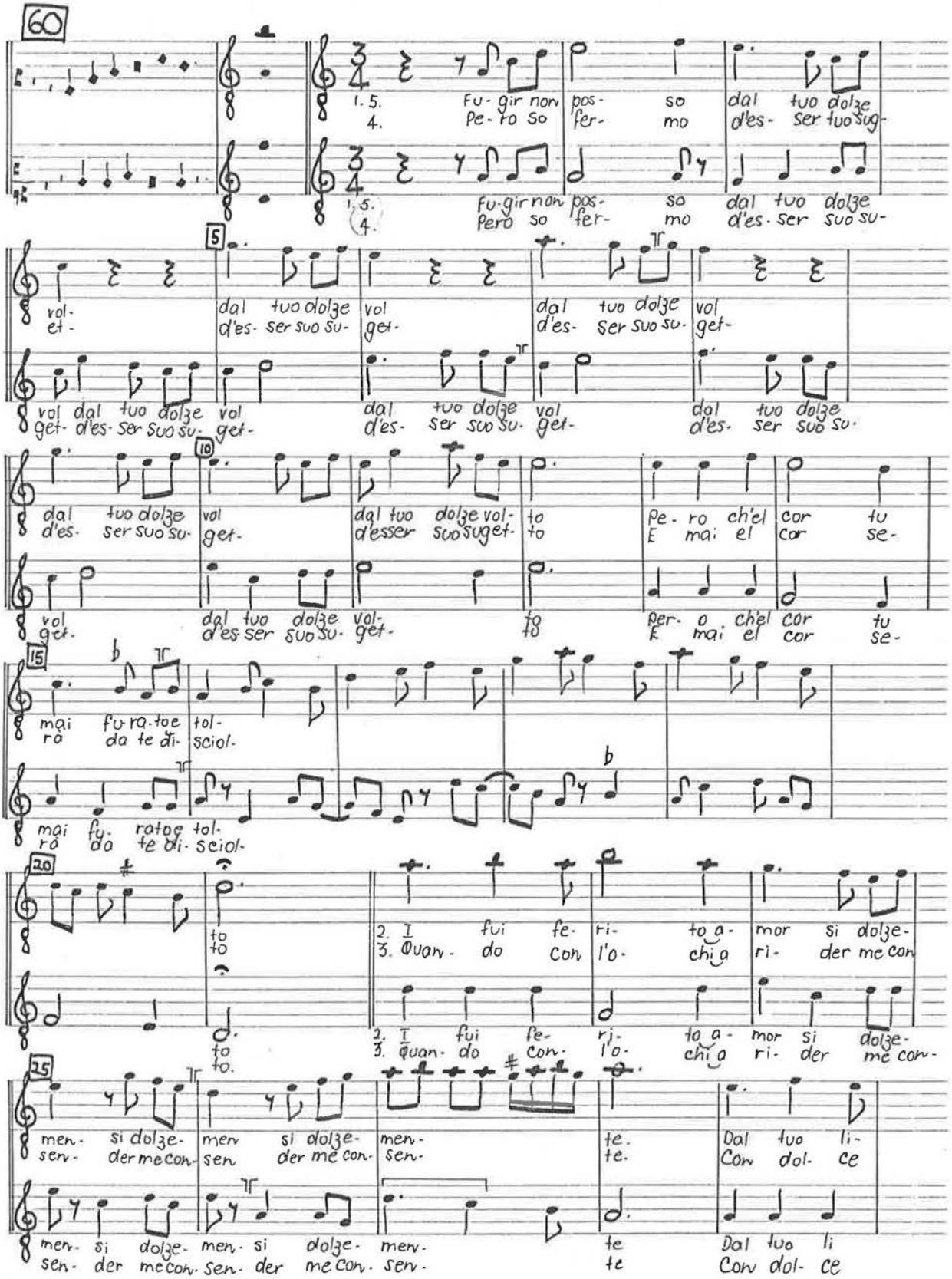



35
se qual più dagli-o- chi me cela- to e tol-
se dal dol- ce re- cor- dar del to bel. vol-
se qual più dal och- i me cela- toe tol-
se dal dol- ce re- cor- dar del to bel vol-
1.
40
2.
to
to
to
to

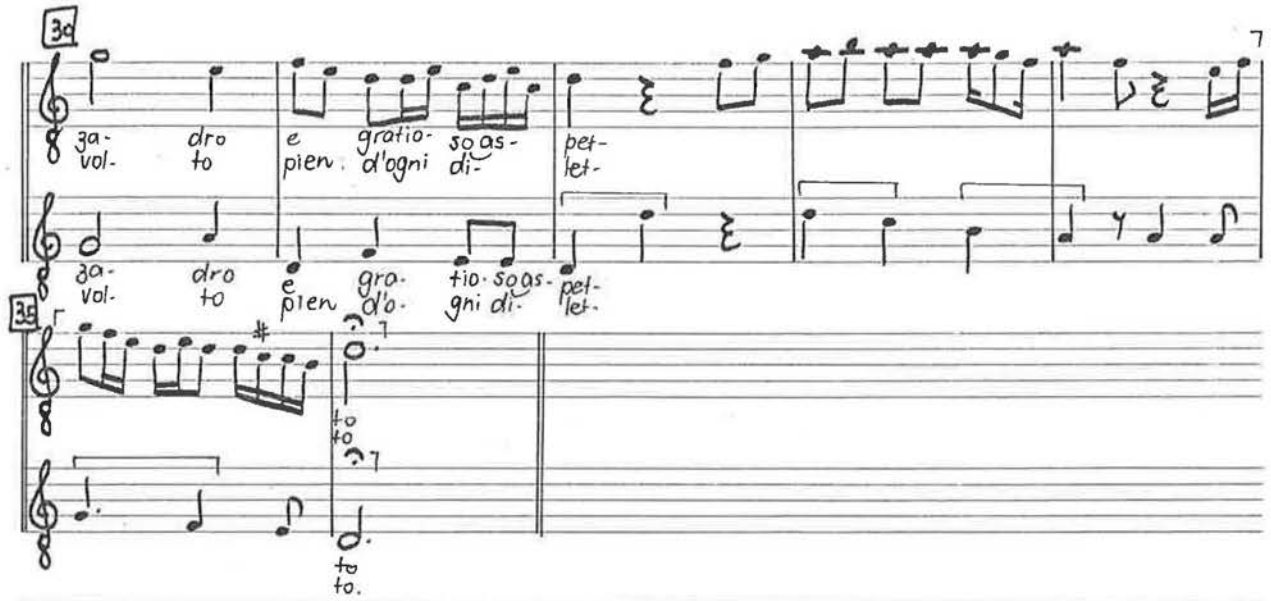
Tal sotto l'acqua Ballata Nicolò da Perugia
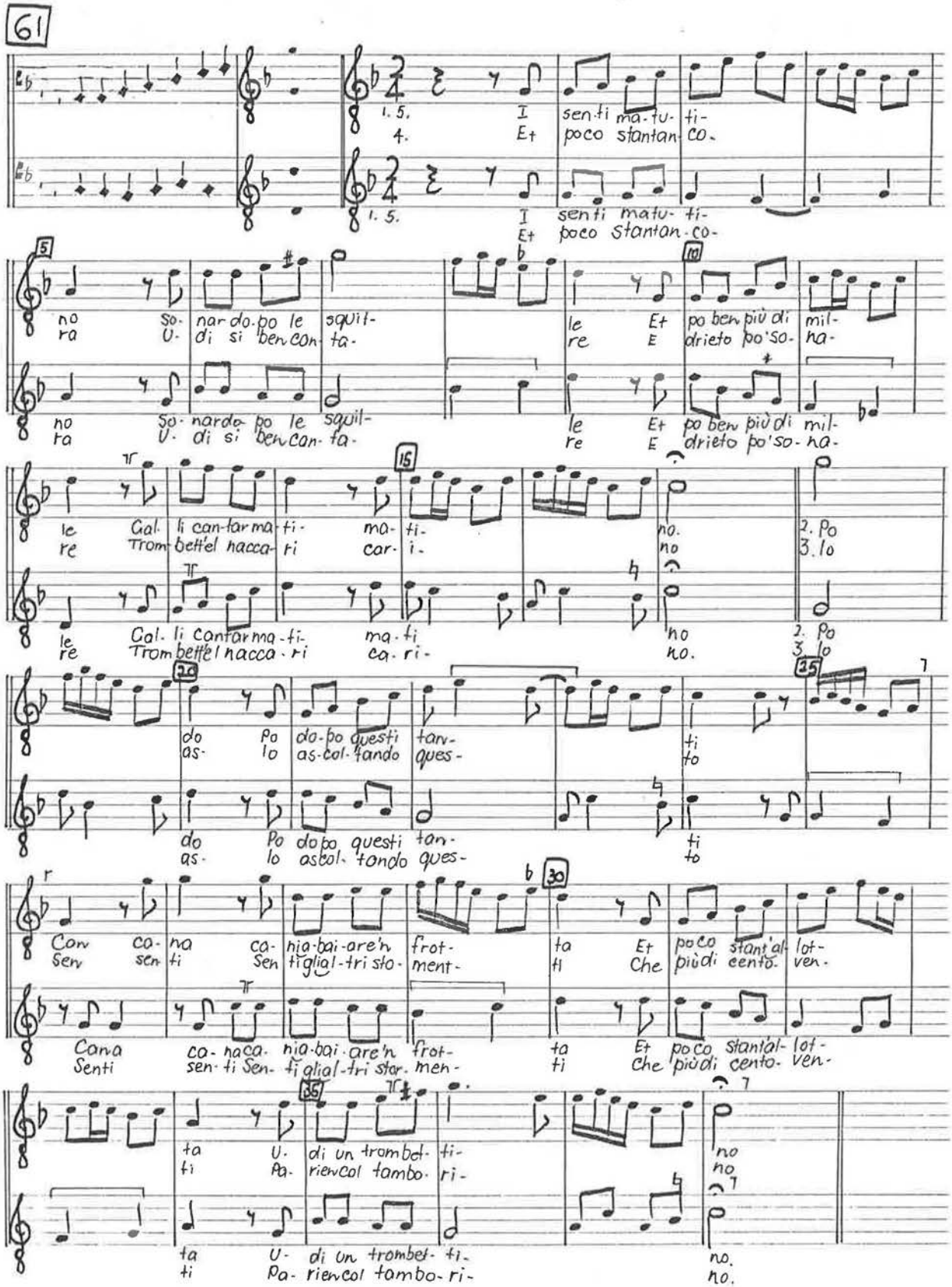



35
per-
che
per-
ch'io fo
mai al- cun
ch'io fo
vis- ta
non se
vis- ta
40
pur di non ve- de-
pen- te per ta- ce-
pur di non ve- de-
pen- te per ta- ce-
45
re-
re
re-
re

Fugir non posso Ballata Anonymous.
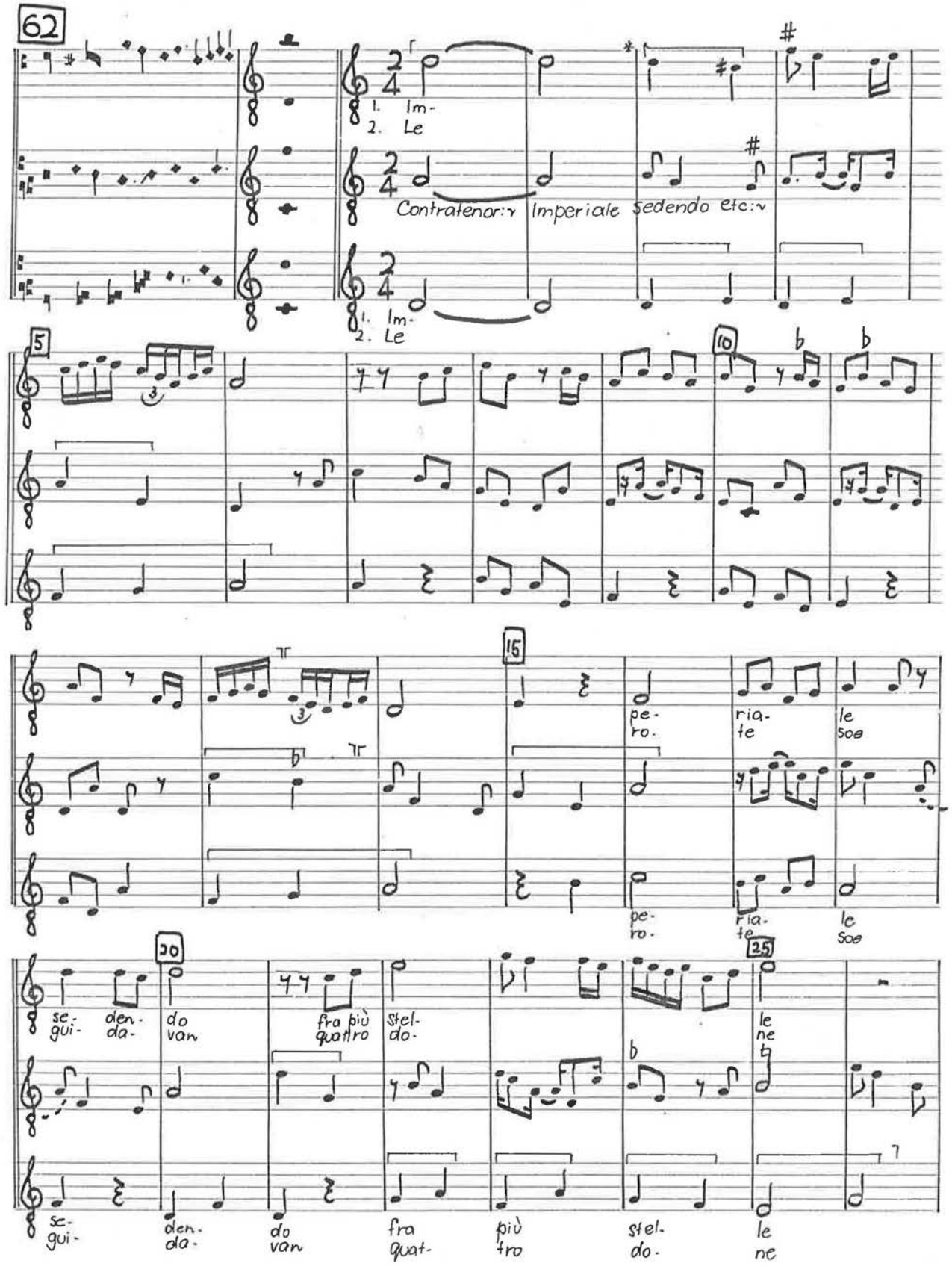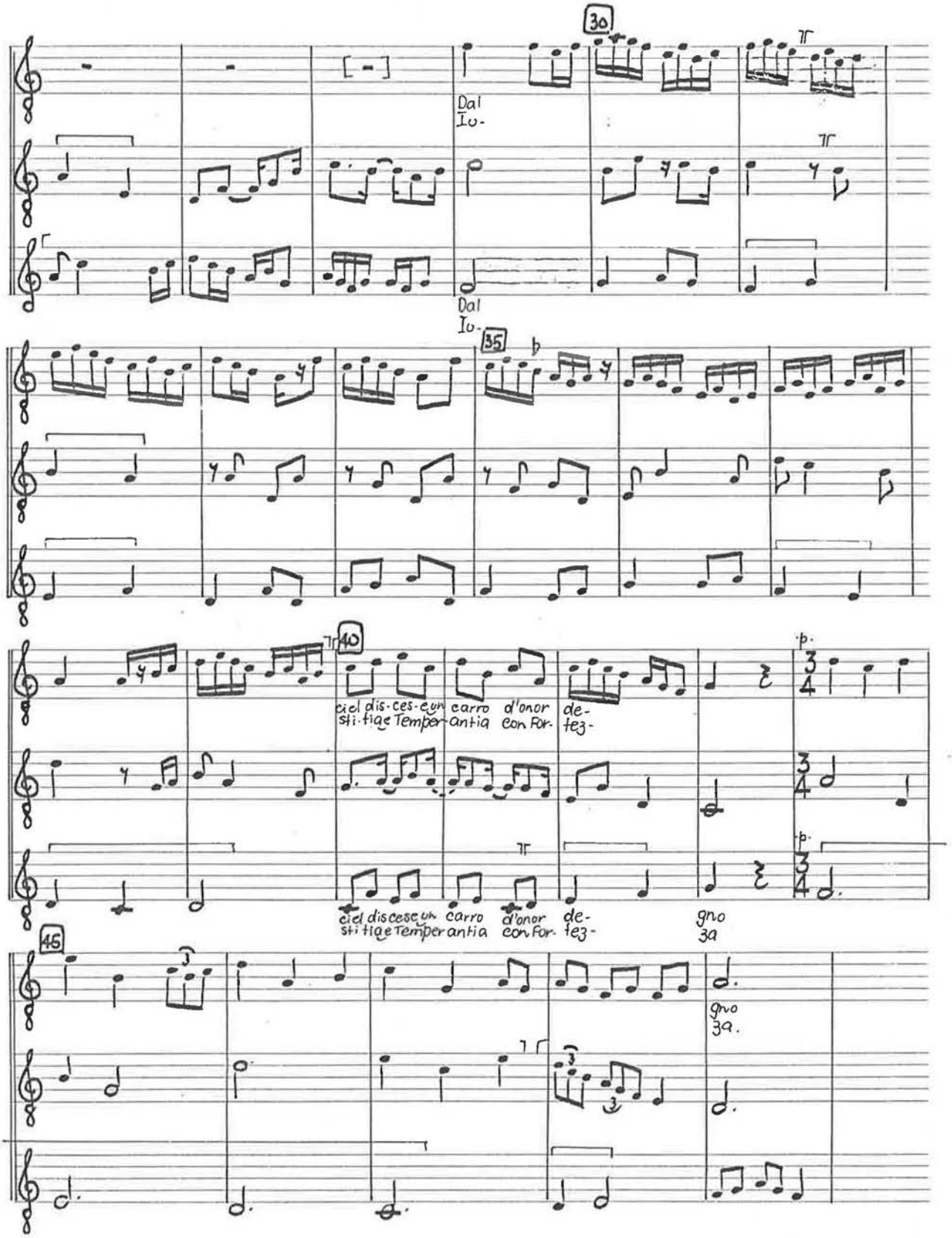



30
ja- dro e gratio- so as- pet-
vol- to pien. d'ogni di- let-
ja- dro e gra- tio· so as- pet-
vol- to pien d'o- gni di- let-
35
to
to.
to
to.
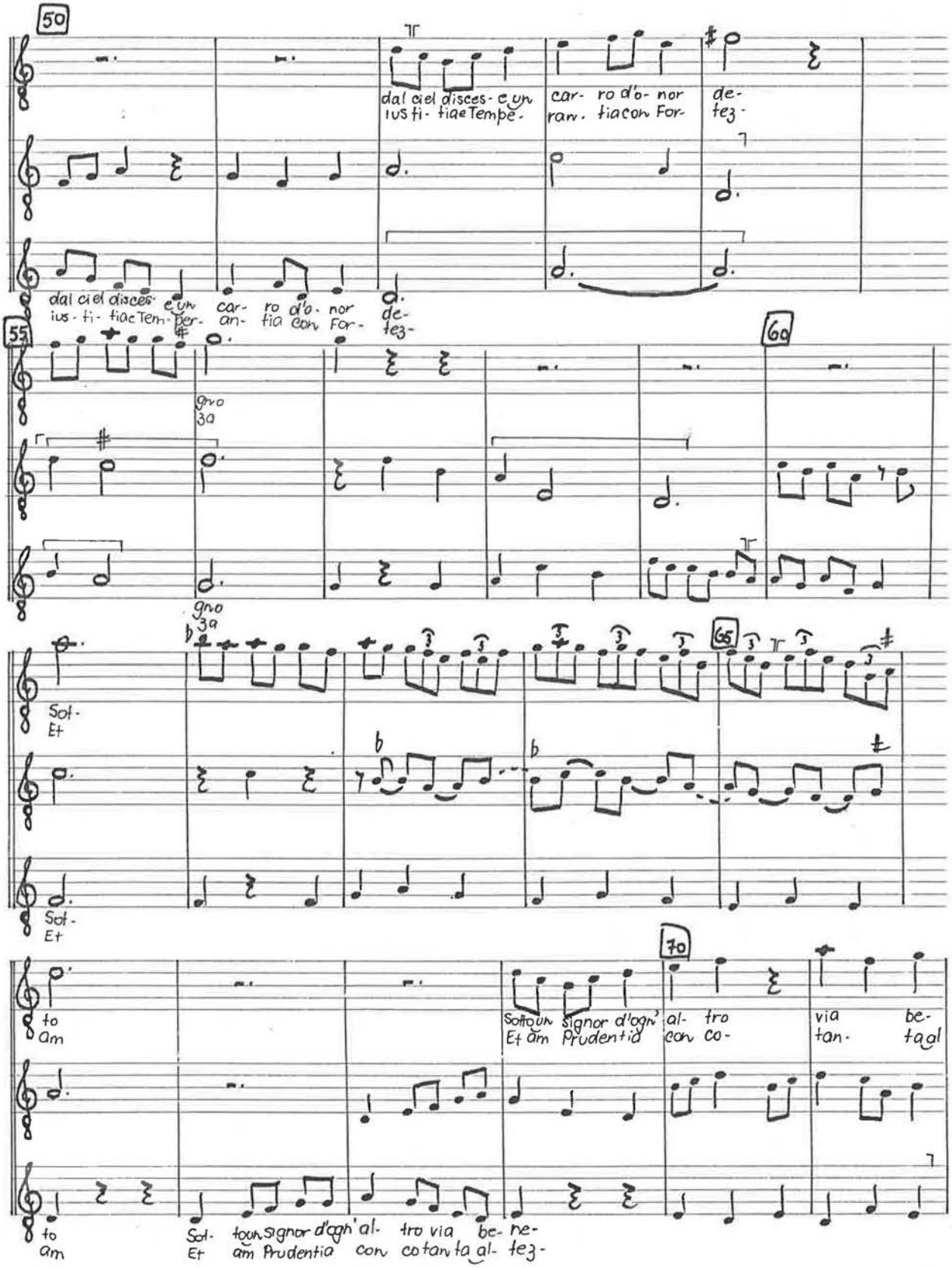
I senti matutino Ballata Andrea Stefani
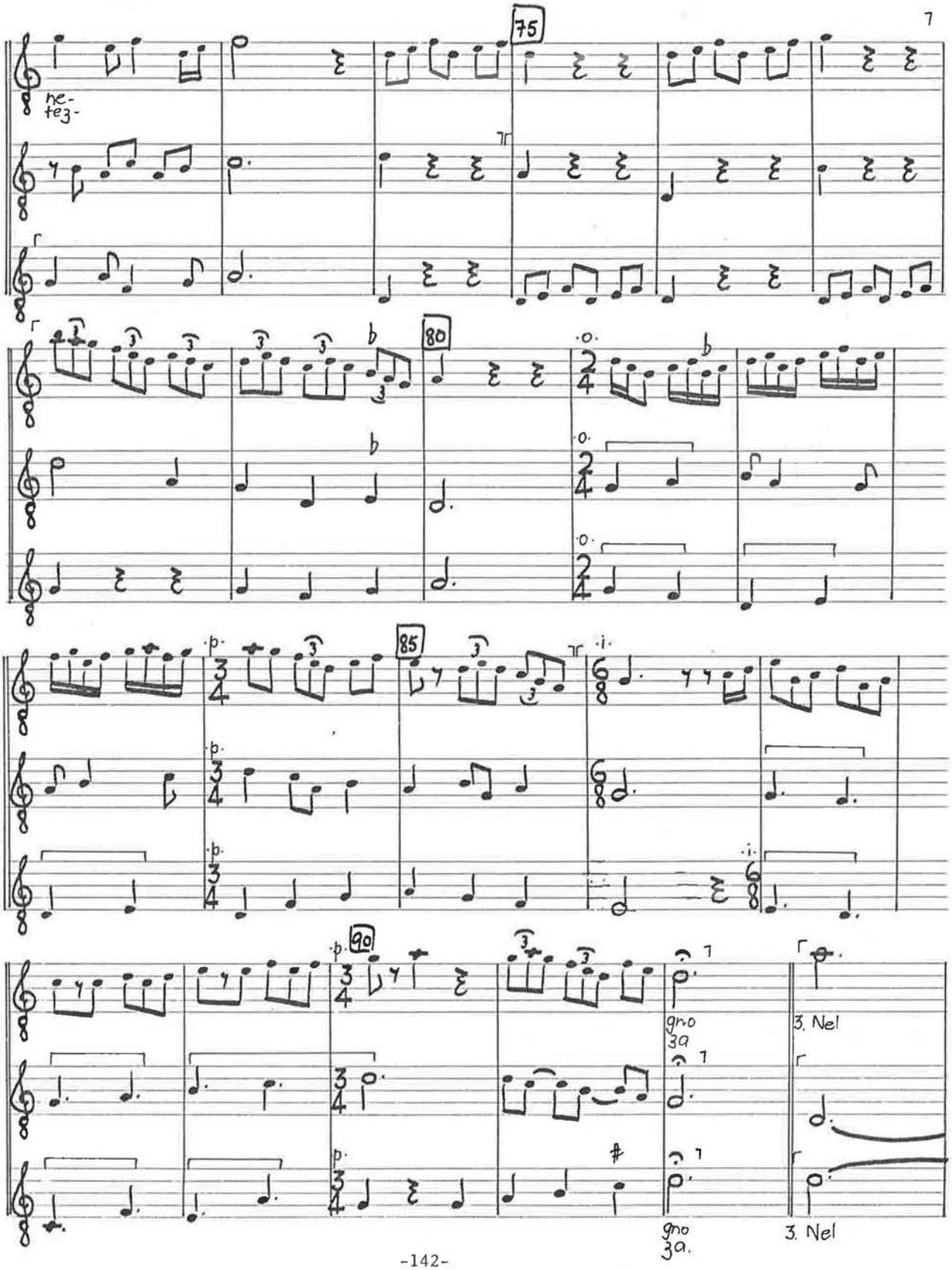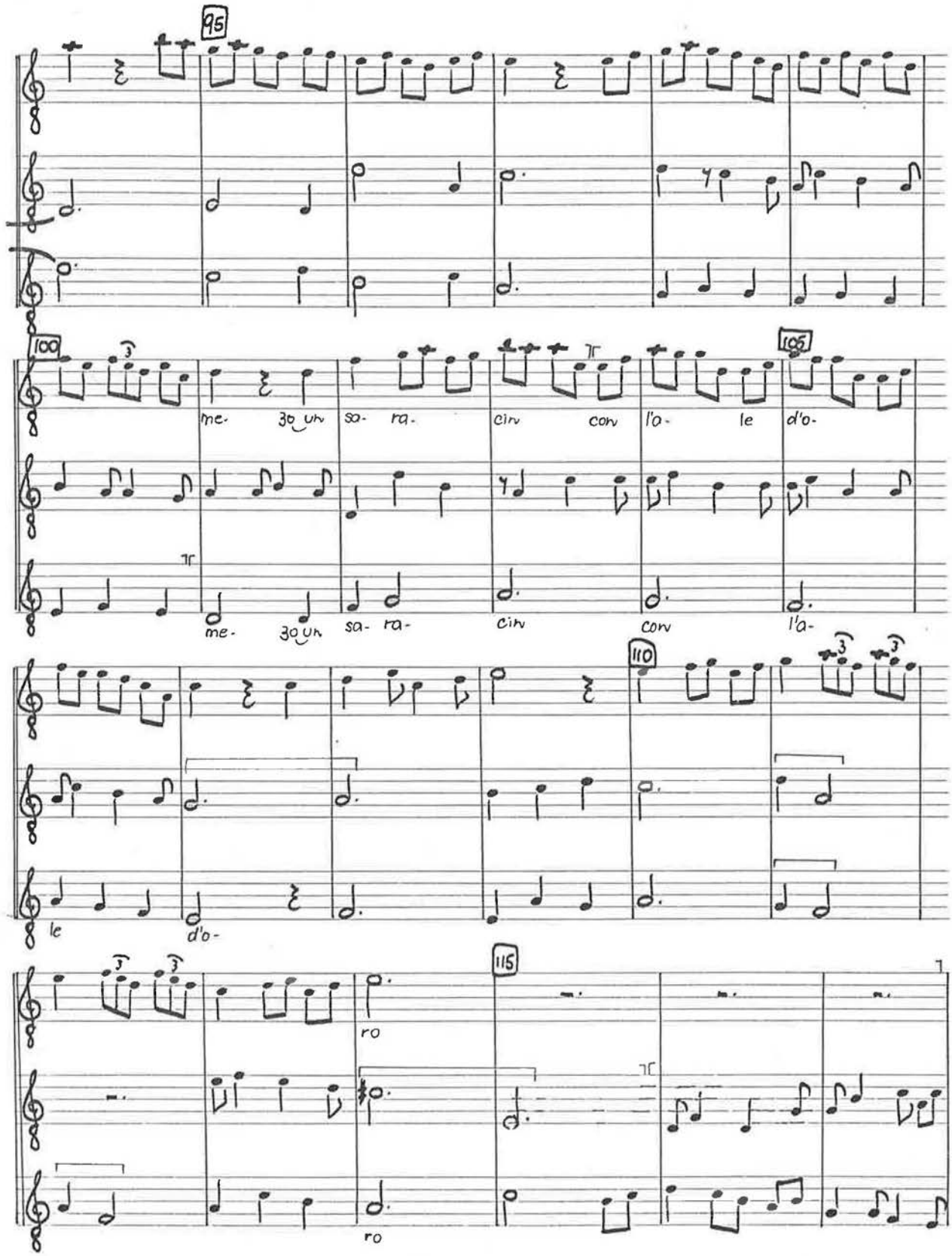


Imperiale sedendo Madrigal Bartolino da Padova
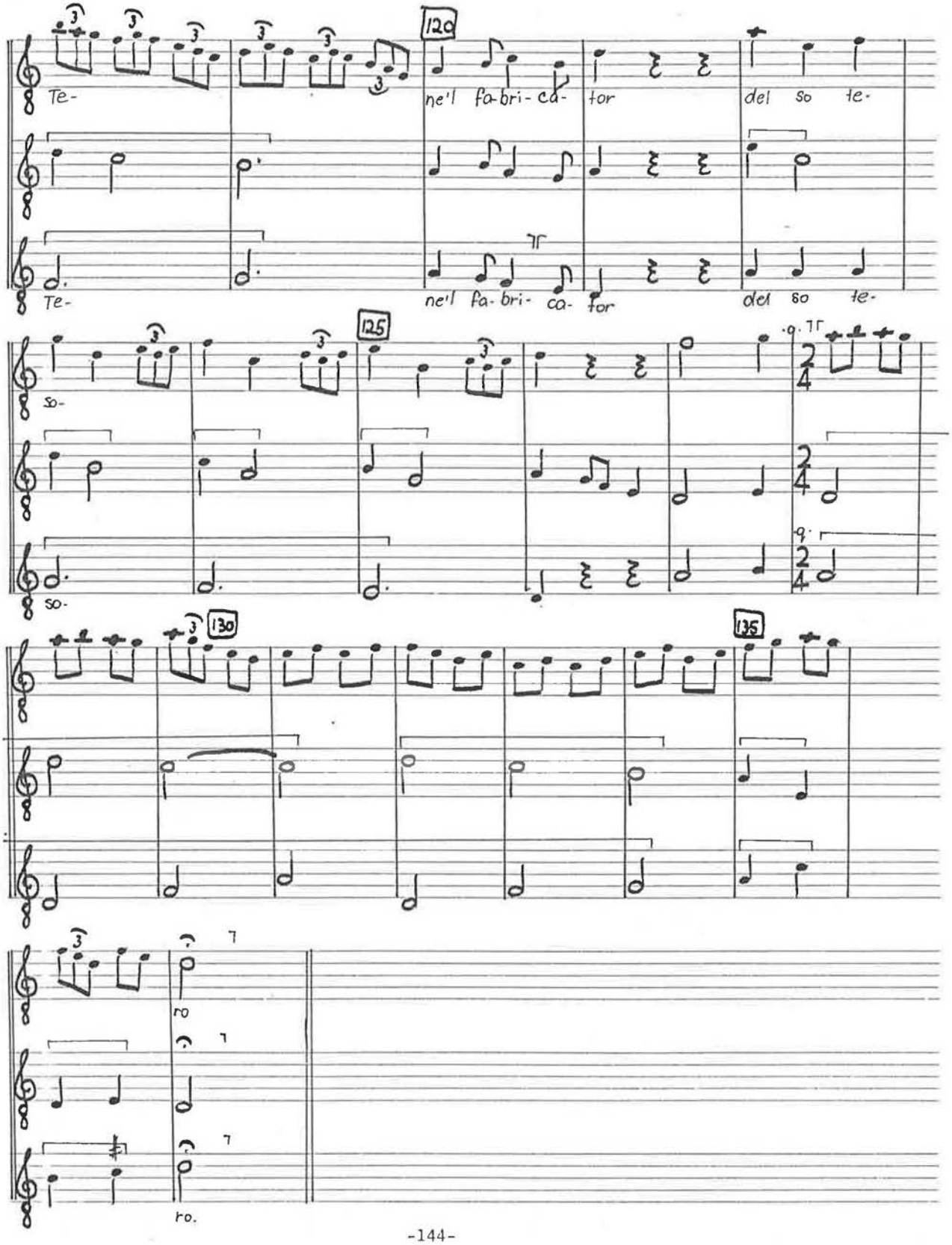



30
Dal
Io-
Dal
Io-
35
40
ciel dis·ces-e un carro d'onor de-
sti·tige Temper antia con For- tez-
ciel discese un carro d'onor de-
sti tige Temperantia con For- tez-
gno
3a
45
gno
3a.
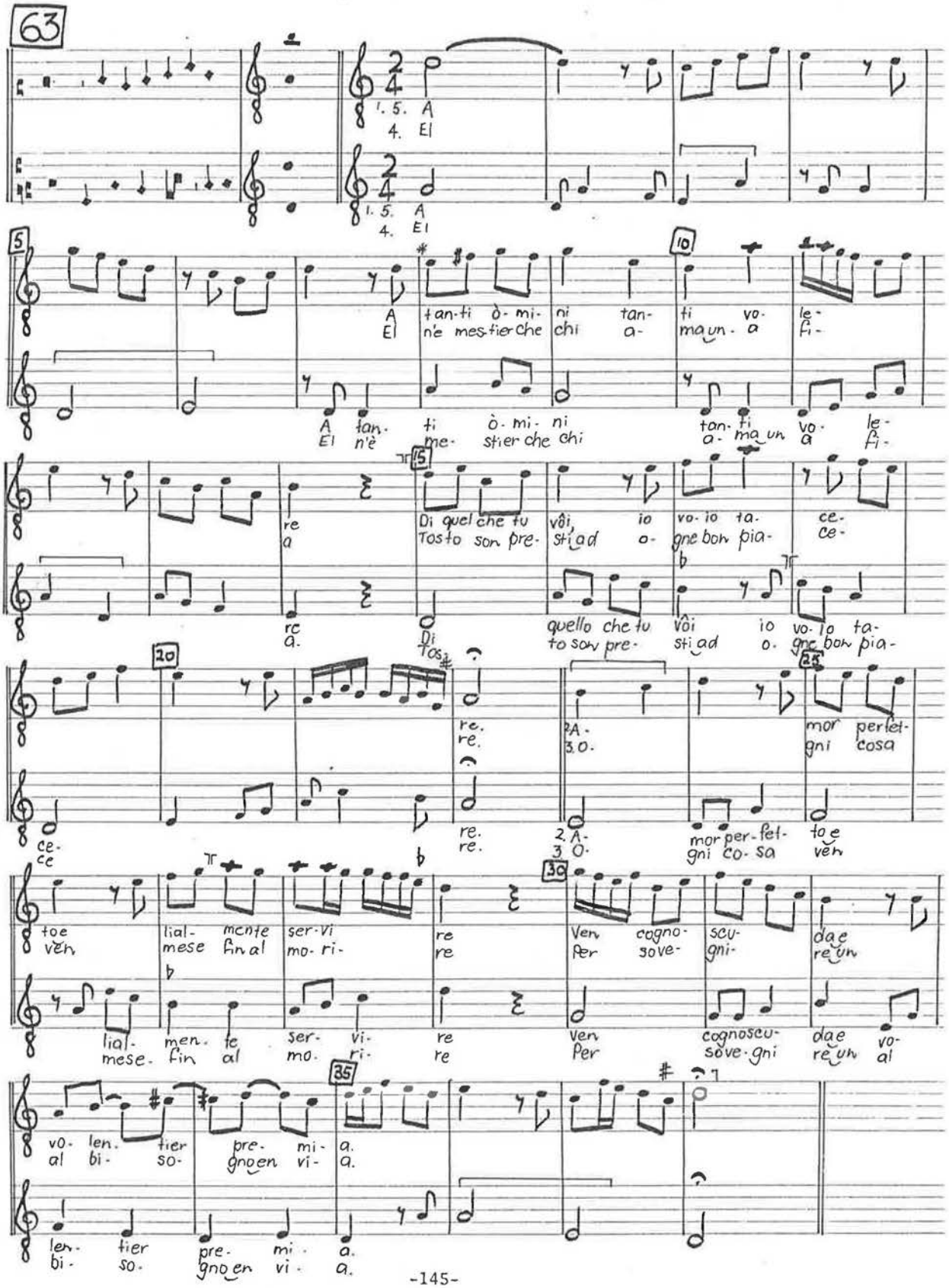

50
dal ciel disces- e un car- ro d'o- nor de-
ius- ti- tiae Tem- per- an- tia con For- tez-
55
60
gno
3a
Sot-
Et
65
70
to
am
Soto un signor d'ogn' al- tro via be-
Et am Prudentia con co- tan- ta al- tez-


75
80
85
90
ne-
te3-
gno
3a
3. Nel
gno
3a.
3. Nel
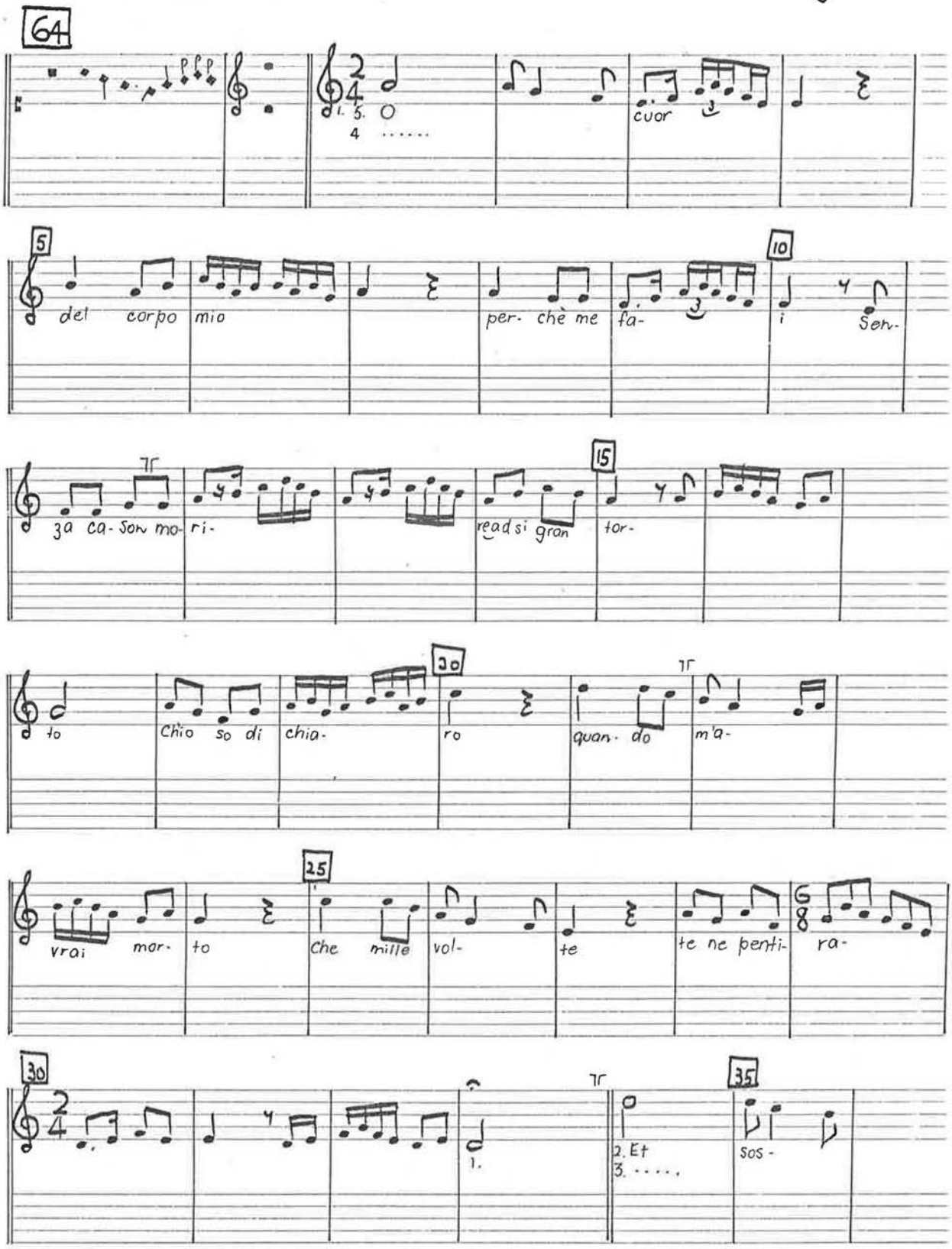

95
100
me- 30un sa- ra- cin con l'o- le d'o-
me- 30un sa- ra- cin con l'a-
105
110
le d'o-
115
ro
ro
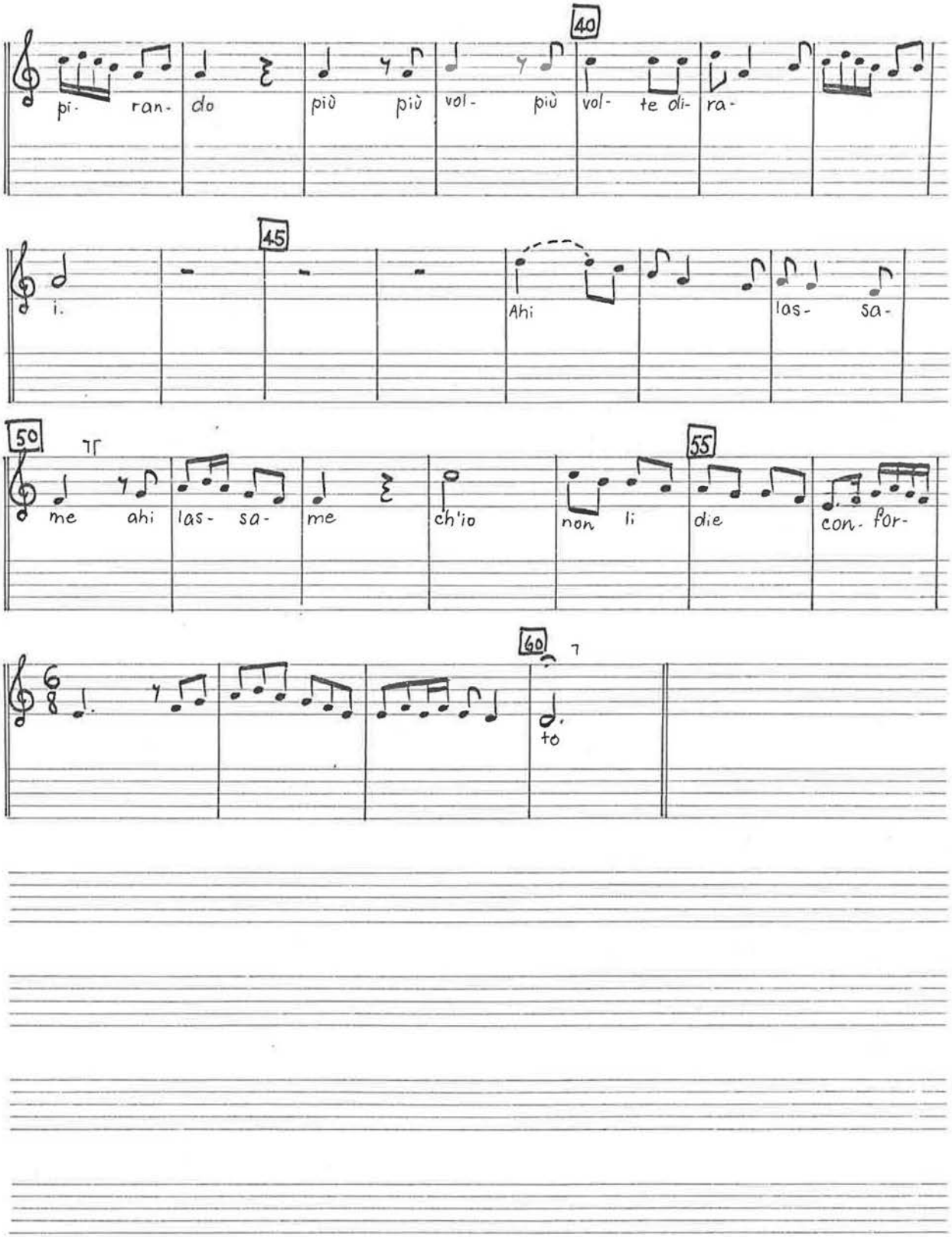

120
Te-
ne'l fa-bri- ca-
tor
del so te-
Te-
ne'l fa-bri- ca-
tor
del so te-
125
so-
so-
130
135
ro
ro.

A tanti omini Ballata Anonymous.
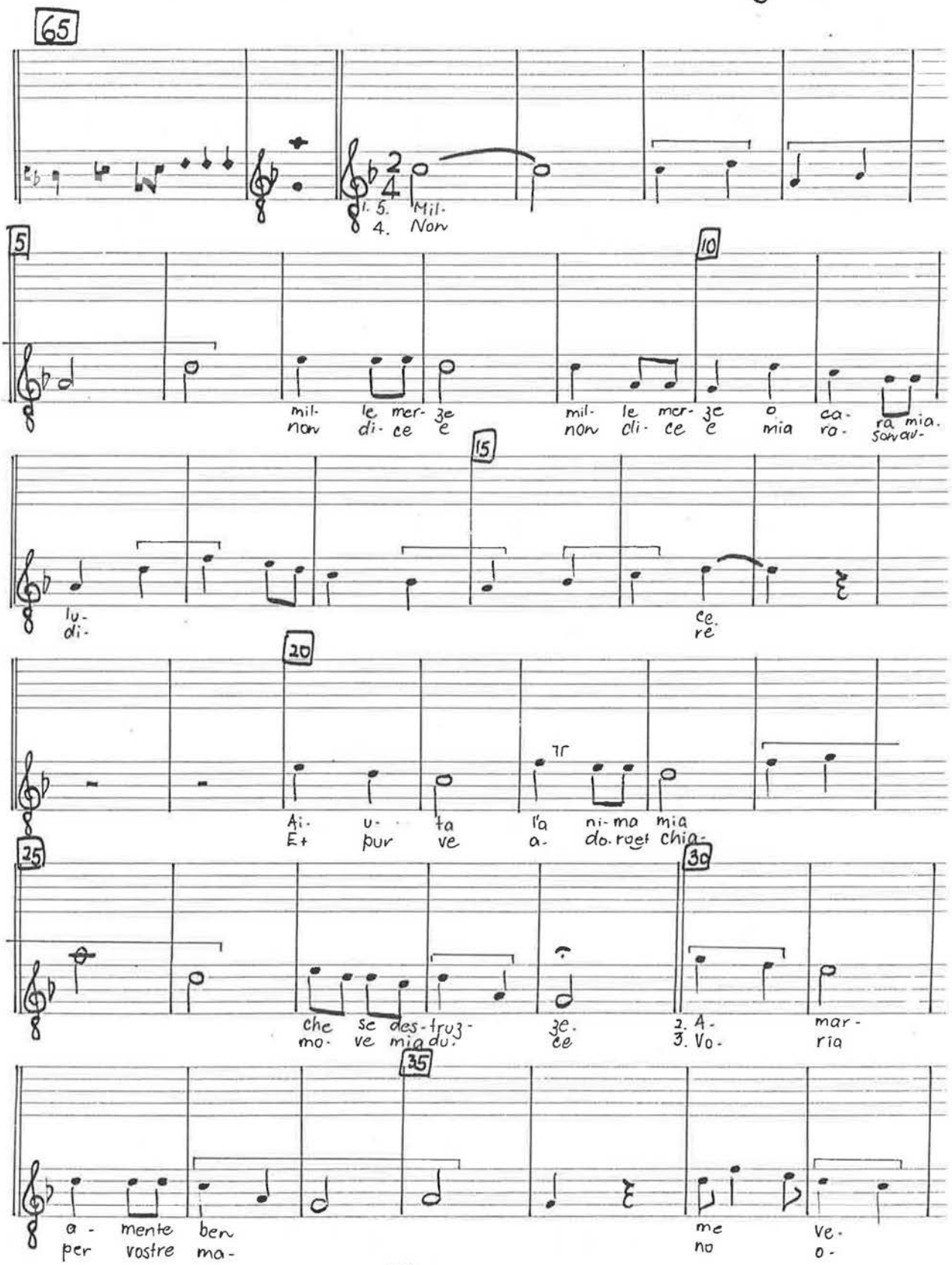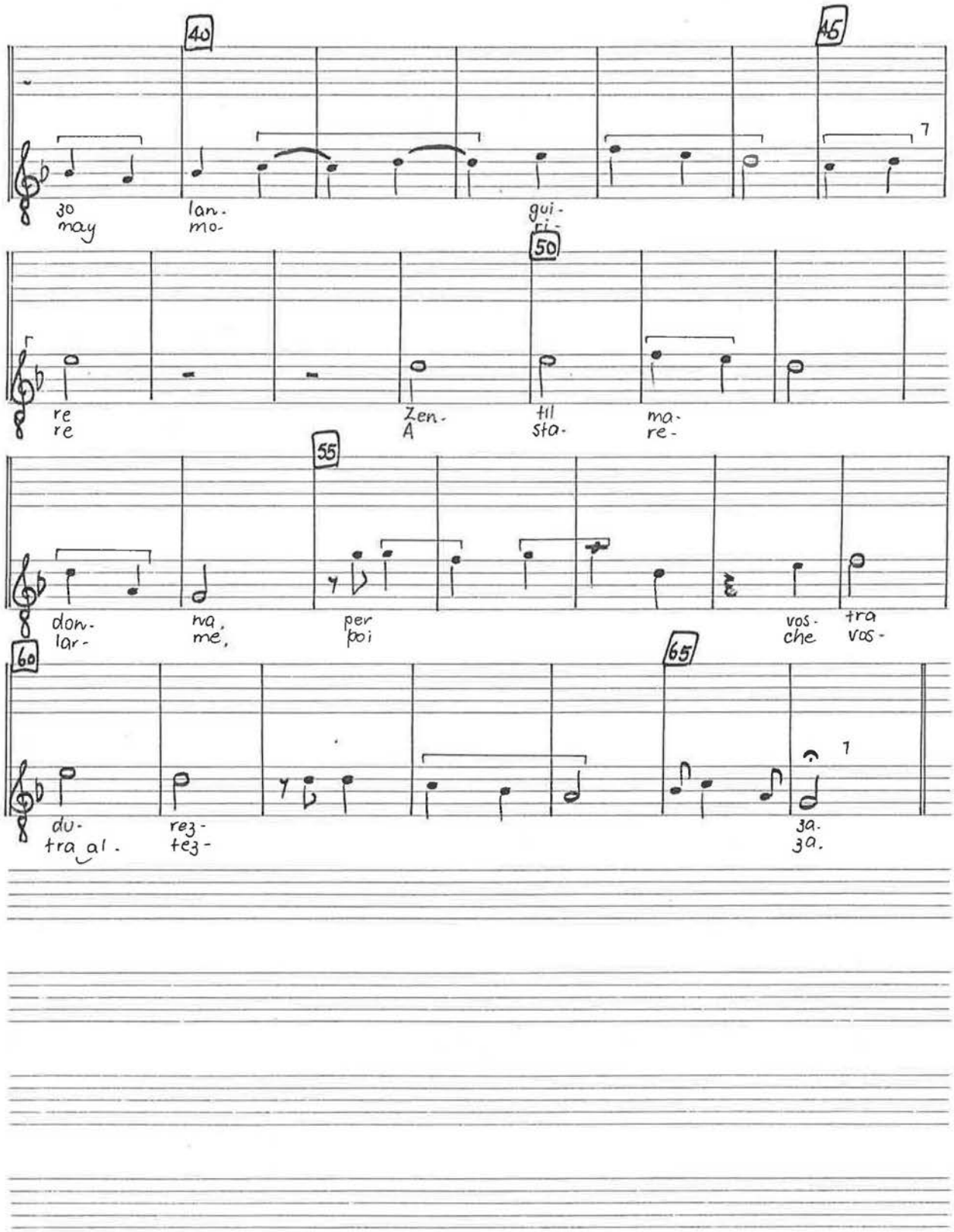


O cuor del corpo Ballata Anonymous.
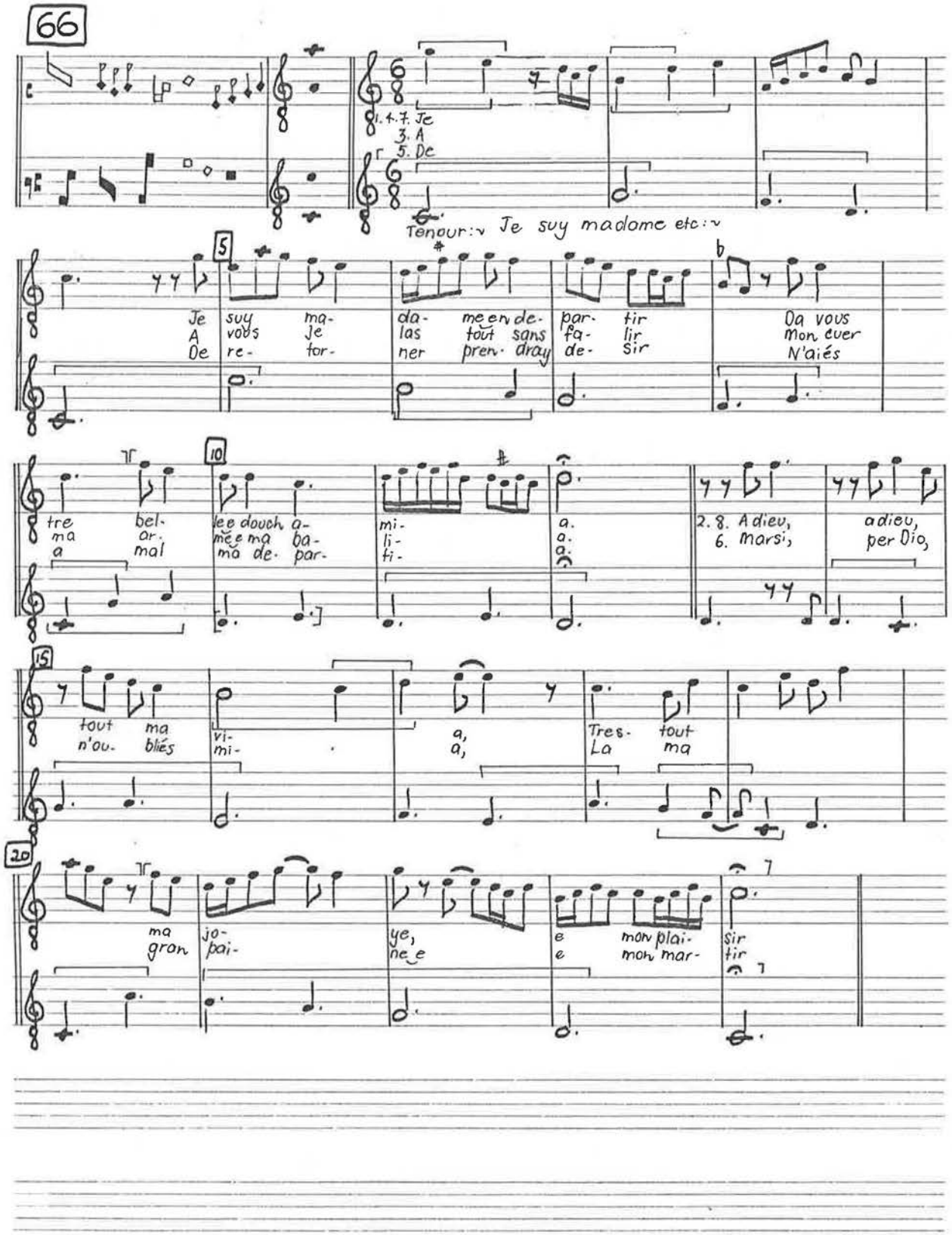



40
pi- ran- do più più vol- più vol- te di- ra-
45
i. Ahi las- sa-
50
me ahi las- sa- me ch'io non li
55
die con- for-
60
to

Mille merze Ballata Anonymous
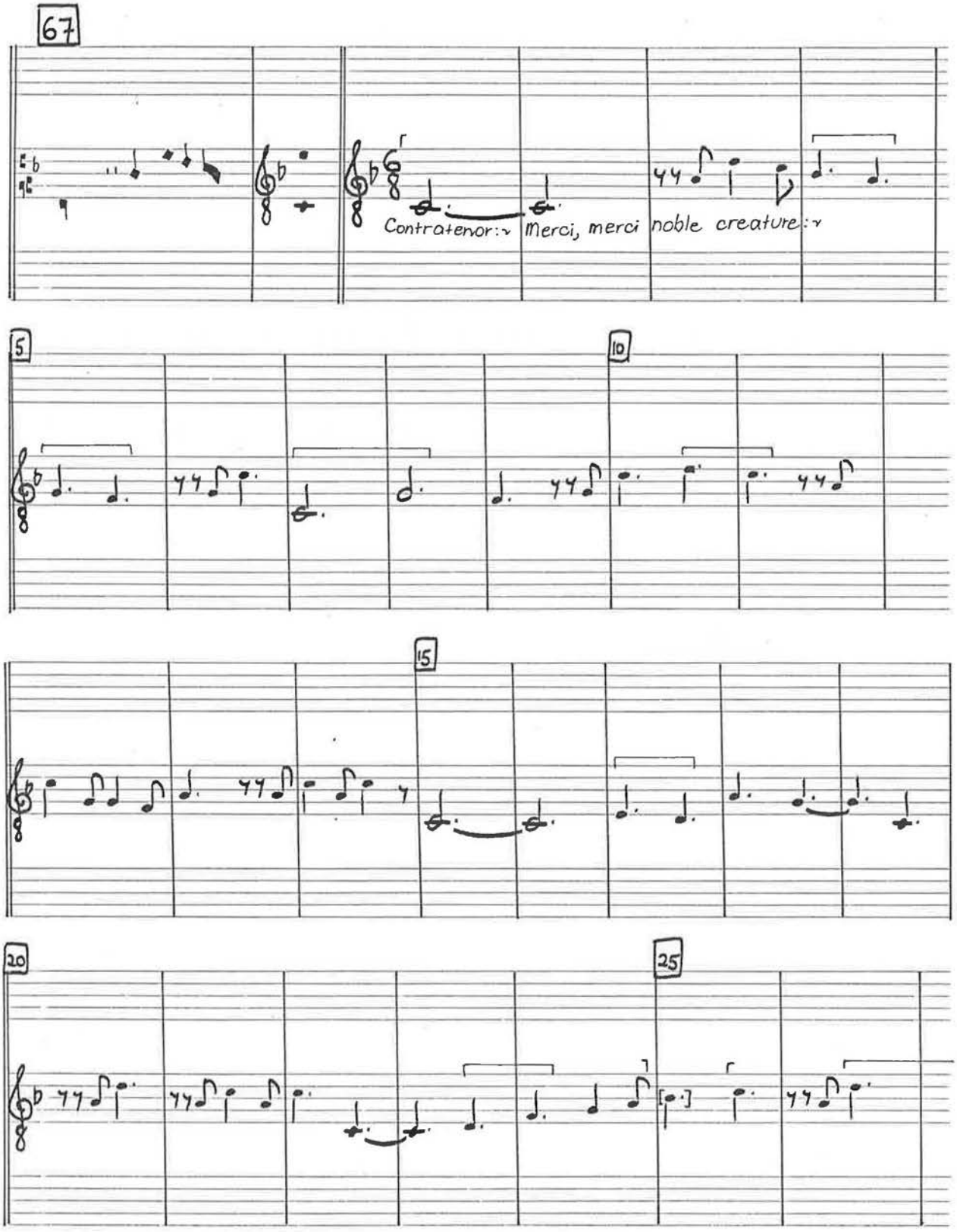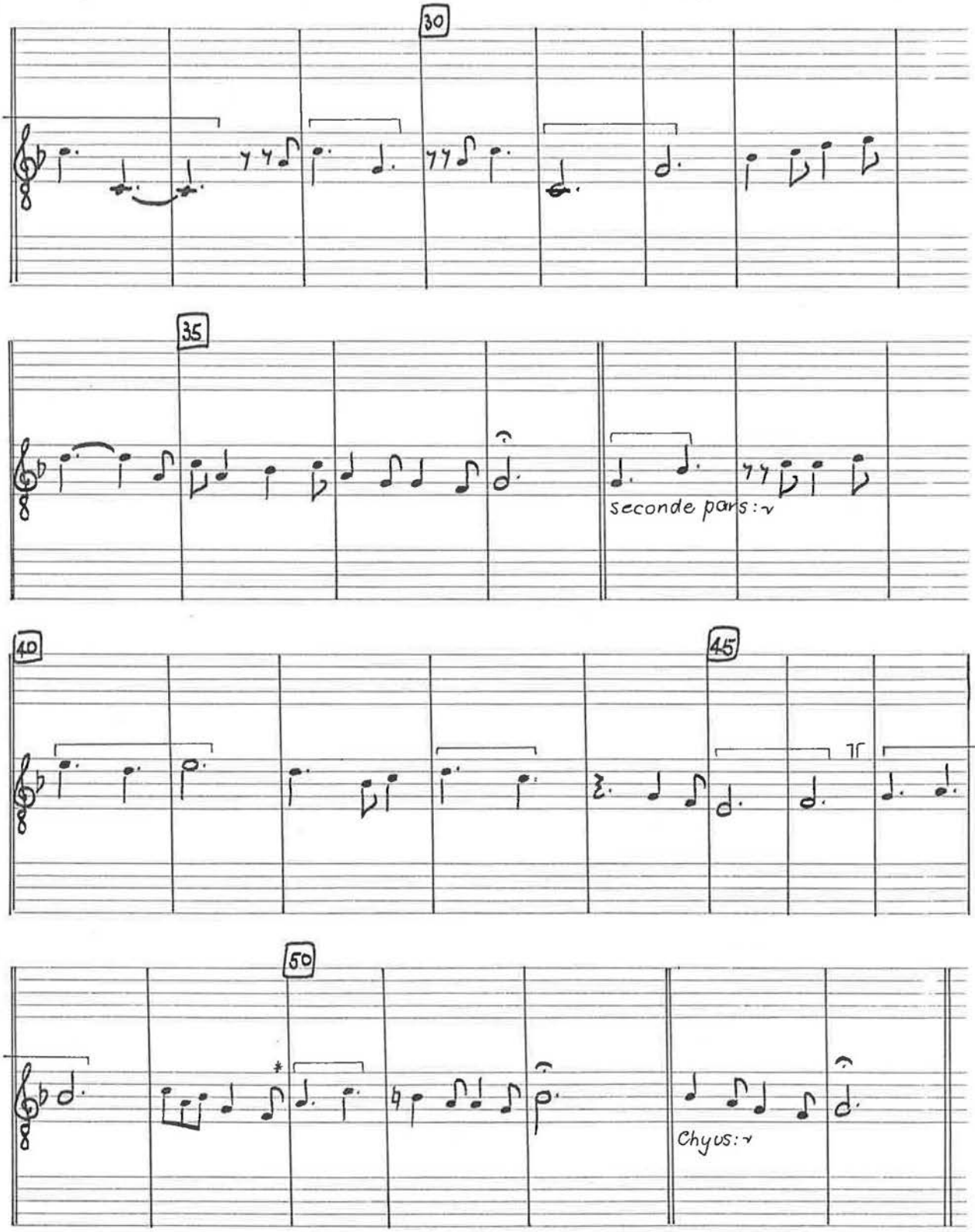



40
45
50
55
60
65
30 may
lan- mo-
gui- ri-
re re
Zen- A
til sta-
ma- re-
don- lar-
va, me,
per poi
vos- che
tra vos-
du- tra al-
rez- tez-
ja. ja.

Je suy madame Rondeau Anonymous.
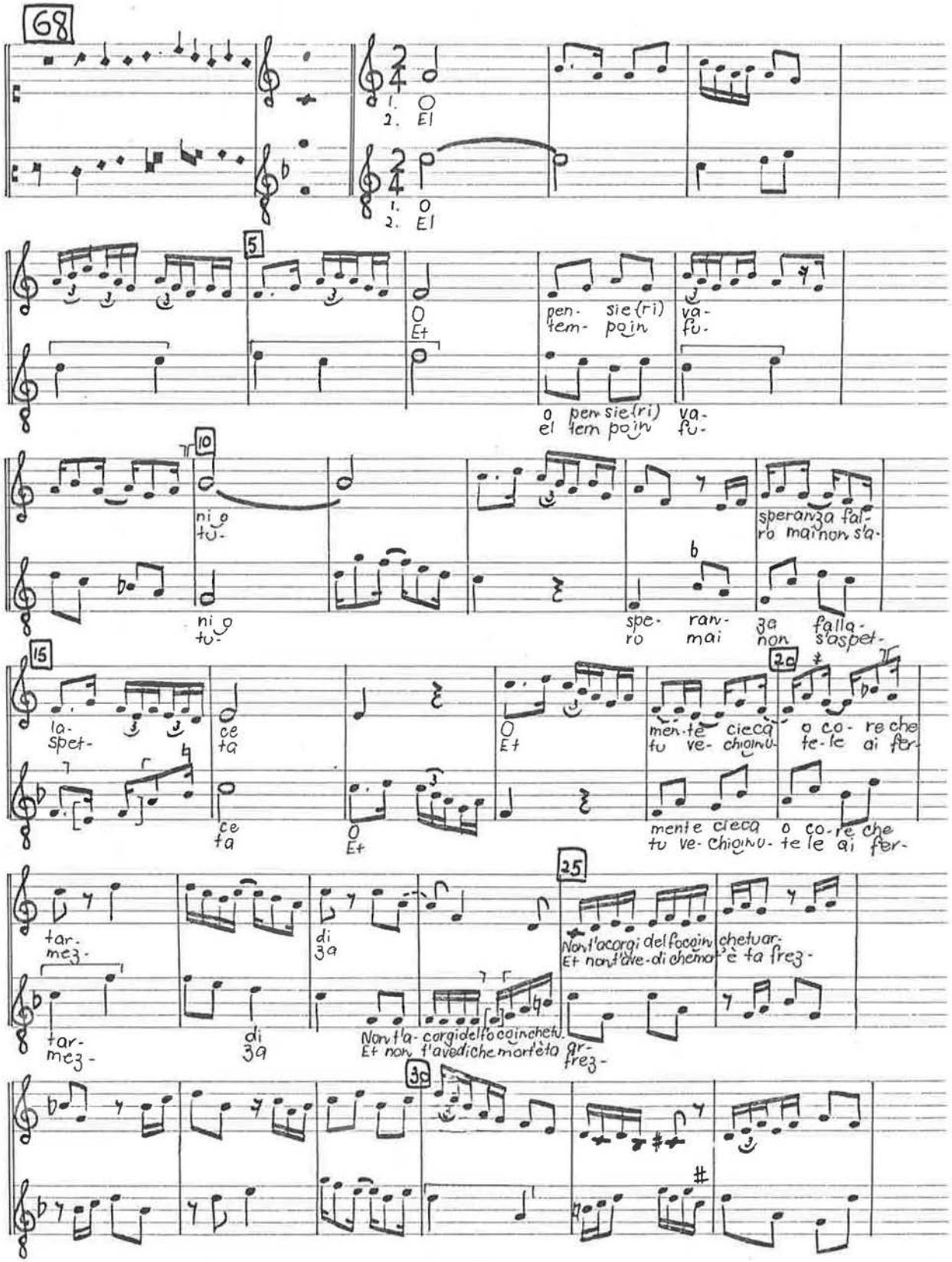


Merci, merci noble creature . Virelai Anonymous.
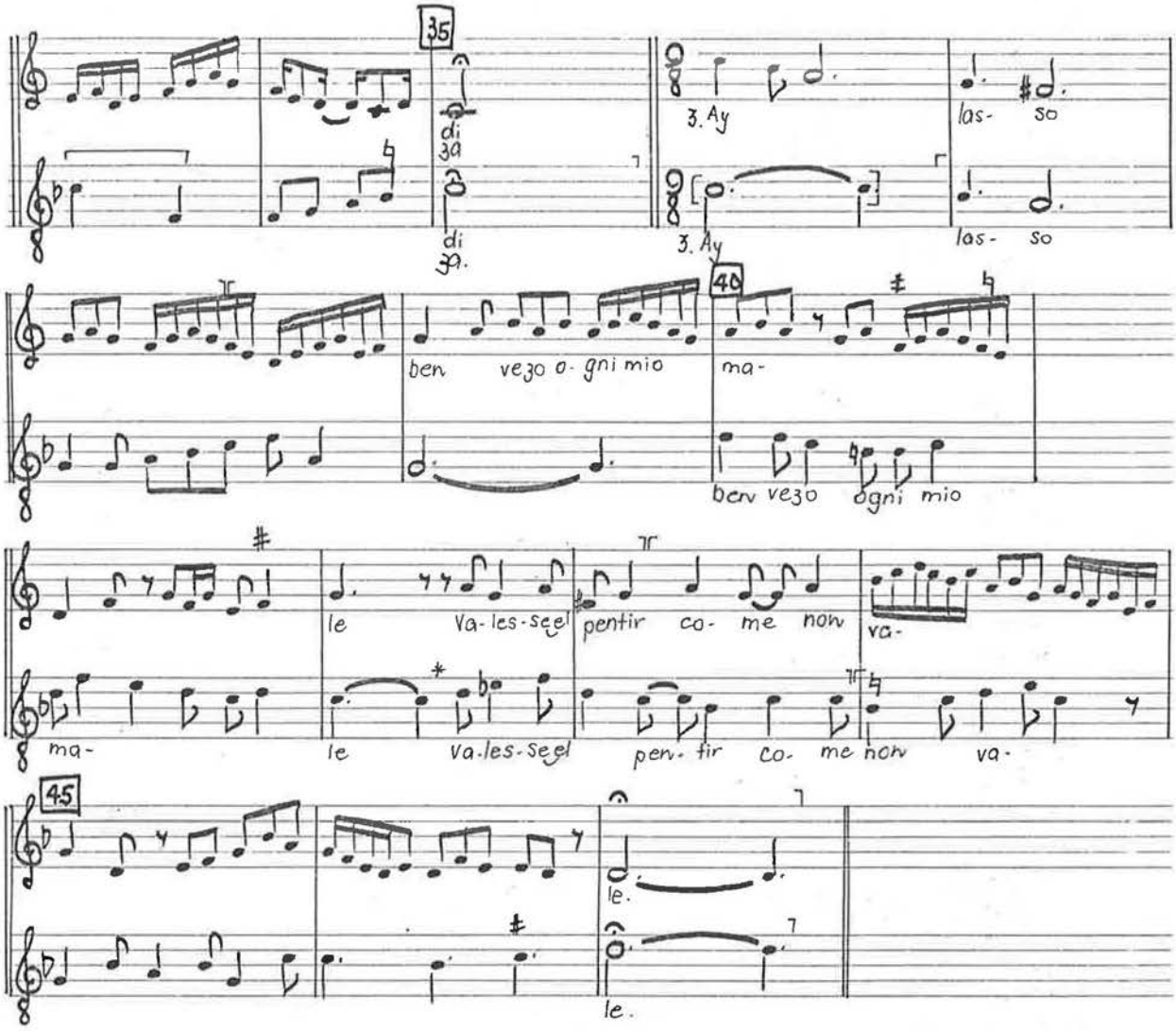



30
35
seconde pars: ~
40
45
50
*
Chyus: ~
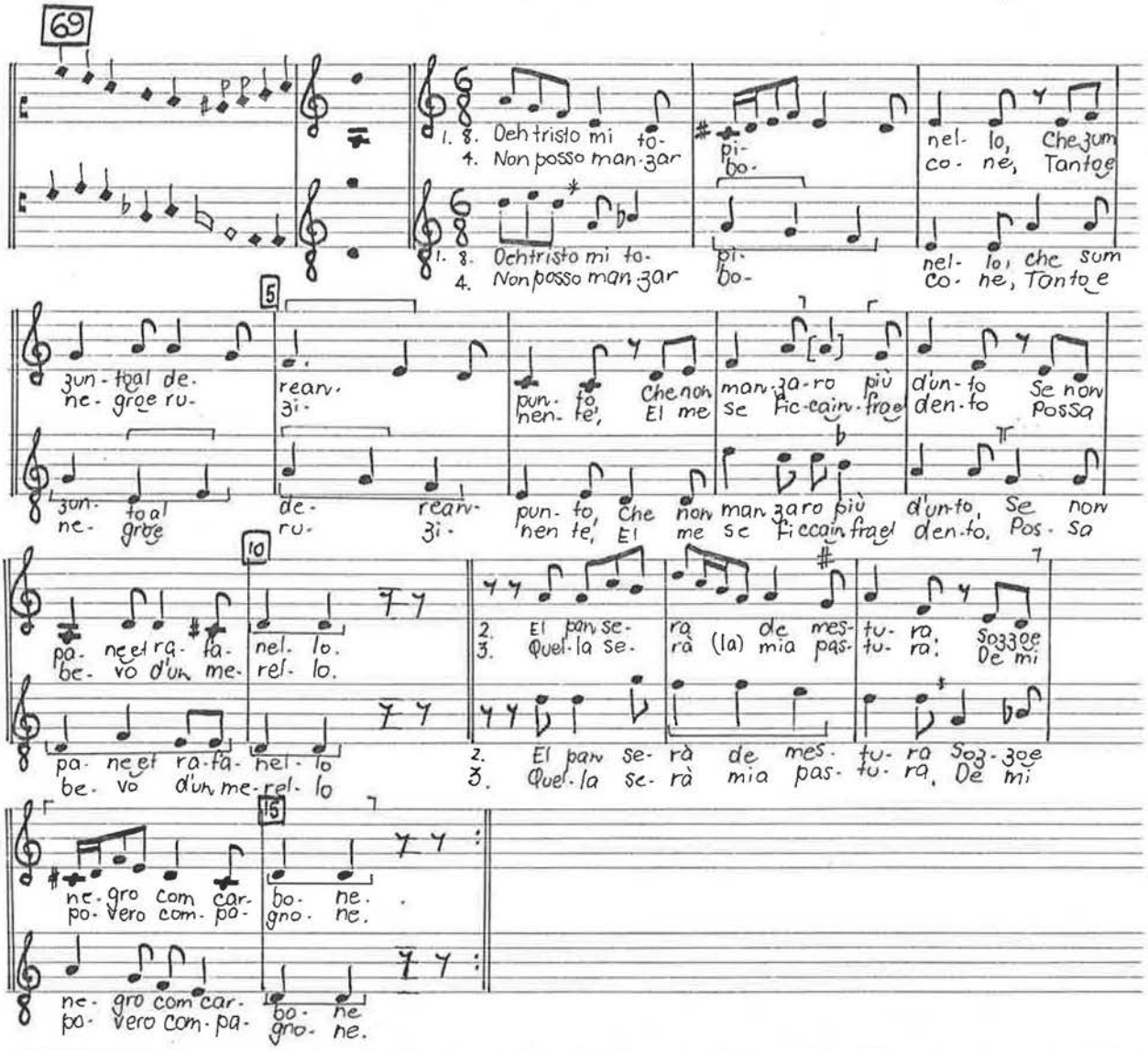
O pensieri vani Madrigal Anonymous
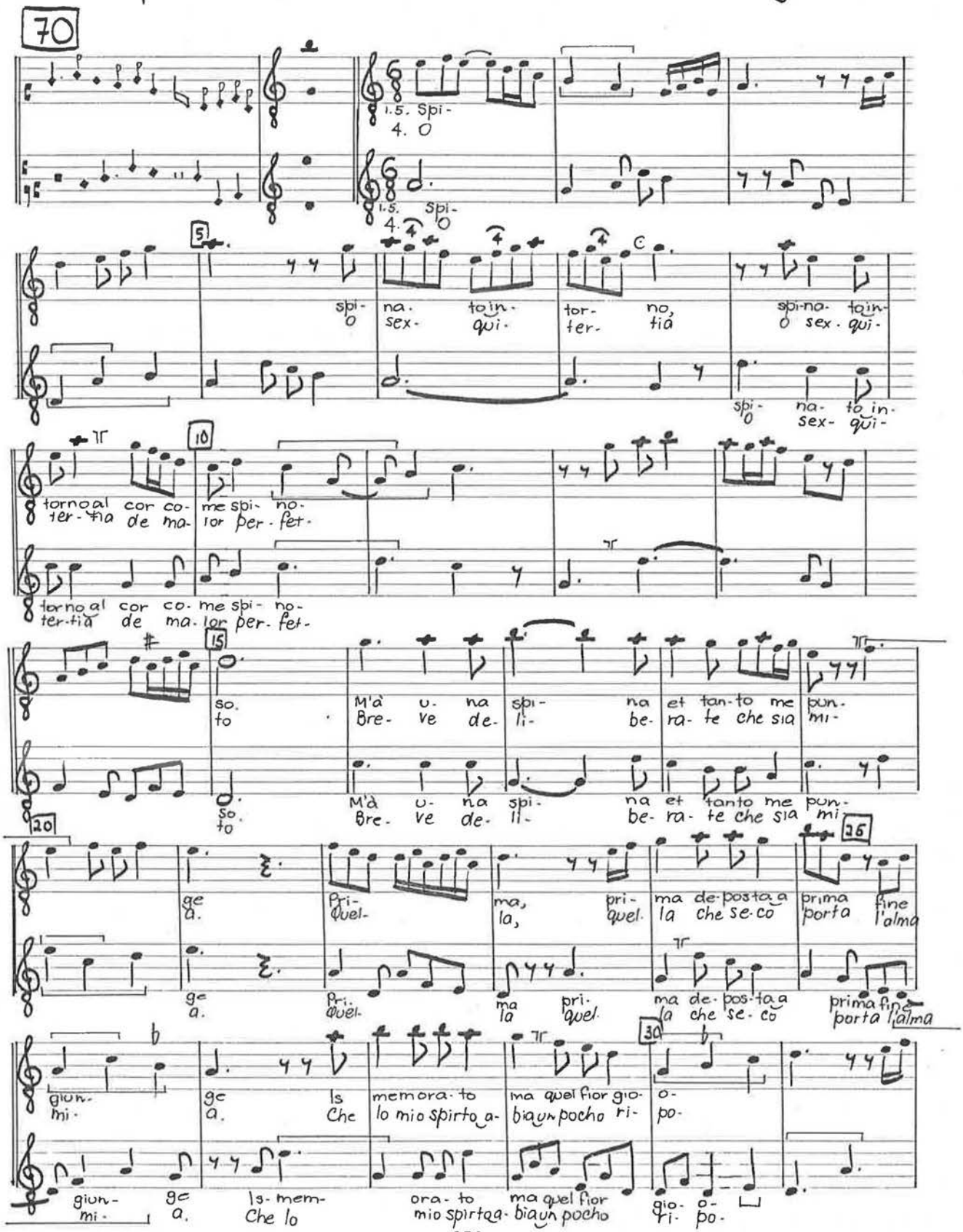


O pensieri vani 2.
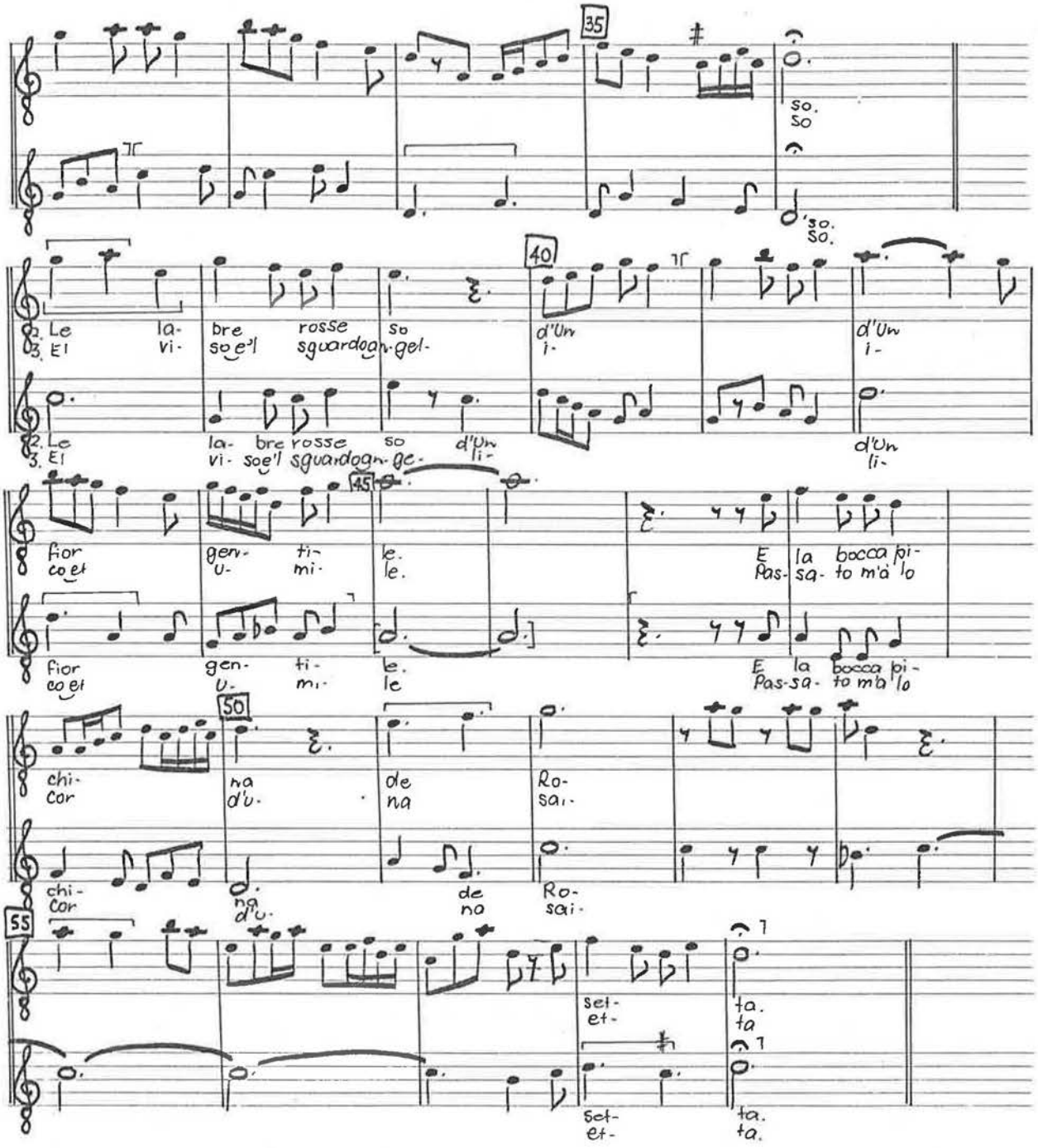


De tristo mi topinello Ballata Anonymous
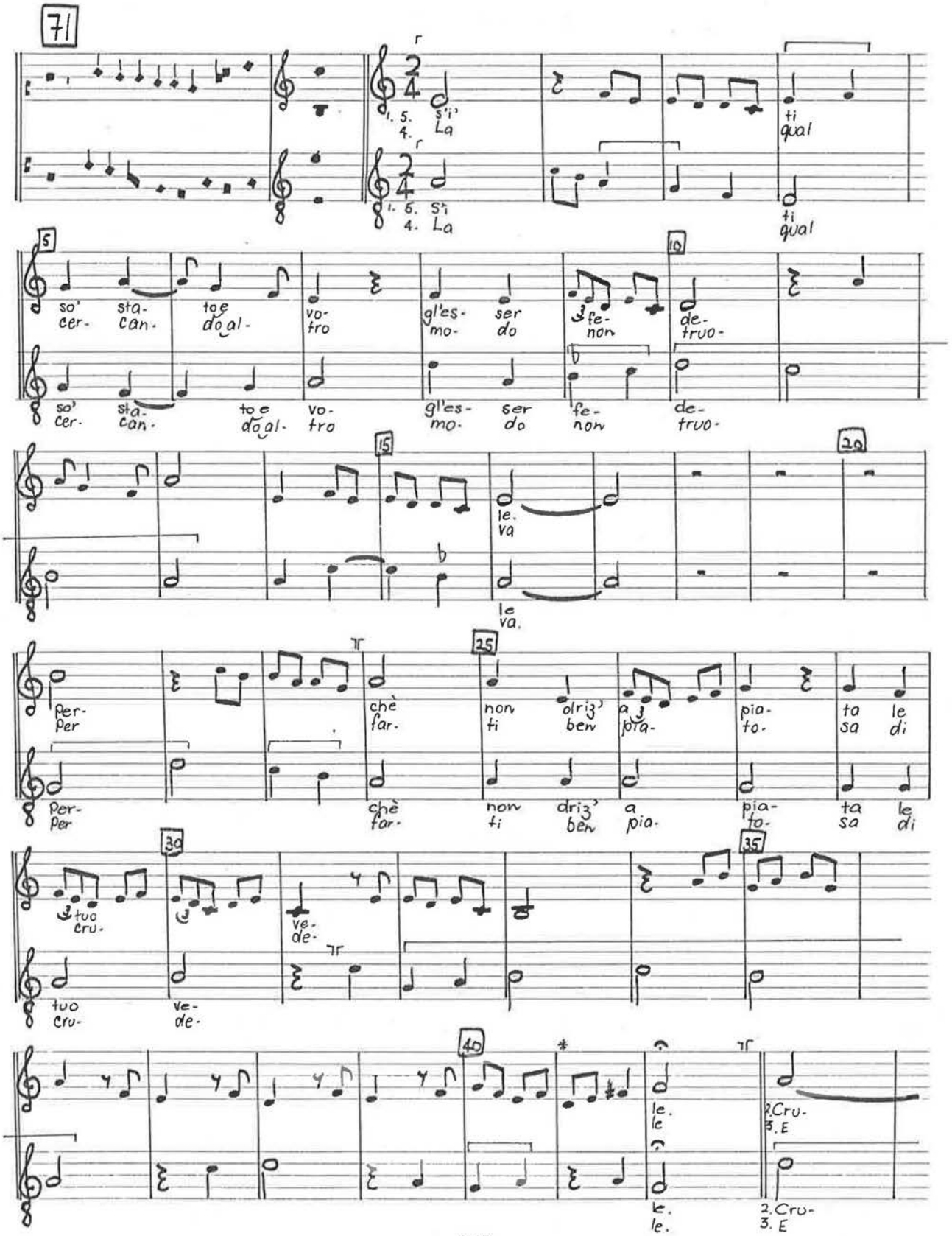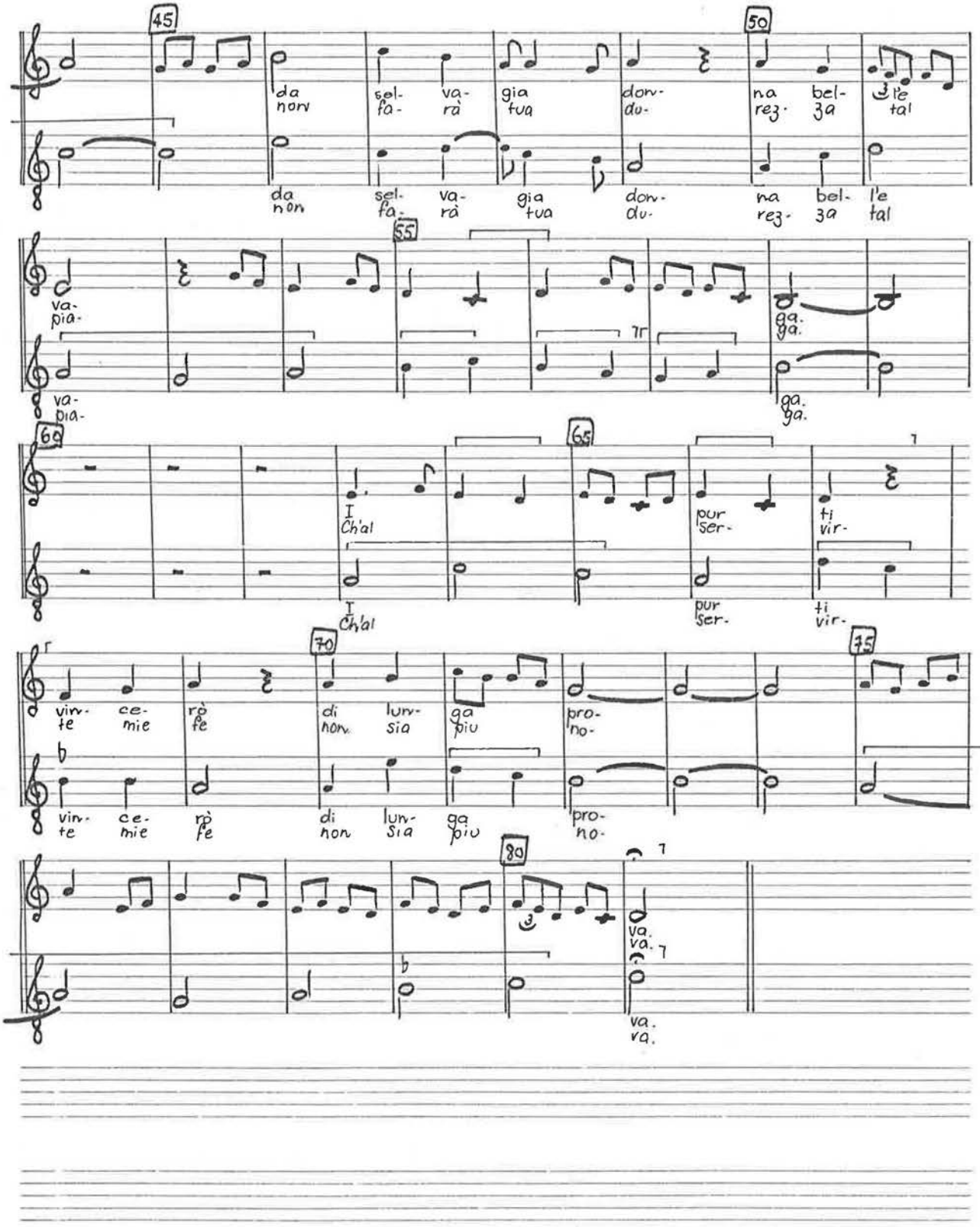


Spinato intorno Ballata Anonymous.
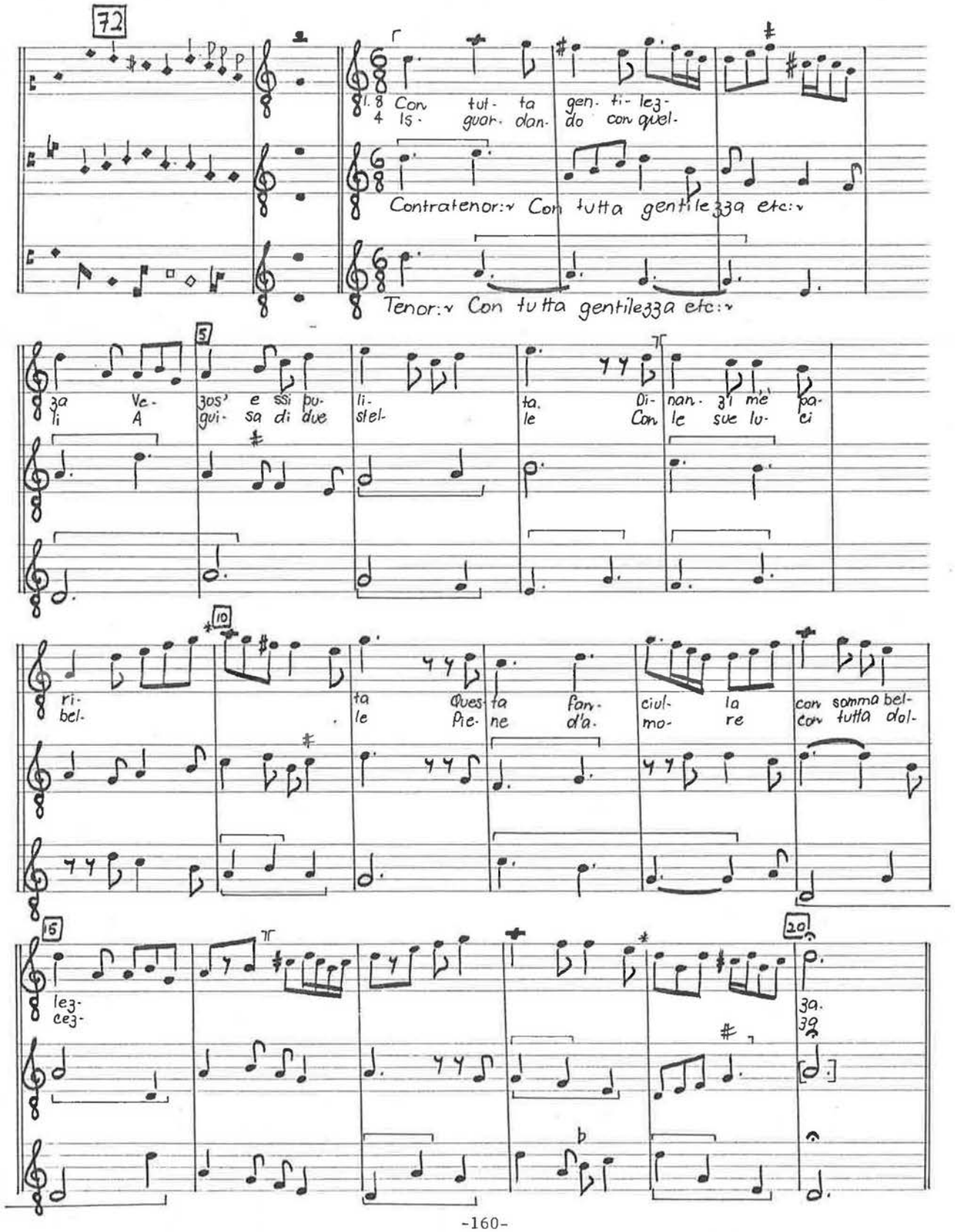



35
so.
so
so.
so.
40
2. Le la- bre rosse so d'Un
3. El vi- soe'l sguardoan-gel- i-
2. Le la- bre rosse so d'Un
3. El vi- soe'l sguardoan-gel- li-
d'Un
i-
d'Un
li-
45
fior gen- ti- le.
coet u- mi- le.
fior gen- ti- le.
coet u- mi- le
E la bocca pi-
Pas- sa- to m'a lo
E la bocca pi-
Pas-sa- to m'a lo
50
chi- na de Ro-
cor d'u- na sai-
chi- na de Ro-
cor d'u- no sai-
55
set-
et-
ta.
ta
set-
et-
ta.
ta.

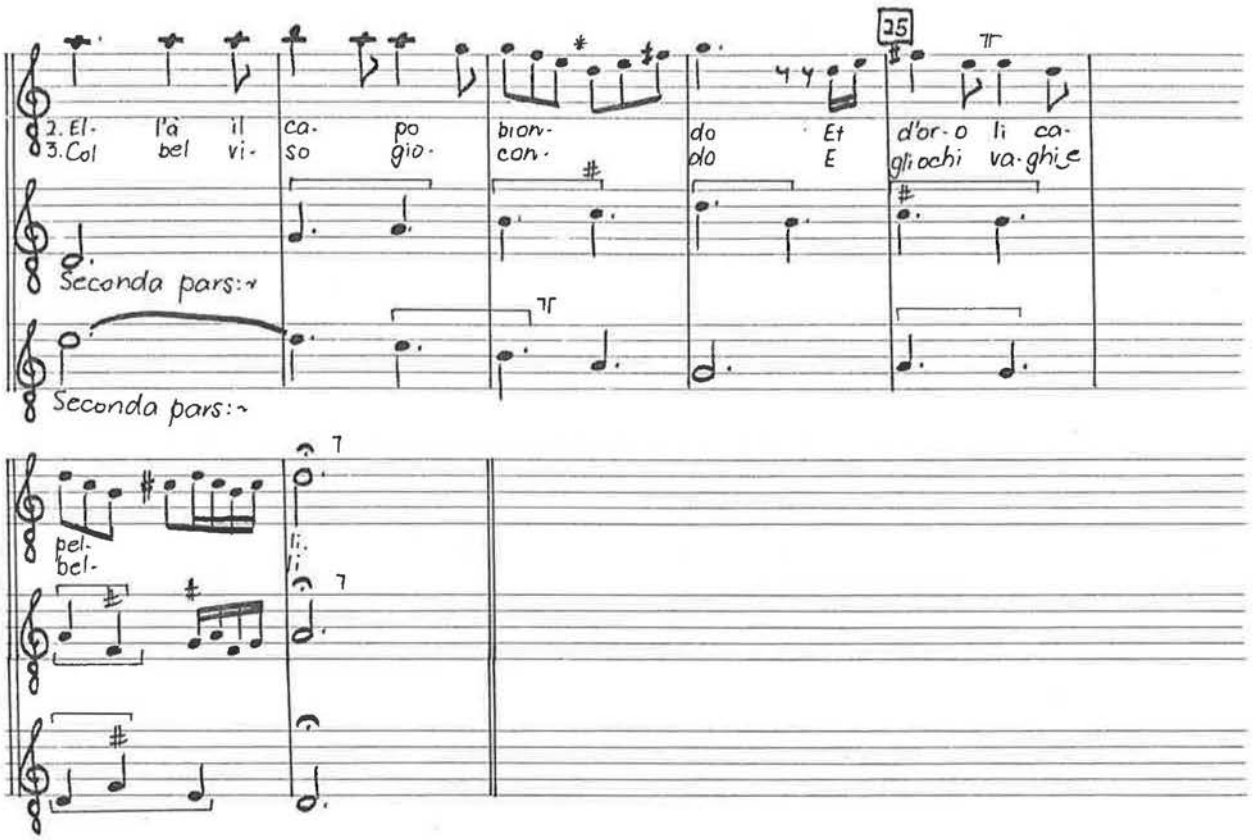
S'i' ti so' stato Ballata Francesco Londini
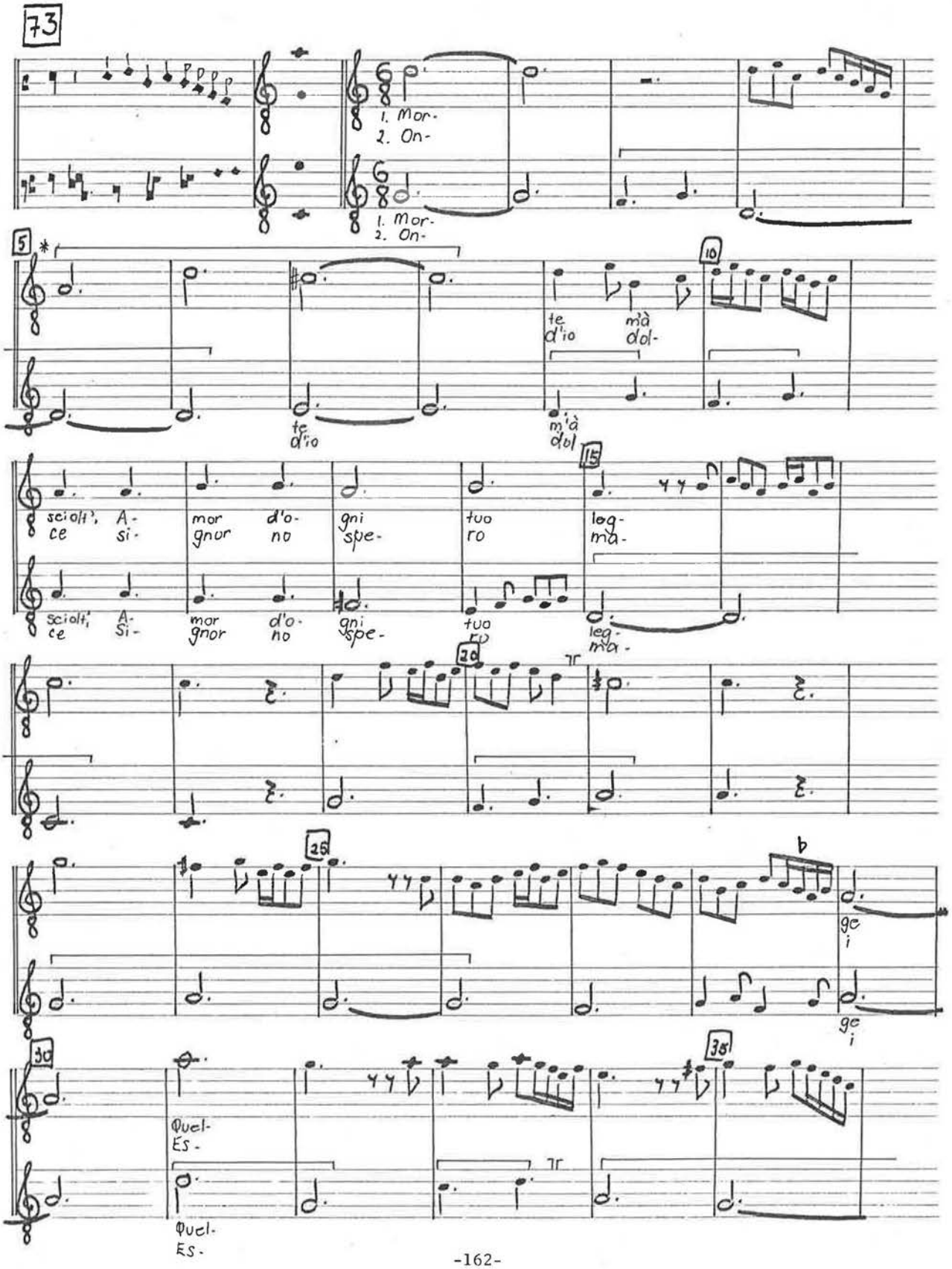



45
da non sel- fa- va- rà gia tua dorv- du- 50 na rez- ja bel- l'e tal
va- pia-
va- pia-
55
ga. ga.
ga. ga.
60
I Ch'al
I Ch'al
65
pur ser-
pur ser-
ti vir-
ti vir-
70
vin- te ce- mie rò fe di non lurv- sia ga piu pro- no-
vin- te ce- mie rò fe di non lurv- sia ga piu pro- no-
75
80
va. va.
va. va.
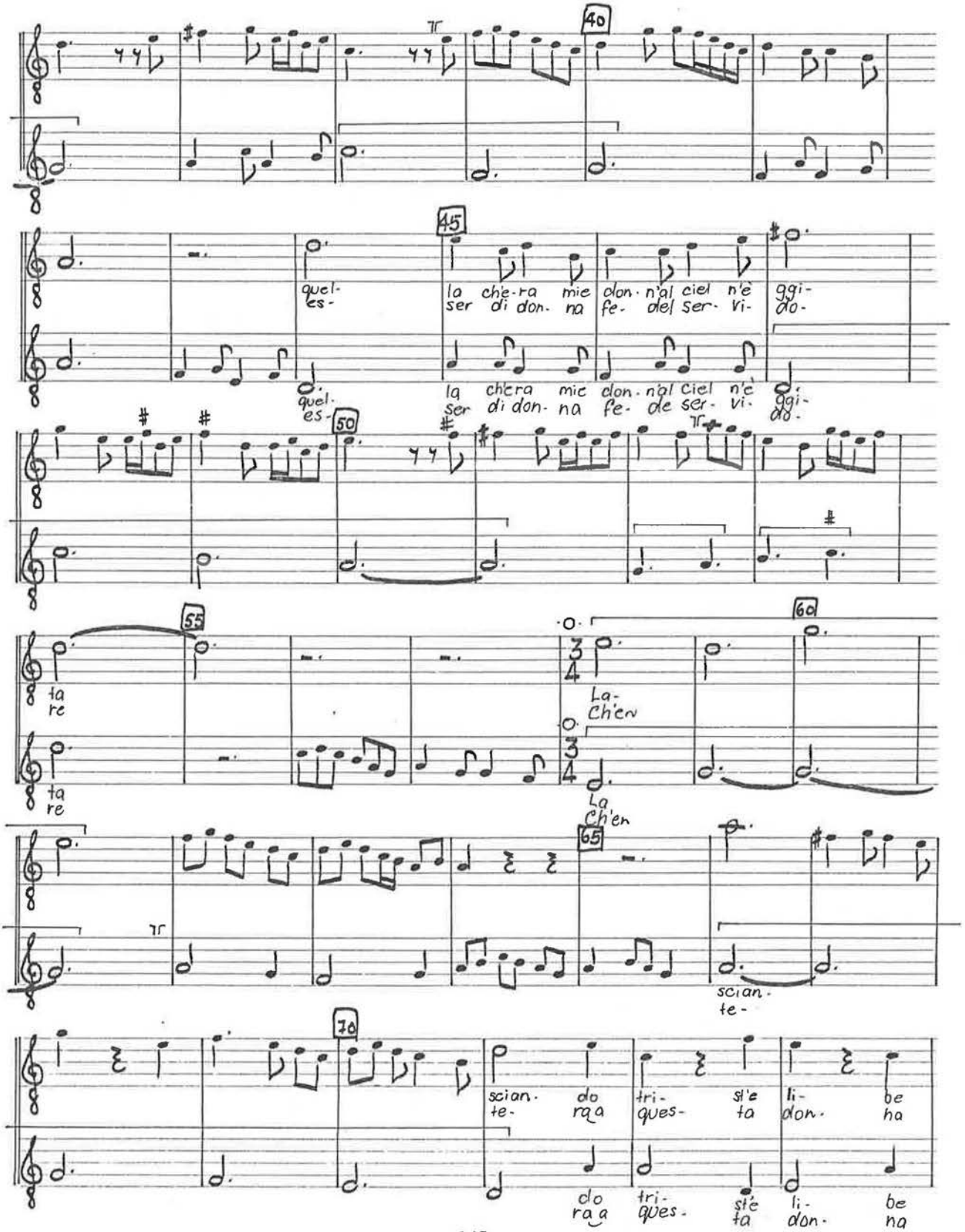
Con tutta gentilezza Ballata Andrea Stefani
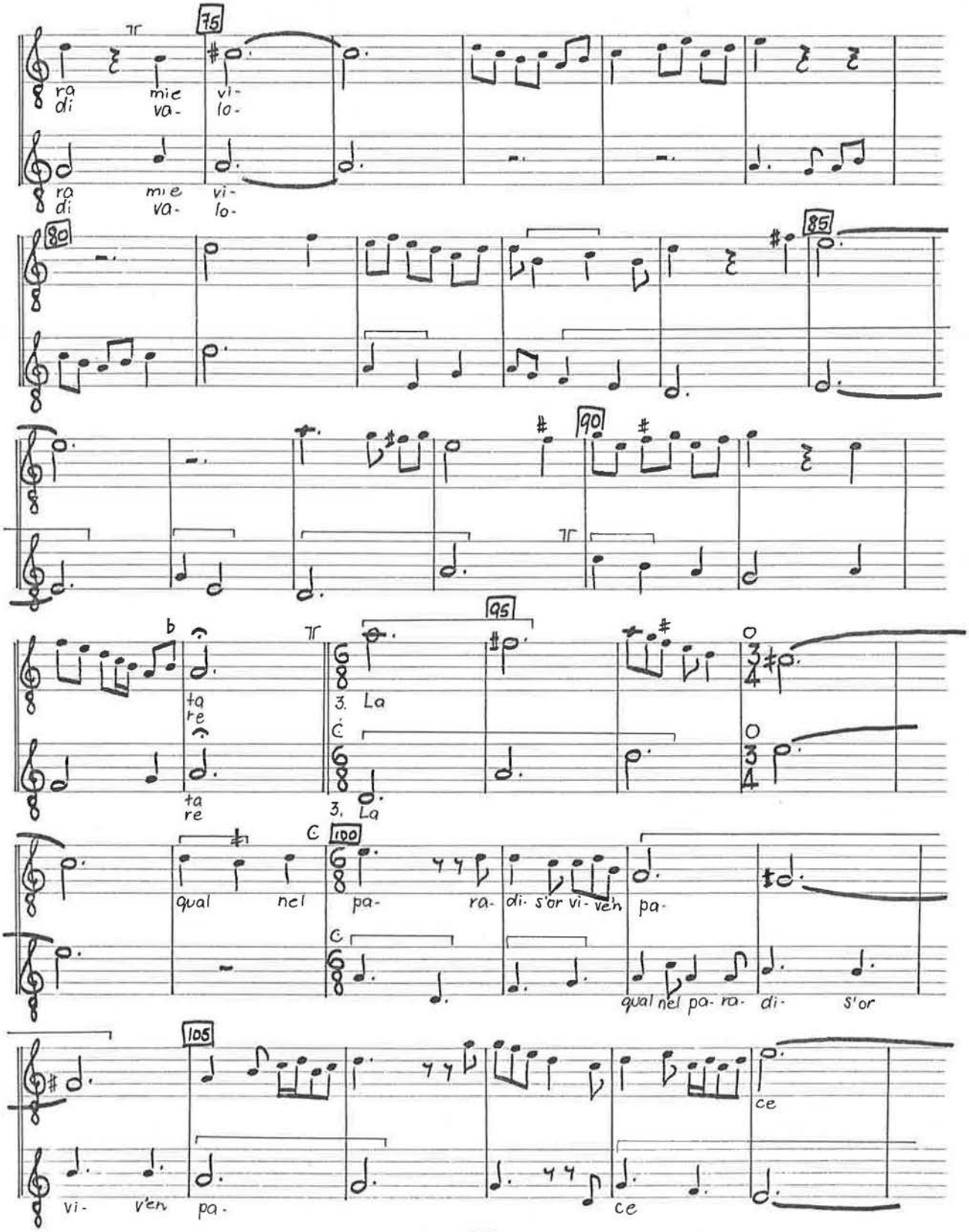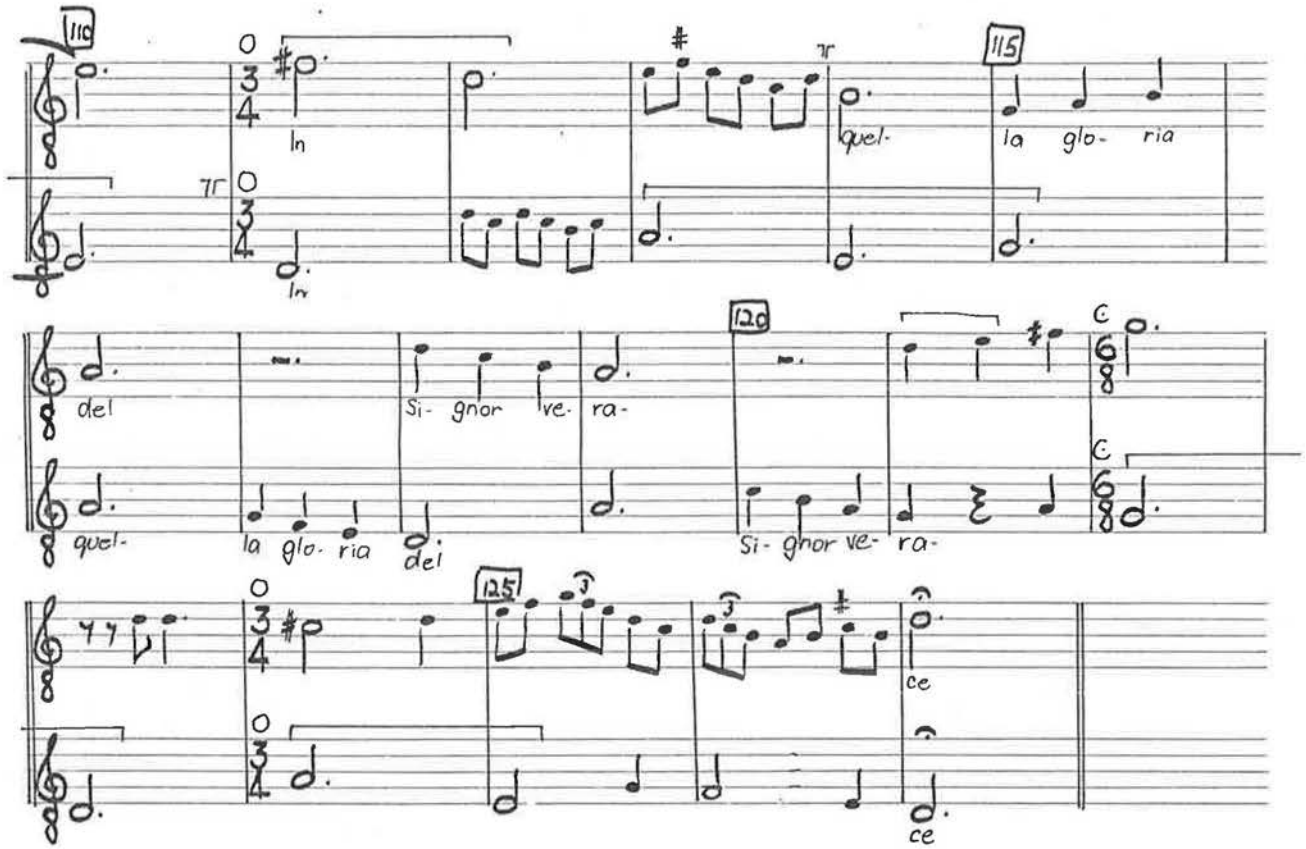



2. El- l'à il ca- po bion- do Et d'or- o li ca-
3. Col bel vi- so gio- con- do E gli ochi va- ghi e
25
Seconda pars:
Seconda pars:
pel-
bel-
li.
li.

Morte m'à sciolt Madrigal Andrea Stefani
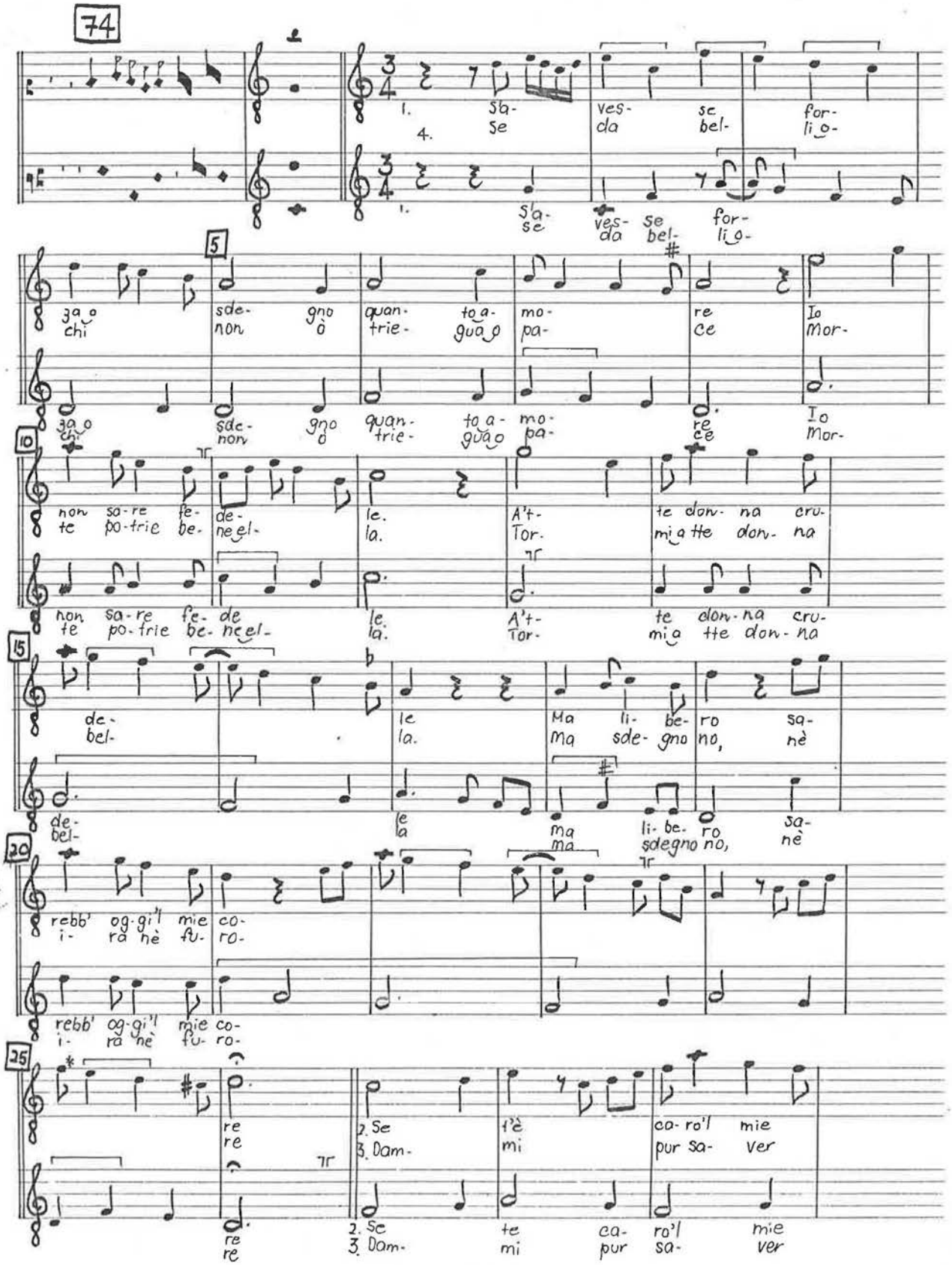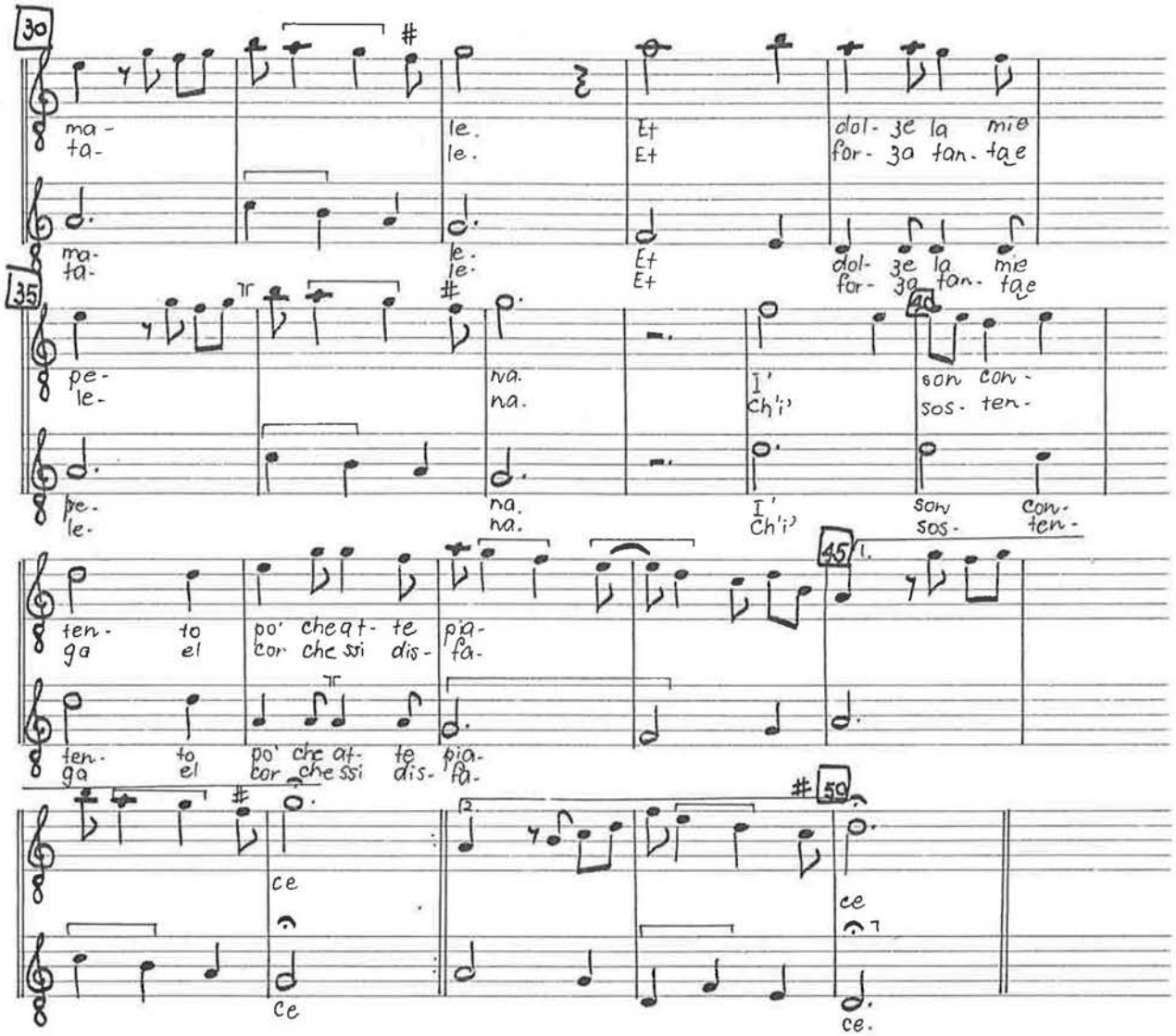



40
45
quel- es-
la ch'e-ra mie don. n'al ciel n'è ggi-
ser di don. na fe. del ser. vi. do.
la ch'era mie don. n'al ciel n'è
ser di don. na fe. de ser. vi. ggi
quel. es- do.
50
55
ta re
ta re
60
La- Ch'en
La Ch'en
65
scian. te-
70
scian. te. do raa
tri- ques- st'e ta
li- don. be ha
do raa
tri- ques. st'e ta
li- don. be na


75
ra di
mie va-
vi- lo-
80
85
90
95
3. La
100
qual nel pa- ra- di- s'or vi- ven pa-
105
vi- v'en pa-
ce
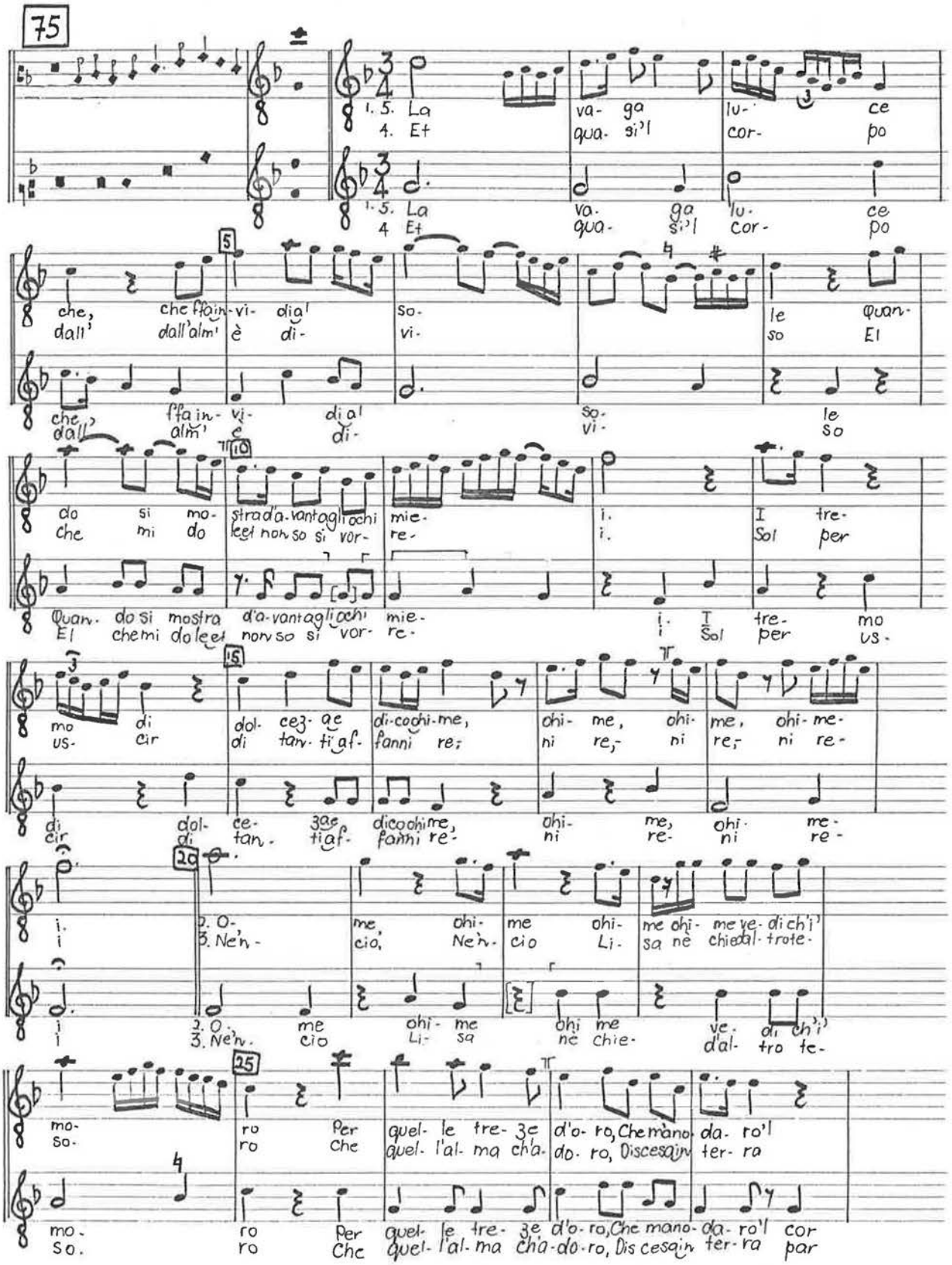

110
In
In
quel-
la glo- ria
115
del
quel-
Si- gnor ve- ra-
la glo- ria del
120
Si- gnor ve- ra-
125
ce
ce

S'avesse forza Ballata Bonaiuto Corsini

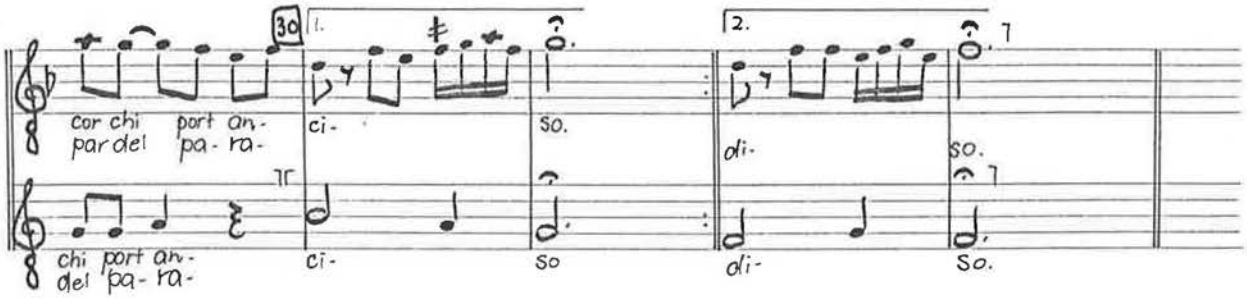



30
ma-
ta-
le.
le.
Et
Et
dol- ze la mie
for- za tan. tae
35
pe-
le-
na.
na.
I'
Ch'i'
son con-
sos. ten-
ten- to
ga el
po' che at- te pia-
cor che ssi dis- fa-
45
1.
ce
ce
2.
59
ce
ce.
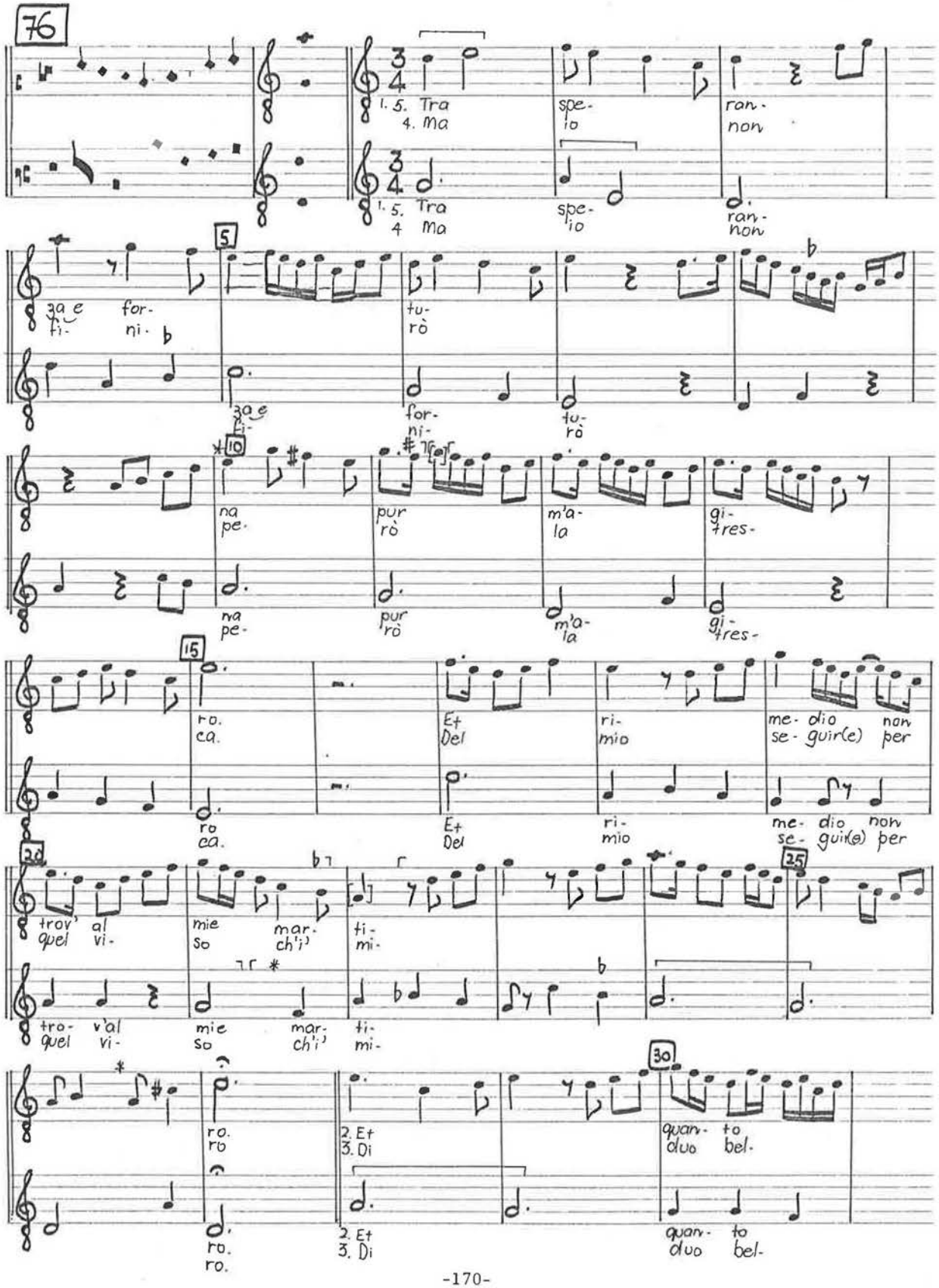
La vaga luce Ballata Paolo da Firenze
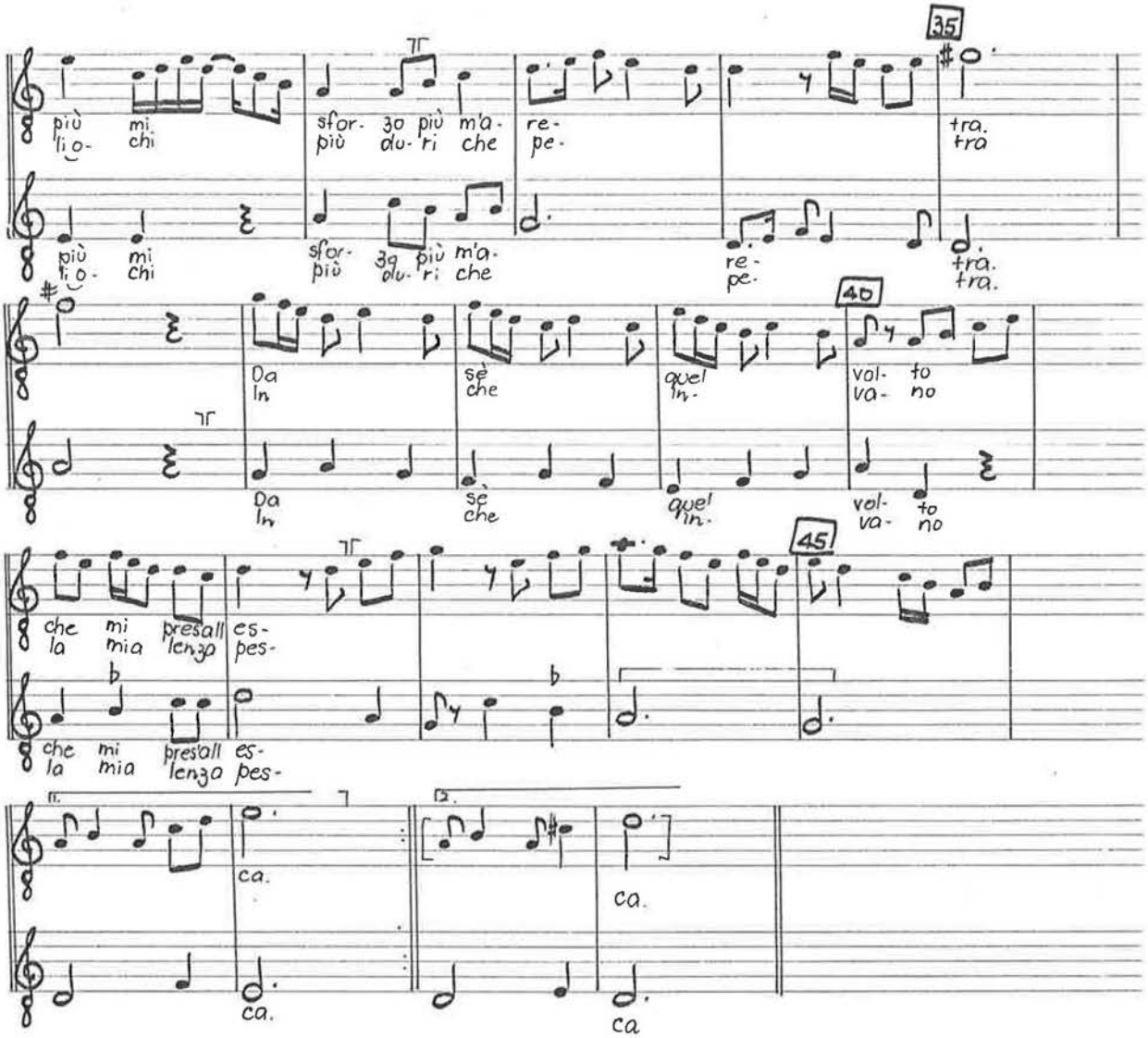


La vaga luce 2.



Tra speranza e fortuna Ballata Anonymous




più mi
lio- chi
sfor- zo più m'a-
più du- ri che
re-
pe-
35
tra.
tra
più mi
lio- chi
sfor- zo più m'a-
più du- ri che
re-
pe.
tra.
tra.
Da
In
sè
che
quel
In-
40
vol- to
va- no
Da
In
sè
che
quel
In-
vol- to
va- no
che mi presa
la mia lenza
45
es-
pes-
che mi presa
la mia lenza
es-
pes-
ca.
ca.
ca.
ca

1-9-87

THE MANCINI CODEX : A MANUSCRIPT STUDY

by

Carol J. Williams

B. Mus (Hons)

A thesis submitted in fulfilment of the requirements for the degree of Doctor of Philosophy in the Faculty of Music at the University of Adelaide.

August, 1983

Awarded Nov 1984

1-9-87

VOLUME III

CONTENTS

Preface i

I Madrigal - Sources ---------- 1
Origin ---------- 3
Form ---------- 8
Ballata - Sources ---------- 12
Origin ---------- 15
Form ---------- 19
Rondeau - Sources ---------- 32
Origin ---------- 34
Form ---------- 38
Ballade - Sources ---------- 43
Origin ---------- 44
Form ---------- 48
Virelai - Sources ---------- 52
Origin ---------- 53
Form ---------- 56

II Man. 1 - La douce ciere ---------- 59
Man. 2 - Dueil angoisseux ---------- 62
Man. 3 - Serva ciaschuno ---------- 63
Man. 4 - Rechordete de me ---------- 64
Man. 5 - Zoya de novi odori ---------- 65
Man. 6 - Per un verde boschetto ---------- 67
Man. 7 - La sacrosancta karita ---------- 68
Man. 8 - Perche cangiato ---------- 70
Man. 9 - Le aurate chiome ---------- 73
Man. 10 - Sempre donna t'amay---------- 75
Man. 11 - Non chorrer troppo ---------- 77
Man. 12 - La belle flour ---------- 78
Man. 13 - Mal vi loyaute ---------- 79
Man. 14 - Mon bel amy corteus ---------- 81
Man. 15 - Mon bel amy mon confort ---------- 82
Man. 16 - Merçi pour dieu ---------- 83
Man. 17 - Loingtemps j'ay mis ---------- 85
Man. 18 - Va pur amore ---------- 86
Man. 19 - Donna s'i't'o fallito ---------- 87
Man. 20 - Con lagreme bagnandome ---------- 89
Man. 21 - Ave vergene ---------- 92
Man. 22 - La fiamma del to amor ---------- 93
Man. 23 - Donna posso io sperare ---------- 94
Man. 24 - Rosetta che non cambi ---------- 97
Man. 25 - Un fior gentil ---------- 98
Man. 26 - Deus deorum pluto ---------- 99
Man. 27 - Amor ne tossa ---------- 101
Man. 28 - Plorans ploravi ---------- 103
Man. 29 - Sol me trafige'l cor ---------- 105

Man. 30 - Ciaramella ---------- 106
Man. 31 - Je suy navvres
Gnaff'a le guagnele ---------- 107
Man. 32 - Ad ogne vento ---------- 110
Man. 33 - Spesso fortuna cridote ---------- 112
Man. 34 - Del glorioso titolo ---------- 114
Man. 35 - De mia farina ---------- 117
Man. 36 - A piançer l'ochi ---------- 118
Man. 37 - Piu chiar ch'el sol ---------- 119
Man. 38 - De vogliateme oldire ---------- 121
Man. 39 - Con dogliosi martire ---------- 122
Man. 40 - Or tolta pur ---------- 123
Man. 41 - Madonna io me ramento ---------- 124
Man. 42 - Vous soyes tres bien venus ---------- 125
Man. 43 - A tendre ---------- 126
Man. 44 - Par maintes fois ---------- 127
Man. 45 - Mercede o donna ---------- 129
Man. 46 - I cani sono fuora ---------- 130
Man. 47 - Chi vole amar ---------- 131
Man. 48 - Caçando un giorno ---------- 132
Man. 49 - Gli atti col dancar ---------- 133
Man. 50 - Una panthera ---------- 134
Man. 51 - Le ray au soleyl ---------- 136
Man. 52 - Chi nel servir ---------- 138
Man. 53 - Per quella strada ---------- 139
Man. 54 - Poy che morir ---------- 141
Man. 55 - Piangono l'ochi ---------- 142
Man. 56 - Ayme per tutto l'or ---------- 143
Man. 57 - Ay las quant ie pans ---------- 144
Man. 58 - Non credo donna ---------- 146
Man. 59 - Tal sotto l'acqua pescha ---------- 147
Man. 60 - Fugir non posso ---------- 149
Man. 61 - I' senti' matutino ---------- 150
Man. 62 - Imperiale sedendo ---------- 152
Man. 63 - A tanti homini ---------- 154
Man. 64 - O chuor del corpo ---------- 155
Man. 65 - Mille merçe ---------- 156
Man. 66 - Je suy madame en departir ---------- 157
Man. 67 - Merçi merçi noble creature ---------- 158
Man. 68 - O pensieri vani ---------- 159
Man. 69 - De tristo mi topinello ---------- 160
Man. 70 - Spinato intorno ---------- 162
Man. 71 - S'i'ti so stato ---------- 164
Man. 72 - Con tucta gentilecca ---------- 165
Man. 73 - Morte m'a sciolt ---------- 167
Man. 74 - S'avesse força ---------- 168
Man. 75 - La vaga luce ---------- 170
Man. 76 - Tra sperança e fortuna ---------- 171

III Text Content - Heraldic texts ---------- 172
Historical texts ---------- 174
Classical references ---------- 175
Mourning texts ---------- 176
Comic texts ---------- 177
Onomatopoeic texts ---------- 178
Musical references ---------- 179
Religious texts ---------- 180

Moralising texts ---------- 180
Love and the Cruel lady ---------- 182
Love and the Flower ---------- 184
Love and the Flame ---------- 186
Love and the Hunt ---------- 188
Love and Fishing ---------- 190
Love and the Lady ---------- 191
Love from the Woman's point of view ----- 192

References ---------- 193

PREFACE

This volume contains a presentation and examination of the texts of the songs found in the Mancini Codex and is divided into three main sections.

The first section deals with the various text forms - madrigal, ballata, rondeau, ballade and virelai - found in this collection. Each form is considered separately and attention is particularly directed to the origins and history of the form and the degree of formal variety found in both the explanations of the contemporary verse theorists and the major collections. This historical and theoretical material provides the background against which the text forms of the Mancini collection are examined. Each formal section is preceded by a presentation of the primary source material available for each form. This is done both to focus attention on the degree of contemporary concern for formal issues and to avoid interruption to developed argument later in the section, by lengthy quotation.

The second main section of this volume contains the texts and text commentaries. An explanation of the method of presentation follows:

Title Line :

The title line provides primary information concerning the text and includes the identifying number of the work (eg. Man. 1), the form of the text (eg. madrigal) and the composer's name where known or conjectured (eg. Bartolino da Padova).

Left Hand Column

The column on the left of the text presents a series of ciphers which refer to the formal divisions within the text. An explanation of the cipher system follows:

For the madrigal : S1 = first stanza

S2 = second stanza

Ri = ritornello

For the ballata : R = ripresa

1M = first mutation

2M = second mutation

V = volta

For the rondeau : A = refrain text accompanying the first section of music

B = refrain text accompanying the second section of music

a = strophe text accompanying the first section of music

b = strophe text accompanying the second section of music

For the ballade : A = text accompanying the first section of music

B = text accompanying the second section of music.

For the virelai : A = text accompanying the first section of music

B = text accompanying the second section of music

First Right Hand Column

The first column on the right of the text presents alphabet letters which indicate rhyme patterning. The choice of letters has been decided by customary use and receives explanation in the primary sections dealing with form. Query marks placed after the letters receive explanation in the commentary.

Second Right Hand Column

The second column on the right of the text presents a number series which refers to the syllable count for each text line. The method and significance of the syllable count is explained in the primary sections dealing with form. Query marks placed after the number receive explanation in the commentary.

The Text

The editorial process applied to these texts has three aims:

1) to present the text as far as possible as it appears in the manuscript

2) to provide texts accessible to the scholar and performer

3) to provide a consistent approach.

Very little editorial intervention has in fact been necessary since the manuscript was initially prepared with a high degree of concern for accuracy and unambiguous presentation of formal concerns. Where editorial assistance has been necessary it has been indicated in the texts by a bracketing and footnote system which receives full explanation in the commentary. The following notes provide editorial details which are not otherwise explained in the commentaries.

Capital Letters

All new lines receive a capital letter start whether or not this appears in the manuscript. Capital letters starting words within a line reflect those found in the source.

Manuscript abbreviations

All manuscript abbreviations have been realised without notice.

Fragmentary or incomplete texts

Where a text is found in the source in a fragmentary or incomplete state wherever possible these texts have been completed from concordance study. Although this over-rides the first editorial aim: "to present the text as far as possible as it appears in the manuscript", it has been considered necessary to do fair justice to the text.

Elision

The elision dot where it is found below a vowel is reproduced as it appears in the manuscript. This is usually supported by the editorial method of suggesting elision by underlining the vowels to be combined. On occasion, no dot appears where an elision is required. In this situation the underlining provides a purely editorial suggestion.

Accenting

No accenting has been provided for these texts since accent signs were not in contemporary use. This poses no problem for the Italian texts where stressing is generally clear from context, and little problem for the French texts provided the contemporary rules for pronunciation are followed. The dieresis sign is however provided where necessary to make clear the separate pronunciation of contiguous vowels, in order to maintain the consistency of line length.

The Commentary

The commentary provided below the text is presented in seven sections indicated by Roman numerals:

I provides explanation of the footnoting found in the text and deals generally with orthographic problems and editorial alteration.

II discusses the rhyme scheme

III deals with line length issues

IV provides the formal type of the text

V discusses concordances

VI presents a paraphrase translation of the text

VII presents literary or historical material illustrative to the text.

The final main section of this volume presents in summary form a consideration of the content and meaning of the texts. Here the texts are grouped according to thematic material and considered under a variety of headings.

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MADRIGAL

SOURCES

I Francesco da Barberino : "De variis inveniendi et rimandi modis" from the Latin glosses to the Documenti d'amore.

> ... unus modus inveniendi est cantionis extense. ii ballate. tertius sonitii. iiii serventesis. v gobularum. vi discordii. vii concordii. viii contentionum. viiii libratici. x prosaici. et xi voluntarii.
>
> (Antognoni 1882:94)

> Voluntarium est rudium inordinatum concinium, ut matricale et similia.
>
> (Antognoni 1882:96)

II Antonio da Tempo : "De mandrialibus et eorum formis" from Summa artis rithmici dictaminis.

> Et circa hoc notandum, quod mandrialis est rithimus ille, qui vulgariter appellatur marigalis. Dicitur autem mandrialis a mandra pecundum et pastorum, quia primo modum illum rithimandi et cantandi habuimus ab ovium pastoribus. Nam pastores tamquam rustici et homines grossi primo coeperunt amoris venerei circa compilare verba grossa et ipsa cantare et in suis tibiis sonare modo grosso, sed tamen naturaliter, licet hodie subtilius et pulchrius per rithimatore mandriales huismodi compilentur. Mandrialis namque in rithimis debet constare ex verbis valde vulgaribus et intelligibilibus et rudibus quasi cum prolationibus et idiomatibus rusticalibus. Ita quod verba mandrialis sint quasi omnino diversa ab aliis verbis et modis vulgaribus rithimandi, quod forte non est ita facile invenire quaemadmodum alia verba quae amoris venerei causa compilantur pro cantu. Sonus vero marigalis secundum modernum cantum debet esse pulcher et in cantu habere aliquas partes rusticales sive mandriales, ut cantus consonet cum verbis.
>
> (Grion 1869(1970):139)

III Anonymous : "Capitulum de vocibus applicatis verbis"

> Mandrigalia sunt verba applicatur pluribus cantibus, quorum unus debet esse de puris longis et hic appellatur tenor, alter vel alii volunt esse de puris minimis, et unus specialiter vult ascendere a duo decimam vel ad quintam decimam vocem et ire melodiando. Volunt etiam esse de tempore perfecto et aere italico; si quis aliquando miscetur aliquod tempus aeris gallici, bonum esset; si vero in fine partium, esset melius. Partes verborum possunt esse de undecim et de septem sicut

desiderio placet, sed vult retro unam partem omnibus aliis similem, que fit tanquam recinda (?), cuius verba volunt esse de vìllanellìs, de floribus, arbustis, sertis, utere (?) et similibus, dummodo sit bona sentencia, loquela et sermo.
(Debenedetti 1906:80)

IV Anonymous : from the "Cronaca del Convento di S. Caterina di Pisa"

Frater Georgius novitius, sed aestate annorum circa quatuordecim ... hic si vixisset fuisset insignis cantor in mundo; namque adhuc puer, quidquid erat in arte musicae circa matrialia, etiam difficillima, decantabat.
(Biadene/Dent 1948:123)

ORIGIN

The term and word madrigale begins to be used with some orthographic consistency in the works of Francesco di Vannozzo commencing with Mariazo di ca Malipiero (Pirrotta 1947:126). From the early fourteenth century to the 1380s and with decreasing frequency after that time, the term had assumed a variety of forms. Some of the versions of this word, found in musical and literary sources are matricale, mandriale, marigale, matriale, madriale, mandrigale and medrigale. Associated with this plethora of orthographic virtuosity there is an almost equal number of proposals concerning the etymological origin of the word madrigal.

The first to propose an etymological origin for the word was Antonio da Tempo in his Summa artis rithmici dictaminis (See above : Sources II). Da Tempo proposes that the Latin term mandrialis and the vernacular marigalis were derived from mandra (Lat. flock, herd), since it was the "pastores rustici" and "homines grossi" who first developed this new way of putting words and music together. Although da Tempo's statement concerning the rustic and popular origin of the form has been seriously questioned (Corsi 1959:74), his etymological proposal held sway with very little opposition until the late nineteenth century.

Other word origin proposals treated with less respect generally are

1) that madrigal derives from the Martégalles, mountain folk of Provence who, it was proposed, had introduced this sort of poetry and probably the music that accompanied it (Alessio 1941:109).

2) that madrigal derives from the Spanish madrugar - "to rise early" (Biadene 1948:121)

3) that madrigal derives from the Spanish town of that name (Biadene 1948:121)

4) that madrigal derives from Madrid. This last proposal was made somewhat facetiously by Biadene (1948:121).

A proposal which deserves more serious consideration is that put by Alessio who suggests a derivation from metricalis (Alessio 1941:109). He indicates that metricalis (compositio) has the meaning of "componimento poetico accompagnato dalla musica" and derives from the substantive metrica "pars musicae, quae mensuras diversorum metrorum probabili ratione cognoscit" on the model of musica : musicalis. In Alessio's view it is a short step from the Latin metricalis to the vernacular medrigale which he proposes is the original term. Similarly the step from medrigale to madrigale is acceptably short. Interestingly, this view has received very little attention in more recent studies.

A proposal greeted with greater scholastic approval is that which derives madrigal from materialis. This derivation was first put by Pietro Bembo in the sixteenth century and discarded out of hand by Carducci who said it was "un grillo pedantesco saltato in capo al Bembo e null'altro" (Carducci 1874:393). More recent scholars, among them Pirrotta, LiGotti, Rohlfs and Spitzer, have taken more kindly to the proposition. The primary source providing the starting point for the argument is the "Cronaca del Convento di S. Caterina di Pisa" (See above : Sources IV). The argument proposes that the matrialia found in this source is derived directly from materiale and is also the Latin version of the vernacular matriale and madriale, terms found in the early Tuscan musical sources (Pirrotta 1947:126). The etymological argument is supported by the definition of materiale which contains the meaning of "semplice, rozzo, grossolano" and "poco fino, rustico" (Rohlfs 1943:43). These adduced meanings accord well with the description of the early madrigal provided by Antonio da Tempo (See above : Sources II).

A different shade of meaning is provided by Spitzer who cites a Latin text which uses the term filius materialis to mean natural son or bastard. He proposes that madriale (from materiale) is the natural product or bastard of the union of Music and Poetry (Spitzer 1935:169).

Pirrotta, though maintaining the materiale derivation, approaches it from a different angle. He proposes that cantus materialis should be contrasted with cantus spiritualis and understood as a generic term applied in ecclesiastical circles to musical compositions on texts which were not religious, moralising or meditative (Pirrotta 1955:65). Fischer contrasts cantus materialis with cantus formalis and indicates that it is a poem without rules or form. The description "rudium inordinatum concinium" (See above : Sources I) seems to fit this interpretation well (Fischer 1980a:461).

Another etymological derivation which has met with scholarly approval is that put by Biadene initially in 1898 (Biadene 1898:329). The article was translated and republished fifty years later (Biadene/Dent 1948:121) and presents the argument that madrigal derives from matricale.

Biadene commences his argument by representing the long held belief that the word madrigale derived from the older form mandriale which in its turn derived from mandra. He summarises this etymological argument in three steps:

1) the oldest form of madrigale is mandriale

2) mandriale later becomes madriale

3) madriale later becomes madrigale (Biadene/Dent 1948:124)

His argument against this proposal also follows the three step plan:

1) mandriale is not the oldest form of the word

2) the dropping of the "n" from mandriale has no parallel in Italian

3) the introduction of the "g" to madrigale from madriale has no precedent in Italian (Biadene/Dent 1948:124).

The earliest appearance of a word approximating madrigale, is the Latin matricale found in Francesco da Barberino's Latin glosses to his Documenti d'amore, dating from the years immediately preceding 1320 (See above : Sources I). The word matricale may either be the original Latin term or a latinisation of an existing vernacular term.

The next recorded appearance of the word appears in 1332 with the Summa of Antonio da Tempo in the passage "mandrialis est rithimus ille qui vulgariter appellatur marigalis" (See above : Sources II). Leaving aside for the moment the latinised mandrialis and considering the vernacular marigalis, Biadene proposes that this word is a reduction from madrigalis, produced by da Tempo, who within his native dialect area would be accustomed to pronounce and hear mare for madre, and hence marigalis for madrigalis. Biadene's proposal here is supported by the Codex Braidense AF.X.30 copy of da Tempo's treatise which uses the word madrigalis in this position (LiGotti 1944:36).

Biadene suggests, with good cause, that the Latin matricale and the vernacular madrigalis (marigalis), are different language versions of the same word, requiring no etymological transposition. The next consistent appearance of a word approximating madrigal is the vernacular madriale which appears in the Tuscan musical sources and the works of Franco Sacchetti from the 1360s. Biadene proposes that madriale derives from madrigale in the same way that leale and reale derive from legale and regale (Biadene/Dent 1948:126).

Da Tempo's use of the Latin word mandriale is in Biadene's view, the product of philologists of the time who could not provide a direct Latin root for the common vernacular term madriale. Consequently madriale was transformed into mandriale which provided it with a ready-made root and meaning from mandra. Mandriale is thus the fusion of madriale and mandra (Biadene/Dent 1948:127). With this, Biadene concludes his argument and presents the order of succession in the Italian forms of the word madrigal as madrigale - madriale - mandriale or the exact reverse of the traditional argument.

Biadene's etymological argument depends on the Latin root word matricale which is the neuter adjective deriving from matrix. Matrix has both a primary and secondary meaning. The first meaning associates it with the

mother source or womb. In this meaning carmen matricale can be understood to mean a song in the mother tongue or vernacular. The secondary meaning associates matrix as an ecclesiastical term referring to the cathedral church. In this meaning carmen matricale can be understood to mean an ecclesiastical song (Corsi 1959:74).

Of the four major proposals concerning the origin of the word madrigal i.e. from mandra, metricale, materiale or matricale, in the present view the final one is the most convincing. Biandene's authoritative and carefully reasoned argument both destroys the mandra proposal and makes the case for matricale so strong that supporting the proposal is almost inescapable.

FORM

The first theorist to deal with the metric forms of the madrigal was Antonio da Tempo in his Summa artis rithmici dictaminis of 1332 (Grion 1869 (1970):138). For the purposes of definition he divided the form into two basic types - the mandriales communes or common madrigal and the mandriales cum retornellis or madrigal with ritornello. Subdividing each type, he defines five species of common madrigal and two species of madrigal with ritornello. Da Tempo bases his grouping on the different combinations of line lengths and this seems to be a more important differentiating parameter than either rhyme or rhyme order. A brief summary of da Tempo's descriptions of the various madrigal types follows.

The Common Madrigal

In his general explanation of the common madrigal, da Tempo proposes that it should consist of at least two stanze which should follow a common pattern with respect to the number of lines, distribution of rhymes and order of lines of different lengths.

1) De mandriali undenario

This madrigal species consists of three, eleven syllable lines in every stanza, as in the example:

A B A - A B A - A B A

2) De mandriali undenario et septenario

This madrigal species has stanze of three lines, the first and third of which comprise eleven syllables while the middle line has seven syllables, as in the example:

A b A - B a B

3) De mandriali biseptenario et undenario

This madrigal species has stanze of three lines, of which the first two have seven syllables and the third, eleven syllables, as in the

example:

a b B - b a A

4) De mandriali septenario

This madrigal species consists of three, seven syllable lines in every stanza, as in the example:

a b b - a b b - a b b

5) De mandrialibus repetitis

This madrigal species has in every stanza, a first line of seven syllables and a second line of eleven syllables. The first part of the second line is repeated to form the concluding line of the stanza and contains five syllables, as in the example:

a^7 $(b^5 + c^7)$ b^5 - a^7 $(b^5 + c^7)$ b^5

The Madrigal with Ritornello

In his general introduction to the madrigal with ritornello, da Tempo explains that there are two ways of forming the ritornello, but the stanze may be formed in any of the ways described under the common madrigal.

1) De mandrialibus cum duobus retornellis

The ritornello has two lines which may be either eleven or seven syllables in length. The two lines must rhyme with each other but contrast with the rhymes of the stanze, as in the example:

A a B - A b A - C C

2) De mandriali cum uno retornello

The ritornello has one line which may be either eleven or seven syllables in length. The rhyme of the ritornello must agree with that of the last line of the preceding stanza as in the example:

A b B - A b B - B - C d D - C d D - D

Da Tempo concludes his discussion of the forms and species of madrigal with the covering note "quod pluribus aliis modis posset fieri et compilari

mandriali" (Grion 1869(1970):146). This is indeed substantiated by an investigation of the forms of the early madrigal found in literary and musical sources. Marrocco's study surveys in part the early madrigal (1330 - 1350) and discovers no less than thirty-nine different species of madrigal (Marrocco 1951:450).

This rather amorphous shape gives way to a more crystallised form in the later fourteenth century. Characteristics of the later madrigal are :

1) a greater concentration on the eleven syllable line, to the extent that the seven syllable line virtually disappears,

2) the number of stanze stabilises at two

3) a greater degree of rhyme variety between stanze .

4) the ritornello becomes a compulsory part of the madrigal and usually has two lines.

This crystallisation process develops the madrigal to the point where there is a clearly preferred metric form : A B B - C D D - E E.

The result of this crystallisation process can be seen clearly in the madrigals of the Mancini Codex as demonstrated in the following table:

MADRIGAL FORMS IN THE MANCINI CODEX

TYPE	METRIC FORM	MANCINI EXAMPLES
1	A B B - C D D - E E	1, 9*, 50, 53, 62, 68, 73
1a	A B B - C D D - E E - F F	34
1b	A B B - C A A - D D	46
1c	A B B - A C C - D D	48
2	A B B A - A C C A - D D - E E	28

* Mancini 9 lacks the second stanza (See Commentary)

In order to provide a broader perspective against which to view the madrigal forms found in the Mancini Codex, comparison has been made with the

results of LiGotti's exhaustive study of the trecento madrigal (LiGotti 1946:35).

Type 1 with seven examples, approximately sixty-four per cent of the sample, accords with LiGotti's type XXIII. He locates a further seventy-five examples of this metric form, making up approximately thirty-four per cent of the corpus surveyed. Despite the small numbers involved, the fact that the incidence of type 1 in the Mancini Codex is almost twice that of the period as a whole, may have some dating significance.

Type 1a, with only one example (Mancini 34), accords with LiGotti's type XXIIIh, and he locates one other example of this metric form.

Type 1b seems to have no parallel in LiGotti's study, although the madrigal which represents this type, Mancini 46, is included in his study. The reason for this is that LiGotti interprets the metric form of this madrigal as A B B - C D D - E E.

Type 1c, with one example (Mancini 48), is equivalent to LiGotti's type IX, comprising a further seventeen examples. It is interesting that LiGotti does not include this madrigal within his type IX since he interprets the metric form as A B B - C D D - E E.

Type 2, with one example (Mancini 28), has no equivalent in LiGotti's grouping and is not itself included in his survey. There are, it appears no other examples of the quatrain madrigal. The question might be asked, whether this work belongs within a madrigal grouping at all, since it defies perhaps the major characteristic of the madrigal - the three line stanza. The music setting and manuscript presentation, however, clearly represent this work as a madrigal.

BALLATA

SOURCES

I Dante Alighieri : De vulgari eloquentia

a. II iii 5

> Adhuc: quicquid per se ipsum efficit illud ad quod factum est, nobilius esse videtur quam quod extrinseco indiget; sed cantiones per se totum quod debent efficiunt, quod ballate non faciunt - indigent enim plausoribus, ad quos edite sunt: ergo cantiones nobiliores ballatis esse sequitur extimandas, et per consequens nobilissimum aliorum esse modum illarum, cum nemo dubitet quin ballate sonitus nobilitate modi excellant.
>
> (Mengaldo 1979:156)

b. II viii 6

> Et ideo cantio nichil aliud esse videtur quam actio completa dicentis verba modulationi armonizata: quapropter tam cantiones quas nunc tractamus, quam ballatas et sonitus et omnia cuiuscunque modi verba sunt armonizata vulgariter et regulariter, cantiones esse dicemus.
>
> (Mengaldo 1979:202)

II Antonio da Tempo : "De ballatis" from Summa artis rithmici dictaminis

> Quia supra visum est plene de sonettis universaliter et particulariter, nunc de ballatis aliqua sunt dicenda, ut servemus ordinem inchoatum. Et primo notandum est, quod ideo appellantur ballatae, quia fiunt ut plurimum gratia amoris venerei; et aliquando in ipsis apponuntur per rithimantes verba moralia et notabilia, quod fit ad bene esse et ad prolationem eius quod in sententia ipsarum dicitur. Et tales ballatae cantantur et coreizantur. Largo enim modo suscepto vocabulo cuiuscunque generis ballatae, de quibus infra dicitur, possunt appellari et vulgariter appellantur cantiones, licet eas diversitas sit, stricto modo suscepto vocabulo, ut infra patebit.
>
> (Grion 1869(1970):117)

III Anonymous : "Capitulum de vocibus applicatis verbis"

a. Ballade sunt verba applicata sonis, et dicuntur ballade quia ballantur. ... debent habere unum responsum, quod potest habere duas et tres partes: ...um vero partium quelibet debet habere undecim sillabas, et, si quis vo... prima potest esse septem sillabarum, secunda undecim; etiam, si quis ...et, prima posset esse de undecim, secunda de septem. Habent etiam duos ...es, qui volunt habere quatuor partes, et postmodum unam voltam totam ...lem responsive. Prima quatuor partes

possunt esse de undecim vel de ...em, vel prima et tercia de undecim, secunda et quarta de septem, et ...e converso. Volunt etiam esse de tempore perfecto et de aere ytallico, ...n aliquibus locis vel punctis de gallico, sed non in principio nec in ... . Si quis vult quod trottetur faciat in simili aere, sed de tempore im...ecto; volta autem pedis vel pedum vult esse trium et non diverse.

(Debenedetti 1906:79)

b. Soni sive sonetti sunt verba applicata solum uni sono, et sunt composita isto modo: quelibet responsiva, que habet quatuor partes, prima et secunda de undecim sillabis, tercia de septem, quarta de undecim, bene de illis, qui non habent nisi tres partes, potest esse illa de medio de septem sillabis, prima et tercia de undecim. Postea habent duos pedes, qui possunt habere tres partes, et alii habent in aliquibus tantum duas, et una debet esse tantum de septem sillabis, et in aliquibus onmes de undecim; et postea habent unam voltam proportionatam ad modum responsive et sic cantus responsive et volte de puncto ad punctum debent esse similes. Pedum autem cantus unus vult esse similis alteri et de aere de quo est responsiva et volta volunt esse pedes, possuntque fieri de qualicumque tempore volueris, simplici et mixto, dummodo partes invicem corespondeant et similiter de quo aere volueris, attamen italica melius adaptatur. Et si alicui gallicum tetigeris, erunt plures hochetti.

(Debenedetti 1906:80)

IV Giovanni Boccaccio : Il decameron

At the end of the first day:

Dopo la qual cena, fatti venir strumenti, comandò la reina che una danza fosse presa, et quella menando la Lauretta, Emilia cantasse una canzone, dal leuto di Dioneo aiutata. Per lo qual comandamento Lauretta prestamente prese una danza, e quella menò, cantando Emilia la seguente canzone amorosamente:

Io son sì vaga della mia bellezza,
che d'altro amor giammai
non curerò, né credo aver vaghezza.
Io veggio in quella, ogn'ora ch'io mi specchio,
quel ben che fa contento lo 'ntelletto,
né accidente nuovo o pensier vecchio
mi può privar di sì caro diletto.
Qual altro dunque piacevole oggetto
potrei veder giammai
che mi mettesse in cuor nuova vaghezza?
Non fugge questo ben, qualor disìo
di rimirarlo in mia consolazione;
anzi si fa incontro al piacer mio
tanto soave a sentir, che sermone
dir nol porìa, né predere intenzione
d'alcum mortal giammai,
che non ardesse ci cotal vaghezza.

E io, che ciascun'ora più m'accendo,
quanto più fiso tengo gli occhi in esso,
tutta mi dono a lui, tutta mi rendo
gustando già di ciò ch'el m'ha promesso,
e maggior gioia spero più da presso
sì fatta, che giammai
simil non si sentì qui di vaghezza.

Questa ballatetta finita, alla qual tutti lietamenteaveano risposto, ancor che alcuni molto alle parole di quella pensar facesse, dopo alcune altre carolette fatte, essendo già una particella della brieve notte passata, piacque alla reina di dar fine alla prima giornata; ...

(Bianchi 1952:71)

V Ghidino da Sommacampagna : Trattato delle ritmi volgari

Queste ballate o sia conzone sono cantate de le persone, secondo lo sono e canto dato a quelle: et in quanto elle sono cantate, elle sono appellate canzone. Et eciandeo a lo sono et a lo canto de le ditte ballate o sia canzone le persone ballano e danzano; e perchè a lo canto de loro le persone ballano, elle sono appellate ballate.

(LiGotti & Pirrotta 1935:49)

ORIGIN

There is no argument over the etymological origin of the term ballata. It clearly derives from ballare "to dance". The theorists constantly refer to the dance component of the ballata. Dante gives this dance connection as one of the reasons why the ballata was less noble than the canzone, for "ballate ... indigent enim plausoribus" and were thus dependent on external support which was not required by the canzone (See above : Sources I a). Antonio da Tempo states that "ballatae cantantur et coreizantur" (See above : Sources II), and the anonymous author of the "Capitulum" succinctly ties up the function and etymology of ballata which "dicuntur ballade quia ballantur" (See above : Sources III a). Ghidino da Sommacampagna is even more specific and explains that "perche a lo canto de loro le persone ballano, elle sono appellate ballate" (See above : Sources V).

As Dante suggests (See above : Sources I a and b), the formal relationship between canzone and ballata was a converging one, in fact the section names piede and volta of the ballata derive from those of the canzone (Fischer 1980b:87). Later theorists, amongst them Antonio da Tempo, the anonymous author of the "Capitulum" and Ghidino da Sommacampagna, accept the canzone as the parent of the ballata in formal terms, and establish links between the ballata and the soni or sonetti (See above : Sources II, III a and b, V). All the theorists however, are very clear on the point that the factor which distinguishes ballata from the related forms canzone, soni, sonetti, cantio and cantilena is that it is danced.

Given that the dance factor was considered by the contemporary theorists to be an integral element in the performance of the ballata, what is known of the dance itself?

Unfortunately, contemporary descriptions of the ballata performance are neither numerous nor precise. The oldest record of dancing a ballata

is found in the third epistle of Il Diaffonus by Giovanni da Virgilio dating from ca. 1314. The relevant passage is cited in full in Marrocco's article on the ballata (1959:34) and provides a wealth of clues as to the performance of the dance. The major conclusions concerning the dance performance drawn from this source are:

1) It was a circle dance in which the singers were the dancers.
2) All the dancers were involved in singing the constantly recurring refrain (ripresa).
3) One of the dancers sang several solo verses.
4) The dancing circle changed directions with section changes within the form.

Several of these features are developed in the description of the festivities at the end of the first day of Giovanni Boccaccio's Decameron (See above : Sources IV).

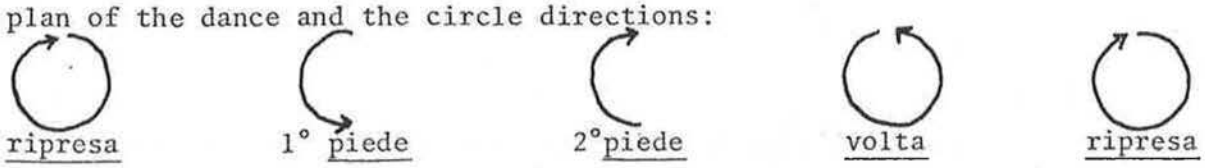
Compiling the contributions of contemporary descriptions of the dance, with a particular stress on the form as it is found in Boccaccio's Decameron, Bonaventura concludes that the ballata is

> ... eseguiva cantando e danzando contemporaneamente, per lo più in questo modo. Si formava una catena di danzatori e di danzatrici, chiamata, come attesta anche il Boccaccio, caróla, ed era questa una danza figurata, con tre passi a sinistra e un balancé à la place.
>
> (Bonaventura 1914:408)

Synthesising all the available information, the Enciclopedia Italiana provides the following choreography:

> Quanto al canto e alla danza, formato il cerchio delle danzatrici, queste aprivano il ballo cantando in coro il ritornello e compiendo un giro intero; poi una di esse (solista) cantava la prima stanza e tutte compivano mezzo giro in un senso (1° piede), e mezzo giro nell'altro (2° piede), e infine un terzo giro intero (volta). Dopo, il coro intonava di nuovo il ritornello, la solista la seconda stanza e così via per tutte le altre.
>
> (Luciani 1949:982)

This can best be summarised in the following diagram which shows the floor plan of the dance and the circle directions:



The dance connection and choreography of the ballata is important to hold in mind, for it provides the background against which several formal issues can be tested (See below).

The earliest ballate survive as texts alone in the collection of Bolognese notarial acts known as the Memorialia, from the second half of the thirteenth century (Marrocco 1959:32). Since the ballate included in this collection are specifically designated ballata and since, as the discussion above suggests, the feature which distinguished ballata from other related forms was the dance characteristic, it is likely that these ballate were danced. If this is the case, then the questions what music accompanied them and why has the music not survived, should be asked.

Marrocco answers both questions with his statement that "it is assumed that these were danced to an improvised melody by the dancers themselves" (Marrocco 1959:32). This would be possible if the ballata was to be sung by only one dancer, but much less probable when it is remembered that the opening section and refrain (ripresa) of the ballata was to be sung chorally by the dancing group. It is difficult to imagine the melodic result of a group improvisation. More likely is the suggestion that the words were adapted to one of a collection of well-known dance tunes, and it is probably this practice which underlies the contrasting description of the ballata and soni or sonetti to be found in the anonymous "Capitulum". Here the ballata is described as "verba applicata sonis" (See above : Sources III a), or words adapted for pre-existing music and possibly transferable from one melody to another, and the soni or sonetti as "verba applicata solum uni sono" (See above : Sources III b), or words adapted to a melody expressly composed for the purpose (Mengaldo 1979:156). It may be this practice of adapting words to pre-existing music for the ballata, to which Dante aludes in the passage:

> Le parolette mie novelle,
> che di fiori fatto han ballata,
> per leggiadria ci hanno tolt'elle
> una vesta ch'altrui fu data:

però siate pregata,
qual uom la canterà
che li facciate onore

(Diehl 1979:21)

from Rime xxi : "Per una ghirlandetta".

In summary, the history of the ballata as dance and song can be construed as having three stages. The first stage is preserved mainly in texts from the second half of the thirteenth century into the first half of the fourteenth century. The sources reflect a rich tradition of dance song from the Bolognese Memorialia to Boccaccio's Decameron, depending on a collection of well-known dance tunes which have now faded from existence. The second or transitional stage is seen in the surviving monophonic ballate which were expressly composed for their texts and probably lie at the tail-end of the dance tradition. At the third stage, the ballata acquires polyphonic clothing and is elevated to the status of art song, alongside the madrigal and caccia. At this stage the ballata has lost its dance function though still doubtless retaining stylised elements of its dance origin in its new guise.

FORM

The first theorist to deal with the various metric forms of the ballata was Antonio da Tempo in his Summa artis rithmici dictaminis of 1332 (Grion 1869(1970):117). He precedes his detailed descriptions of the various forms with a preamble which deals with the general features of the ballata. He divides the form into four sections. The first of these is the repetitio or repilogatio, commonly called the represa, which takes its name from its refrain function of standing at the beginning and conclusion of each strophe.. The second section is the first mutation which is so named because it provides a change in terms of rhyme and melody. The mutation is commonly called the pes (piede). The third section is the second mutation which develops similar rhymes and uses the same melody as the first mutation. The fourth section is the volta which has the same structure and uses the same music as that of the ripresa. All ballate adopt this general scheme but according to the number of lines in each section and the number of syllables in each line, he distinguishes five general species of ballate. These are the ballate magnae, ballate mediae, ballatae minores, ballatae merae communes and ballatae minimae. He describes each in turn.

De ballatis magnis

This species of ballata has four lines in the ripresa, of which three have eleven syllables and one has seven syllables. The mutations have three lines of which two have eleven syllables and one has seven. This species is commonly called sonus magnus. Da Tempo adds the comment that although it is customary to have rhyme between the last line of the second mutation and the first line of the volta, this is not the case in the explanatory example he provides.

X Y y X - A b A - A b A - X Y y X

R 1M 2M V

De ballatis mediis

This species of ballata is commonly called soni or sonarelli and can be formed in any one of three ways.

1) De prima forma ballatae mediae

In this type of ballata media, the ripresa has three eleven syllable lines and the mutations have two eleven syllable lines. In the example, the final line of the second mutation rhymes with the first line of the volta.

X Y X - A B - B A - A Y X - C D - D C - C Y X

R 1M 2M V 1M 2M V

2) De secunda forma ballatae mediae

In this type of ballata media the ripresa has four lines of which two have eleven syllables and two have seven syllables. The mutations consist of three lines, of which two have seven syllables and one has eleven syllables. The example demonstrates this.

x Y y X - a B a - b A b - x Y y X

R 1M 2M V

3) De tertia forma ballatae mediae

This type of ballata media has a ripresa consisting of three lines, of which two have eleven syllables and one has seven syllables, and mutations with two eleven syllable lines, as in the example.

X y X - A B - A B - B y X - C D - C D - D y X

R 1M 2M V 1M 2M V

De ballatis minoribus

This species of ballata is commonly called ballatuzza, in order to distinguish is from the ballata magna and ballata media, and can be formed in two ways.

1) De ballata minori undenaria simplex

In this type of ballata minor, the ripresa has two eleven syllable lines which rhyme and the mutations have two eleven syllable lines as in the example.

X X - A B - A B - B X

R 1M 2M V

2) De ballata minori undenaria communi

In this type of ballata minor, the ripresa has two eleven syllable lines and the mutations have one eleven syllable line and one seven syllable line, as in the example.

X X - A b - B a - X X - C d - D c - X X

R 1M 2M V 1M 2M V

De ballatis communibus meris

This type of ballata has a two line ripresa of which the first line has eleven syllables and the second line has seven syllables. The mutations are similarly structured, as in the example.

X x - A b - B a - A x

R 1M 2M V

De ballatis minimis

There are three ways of constructing the ballata minima.

1) De forma ballatae minimae undenariae totae

In this type of ballata minima, the ripresa and mutations each have one eleven syllable line as shown in the example.

X - A - A - X - B - B - X

R 1M 2M V 1M 2M V

2) De forma ballatae minimae undenariae et septenariae

This type of ballata minima features one eleven syllable line in the ripresa and one seven syllable line in the mutations, as in the example.

X - a - a - X - b - b - X

R 1M 2M V 1M 2M V

3) De forma ballatae minimae septenariae per totum

In this type of ballata minima, the ripresa and mutations each have one seven syllable line, as in the example.

x - a - a - x - b - b - x

R 1M 2M V 1M 2M V

As a concluding note, da Tempo mentions that there are also ballate constructed entirely of five syllable lines, or of a mixture of five syllable and seven syllable lines, but these and several other forms which he does not describe, are rarely seen.

It is interesting that although da Tempo explains in his introduction that the repilogatio or represa takes its name from the fact that it operates as a refrain (Grion 1869(1970):117), he does not incorporate the repeat of the ripresa in his text examples. This may be, in part, the cause of the split in modern scholarly opinion concerning the appearance of the ripresa in academic or performing editions of the ballata. Fischer recognises the extent of this scholarly ambiguity in his statement:

> The question of whether the ripresa is repeated after every strophe, or only at the end cannot be answered with certainty.
> (Fischer 1980b:87)

This confusion partly derives from a divergence in form found between text and musical sources. One source explains:

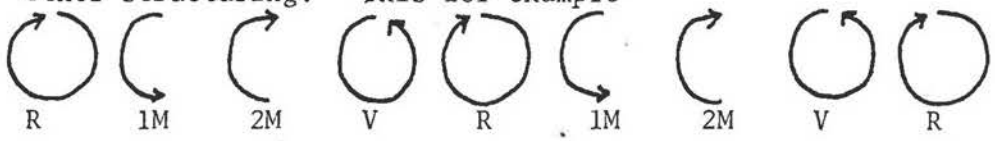
> Parimento nelle ballate non destinate al canto, bensi alla lettura, come la maggior parte di quelle di Dante, di Guido Cavalcanti e del Petrarca, non si ripete la ripresa.
> (Enciclopedia Italiana 1930:V 983)

and another:

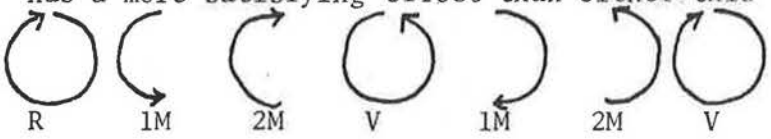
> When found in non-musical sources each line of the text proceeds in an orderly and meaningful sequence; the Ripresa is not repeated.
> (Marrocco 1978:xvi)

The reason for this divergence is to do with direct and indirect lineage from the parent form - canzone. The literary ballate found in text sources, demonstrate the direct lineage from the canzone, which in Dante's scheme was more noble than the ballata because it had no need of the external assistance of dancers (See above : Sources I a). The ballate found in musical sources reflect an indirect lineage from the canzone and represent a form which required the dance involvement for its function.

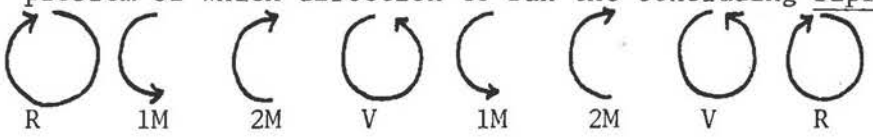
It should be evident that the ripresa was an integral part of the dance itself, since its appearance at the beginning and end of each strophe provides it with a self-contained symmetry which is impossible in any other structuring. This for example



has a more satisfying effect than either this



which leaves out the ripresa before the second strophe and poses the problem of which direction to run the concluding ripresa, or this



which has the first piede of the second strophe moving in the same direction as the immediately preceding volta.

If the ripresa is then accepted as an integral part of the dance ballata, there can surely be little reason to exclude it from the art-song ballata, reflection of this dance tradition.

The issue is further confused by differing scribal methods of presenting ballate in the musical sources. The return to the ripresa is not always indicated in the musical setting. The Rossi Codex which contains the first notated ballate, presents them without any indication to the performer that he should return to the ripresa between strophes and at the end of the piece. It could be argued however, that these five monophonic ballate belong to the second or transitional stage of the ballata and stand at once at the onset of the art-song tradition and at the end of the living dance tradition. The scribe may have considered it superfluous to provide a repeat direction when the performer, accustomed to the ballata as a dance form, would have returned to the ripresa as a matter of course. In later manuscripts, there is little consistency in this area. The ripresa return

is indicated as often as not, both between strophes and at the end. This is certainly true of the Mancini Codex.

In accordance with the view that the polyphonic art-song ballata owed more to its origins as a dance form, than to the more noble literary canzone, the following text collection presents ballate with all ripresa returns, whether they are indicated in the manuscript or not.

It is unfortunate that there is no form study of the trecento ballata completed on similar lines to that undertaken by LiGotti for the trecento madrigal (LiGotti 1946:35). Considering however that the ballata collection consists of more than four hundred and twenty items (Fischer 1956:72), this is perhaps not surprising.

There is a high degree of formal variety in the ballate included in the Mancini Codex. This formal variety can be seen clearly in the following table.

EXPLANATION OF THE TABLE

The ballate have been grouped and sub-grouped according to three criteria which in descending order of importance, are line disposition, number of syllables per line and rhyme variants. The type number is assigned according to line disposition. Thus a Type 1 ballata has a two line ripresa and two lines in the mutations. This is represented in the table as R2 : M2. A Type 2 ballata has a four line ripresa and two lines in the mutations (R4 : M2).

The letter following the type number is assigned according to the number of syllables per line. Thus the Type 1a ballata has two eleven syllable lines in the ripresa and two eleven syllable lines in the mutations. This is indicated in the table as 11, 11:11, 11. The Type 1b ballata has two eleven syllable lines in the ripresa and one seven and one eleven syllable line in the mutations (11, 11:7, 11).

TABLE 2

	LINE DISPOSITION	SYLLABLES PER LINE	RHYME VARIANTS R	1M	2M	V	R
TYPE 1	R2 : M2						
1a		11, 11:11, 11	X X	A B	A B	B X	X X
$1a^1$			X X	A B	B A	A X	X X
$1a^2$			X Y	A B	A B	A X	X Y
$1a^3$			X X	A X	A X	X X	X X
1b		11, 11:7, 11	X X	a B	a B	B X	X X
$1b^1$			X X	a B	b A	A X	X X
1c		7, 11:11, 11	x X	A B	A B	b X	x X
1d		7, 11:7, 11	x X	a B	a B	b X	x X
TYPE 2	R4 : M2						
2a		11, 11, 11, 11:11, 11	X Y Y X	A B	A B	B C C X	X Y Y X
$2a^1$			X Y Z X	A B	A B	B C D X	X Y Z X
$2a^2$			X Y Y X	X Y	Y X	X Y Y X	X Y Y X
$2a^3$			X Y Y X	X A	X A	A B B X	X Y Y X
2b		11, 7, 7, 11:11, 11	X y y X	A B	A B	B c c X	X y y X
2c		11, 7, 7, 11:11, 7	X y y X	A b	B a	A c c X	X y y X
2d		7, 7, 7, 11:11, 11	x y y X	A B	A B	b c c X	x y y X
$2d^1$			x y y X	X A	X A	a b b X	x y y X
2e		7, 7, 7, 11:7, 11	x y y X	a B	a B	b c c X	x y y X
2f		7, 7, 7, 11:7, 7,	x y y X	a b	a b	b c c X	x y y X
2g		7, 7, 7, 7:7, 7	x y y x	a b	a b	b c c x	x y y x
$2g^1$			x y x y	a b	a b	b c c y	x y x y
$2g^2$			x y x y	a b	a b	b y b y	x y x y

TABLE 2 continued

	LINE DISPOSITION	SYLLABLES PER LINE	RHYME VARIANTS R	1M	2M	V	R
TYPE 3	R3 : M2						
3a		11, 11, 11:11, 11	X Y X	X A	X A	A Y X	X Y X
3b		11, 7, 11:11, 11	X y Y	A B	A B	B y Y	X y X
3c		7, 7, 11:7, 11	x y X	a B	a B	b y X	x y X
TYPE 4	R1 : M1						
4a		11:11	X	A	A	X	X
4b		11:7	X	a	a	X	X
TYPE 5	R3 : M3						
5a		11, 11, 11:11, 7, 11	X Y Y	A a B	A a B	B Y Y	X Y Y
5b		7, 11, 11:11, 7, 11	x Y Y	A b C	B a C	c Y Y	x Y Y
TYPE 6	R1 : M2						
6a		11:11, 11	X	A B	A B	X	X
TYPE 7	R2 : M3						
7a		11, 11:7, 11, 11	X Y	a B C	a B C	C Y	X Y
TYPE 8	R4 : M4						
8a		7, 7, 7, 7:7, 7, 7, 7	x y y x	a b b x	c d d x	e f f x	x y y x
TYPE 9	R4 : M3						
9a		11, 7, 7, 11:7, 7, 11	X y y X	a b C	a b C	C d d X	X y y X

The raised number following the sub-group letter is assigned according to rhyme variety. Thus Type $1a^{\circ}$ (or Type 1a in the table and throughout the Text Collection) has a rhyme scheme X X - A B - A B - B X - X X, while Type $1a^{1}$ has a rhyme scheme X X - A B - B A - A X - X X. As is customary, the rhymes are indicated by alphabet letters, where upper case indicates an eleven syllable line and lower case, a seven syllable line. Also customary is the use of the last three letters of the alphabet to refer to rhymes from the ripresa and letters from the beginning of the alphabet for all other rhymes.

The three most popular ballata schemes which Marrocco discovered from his statistical study of the trecento ballata repertoire (Marrocco 1959:35), can be located on the table. His first type - A A - B C - B C - C A - A A (here translated as X X - A B - A B - B X - X X for purposes of comparison), is equivalent to Type 1a. His second type - A b b A - C D - C D - D e e A - A b b A (X y y X - A B - A B - B c c X - X y y X) is equivalent to Type 2b. His third type - A b B - C D - C D - D b B - A b B (X y Y - A B - A B - B y Y - X y Y) is equivalent to Type 3b. Since the table is ordered according to a descending order of number of appearances of each type in the Mancini Codex, it will be seen that in very general terms the Mancini Codex presents in microcosm, trends seen in the forms of the trecento ballata macrocosm.

Of the 51 ballate from the Mancini Codex, 20 (39%) show Type 1 characteristics. These are distributed among the sub-groups as indicated in the following table.

TABLE 3

TYPE	MANCINI NUMBERS
1a	22, 24, 29, 37, 40, 49, 52, 55, 60, 63, 71, 76
$1a^1$	4, 10
$1a^2$	65
$1a^3$	54
1b	3
$1b^1$	8
1c	5
1d	6

All of these types fit under the modern grouping term ballata minore. Da Tempo's groupings are more specific. Ballate showing Type 1a characteristics belong to his first category of ballata minore. In fact Type 1a°, the most popular rhyme scheme found in the Mancini Codex and the trecento ballata repertoire at large, matches the rhyme scheme of his explanatory example for this category. Ballate showing Type 1b characteristics belong to da Tempo's second category of ballata minore. Type 1c has no equivalent in da Tempo's treatise. The final sub-group, Type 1d, probably belongs best under the heading de ballatis communibus meris, although da Tempo specifically gives the syllable order as 11, 7:11, 7 whereas Type 1d presents this order reversed.

Type 2 characteristics are found in 17 (33%) Mancini ballate in the following sub-group distribution:

TABLE 4

TYPE	MANCINI NUMBERS
2a	56, 70
$2a^1$	31
$2a^2$	64
$2a^3$	26
2b	20, 36
2c	7
2d	41
$2d^1$	25
2e	39.
2f	23*, 72, 38
2g	69
$2g^1$	45
$2g^2$	33

* minor irregularity - see Commentary

All of these types fit under the modern grouping term ballata grande. There is no equivalent of Type 2 in da Tempo's work, which may mean that this formal type developed later in the century. That this may be possible can be seen from a comparison of Type 1 and Type 2 sub-groups. With the historically well-established Type 1, a preferred rhyme scheme - Type 1a - is clearly in evidence in Table 3. However, as can be seen from Table 4 there is no clearly preferred rhyme scheme for Type 2 since the Mancini items are fairly evenly spread through a relatively high number of sub-groups. This may be interpreted as reflecting an experimental stage in the development of this ballata type. That Marrocco finds Type 2b one of the most popular ballata forms (Marrocco 1959:35) need not conflict with this proposal for it is possible that ballate with this rhyme scheme are concentrated in the later sources, rather than throughout the period.

Type 3 characteristics are found in 5 (10%) Mancini ballate in the following distribution:

TABLE 5

TYPE	MANCINI NUMBERS
3a	32
3b	18, 27, 58
3c	59

The modern grouping term ballata mezzana fits Type 3 ballate, as does, in general terms, da Tempo's ballata media description. His first category of ballata media matches Type 3a, and his third category matches Type 3b. Type 3c has no equivalent from da Tempo's treatise.

The remaining six ballata types are represented by only nine Mancini ballate and are here presented in a joint table for the sake of convenience.

TABLE 6

TYPE	MANCINI NUMBERS
4a	11
4b	35, 47
5a	75
5b	19
6a	30
7a	31a*
8a	61
9a	74

* second ballata of a ballata doppia - see Commentary

Ballate showing Type 4 characteristics belong within the modern grouping of ballata piccola and da Tempo's ballata minima grouping. Type 4a accords with da Tempo's first category of ballata minima and the Mancini example matches the rhyme scheme of his explanatory example. Type 4b accords with da Tempo's second category of ballata minima in both structure and rhyme scheme. Types 5a and 5b could be described as ballata mezzana and have no equivalent in da Tempo's work. Types 6a and 7a have neither modern equivalent

nor precedent in da Tempo's groupings. Type 8a is the modern ballata grande which has no da Tempo model. Type 9a is again the modern ballata grande and most nearly matches da Tempo's ballata magna, although this is represented as having line lengths in the order of 11, 11, 7, 11:11, 7, 11, whereas Type 9a is clearly 11, 7, 7, 11:7, 7, 11.

RONDEAU

SOURCES

I Johannes de Grocheo : De Musica

> Cantilena vero quaelibet rotunda vel rotundellus a pluribus dicitur, eo quod ad modum circuli in se ipsam reflectitur et incipit et terminatur in eodem. Nos autem solum illam rotundam vel rotundellum dicimus, cuius partes non habent diversum cantum a cantu responsorii vel refractus.
>
> (Reckow 1972:1)

II Francesco da Barberino : "De variis inveniendi et rimandi modis" from the Latin glosses to the Documenti d'amore

> ...quod collatio est trium vel plurium personarum concurrens locutio in diversis vocibus, similes similibus partes habens et completis personis ad circulum se revolvens.
>
> (Antognoni 1882:96)

III Antonio da Tempo : "De rotundellis" from Summa artis rithmici dictaminis

a. Dicitur autem rotundellus quia totus est uniformis sicut rotunditas. Nam sicut est facta prima pars in rithimis et cantu, ita et omnes aliae. Et sic cantatur una pars, quemadmodum et alia. Et non diversificant sonum. Et primus versus primae partis semper repilogatur in cantu, quando est cantatus primus versus secundae partis;...

(Grion 1869(1970):134)

b. ...et ultramontani valde utuntur his rotundellis. Possunt etiam appellari rotundelli, quia plerumque cantantur in rotunditate corrheae sive balli et maxime per ultramontanos. Habere autem debet quilibet rotundellus unam stanciam ad minus, et plures etiam habere potest secundum libitum sicut de ballatis supra dictum est, dummodo servetur regula incepta cum rithimis et consonantiis eisdem; sed ut plurimum non fiunt partes rotundellorum ultra tres versis. Sequentes vero partes ultra primam habere debent unum versum plus quam habeat prima pars, qui consonare debet cum primo versu primae partis in rithimis et syllabis. Et hoc etiam ex cantu dolligitur, i.e. quando quis audit cantare rotundellos secundum consuetudinem hucusque in talibus observatam.

(Grion 1869(1970):135)

IV Anonymous : "Capitulum de vocibus applicatis verbis"

> Rotundelli sunt canciones francigene. Volunt esse duarum vel trium partium, et iste partes de septem aut de quinque sillabis, quia cum sunt de paucioibus verbis sunt pulchriores. Volunt

etiam esse de tempore imperfecto et aere gallico, et tempora omnia de semibrevibus, minimis vel minoribus, sed melius de minimis. Et in aliquo loco si fuerint due vel tres breves, melius minime discernerentur.

(Debenedetti 1906:79)

V Ghidino da Sommacampagna : Trattato delle ritmi volgari

...li rotondelli molto sono usitati in Franza.

(Gennrich 1960:867)

ORIGIN

The form known as rondeau presented a wide range of alternative names between the eleventh and fifteenth centuries. Some of these are the French forms ronde, rondet, rondelet, rondel and the Italian forms rotondello, rotundello, deriving from the Latin forms rotundettum, rotundellum or rondellus (Wilkins 1980a:166) meaning "circular". The last mentioned Latin form, rondellus, was generally used as the term for rondeau in continental medieval treatises (Sanders 1980:171). This term is also used to refer to the compositional technique of voice-exchange, or a piece composed using this technique. Consequently it is often difficult to decide by context whether a specific Latin description of rondellus refers to the round-dance form rondeau-rondellus or the voice-exchange form rota-rondellus. This is the case with the famous description of rondellus by Johannes de Grocheo (See above : Sources I) which could equally well refer to either form.

The reason for this terminological confusion is rooted in the essential meaning of rondellus viz. "circle". The circular nature of the rondeau-rondellus is literally derived from the circular pattern of the original dance form (See above : Sources III b.), a meaning enriched by the circular symmetry of the verse form, which, with opening and closing refrains, ends where it starts. The rota-rondellus absorbs the circular meaning in a more rhetorical fashion, in that the process of exhausting the possible phrase combinations between the voices, leads back to the beginning, and suggests another revolution of the circle.

The literal and rhetorical qualities of rondellus can also be derived from literal and rhetorical interpretations of the sources. Thus Debenedetti literally interprets collatio (See above : Sources II) as referring to rondeau (rotondellus) (Debenedetti 1906:67), while Ghislanzoni provides a rhetorical interpretation which relates collatio to the rota-rondellus technique. The latter's argument depends on his interpreted translation of the

source:

> Collatio est un discours (musical) de trois ou plusieurs personnes associées (pour chanter), ayant dans les differentes voix des vers ou parties semblables aux semblables (correspondantes), et répris derechef apres avoir achevé le tour de toutes les voix.
> (Ghislanzoni 1959:155)

While not wishing to indulge in comparative interpretations of the available rondellus sources, it seems that literal interpretations generally point to a rondeau-rondellus meaning, while rhetorical interpretations suggest a rota-rondellus connection. The present study approaches the interpretation of the sources from a literal standpoint.

There have been several hypotheses developed concerning the origin of the rondeau. One of these locates refrain poems akin to the rondeau in the liturgy of the first Christian centuries, as for example, in the recitation of responsorial psalms which had an even earlier history in hebraic culture (Fernandez 1976:265). Dance-songs, possibly of the rondeau type are alluded to within the Christian liturgy "from the Merovingian period right through to the fourteenth century" (Dronke 1978:187) and more general terms referring to dance (such as chorea and tripudium) found in many liturgical texts, suggest a rich dance-song tradition within the church (Dronke 1978:188). Sacred rondelli, usually of the six-line rondeau type, survive on the periphery of the liturgy in, for example, the versus of the Saint Martial of Limoges manuscripts (Fernandez 1976:275) and the Notre Dame sources (Anderson 1978: X/8 1).

Another hypothesis concerning the origin of the rondeau depends on the influx of Eastern ideas flowing to the West in the wake of the Crusades. Although specific studies have not as yet been completed, the rondeau bears a striking resemblance to the refrain forms zajal and muwashshah produced by the Arabic poets of the tenth, eleventh and twelfth centuries (Fernandez 1976:265). This suggestion of Eastern influence on the development of European refrain forms and in particular the rondeau and carol (another round-dance form) is supported by Dronke (1978:191).

The result of these various influences is the medieval dance-song rondeau, surviving in sources from the twelfth century. However, given its proposed origins and popular milieu it is probable that the vernacular rondeau was a flourishing form long before any were written down.

Concerning the rondeau's currency in the popular culture, Dronke suggests that the rondeau was "intrinsically suitable for dancing and festivities irrespective of class ... and there is no evidence whatever that they were originally restricted to an exclusive milieu." (Dronke 1978:189). Apel too is of the opinion that the rondeau lay beyond the courtly society and supports this with the surprising observation that there are no rondeaux in the central sources of the trouvère-troubadour tradition (Apel 1954:126). He proposes that the trouvère art-song found its place in the castle hall, while the rondeau was the proper metier of the jongleur and found its setting in the courtyard (Apel 1954:127).

The earliest surviving rondeau texts are found interpolated in narratives such as Guillaume de Dôle (Jean Renart 1228), Cleomades (Adenet le Roi) and Le Roman du Chastelain de Couci (Jakemes) (Wilkins 1980a:166). A little later, the monophonic rondeau forms part of the lyric output of the poet-musicians, such as Guillaume d'Amiens and Jehannot de l'Escurel. Within the same tradition, Adam de la Halle produces the first polyphonic rondeaux.

It is interesting that of the three fourteenth century formes fixes, rondeau, ballade and virelai, the rondeau was the first to acquire polyphonic status. Although this is probably related to the fact that of the three, the rondeau had the longest developmental history, it may also be true that the rondeau became accustomed to a polyphonic state by its frequent inclusion in the tripla of early thirteenth century motets (Apel 1954:128).

In the fourteenth century, the rondeau as a polyphonic form took on a new importance, since together with the ballade it was an important lyric form for Guillaume de Machaut and his generation. With the advent of Ars Nova polyphony the rondeau lost its function as a dance-song and was absorbed

into the courtly milieu of the other formes fixes. Thus while it is still possible to imagine the conductus-style polyphonic rondeaux of Adam de la Halle supplying the music for dance, the rondeaux of Guillaume de Machaut and his followers belong to a more sophisticated, stylised tradition.

FORM

The rondeau is a form of medieval lyric verse which in its most common form has eight lines featuring two end-rhymes. The rhyme pattern operates such that the first, third, fourth, fifth and seventh line rhyme and the second, sixth and eighth lines rhyme. Overlaid on this rhyme structure is the requirement that the first line reappears as the fourth and seventh lines and that the second line reappears as the last line. The following pattern thus emerges:

X Y x X x y X Y

1 2 3 4 5 6 7 8

where the same alphabet letter indicates rhyme and capital letters indicate line repeat. It will be seen that the conjunction X Y operates as a framing refrain and the fourth line, X functions as a central half-refrain.

The music setting closely follows this pattern and consists entirely of two strains, here designated "a" and "b". The "a" strain accompanies all X(x) verse lines and the "b" strain, all Y(y) verse lines. The following pattern of verse-music conjunction emerges:

verse : X Y x X x y X Y

music : a b a a a b a b

However, the conventional pattern of reference for the rondeau is

A B a A a b A B

where it is understood that upper-case letters indicate same text, same music and lower-case letters refer to different text, same music.

The earliest consistent rondeau shape to emerge is the six-line type. This is found in the lyric interpolations in text narratives of the late twelfth and early thirteenth centuries and also in the sacred rondelli of the late Notre Dame school. This prototype for the later rondeau takes the form:

a A a b A B

and usually features mixed metres of five syllable or seven syllable lines.

The next stage in the development of the rondeau is the eight-line rondeau which introduced the full refrain at the start, producing the form

A B a A a b A B

It is this basic shape that remains the organising structure of most rondeaux from later times and the majority of those that were destined for musical setting (Wilkins 1980a:168).

Also emerging, though with less frequency, in the late thirteenth and early fourteenth centuries, are the eleven-line type:

A AB a A a ab A AB

and the thirteen-line type:

AB B ab AB ab b AB B.

All three types are featured in the conductus-style settings by Adam de la Halle. An added feature of this composer's work, is that almost all the rondeaux use mixed metres ranging from the four syllable to the ten syllable line.

The isometric rondeau does not appear with any consistency until the time of Machaut, although the rondeaux of Jehan de l'Escurel demonstrate an increasing preference for this line-type.

The rondeau in the hands of Machaut, takes on the form that it is to maintain throughout the fourteenth century and into the fifteenth century. The most common forms were the isometric ten syllable or less often seven or eight syllable, eight-line rondeaux (Wilkins 1968:74). Appearing in the late fourteenth century, though with less frequency, is the eight or ten syllable sixteen-line rondeau which takes the form:

AB BA ab AB ab ba AB BA.

Comparative tables presenting the variety of rondeau forms in use throughout its history, can be found in Wilkins (1980a:168) and Gennrich (1960:867).

Eustache Deschamps' L'Art de dictier (1392) presents the theoretical background, working explanations of form and illustrative examples of most

of the French verse-forms in contemporary use. It is unfortunate however, that the two manuscripts bearing this treatise have a common lacuna of the section containing the description of the rondeau (Raynaud 1903(1966):124). All that remains is a certain number of poorly scribed illustrative examples.

From the surviving examples it can be deduced that Deschamps distinguishes three types of rondeau:

1) the Rondel sangle or eight-line rondeau with the form

A B a A a b A B

(Raynaud 1891(1966):284)

2) the Rondel double or sixteen-line rondeau with the form

AB AB ab AB ab ab AB AB

(Raynaud 1891(1966):285)

3) an un-named Rondel with thirteen lines in the form

AB B ab AB ab b AB B

(Raynaud 1891(1966):285)

All the examples are isometric with ten syllables per line.

The first type, the rondel sangle presents the typical form of the eight-line rondeau, the most commonly set rondeau form throughout the fourteenth and early fifteenth centuries. The second type, the rondel double, although it presents the basic form of the sixteen line rondeau found in some late fourteenth century sources, uses a rhyme ordering which is seldom seen. The usual sixteen-line rondeau provides contrast between the two major sections by employing reversed rhymes thus:

AB BA ab AB ab ba AB BA.

The third type of Deschamps' rondeau types, the thirteen-line rondeau, is typical of this form as found in the works of Adam de la Halle, Jehan de l'Escurel and early Machaut, but is not found in any late fourteenth century settings (Wilkins 1968:75).

The Italian theorists Antonio da Tempo and Ghidino da Sommacampagna describe the rotundellus (rotondello) as a form which has much popularity in

France (See above : Sources III b. and V) but present formal types that have very little to do with the French tradition. Francesco da Barberino (Sources II) and the anonymous theorist (Sources IV) also make reference to the Italian rather than the French rondeau.

Antonio da Tempo presents forms which have certain features in common with the French rondeau, for example, the use of only two rhymes, the central appearance of a half-refrain and a musical setting which derives entirely from the refrain (See above : Sources III a.), but the illustrative examples present forms which initally appear to have few points of contact with the contemporary French rondeau. In three of the four examples which da Tempo provides, the following basic form emerges:

A b a A a b a A a b

which is a ten line rondeau lacking the framing refrain found in the French versions. If a final two line refrain is assumed in the da Tempo examples, a form emerges which demonstrates closer relation to the French model, thus:

da Tempo example: A B a A a b a A a b A B

French model : A B a A a b A B

The da Tempo example can now be seen as an amplification of the French model, through the incorporation of a second additamentum (lines seven to ten) (Pirrotta 1966:676). The fourth da Tempo example (Grion 1869(1970):137) presents a similar amplification of the eleven-line French rondeau.

Although there are occasional examples of the Italian rondeau or rotondello roughly following da Tempo's amplified rondeau schemes, French language rondeaux included in late fourteenth century Italian sources, generally follow the basic eight-line or sixteen line scheme. Certainly, the ten rondeaux found in the Mancini Codex, owe more the the French tradition than the Italian. The rondeau types found in this collection can be seen from the following table:

	TYPE	RHYME SCHEME	NUMBER OF LINES	SYLLABLES PER LINE
MAN. 12*		incipit only		
MAN. 13	1a	XY YX xy XY xy yx XY YX	16	10
MAN. 14	1a	XY YX xy XY xy yx XY YX	16	10
MAN. 15	1a	XY YX xy XY xy yx XY YX	16	10
MAN. 16	1a	XY YX xy XY xy yx XY YX	16	10
MAN. 17	1a	XY YX xy XY xy yx XY YX	16	10
MAN. 21**	1b	XY YX xy XY xy yx XY YX	16	7
MAN. 66	1c	XY YX xy XY xy yx XY YX	16	8
MAN. 57	1d	XY YX xy XY xy yx XY YX	16	11
MAN. 42	2	X Y x X x y X Y	8	7

* Man. 12 presents only a text incipit. See Commentary

** Man. 21 presents a minor irregularity. See Commentary

The rondeaux found in the Mancini Codex, with only one exception, (Man. 42) follow the sixteen-line form. Of these Type 1 rondeaux, the preferred line length, in five of eight cases, is ten syllables, the remaining three Type 1 rondeaux use line lengths of seven, eight and eleven syllables. There is only one example of the otherwise most common rondeau form, the eight-line Type 2.

These results seem to be at odds with the survey completed by Wilkins on the late fourteenth century rondeau as found in primarily French sources (Wilkins 1968:75). The overwhelmingly favoured rondeau form found in his survey is the eight-line ten syllable isometric rondeau, of which there are no examples in the Mancini Codex. Although the rondeau sample is comparatively small, it can possibly be deduced that either the Mancini Codex is entirely atypical or that it represents the rondeau at a different stage of development within an Italian tradition, than the contemporary rondeau within a French tradition.

BALLADE

SOURCES

I Eustache Deschamps : "Or sera dit et escript cy après la façon des Balades" from the Art de Dictier

a. Et premierement est assavoir que il est balade de huit vers, dont la rubriche est pareille en ryme au ver antesequent, et toutefois que le derrain mot du premier ver de la balade est de trois sillabes, il doit estre de .XI. piez, si comme il sera veu par exemple cy après; et se le derrenier mot du second ver n'a qu'une ou deux sillabes, ledit ver sera de dix piez; et se il y a aucun ver coppé qui soit de cinq qui soit de cinq piez, cellui qui veint après doit estre de dix.
(Raynaud 1891(1966):274)

b. Ceste balade est moitié leonime et moitié sonant, si comme il il apert par monde, par onde, par homme, par Romme, qui sont plaines sillabes et entieres; et les autres sonans tant seulement, ou il n'a point entiere sillabe, si comme clamer et oster ou il n'a que demie sillabe, ou si comme seroit présentement et innocent. Et ainsi es cas semblables puet estre congneu qui est leonime ou sonnant.
(Raynaud 1891(1966):275)

c. Et se doit on tousjours garder en faisant balade, qui puet, que les vers ne soient pas de mesmes piez, mais doivent estre de .IX. (sic) ou de .X., de .VII. ou de .VIII. ou de .IX., selon ce qu'il plaist au faiseur, sanz les faire touz egaulx, car la balade n'en est pas si plaisant ne de si bonne façon.
(Raynaud 1891(1966):276)

d. Item en ladicte balade a envoy. Et ne les souloit on point faire anciennement fors es chançons royaulx, qui estoient de cinq couples, chascune couple de .X., .XI. ou .XII. vers; et de tant se puelent bien faire, et non pas de plus, par droicte regle. Et doivent les envois d'icelles chançons, qui se commencent par Princes, estre de cinq vers entez par eulx aux rimes de la chancon sanz rebrique;...
(Raynaud 1891(1966):278)

ORIGIN

The term ballade as it is used today to refer to one of the fourteenth century formes fixes, reflects an eighteenth century practice of orthographic restriction. The term most commonly used in the Middle Ages, to refer to the same form, was balade (Besseler 1949:1120). From an etymological standpoint, balade seems to have derived from balada, a Provencal round dance song, which in its turn derives from balar (Pr. "to dance") (Wilkins 1980b:76).

Although the etymological development from balar to balade seems clear enough, the formal development from the balada to the balade is not straightforward. One scholar goes so far as to state that the troubadour balada "has, of course, nothing in common with the Northern ballade form which was to become so popular in the later medieval period." (Newcombe 1975:13). An examination of the eight surviving troubadour balada reveals a form which, though not fixed, generally features an opening and closing full refrain and a central half refrain. "The structure of these songs will be seen to have a great affinity with that of the rondets or rondels of the North and the more rigidly constructed rondeaux of Adam de la Halle and his successors." (Newcombe 1975:14). Thus while the balada may have contributed to the early development of the rondeau, it seems unlikely that it provided source material for the later ballade.

A form more likely to have provided a proving-ground for the ballade is that of the Provençal canso which frequently has the musical form A A B in five or more stanze concluding with an envoi. A small proportion of these canso feature a final refrain, the defining characteristic of the ballade form. Apel, in surveying the contents of a representative trouvère source, the Chansonnier Cangé, locates two hundred and fifty songs with initial repeat, about ten percent of which feature a final refrain, and thus fall within the definition of ballade (Apel 1954:125).

There seems little reason to force a line a development between the Provençal balada and the French balade when a contemporary form, the canso, presents the essentials of the later form. It would seem that the ballade takes only its name from the balada. Why this should have occurred is not clear, for there is no vestige of the dance in the ballade of the late thirteenth and fourteenth centuries. It is essentially a lyric form.

A number of scholars have attempted to trace developmental lines between the balada and the ballade and one in particular assumes this and uses it to forge fraternal links between the French ballade and the Italian ballata. Hoppin states his argument thus:

> The name balada passed into the musical terminology of both France and Italy, but it came to designate different forms in the two countries. The Italian ballata kept the refrain at the beginning of the poem and after each stanza.... The French ballade apparently began with much the same form but developed in a different way. Under the influence of the chanson the opening refrain disappeared and the ballade adopted a fixed A A B form.
> (Hoppin 1978:298)

While prepared to accept that there is a fraternal link between the French ballade and the Italian ballata, it is here suggested that the antecedent relating link is not the balada, as proposed by Hoppin, but the canso.

Dante clearly establishes the link between the ballata and its more noble progenitor, the canzone. (See above : Ballata:Sources, Ballata:Origin). What Dante does not explain, but is self-evident from his description of the form is that the canzone is little more than an Italianisation of the canso. Given the vernacular shift, there can be established a clear line of development from canso to ballata. Since it seems most unlikely that the ballade ever had an opening refrain which "disappeared" at some stage in its development, and more than likely that the ballade developed from the canso, it can be seen that the canso is the source for, and relating link between, the ballata and the ballade.

Notwithstanding common parentage, the ballata and ballade followed divergent paths and during the fourteenth century demonstrate very few points of similarity with each other. Developing side by side with these

more popular forms however, were the true inheritors of the canso tradition - in Italy, the canzone, as defined by Dante and developed by Petrarch, and in France, the chanson royal as stabilised by Machaut and defined by Deschamps. These two forms, the canzone and the chanson royal develop along very similar lines during the fourteenth century and at their highest points of maturity demonstrate close relationship with each other.

The ballade proper does not emerge until the turn of the thirteenth century. Some scholars suggest that two of the polyphonic rondes of Adam de la Halle (Fines amourete ai (no. 4) and Dieus soit en cheste maison (no. 16)) reflect an early ballette stage of the ballade, (Wilkins 1980b:76) however an examination of the forms of these two works suggests that they contribute more to the history of the virelai, since they both exhibit the opening and closing refrain typical of that form and foreign to the ballade.

Jehan de l'Escurel, following shortly after Adam de la Halle, with a collection of monophonic ballades, presents the essentials of the form with a high degree of flexibility (Wilkins 1980b:76). This flexible approach is still to be found in the ballades preserved in the Roman de Fauvel interpolations (Gennrich 1949:1120).

The ballade as Machaut inherited it then, was a form in which the formal outline was firmly established, while the structural detailing was still open to experimentation. His contribution to the form was to standardise the range of options open to the poet/composer, and to popularise the form. The result was that throughout the fourteenth century the ballade became the dominant form and was the most commonly set of the three formes fixes.

The Ars subtilior of the late fourteenth century made no structural advances on the ballade but introduced increasing metric and consequently musical complexity. There was also a broadening of the function of the ballade text to include texts in praise of patrons and in celebration of historical events, but generally and throughout its history, the ballade

was reserved for the serious love song (Wilkins 1980:76).

The ballade as one of the formes fixes receded from favour in the early fifteenth century, its position and function being taken over by the less serious rondeau. The ballade as a text form, without music setting, however, continued to attract the attentions of poets, thus extending the history of the form into modern times (Rat 1965:330).

FORM

The ballade in its most common guise in the fourteenth century was a form which generally had three stanze, each symmetrically parallel with respect to the number of lines and rhyme ordering. Each stanza generally has seven or eight ten syllable lines, the last one or two of which function as a refrain in all stanze. Common rhyme schemes are a b a b b c C or a b a b c c d D which with their characteristic rhyme pairing at the start (a b a b), are reflected in the musical form A A B, where A is the music for the first two lines and repeated for the next two lines, while B provides the setting for the remaining lines of the stanza as well as the refrain. (Apel 1954:122). The following scheme demonstrates the major features of the form:

rhyme	a b a b b c C		a b a b c c d D
lines	1 2 3 4 5 6 7	OR	1 2 3 4 5 6 7 8
music	A A B		A A B

The only contemporary verse theorist to deal with the ballade was Machaut's disciple Eustache Deschamps in his Art de Dictier of 1392. It is interesting that Deschamps' approach to the form centres attention on questions of versification often leaving matters of formal concern to be gleaned from the illustrative examples. It is this approach that suggests that Deschamps has less to say for Ars Nova than for Ars subtilior where attention to detail assumed more importance than structural matters.

The first ballade Deschamps defines (See above : Sources I a) is the eight line type with a one line refrain taking the rhyme of the preceding line. He favours the alternation of eleven syllable and ten syllable lines in the opening paired couplets. It should be noted here that the eleven syllable line in Deschamps' terms is the equivalent of the modern ten syllable line with feminine ending. The ten syllable line is the modern line with masculine ending. The short line if there is one, should open the

B section and be followed by a ten syllable line. The illustrative example can be reduced to the following scheme:

rhyme	:	a	b	a	b	c	c	d	D
syllables	:	10*	10	10*	10	7	10	10	10

(Raynaud 1891(1966):274)

(The modern syllable count has been adopted here, the asterisk indicating the feminine ending.)

This ballade is called leonime because all the rhymes are a full two syllables in length.

The example which follows takes the form:

a	b	a	b	c	d	c	D
10*	10	10*	10	10	10*	10	10*

(Raynaud 1891(1966):275)

and is half leonime and half sonant. The sonant rhymes are those which depend solely on the final syllable (See above : Sources I b).

Deschamps next provides an example of a nine line ballade which is completely leonime and follows the pattern:

a	b	a	b	b	c	c	d	D
10*	10	10*	10	10	7*	10*	10*	10*

(Raynaud 1891(1966):275)

Two examples are provided of the ten line ballade and both are used to illustrate Deschamps' preference for the alternation of eleven syllable and ten syllable lines and nine syllable and eight syllable lines (See above: Sources I c). The illustrative examples follow the forms:

a	b	a	b	b	c	c	d	c	D
10*	10	10*	10	10	10*	10*	10	10*	10

and

a	b	a	b	b	c	c	d	c	D
8	8*	8	8*	8*	8	8	8*	8	8*

(Raynaud 1891(1966):276)

Deschamps next turns his attention to the versification tour de force of the balade equivoque et retrograde. This ballade derives the opening syllable of every line from the final syllable of the preceding line. It is otherwise quite standard in form as the following scheme indicates:

a	b	a	b	b	c	b	C
10*	10	10*	10	10	10*	10	10*

(Raynaud 1891(1966):277)

The next example serves to illustrate the eight syllable eight line ballade with the versification exercise of vers pareilles where different rhymes are constructed using the same letter combinations. Added to this example is the envoy which produces a form deriving from the chançons royaulx (See above : Sources I d), which had five stanze each of ten, eleven or twelve lines. The envois of these chansons generally commence with the word "Princes", and have four or five lines developing rhymes established in the preceding stanza. This ballade-related form usually has no refrain. The example which Deschamps creates to illustrate this style and form, neatly depicts the vers pareilles technique, but is less well suited as an example of the chanson royal. The scheme follows:

a	b	a	b	b	c	b	C	:	a	c	a	C
8*	8	8*	8	8	8	8	8		8*	8	8*	8

(Raynaud 1891(1966):278)

An example appended at the end of the ballade section however, does illustrate most of the features of the chanson royal that Deschamps describes. Its scheme is:

a	b	a	b	c	c	d	d	e	d	E	:	d	d	e	d	d	E
10*	10	10*	10	7*	10	10	10	10	10	10		10	10	10	10	10	10

(Raynaud 1891(1966):280)

The final example Deschamps provides is the only one presented in full three stanza form and is intended to illustrate the seven line ballade with a two line refrain. Unfortunately the example has an eight line stanza

which takes the form

a	b	a	b	b	c	B	C	(x 3)
10	10*	10	10*	10*	10	10*	10	

Deschamps' explanation of the ballade form and style reflects the form at a mature stage where the major structural units are firmly established while still leaving enough internal flexibility to attract the serious attentions of the major poets of the Ars subtilior and the fifteenth century.

The solitary example of the ballade form found in the Mancini Codex is the famous Dueil angoisseux (Man. 2) by Christine de Pisan and set to music by Gilles Binchois. This ballade as it appears in music sources is a one stanza ten syllable eight line form. It appears in text sources however with three stanze and a four line envoi and follows the form:

a	b	a	b	b	c	b	C	:	b	c	b	C
10*	10	10*	10	10	10	10	10		10	10	10	10

"Binchois' setting has to omit the envoi, of course, since there is no place for it in the musical structure." (Wilkins 1969:134). Apart from the envoi, this ballade shape is one which Deschamps includes in his explanations and is also found as one of the more common ballade types in the works of the Post-Machaut generation (Wilkins 1968:71).

VIRELAI

SOURCES

I Eustache Deschamps : "De la façon des Virelais" from the Art de Dictier

> Après s'ensuit l'ordre de faire chançon baladées, que l'en appelle virelais, lesquelz doivent avoir trois couples comme une balade, chascune couple de deux vers, et la tierce semblable au refrain, dont le derrain ver doit, et au plus près que l'en puet, estre servant a reprandre ledit refrain, ainsi comme le penultime vers d'une couple de balade doit servir a la rebriche d'icelle. Et est assavoir que virelais se font de pluseurs manieres, dont le refrain a aucunefois .IIII. vers, aucunefois .V. aucunefois .VII., et est la plus longue forme qu'il doye avoir, et les deux vers après le clos et l'ouvert doivent estre de .III. vers ou de deux et demi, brisiez aucunefoiz, et aucunefoiz non. Et le ver après doit estre d'autant et de pareille rime comme le refrain, si comme il apparra cy après.
>
> (Raynaud 1891(1966):281)

ORIGIN

The term virelai derives from the root virer - "to turn", "to twist", which would seem to reflect dance origins of the form. Although the word-form virelai is most commonly found in the fourteenth century and is probably the product of the addition of lai, a general term for narrative song, to the root, virer, the term usually found in earlier sources is vireli or virenli (Jeanroy 1965:426). Surprisingly few early medieval dance songs, taking the form of the virelai survive, but the dance relationship can be found in citations such as:

> Bele, quar balez et je vos en pri
> et je vos ferai le virenli
> (Jeanroy 1965:426)

and:

> Entre vous qui tendés vos bras
> et qui allez au vireli
> regardez vostre créateur
> qui pour vous les siens estendi
> (Jeanroy 1965:427)

The paucity of early French sources for the virelai has made the search for its origins problematic. Some scholars have noted the striking similarity between the virelai and certain forms of the early Arabic zajal and the more complex muwashshah (Dronke 1978:191). Others have noted relationships to certain liturgical forms found particularly in the sources associated with Saint Martial of Limoges (Wilkins 1980c:1). Certainly a version of this combined parentage has been suggested for the rondeau (See above : Rondeau : Origin), and accepted, for this mixed heritage underwent a period of maturation on French soil, presenting in the surviving sources, the process of transformation from foreign origin to fully fledged form. With the virelai, however, this maturation process seems to be missing, and consequently the task of uniting the fourteenth century virelai with Arabic and liturgical origins is questionable.

There are a few virelai forms found in the upper parts of some

thirteenth century motets (Apel 1954:128), and a handful of verse forms akin to virelai in GB - Ob Douce 308 (Wilkins 1980c:1) but this is not enough to represent a tradition and it seems "doubtful that the form of the virelai existed in France before the end of the thirteenth century" (Apel 1954:128).

The problem of the origin of the virelai has attracted the attentions of a number of scholars, not the least of whom is Pierre Le Gentil. He constructs an argument that addresses itself initially to the basic problem of Arabic verse as source material for the European vernacular lyric (Le Gentil 1963:1) and develops a case which convincingly derives the villancico of the Cantigas de Santa Maria from the Arabic zajal (Le Gentil 1954:95). Although the similarity between the mid-thirteenth century villancico and the fourteenth century virelai in both verse structure and musical form is evident, the argument falters in the explanation of the transmission of the form from Aragon to Northern France, and the translation of the verse from Spanish to French. There is no precedent for this process. It seems best to agree with Le Gentil, that the "genèse du virelai-villancico est et restera peut-être toujours un problème insoluble" (Le Gentil 1954:250).

The first polyphonic virelai to survive is Adam de la Halle's Fines amouretes ai, included in his collection of rondels. It is a true virelai, though slightly irregular by later standards, and may have been based on an earlier monophonic song which appears in the middle part (Apel 1954:128). Standing at the turn of the century, Jehan de l'Escurel's collection of five monophonic virelai reflects the form in the shape that remains relatively fixed throughout the fourteenth century.

It is significant that neither Adam de la Halle nor Jehan de l'Escurel used the nomenclature virelai in referring to their works of this form, for it reflects on the one hand the blurred distinctions between the formes fixes at this stage, and on the other, the lack of a need to distinguish between different forms created in the same style. With Machaut, the situation is different, for although the types of formes fixes are clearly distinguishable

from one another, and he chose to emphasise the distinction with consistent nomenclature, he rejected the term virelai, a name of which he apparently disapproved (Hoppin 1978:429), and referred to works of this form as chansons baladées.

Machaut may have preferred the term chanson baladée to virelai because it reflected more accurately the function of the songs as vocal accompaniment to the bal or dance. Whether Machaut's virelais were part of a living dance tradition is clearly a vexed question, but his preference for monophonic setting of these texts, seen in twenty-five of the thirty-three surviving virelais, makes them emminently suitable for the choral refrain - solo verse rendition common to the medieval dance song.

The virelai was never as popular a form as the ballade or rondeau and remained a relative rarity throughout the fourteenth century. The development of the "realistic" virelai incorporating popular elements, at the end of the century, increased its popularity for a brief period, but the increasing attention paid to the rondeau in the early fifteenth century led to neglect of the virelai and its eventual disappearance.

FORM

In broad outline, the virelai is a refrain form with three stanze presented in the following order:

R S^1 R S^2 R S^3 R

Each stanza comprises two sets of matching text for a repeated second musical section, usually with ouvert and clos endings, and a return to the first musical section with text to match the rhyme and metre of the refrain. Thus for a virelai with a three line refrain and a seven line stanza, the poetic and music structure can be represented as:

structure	:		R				S^1					R		
music	:	A			b		b		a			A		
lines	:	1	2	3	4	5	6	7	8	9	10	1	2	3

Although these broad structural features of the virelai remain standard throughout the fourteenth century, structural detailing concerned with rhyme, metre and the number of lines per section, remains flexible to such an extent that virelais of identical form are only rarely found.

Eustache Deschamps, the only fourteenth century verse theorist to deal with the virelai, pays due to the flexibility of the form with the statement:

> Et est assavoir que virelais se font de pluseurs manieres,...
>
> (See above : Sources I)

but then proceeds to lay down ground rules which reflect neither the variety of forms produced by Machaut, his teacher, nor those of his own later production.

According to Deschamps, the chançons baladées[5] or virelais should have three stanze, each of which can be divided into three parts, the last of which is similar to the refrain with respect to the number of lines and general rhyme scheme. The final line of the stanza should introduce the first rhyme of the refrain which is to follow. The refrain can have from four to seven lines and the first two parts of the stanza , the ouvert and

clos in Deschamps' terms, should have either three or two and a half lines (See above : Sources I).

Further refinement of the virelai in Deschamps terms can only be gleaned from the illustrative examples. The first of these has a five line refrain and eleven line stanza and demonstrates one of the basic features of the fourteenth century virelai - the heterometric approach. It takes the following form:

A					b			b			a				
x	x	y	y	x	y	y	x	y	y	x	x	x	y	y	x
7	7	5	7	7	7	3	7	7	3	7	7	7	5	7	7

(Raynaud 1891(1966):282)

(This scheme and that of the following examples does not include the return of the refrain, although it is clearly indicated in the Deschamps' examples. It has been excluded here for the sake of brevity.)

The second example has a seven line refrain and a thirteen line stanza and is thus the longest virelai that his definition allows. It takes the form:

A							b			b			a						
x	x	y	y	x	x	y	y	y	x	y	y	x	x	x	y	y	x	x	y
7	7	4	7	4	7	4	7	7	4	7	7	4	7	7	4	7	4	7	4

(Raynaud 1891(1966):283)

The final example is one of the rare appearances of the isometric virelai and presents the courtly ten syllable line in a four line refrain, ten line stanza structure. It takes the form:

A				b			b			a			
x	y	y	x	y	y	x	y	y	x	x	y	y	x
10	10	10	10	10	10	10	10	10	10	10	10	10	10

(Raynaud 1891(1966):283)

Although Deschamps makes no reference to rhyme structure in his prescription for the virelai it appears from his illustrative examples that

a restriction of rhyme operates. All three of his examples are constructed using only two rhymes.

Two major studies dealing with the form of the virelai in the fourteenth century have been completed which together provide a reasonably clear picture of the changing pattern of the virelai. Reaney's study of the poetic form of Machaut's musical works (Reaney 1959:25) provides both form data and a historical interpretation of this composer's virelais. Wilkins surveys the works of the post-Machaut generation of poet-composers (Wilkins 1968:40) and arrives at some general conclusions concerning the development of the virelai in the late fourteenth century. Taking the results of both studies, it appears that the virelai changes throughout the fourteenth century to incorporate an increasing use of complex metric patterns and contrasting line lengths. Both scholars stress the extraordinary flexibility of the form and the scarcity of virelais identical in form.

The Mancini Codex provides three virelais, two of which however, survive only as fragments (Man. 43 and Man 67. See Commentary). The remaining virelai, Man. 44 : "Par maintes fois" by Johannes Vaillant, is not preserved complete in Mancini, but can be satisfactorily reconstructed from concordances (See Commentary). This work is one of the "realistic" virelais which were briefly popular at the end of the fourteenth century and incorporates the onomatopoeic elements of birdsong. The form of this work is not standard, for it lacks what might be called the Abgesang of the stanza so that the music form reduces to A b b A rather than the expected A b b a A. That this compression was made is, however, not surprising, for the work in its compressed form has a fourteen line refrain and a twenty-two line stanza, making it quite a substantial work.

TEXT COMMENTARIES

MAN. 1 Madrigal Bartolino da Padova

S1	La douce ciere d'un fier animal	A	10
	Se poit intendre pour sanefiance	B	10
	Grant ardimant e humble senblance	B	9
S2	Le vis human le bust d'un lyon[1]	C	8
	Intresigies d'un brief allegier	(5)D	9
	Que dit lyamant sans dottier	D	8
Ri	A son col porta un eschu tot blans	E	10
	Che dengombrer il fet tot gra(ns)[2]	E	8

I 1. The second stanza is missing in Mancini and is here supplied from I-F187.
2. Margin trimming has removed the word ending which is here replaced from the concordance F-Pn6771.

II The rhyme scheme as shown is regular for this type of madrigal. The two concordances, I-F187 and F-Pn568, which present this madrigal in full however, present the rhyme scheme ABB, CDD, BB.

III The syllable count is highly irregular. It is difficult to decide whether the basic line is intended to be ten syllables or eight syllables in length. All concordances present the same degree of irregularity.

IV Madrigal : Type 1

V The large number of concordances for this work, I-F187 f. 102'-103, F-Pn6771 f. 13'-14, I-Fn26 f. 108'-109, GB-Lbm29987 f. 14'-15, F-Pn568 f. 41'-42, present a high degree of orthographic variety. Corsi presents a useful summary of the differences between the versions (Corsi 1970:264).
Filiation studies for this work alone suggest a link between I-F187 and F-Pn568 and another between Mancini and F-Pn6771.

VI The sweet face of a fierce animal can be understood to mean great daring and humble appearance.
The human face, the bust of a lion, crossed with a short blazon which says:'loyally without doubting'.
At his neck he carries a completely white shield which is sure to protect him.

VII This madrigal seems to have been a very popular song in its own day and later. This is suggested by the unusally high number of manuscripts which present the work and by its citation in the opening sonnet of the second evening of Prudenzani's Sollazzo:

Una arpa fo addutta assai reale
Ove Solazo fe' La dolce cera
Uccel di Dio con Aquila altera
Verde buschetto et puoi Imperiale

(Debenedetti 1922:170)

There has been some scholarly dispute over the interpretation and dating of this heraldic madrigal. Three schools of thought have emerged from the dispute. The first and most popular attaches the madrigal to Giangaleazzo Visconti and dates it between 1388 and and 1390. The second, attaches the work to Galeazzo II of Milan and dates it before 1378. The third connects the madrigal with the Carraresi of Padua and regards the dates 1390 to 1405 as the chronological limits for the work.

Goldine interprets the first line of the madrigal as alluding to the Visconti symbol of a bloody child issuing from the jaws of a blue serpent. The "douce ciere" is the face of the child and the "fier animal" is the serpent. This interpretation suggests the dates 1388 to 1390 when Giangaleazzo Visconti ousted the Carraresi from Padua (Goldine 1962:153). The question arises as to why Bartolino da Padova, a staunch Carraresi supporter would have written a madrigal for the usurper of the town. The answer would seem to be that this madrigal and the texts of other Bartolino works "though they contain the motto and emblem of the Visconti family, seem to be directed not in support of but against the political activity of the rulers of Milan" (Fischer 1980c:226). It is possible, within this interpretation, that Bartolino wrote "La douce ciere" in Florence, where he may have accompanied the exiled Carraresi princes.

The second school of thought is represented by Thibault, who sees this madrigal as dedicated to Galeazzo II of Milan (Giangaleazzo's father) (Thibault 1970:144). She justifies her point of view with iconographic evidence which indicates that the symbol of a lion with head encased in an armorial helmet decorated with the viper, was particularly associated with Galeazzo II. She admits that the Visconti symbol contains no vestige of the white shield, at the neck of the lion, mentioned in the ritornello, but counters with the suggestion that the word "lyamant" (line 6), may make allusion to Valentina Visconti's motto "loyauté passe tout". Thibault dates the work before 1378, the year of Galeazzo's death.

The third and in the present view, most justified school of thought is proposed by Petrobelli, who suggests that this madrigal was not written to celebrate a particular historical event, but rather as an encomium for he who bore the heraldic symbol of the lion bearing a white shield (Petrobelli 1968:102).

This device is one of the secondary symbols of the Carraresi family of Padua and particularly associated with the descendants of Marsilio Papafava da Carrara. Petrobelli draws on material from Gatari's Cronaca carrarese to describe the symbol:

> And thus the aforesaid descendants of Papafava have always borne the arms of a lion azure, in a white shield, and with a white emblem on the neck of the lion, with a red chariot in it.
>
> (Petrobelli 1968:104)

This description is supported in general terms in the Armorial General (Rietstap 1904-1933:I 378).

Another convincing piece of information which Petrobelli manages to unearth is the use of the italianised form of the phrase "la douce ciere" in a sonnet written by a Paduan with reference to Padua itself. This appears in the second sonnet of the Cantillena Francisci V. pro Comite Virtutum by Francesco Vannozzo:

> Corona santa, ch'ei da Dio mostrata
> Per pace dar a l'italica gente
> Con dolce ciera e con allegra mente
> Ti priego ch'io ti sia raccomandata
>
> (Petrobelli 1968:102)

in which Padua addresses itself to Giangaleazzo Visconti asking him to be lord of Italy.

Unfortunately Petrobelli's ingenious interpretation of this madrigal makes the job of dating the work quite taxing. The lion symbol was associated with the Carraresi from the beginning of the fourteenth century and was suppressed by Francesco il Novello da Carrara during his signoria 1390-1405. With this in mind it is impossible to be more specific than indicating that the piece was composed at some stage during Bartolino's composing maturity 1365-1405 (Fischer 1980c:226).

MAN. 2 Ballade Gilles Binchois

A	Dueil angoisseux rage desmesuree	a	10
	Grief desespoir plain de forsenement	b	10
A	Langour sans fin vie malheüree	a	10
	Plainne de plour d'angoisse e de torment	b	10
B	Cuer doleureux que vit obscurement	(5)b	10
	Tenebreux corps sus le point de partir	c	10
	Ay sans cesser continuellement	b	10
	Et si ne puis ne (garir ne morir)[1]	C	10

I 1. This passage is practically illegible and has been reconstructed through concordance comparison.

II Rhyme regular

III The basic line length is ten syllables

IV Ballade : Type 1

V Of the wide range of concordances for this piece - D-Mbs3192 f. 20v, D-Mbs14274 f. 107, E-EV.III.24 f. 36v-38, E-EIV.a.24 f. 15v-17, I-Rvat1411 f. 6v-7 and I-Trmn 88 f. 204v-205 - the most reliable is E-EV.III.24 f. 36v-38 which has been used as the basic comparative source.

VI Grief and despair fill the poet's unfortunate life with tears of anguish and torment. Her heart unhappily lives on in anguish and her despair will continue if she can neither be cured nor die.

VII Text composed by Christine de Pisan as one of the series of texts written on the death of her husband. In text sources, this ballade has three stanze and an envoy (Wilkins 1969:82)

MAN. 3 Ballata Bartolino da Padova

R	Serva ciaschuno chom'e facto a luy	X	11
	Faccia per si e lassi stare altruy	X	11
1M	Non serve chi non crede	a	7
	Per quel do tanto avere possa per se	B	11t
2M	Si che ben chiaro se vede	(5) a	7
	Che ogi non c'e amor ne data fe	B	11t
V	Per ogne modo adoncha far se de'	B	11t
	De quel ad altri che ven facto a luy	X	11
R	Serva ciaschuno chom'e facto a luy	X	11
	Faccia per si e lassi stare altruy	(10) X	11

I

II Rhyme regular. It will noted that although lines 3 and 7 have what appear to be identical rhymes, they are given different rhyme indications. The distinction between the two is that the "B" rhymes incorporate a tronco cadence and "a" rhymes the piano cadence.

III Syllable count regular. Note use of tronco lines.

IV Ballata : Type 1b

V Unica

VI A moralising tone is captured in this text which suggests the adage "Do unto others as they do unto you". Also included is the nostalgic comment that today neither love nor faith is freely given.

MAN. 4 Ballata Bartolino da Padova

R	Rechordete de mi madonna mia[1]	X	11
	Quanto t'amay de fed'e cortesia	X	11
1M	Ben mille fiate nanci alto conspecto	A	11
	Cia te pregay con iusta fed'e pura	B	11
2M	Per honorarti e tu crudele e dura	(5) B	11
	Dannavi el mio parlar pien de suspecto	A	11
V	Non cognoscendo in me solo un difetto	A	11
	Che non dovresti e lei mi stata pia	X	11
R	Rechordete de mi madonna mia	X	11
	Quanto t'amay de fed'e cortesia	(10) X	11

I 1. Line 1 is all that survives of the text in Mancini. It is presented as the incipit for the contratenor part. The remaining text is taken from the concordance F-Pn4917 f. 24v.

II Rhyme regular

III Syllable count regular

IV Ballata : Type 1a[1]

V Of the two concordances for this work - I-F187 f. 117 and F-Pn4917 f. 24v - the second has been selected as the main comparative source. I-F187 f. 117 lacks the second piede and volta.

VI The lover asks the lady to remember of him the pure love that he bears her. He begs her not to hear his oft repeated pleas with suspicion, and warns her that she should not find a defect in him which may be found in herself if she were in the same position.

MAN. 5 Ballata Bartolino da Padova

R	Zoya de novi odori		x	7
	Spero con vermeglitti e bianchi fiori		X	11
1M	Da quella che tal coya sego porta		A	11
	E par tra l'altre piu degna d'onore		B	11
2M	In chuy tanta belta honesta scorta	(5)	A	11
	Ch(e per)[1] dilecto en ley alberga (amore)[2]		B	11
V	Ond'io chotal segnor(e)[3]		b	7
	Pregho che pona fine a' (miei ardori)[4]		X	11
R	Zoya de novi odori		x	7
	Spero con vermeglitti e bianchi fiori	(10)	X	11

I
1. Margin trimming. Missing passage supplied by concordance comparison.
2. Margin trimming. Final word supplied by concordance comparision.
3. Margin trimming. Final letter supplied by concordance comparison.
4. Margin trimming. Missing passage supplied by concordance. comparison.

II Rhyme regular

III Syllable count regular

IV Ballata : Type 1c

V There are two concordances for this work - F-Pn6771 f. 24 and I-F187 f. 119v-120. The second of these has been used as the main comparative source here since it is the more complete. It offers a complete second strophe which is given below.

1M	Sança tuo ingiuria amor i priegho ley		C	11
	Che prieghi miei no spregi s'ella t'ama		D	11
2M	Che ella pietosa i disir miei		C	11
	Faccia contenti secondo suo brama		D	11
V	Che certo a bella dama	(15)	d	7
	Star dura non conviene sanç'amori		X	11
R	Gioia de novi odori		x	7
	Spero con vermigletti e bianci fiori		X	11

VI With the beautiful scent of red and white flowers, the lover beats a path to the beloved's door. The flowers are to decorate the inn of love. The second strophe reflects the hopeless attitude of the lover in his pursuit.

MAN. 6 Ballata Bartolino da Padova

R	Per un verde boschetto	x	7
	Seguit'o l'orma d'un gentil brachetto	X	11
1M	Con voce quasi umana	a	7
	Seguitome latrando par che dicha	B	11
2M	Ond'io con mente sana	(5) a	7
	De seguitarlo non penso faticha	B	11
V	Sperando che la plicha	b	7
	Me scoglia de quel nodo cossi strecto	X	11
R	Per un verde boschetto	x	7
	Seguit'o l'orma d'un gentil brachetto	(10) X	11

I

II Rhyme regular

III Syllable count regular

IV Ballata : Type 1d

V The five concordances for this work - F-Pn6771 f. 23v., I-Fn26 f. 66, F-Pn568 f. 39v.-40r., GB-Lbm29987 f.81v and I-Fl87 f. 120v - present a wide range of orthographical variety but offer nothing to significantly alter the text version above.

VI This text details an imaginary conversation between the main character and a hunted creature. The creature bays with a human-like voice, as if to say that he does not find the pursuit wearying for he hopes that dogs will soon release him from his skin which he finds so constricting. It is intriguing to speculate on the possible implications of this text.

VII It is possible that it is this work which is referred to by the citation 'Verde buschetto' found in the sonnet "Questo fo in su le feste di Natale" of Prudenzani's Sollazzo:

Una arpa fo adducta assai reale
Ove Solaco fe' La dolce cera
Ecel de Dio con Aquila altera
Verde buschetto et puoi Imperiale

(Debenedetti 1913:83)

MAN. 7 Ballata Bartolino da Padova

R	La sacrosancta karita d'amore	X	11
	Dicho quella verace	y	7
	Che dui vulire un face	y	7
	Nel mondo trova pochi poyessori	X	11
1M	Perche vertu che e la radice e'l nodo	(5)A	11
	De quel'amor perfecto	b	7
2M	Sbandito e da l'humano intellecto	B	10?
	Ne a (presio)[1] ne lodo	a	7
V	Ma sopra ogne vertu presiato (e'l frodo)[2]	A	11
	Purita mancha e fe	(10)c	7t
	Ciaschun pur guard(a a se)[3]	c	7t
	Vestendo panni di cangiacolori	X	11
R	La sacrosancta karita d'amore	X	11
	Dicho quella verace	y	7
	Che dui vulire un face	(15)y	7
	Nel mondo trova pochi poyessori	X	11

I
1. Margin trimming. LiGotti, on the authority of the verses of Giovanni Dondi dall'Orologio found in Codex Marciano cl. XIV, lat. 223, p. 35a suggests "presio" should be inserted here. (LiGotti 1950:115)
2. Margin trimming. LiGotti provides the line ending as indicated. (LiGotti 1950:115)
3. Margin trimming. LiGotti provides the line ending as indicated. (LiGotti 1950:115)

II The rhymes of lines 4 and 12 are indicated as "X" rhymes although they are not identical with the original "X" rhyme, presenting "ori" instead of "ore". These are rhymes of assonance. Otherwise the rhyme scheme is regular.

III The syllable count is regular with the exception of line 7 which presents ten syllables instead of the expected eleven syllables. LiGotti's text concordances indicate that this line should be "Sbandito e gia da l'humano intellecto" (LiGotti 1950:115). A comparison of lines 2 and 3 with 10 and 11 highlights strikingly different line accentuation between the represa and volta since the lines of the represa are piano and those of the volta are tronco.

IV Ballata : Type 2e

V Both concordances for this work, F-Pn6771 f. 14 and I-Fl87 f. 103v-104 are lacking the second piede and volta and otherwise present only minor orthographic differences.

VI This song presents a moralising text which bemoans that the sacred charity of love is possessed by very few in the world today. Everyone looks after himself alone and deceit is that characteristic which presides over all others.

VII Text by Giovanni Dondi dall'Orologio.

MAN. 8 Ballata Bartolino da Padova

R	Perche cangiato e'l mondo da l'an(ti)cho[1]		X	11
	Non so chi tener (deca)[2] per amicho		X	11
1M	Che tal (dolce)ca[3] nel viso mi monstra		A	11
	Che nel cor a soa men(te a)mara[4]		B	9?
2M	E si chosa a sse po aver si chara	(5)	B	11
	Con danno mio tra zoya e riso		C	9?
V	Chossi per confidente spesso aviso		C	11
	Tal che a la prova me'l trovò nemicho		X	11
R	Perche cangiato e'l mondo da l'an(ti)cho		X	11
	Non so chi tener (deca) per amicho[5]	(10)	X	11

I
1. Margin trimming. Word reconstructed through concordance comparison.
2. Margin trimming. Missing word provided by concordance comparison.
3. Margin trimming. Word reconstructed through concordance comparison.
4. Margin trimming. Missing passage supplied by concordance comparison.
5. The above presents the usual version of this text. However there are two areas of disquiet contained in the text as it stands. The first of these is to do with line 3 which presents a renegade rhyme. The second problem area lies in the highly irregular appearance of nine syllable lines (lines 4 and 6). Solutions to both these problem areas are suggested in the following reading of the text.

R	Perche cangiato e'l mondo da l'an(ti)cho		X	11
	Non so chi tener (deca) per amicho		X	11
1M	Che tal (dolce)ca in[1] viso		a	7
	Mi mostra[2] che nel cor a soa men(te a)mara		B	11
2M	E si chosa a sse chara	(5)	b	7
	Po aver[3] con danno mio tra zoya e riso		A	11
V	Chossi per confidente spesso aviso		A	11
	Tal che a la prova me'l trovo nemicho		X	11
R	Perche cangiato e'l mondo da l'an(ti)cho		X	11
	Non so chi tener (deca) per amicho[4]	(10)	X	11

1. "in" (see concordance) replaces "nel" to enable elision to take place.
2. The text cadence marks appear here and for the purposes of this reading have been over-ridden.
3. The phrase "po aver" has been removed from its position in line 5 and placed at the beginning of line 6.
4. This reading produces a more regular version of the text. The only substantial changes are firstly over-riding the text cadence marks in line 4 and secondly repositioning the words "po aver" from line 5 to line 6

II Accepting the proposed line restructuring, the rhyme scheme is regular.

III Accepting the proposed changes outlined above, the syllable count is regular.

IV Ballata : Type 1b[1]

V Of the three concordances for this work, F-Pn6771 f. 17, I-F187 f. 115 and I-MOe5.24 f. 39, the first presents the text in its most complete form and has been the main source used here. For the sake of comparison the complete text taken from F-Pn6771 f. 17 is presented below.

R	Perche cançato el mondo da l'antico	X	11
	Non so chi tener deça per amicho	X	11
1M	Che tal dolceça in viso	a	7
	Mi mostra ch'a nel cor so mente amara	B	11
2M	E se cosa a se cara	(5) b	7
	Po avere con dano m'era çoglia e risso	A	11
V	Cusi per confidente spesso avisso	A	11
	Tal chi la prova mi trovo nimicho	X	11
R	Perche cançato el mondo da l'antico	X	11
	Non so chi tener deça per amicho	(10) X	11
1M	Donqua amico che sia	c	7
	Saper non posso e chi me voglia bene	D	11
2M	Perche celata tene	d	7
	Dentro la voglia soa bona o ria	C	11
V	Ma pur so tanto dela mente mia	(15) C	11
	Che'l bon me piace e no amo lo inimico	X	11
R	Perche cançato el mondo da l'antico	X	11
	Non so chi tener deça per amicho	X	11

VI This text provides the poet's raison d'être. The poet finds his inspiration in the ancient world, for in the world of today, friendship is treated poorly. He speaks of "friends" who hold sweetness in their faces but hateful deceit in their hearts.

MAN. 9 Madrigal Bartolino da Padova

S1	Le aurate chiome nodose et avolte	A	11
	D'un fil de perla talor d'un bel fiore	B	11
	Per virtu oculta me penetra'l chore	B	11
S2	(...)[1]	C?	11?
	(...)	(5)D?	11?
	(...)	D?	11?
Ri	El me chonvien chathar in alchun locho	E	11
	Che pur me senti da sospiri e focho	E	11

I 1. The second stanza is missing in this manuscript and both concordances.

II The rhyme scheme is regular. The proposed rhymes for the missing stanza are predictions only.

III The syllable count is regular. It is highly likely that the second stanza would have been composed of eleven syllable lines.

IV Madrigal :: Type 1

V The concordances F-Pn6771 f. 20' and I-Fl87 f. 107'-108, offer neither the second stanza, nor any basic alteration to the text above.

VI The first stanza commences with a description of a golden tressed damsel who wears her hair piled up and secured with a thread of pearls, such that the result appears like a beautiful flower. The ritornello describes how this vision of loveliness produces sighs and ardour in the beholder.

VII As with several of the texts set by Bartolino da Padova, this madrigal adopts a Petrarchan style. It intriguingly also derives its second line from a canzona by Fazio degli Uberti (Corsi 1970:261). The canzona in question is "Io guardo i crespi e i biondi capelli" and the line from it to be compared with the second line of the madrigal is:

D'un fil de perle e quando d'un bel fiore

(Sapegno 1952:93)

That it was a celebrated song in its own day and beyond, is clear from its inclusion in the fifth sonnet of the fourth evening of Prudenzani's Sollazzo:

Come quel che se chiama Alba columba
Da puoi vi fece su Doi angilette
Le aurate chiome ancor vi mette
L'arpa di melodia vi fece insomma

(Debenedetti 1913:107)

Adding to the rich supply of textual allusions in this text, is the hidden name of the lady to whom the madrigal is addressed, found in the first line of the ritornello

El me chonvien chathar in alchun locho

This practice of incorporating a 'secret name' in song texts was, it seems, much in vogue at this time (Petrobelli 1968:90). The combination of the dedicatee's name and a text rich in allusions, should make the job of affixing a date to this work a simple one.

Goldine was the first scholar to propose a date for this work, She sees the work as both a song of circumstance and a song of love and consequently searched the annals of Paduan history for a wedding which featured a Catarina. Her proposal was that this madrigal was written to celebrate the marriage of Catarina, daughter of Francesco il Vecchio da Carrara, with Stefano di Veglia of 1372 (Goldine 1962: 153). Petrobelli, though not disputing her conclusion, sees no evidence of a wedding in the text (Petrobelli 1968:91).

Thirty years later, another Catarina enters the Paduan arena. This was Catarina Visconti, who, on the death of her husband, Giangaleazzo, Duke of Milan, in 1402, took over the reigns of government in Padua. Goldine recognises the possibility of Bartolino da Padova composing a madrigal for this lady at this time, (Goldine 1962: 153), but neglects to emphasise the improbability of this occurrence. Is it likely that a madrigal of this style would have been dedicated to a recently widowed, forty-seven year old matron?

Thibault refutes Goldine's first proposal and qualifies the second, in that she believes the madrigal was composed for Catarina Visconti, but at a much earlier date (Thibault 1970:146). She supports her proposal by uncovering the Visconti emblems in the text. These are the term 'virtu' (line 3) which could provide a direct reference to Giangaleazzo Visconti, Count of Virtues, and the 'nodo' (line 1) or knot, which is a secondary symbol of the family. By some clever iconographic interpretation, Thibault demonstrates convincingly, that the knot symbol was particularly tied to Catarina di Bernabo Visconti, Giangaleazzo's second wife, whom he married in 1380.

Thibault's proposal of a date in or shorly after 1380 for this madrigal is convincing. Still unexplained however is why the Book of Hours from which Thibault draws her iconographic evidence, being Paduan in origin, should be dedicated to the signor of Milan in 1380. And similarly enigmatic is the question of why should Bartolino da Padova, a staunch Carrara supporter, have written a madrigal in honour of the bride of the Count of Virtues.

MAN. 10 Ballata Bartolino da Padova

R	Sempre donna t'amay de pura voglia	X	11
	E tu me day per premio pena e noglia	X	11
1M	L'onor to sopra me stesso amava	A	10?
	Et amo e fermo son sempre d'amare	B	11
2M	Vèderti sopra ogn'altra apresiare	(5) B	11
	Era mio bene e çio desidrava	A	11
V	E tu el bel viso to che me alegrava	A	11
	Mi fay lontano ond'io moro di doglia	X	11
R	Sempre donna t'amay de pura voglia	X	11
	E tu me day per premio pena e noglia	(10) X	11
1M	Se vay tra mille amanti ricercando	C	11
	Ch'arden in gli ochi de toa luce altera	D	11
2M	Nesun con fe' disfese tanto intera	D	11
	May to valore men de ssi curando	C	11
V	Donqua perche di te me teni in bando	(15) C	11
	Per chuy morire me seria gran coglia	X	11
R	Sempre donna t'amay de pura voglia	X	11
	E tu me day per premio pena e noglia	X	11

I

II Rhyme regular

III The only exception to the eleven syllable line length is line 3 with ten syllables. Concordance comparison suggests a possible solution to this minor irregularity. (See V below)

IV Ballata : Type 1a[1]

V The concordance I-F187 f. 112v presents line 3 as
"Lo tuo honor sopra me stesso amava"
which provides the expected eleven syllables. This manuscript also provides a neater version of line 6:
"Era mio bene e çio desiderava"
The other concordance for this piece, F-Pn6771 f. 15 presents a version which is orthographically closer to Mancini than that of

I-F187, and also provides a third strophe:

1M	Ben rimembrava a me la greve sorte	E	11
	Di molti franchi amanti e di gran fede	F	11
2M	A' qual in done engrate per mercede	F	11
	Dono pressone exilio e anchor morte	E	11
V	M'al vero amore l'amante tiense forte	E	11
	Ch'ogni päura dal suo petto spoglia	X	11

VI The text describes the lover's pure feelings for the lady. He loves her honour above himself and yet she holds him in check. He describes in ever more glowing terms his qualities as a lover and again queries the lady's restraint in responding to his pleas.

MAN. 11 Ballata Bartolino da Padova

R	Non chorrer troppo e tien la mano al freno	X	11
1M	Che chi vol gir piu forte ch'el non puote	A	11
2M	Tosto se stancha e subito perchuote	A	11
V	Cade in terra e avaccio vene a meno	X	11
R	Non chorrer troppo e tien la mano al freno (5)	X	11
1M	Doncha non aver fretta va di passo	B	11
2M	Che se tu chadi e trovite nel basso	B	11
V	Amaro sentiray piu che veneno	X	11
R	Non chorrer troppo e tien la mano al freno	X	11

I

II Rhyme regular

III Syllable count regular

IV Ballata : Type 4a

V The concordances I-F187 f. 116 and F-Pn6771 f. 22 offer some orthographic differences and a certain amount of changing word positions as seen particularly in line 4.

VI This moralising text develops the adage of "more haste less speed". The reader is warned to keep a reign on unchecked speed, for a sudden halt would bring him to the ground. It is wiser to proceed step by step.

MAN. 12 Rondeau

A La belle flour[1] .....

I 1. This is all that survives of this text. It is provided as an incipit in the Tenor part. The text bearing Cantus is missing.

II

III

IV

V Unica

VI The beautiful flower ...

MAN. 13 Rondeau

A	Mal vi loyaute d'estre amoreu(x)[1]	X	10
	Qar nulla ioye pus prandre em pleisir	Y	10
B	P(...)[2] chiosa qi my poysse avenir	Y	10?
	Et par vous n'est tre dous vis gratié(ux)[3]	X	10
a	Tut qan (...) ie suy av(...)	(5) X?	10?
	De vos se (...) qan qi y(...)[4]	Y?	10?
A	Mal vi loyaute d'estre amoreu(x)	X	10
	Qar nulla ioye pus prandre em pleisir	Y	10
a	Dous plesant belle a vars yous	X	8?
	A qi ye suy sans iames repentir	(10) Y	10
b	Or me voglies pour votre ami tenir	Y	10
	Qar autremant ne seray plus ioyus	X	10
A	Mal vi loyaute d'estre amoreu(x)	X	10
	Qar nulla ioye pus prandre em pleisir	Y	10
B	P(...) chiosa qi my poysse avenir	(15) Y	10?
	Et par vous n'est tre dous vis gratie(ux)	X	10

I
1. Margin trimming. Restitution of the final letter poses no problem
2. Margin trimming. One syllable is required here. LiGotti suggests that the first word of this line is "pour". (LiGotti 1950:118)
3. Margin trimming. Restitution of the final word poses no problem since the rhyme indication is clear.
4. Margin trimming has severely damaged lines 5 and 6. Without concordance comparison, reconstruction of the lines is impossible.

II There is some orthographic confusion with the character of the "X" rhyme. At times it appears as "eux" (lines 1, 4, 7, 13 and 16), at others "ous" or "us" (lines 9 and 12). It can however be assumed that these endings have assonant sounds if not identical pronunciation. Assuming the identity of the "X" rhymes and accepting the suggested rhymes, the rhyme scheme would seem to be regular.

III. The basic line length appears to be ten syllables with the exception of line 9 with eight syllables.

IV Rondeau : Type 1a

V Unica

VI The lover is reformed by love and offers himself to the lady to deal with as she will. He offers her his sight so that he may remain her true friend.

MAN. 14 Rondeau

A	Mon bel amy corteus e gratieux	X	10
	Sor tres tu ses che laymes pour amour	Y	10
B	Mon cuer vous dong pour fin a vous dolour	Y	10
	Or soyes dont ie vous pri(...)[1] yeux	X	10?
a	Et si sachies qe l'amour de nous deus	(5)X	10
	Mon tres[2] doulz cuers soyt durable a tous iours	Y	10
A	Mon bel amy corteus e gratieux	X	10
	Sor tres tu ses che laymes pour amour	Y	10
a	Quar de ma part a mes nobles seres seus	X	11?
	De bon voloir sans penser poit al iours	(10)Y	10
b	Qar vous estes de trestous les meleeurs	Y	10
	Le plu parfait de tous le amoureux	X	10
A	Mon bel amy corteus e gratieux	X	10
	Sor tres tu ses che laymes pour amour	Y	10
B	Mon cuer vous dong pour fin a vous dolour	(15)Y	10
	Or soyes dont ie vous pri(...) yeux	X	10?

I 1. Margin trimming. Two syllables are required to complete the line. LiGotti suggests reconstructing the line as: "Or soyes dont ie vous prie ioyeux" (LiGotti 1950:118)
2. A text cadence mark is given at this point. This presents one of the rare cases of faulty line division. For reasons of rhyme, sense and scansion, the text cadence mark belongs at the end of line 5.

II Rhyme regular

III The basic line length is ten syllables with the exception of line 9 which has eleven syllables.

IV Rondeau : Type 1a

V Unica

VI This text presents a song from the lady to the beloved in admiration of their love which will last forever. She wishes the best of everything for him the best of all lovers.

MAN. 15 Rondeau

A	Mon bel amy mon confort et ma ioye		X	10
	Joyeusement ie me vouldray tenir		Y	10
B	En (...)[1] que vous puisse vëir		Y	10?
	Car loing de vous faire ne le pourroye		X	10
a	Tout mi penser si ne font autre voye	(5)	X	10
	Fors qe ver vous ou sont tut mi plaisir		Y	10
A	Mon bel amy mon confort et ma ioye		X	10
	Joyeusement ie me vouldray tenir		Y	10
a	Vo grant beaute vuelt qe mon cuer s'ottroye		X	10
	A vous amer et pas n'en vueilg faillir	(10)	Y	10
b	Mieulx ne vouldroye a mon avis choisir		Y	10
	Pour ce me tieng a vous ou que soye		X	9?
A	Mon bel amy mon confort et ma ioye		X	10
	Joyeusement ie me vouldray tenir		Y	10
B	En (...) que vous puisse vëir	(15)	Y	10?
	Car loing de vous faire ne le pourroye		X	10

I 1. Margin trimming. Three syllables are required to complete the line. LiGotti suggests adding "tel lieu". (LiGotti 1950:119)

II Rhyme regular

III The basic line length is ten syllables with the exception of line 12 which has only nine. LiGotti suggests restructuring the line as "Pour ce me tieng a vous ou que ie soye" (LiGotti 1950:119)

IV Rondeau : Type 1a

V Unica

VI This text presents a protestation of love from the lady to the lover, her comfort and her joy. All her thoughts are for him and her only wish is to please him. She is completely conquered by his beauty.

MAN. 16 Rondeau Antonio da Cividale

A	Merçi pour dieu merçi ma dame belle		X	10
	Car ie ne puis si greu dolour soi(...)[1]		Y?	10?
B	Onqes ioye ne espour ne bien sentir		Y	10
	Se pour douchour duressa ne rebelle		X	10
a	Et puis qe vous douche amouretta selle	(5)	X	10
	Che mien greus maulx (...)[2] voglies garir		Y	10?
A	Merçi pour dieu merçi ma dame belle		X	10
	Car ie ne puis si greu dolour soi(...)		Y?	10?
a	Ay las que ma dame ne m'apelle		X	9?
	En qi ay (...)[3] mon cuer e mon pleisir	(10)	Y	10?
b	E qi de mon cuer tout iours vu servi(r)[4]		Y?	10?
	Puis qand si est ma belle flour novelle		X	10
A	Merçi pour dieu merçi ma dame belle		X	10
	Car ie ne puis si greu dolour soi(...)		Y?	10?
B	Onqes ioye ne espour ne bien sentir	(15)	Y	10
	Se pour douchour duressa ne rebelle		X	10

I
1. Margin trimming. There is one syllable missing probably having a "Y" rhyme. LiGotti suggests reconstructing the last word as "sofrir". (LiGotti 1950:119)
2. Margin trimming. There are two syllables missing. LiGotti suggests interposing "ne me". (LiGotti 1950:119)
3. Margin trimming. There is one syllable missing. LiGotti suggests "mis" as this point.
4. Margin trimming. The final letter of the line is missing. The missing letter must clearly be an "r" in order to provide the "Y" rhyme.

II Provided the rhyme suggestions for lines 2, 8, 11 and 14 are accepted, the rhyme scheme is regular.

III The basic line length is ten syllables with the exception of line 9 which has nine syllables.

IV Rondeau : Type 1a

V Unica

VI The lover begs his lady for mercy for he can no longer bear the painful sadness of her rejection. He leaves his heart and every joy in her keeping and in return desires merely to serve her heart.

MAN. 17 Rondeau Antonio da Cividale

A	Loingtemps i'ay mis mon cuer mon pensement		X	10
	En vous servir honourer et a(me)r[1]		Y	10
B	Tres loyaulment ce me fait esperer		Y	10
	Bon guierdon selonc droit juiement		X	10
a	Jusques a cy ne recheuy vrayement	(5)	X	10
	Bien le saves de mon servir loyer		Y	10
A	Loingtemps i'ay mis mon cuer mon pensement		X	10
	En vous servir honourer et a(me)r		Y	10
a	Et par ma foy ie ne desir riens tant		X	10
	Or me vueglies vo voloir demoustrer	(10)	Y	10
b	Quar ie doubte qe pour trop loing tarder		Y	10
	Ne puisse avoir le bien qe ie atant		X	10
A	Loingtemps i'ay mis mon cuer mon pensement		X	10
	En vous servir honourer et a(me)r		Y	10
B	Tres loyaulment ce me fait esperer	(15)	Y	10
	Bon guierdon selonc droit juiement		X	10

I 1. Margin trimming. The word has been reconstructed to suit rhyme and syllable count expectations.

II Rhyme regular

III Syllable count regular

IV Rondeau : Type 1a

V The concordance for this work, I-Fn26 unfortunately presents only a single word incipit - "Longtemps"

VI The lover recalls to his beloved the long time that he has loved and honourably served her. He hopes for some kind of judgement from the lady for he doubts if he can maintain his high standards for much longer.

MAN. 18 Ballata Francesco Landini

R	Va' pur amore con le reti tue	X	11
	Piglia chunque tu vuoi	y	7
	Ch'i' son disciolto da l'inganni tuoi	Y	11
1M	Viverommi nel mar con libertate	A	11
	Come d'altr'animal con dolce pace[1]	(5)B	11
2M	Ne potra' mai con tuo sagacitate	A	11
	Pigliarmi po' ch'io conosco il rapace	B	11
V	Tu pelago le reti e la fallace	B	11
	Esca che come suoy	y	7
	Assalti e tuoi aversi e abassi tuoy	(10)Y	11
R	Va' pur amore con le reti tue	X	11
	Piglia chunque tu vuoi	y	7
	Ch'i' son disciolto da l'inganni tuoi	Y	11

I 1. Lines 5 to 10 are barely legible in Mancini and have here been reconstructed through concordance comparison. (See V below)

II Rhyme regular

III Syllable count regular

IV Ballata : Type 3b

V The concordances I-F187 f.171, I-Fn26 f.9 and F-Pn568 f.70 have each been examined for comparison purposes. Of the three, I-F187 offers the most regular text. It is the only source which provides an eleven syllable line 7, as seen above.
(I-Fn26 presents
"Piglia e mi ch'i conoscho in rapace"
and F-Pn568 presents
"Pigliarmi ch'io conosco in rapace")

VI The lover rejects love and determines to seek liberty and peace in the ocean. The lady with net and deceitful bait will never again trap him as he sinks within the sea.

VII The first line of this ballata appears in the lauda, O falso amore privato di pace:

Cantasi In su va pure amore e colle reti tue

(Corsi 1970:224)

MAN. 19 Ballata Francesco Landini

R	Donna s'i't'o fallito	x	7
	O altr'amor che'l tuo seguir consento	Y	11
	Son di morir per le tuo man contento	Y	11
1M	Ma s'io ti porto et o portato fede	A	11
	Et sempre'l tuo volerre	(5)b	7
	Seguit'o piu che'l mie come tu sai	C	11
2M	Perche a dilecto mi fai ognor dolere	B	11
	Vegendo toa mercede	a	7
	Manchar nel viso bello che tolto m'ai	C	11
V	Vuo tu perch'i' t'amai	(10)c	7
	E tanto t'amo ch'altro ben non sento	Y	11
	Tener la vita mia con tal tormento	Y	11
R	Donna s'i't'o fallito	x	7
	O altr'amor che'l tuo seguir consento	Y	11
	Son di morir per le tuo man contento	(15)Y	11

I

II Rhyme regular

III Syllable count regular

IV Ballata : Type 5b

V The concordances I-Fn26 f.1, F-Pn6771 f.34, F-Pn568 f.85v-86, GB-Lbm29987 f.23 and I-F187 f.158 present a wide variety of generally orthographic differences. Most sources present line 9 as:
"Manchar nel viso bel che tolto m'ai"

VI The lover seeks the cause of the lady's rejection. Is it because he has failed her or is there another love in her life? For either cause, he offers the lady his life which rests in her hands. The verse continues with a description of the lover's torments.

VII This ballata is recorded in the sonnet Quive cantaro of Prudenzani's Sollazzo:

Ama donna cantar con dolce canti
Donna s'i't'o fallito cum buon tuono

Finir mia vita, De Cicilia pruono
Se le lagrime ancor cantaro avanti
(Debenedetti 1913:117)

MAN. 20 Ballata Johannes Ciconia

R	Con lagreme bagnandome el viso	X	10?
	El mio segnor lassay	y	7
	Ond'io me strugo in guay	y	7
	Quando io me penso esser da luy diviso	X	11
1M	Ayme dolente ay dura dispartita	(5)A	11
	Che may non fay ritorno in questo mondo	B	11
2M	Ay cruda morte ay dispietata vita	A	11
	Chome partesti dal mio amor iocundo	B?	11
V	Ingorda malvasa senca fondo	B	10?
	Fuor d'ogni temperança	(10)c	7
	Sgroppa omay toa balança	c	7
	Poy che tolto m'ay ogni giocho e riso	X	11
R	Con lagreme bagnandome el viso	X	10?
	El mio segnor lassay	y	7
	Ond'io me strugo in guay	(15)y	7
	Quando io me penso esser da luy diviso	X	11

I

II Rhyme scheme regular. Line 8 presents "undo" instead of the expected "ondo" B rhyme but since the concordance presents the final word of this line as "giocondo", the B rhyme is clearly intended.

III The syllable count reveals a basically regular shape which features the eleven syllable line contrasted against the two seven syllable lines central within the ripresa and volta.
Lines 1 and 9 have only ten syllables but concordance comparison removes both irregularities by providing "nel" in place of "el" in line 1 and "Ay" at the beginning of line 9.

IV Ballata : Type 2b

V The concordances F-Pn568 f. 52'-53 and F-Pn4379 f. 62' (Tenor only), present a version of this ballata different enough from that found in Mancini to warrant its inclusion in full here. The following version is taken primarily from F-Pn568.

R	Con lagreme bagnandome nel viso	X	11
	El mio signor lasciai	y	7
	Dondi mi strugho in guai	y	7
	Quando mi veggio ess'abbandonato	Z	11
1M	Oi me dolente o dura dispartita	(5)A	11
	Che mai non fai ritorno in questo mondo	B	11
2M	Ay cruda morte o dispietata vita	A	11
	Come partisti el mio amor giocondo	B	11
V	Ay ingorda malvagia sança fondo	B	11
	Fuor d'ogni temperança	(10)c	7
	Stroppa omai tuo bilança	c	7
	Poi che mai tolto ogni mio gioco e riso	X	11
R	Con lagreme bagnandome nel viso	X	11
	El mio signor lasciai	y	7
	Dondi mi strugho in guai	(15)y	7
	Quando mi veggio ess'abbandonato	Z	11

Beyond the orthographic differences, note particularly the different structuring of lines 4 and 12

VI The poet finds himself with tears coursing down his face, consumed with grief on news of the death of his signor. He rails against death which has taken every joy from his life.

VII There are three pieces of information concerning this work, which unless convincingly refuted, must be taken as fact and combined to assist in the dating of the piece. The first of these pieces of information is that the text is by Leonardo Giustiniani. This is based on the fact that the ballata is included in two early editions of the works of this poet (Pirrotta 1949:135). Debenedetti argues against the proof of the primary source (Debenedetti 1922:76) and later scholars have taken his lead. Conceding that there is some doubt of Giustiniani's authorship of this ballata, until clearer proof is established which refutes the authority of the primary source, Giustiniani's authorship of this ballata must be assumed.

The second piece of information concerns the dedication of the text. Towards the end of the fifteenth century, a compilation of texts was made which is housed in Florence at the Biblioteca Riccardiana MS 1764. This compilation includes the text of Con lagreme bagnandome. A marginal note referring to this text reads "Ballata fata per Messere Francesco Signor di Padova". (Clercx 1960:I 91). Given the historical period in question, this could refer to either Francesco il Vecchio (d. 1393) or his son, Francesco il Novello (d. 1406).

The third piece of information concerns the identity of the composer. Although the work appears anonymously in F-Pn568 and F-Pn4379, it is included with its composer's name "Magister Johannes Ciconia" in Mancini. There is no reason to doubt that this is a Ciconia composition. Among the mass of information that Clercx has gathered

concerning the biography of Ciconia, the period 1401 to 1411 has been established as one in which Ciconia was securely settled in Padua (Clercx 1960:I 91).

These three pieces of information when considered together present little room for argument against 1406 being the time when the ballata was written and set to music. The alternative proposed date of 1393 (death of Francesco il Vecchio) is out of the question since at this stage Giustiniani was only six years old. The corroborative evidence, that Ciconia was probably in Padua in 1406 and probably not, in 1393, makes the case even stronger.

The confusion built up around this piece is probably related to its unusually long period of popularity. That it was a celebrated song in its own day is demonstrated by its citation in the tenth sonnet of the sixth evening of Prudenzani's Saporetto:

> Questa mirabel donna Margherita,
> Con lagrime bagniandome nel viso,
> Deducto se' et fe' se la mia vita
> Custiei sirebbe bella in paradiso
> Non credo donna O giemma incolorita
> Del Cicognia una parte fo la viso.
>
> (Debenedetti 1913:110)

Its continued popularity into the second half of the fifteenth century was assured by various reworkings of the piece appearing in the Locheimer and Buxheimer song books, and a contrafactum lauda (Fischer 1956:47).

Another point of interest with this piece is related to the different readings of the fourth line found between F-Pn568 and Mancini. Clercx proposes that these differences relate to Ciconia's reworking of the piece originally dedicated to Cardinal Gilles d'Albornoz, in the process of making it more appropriate as a mourning song for Francesco il Vecchio da Carrara. She suggests that the F-Pn568 version presents the original text, since the young serviteur has been abandoned ("Quando mi veggio ess'abbandonato"), and is only separated from his signor in the Mancini version ("Quando io me penso esser da lui diviso"). Although the significance of the different readings is not clear, it would seem from an examination of the rhyme scheme, that the Mancini version is probably closer to the original. Where in Mancini the fourth line forms part of a standard and predictable rhyme pattern, that found in F-Pn568, breaks the pattern and presents a renegade rhyme. Possibly the scribe who copied the work into F-Pn568 found the original fourth line a little bland and sought to increase its emotive value.

MAN. 21 Rondeau

A	Ave vergene (...)	X?	7?
	(...)	Y?	7?
B	(...)	Y?	7?
	(...)[1]	X?	7?
a	Vostre dous cuer gentis Isnelle	(5) X	7
	Ver moy ayes gratieux	Y	7
A	Ave vergene (...)	X?	7?
	(...)	Y?	7?
a	O merveglieux damoyselle	X	7
	Royn du ciel tres glorieux	(10) Y	7
b	Sava le pechie orguglieux[2]	Y	8?
	Per toy l'ange gabrielle	X	7
A	Ave vergene (...)	X?	7?
	(...)	Y?	7?
B	(...)	(15) Y?	7?
	(...)	X?	7?

I
1. Since the text bearing Cantus of this piece is missing, the first four lines of the text are lost.
2. Lines 11 and 12 are presented in reverse order in the manuscript. The order suggested here maintains the traditional rondeau rhyme scheme.

II The text that remains reflects the common alternation of feminine and masculine line endings and the concentration on two contrasted rhymes. The rhyme indications given above are suggestions only.

III It would appear that the basic line length is seven syllables with the exception of line 12 which certainly has at least eight syllables. The line length indications given above are suggestions only.

IV Rondeau : Type 1b

V Unica

VI This is an unusual text probably addressed to the Holy Virgin. Unfortunately, so much is missing that a sensible translation is not possible. Is it likely that the lover asks the Virgin to intercede on his behalf to gain the regard of Isnelle?

MAN. 22 Ballata Johannes Ciconia

R	La fiamma del to amor che gia me strince	X	11
	Da morte a vita l'alma mia suspince	X	11
1M	Volava li mey spirti ca per l'aura	A	11
	Quando t'aldi' cridar piangendo e dire	B	11
2M	Dove mi lassi oyme ver mi restaura	(5) A	11
	Un pocho la toa mente e non morire	B	11
V	Quel suono amaro me fe' resentire	B	11
	Cossi l'amor amor la morte vince	X	11
R	La fiamma del to amor che gia me strince	X	11
	Da morte a vita l'alma mia suspince	(10) X	11

I

II Rhyme regular

III Syllable count regular

IV Ballata : Type 1a

V Unica

VI This text outlines the concept that the flame of love burns beyond life and death. The verse proceeds to describe the blissful state of the lover's spirit until he is told of his beloved's death. He pleads with her not to die and to leave a little of herself with him. But through the bitterness he is reminded that death is conquered by love.

MAN. 23 Ballata Niccolo da Perugia

R	(C) Donna[1] posso io sperare[2]		x	7
	(T) Messe non so per che[3]		y	7t
	(C) Meriti de mia fe'		y	7t
	(T) De va' in bona ora va' lassame stare		X	11
1M	(C) Adoncha voy che mora	(5)	a	7
	(T) Se mori a me che fa		b	7t
2M	(C) El te ne dolera ancora		a	8?
	(T) Certo non dolera		b?	7t
V	(C) De pensa quel che fa'		b	7t
	(T) De pensace pur tu	(10)	c	7t
	(C) Io me desperero		d?	7t
	(T) Se te desperi et io che n'agio a ffare		X	11
R	(C) Donna posso io sperare		x	7
	(T) Messe non so per che		y	7t
	(C) Meriti de mia fe'	(15)	y	7t
	(T) De va' in bona ora va' lassame stare		X	11
1M	(C) Adonqua cappo in acqua		e	7
	(T) A me par ben cóssi		f	7t
2M	(C) Tu m'ay per men d'una h[4]		e	7
	(T) Se dio m'aiuti si	(20)	f	7t
V	(C) De pensa quel che di'		f	7t
	(T) De pensäi pur tu		c	7t
	(C) E' non t'il diro piu		c	7t
	(T) Tace per Dio e piu no me seccare		X	11
R	(C) Donna posso io sperare	(25)	x	7
	(T) Messe non so per che		y	7t
	(C) Meriti de mia fe'		y	7t

	(T)	De va' in bona ora va' lassame stare	X	11
1M	(C)	E recevo gran torto	g	7
	(T)	Al mio parere da ti	(30)y?	7t
2M	(C)	Tu me vöi per morto	g	7
	(T)	E io non so perche	y	7t
V	(C)	Se iusta casone c'e	y	7t
	(T)	Palese me la fa	b	7t
	(C)	E po morte me da'	(35)b	7t
	(T)	E humelemente la voglio comportare	X	12?
R	(C)	Donna posso io sperare	x	7
	(T)	Messe non so per che	y	7t
	(C)	Meriti de mia fe'	y	7t
	(T)	De va' in bona ora va' lassame stare	(40)X	11

I
1. The ballata opens with the repeated words "donna" in the Cantus and "diciame" in the Tenor, before the text proper commences.
2. This text is a dialogue between lover and lady, the lines being delivered alternately by Cantus (lover) and Tenor (lady). The letters C and T at the beginning of the line refer to the Cantus and Tenor respectively
3. Both LiGotti and Corsi present the lines of the ripresa in the order 1, 3, 2, 4. This runs counter to manuscript indications and the established pattern of the verse (LiGotti 1950:122) (Corsi 1970:104).
4. The "h" is pronounced "acca" in Italian. Hence this line should read
"Tu m'ay per men d'una acca"

II The rhyme scheme is standard with only two discrepancies:
1) line 11 presents an "o" rhyme which according to the pattern should be "u" (Compare with parallel line 10).
2) line 30 presents an "i" rhyme instead of the "e" rhyme required by parallel line 32.

III The syllable count reveals complex patterning in the ordering of seven syllable tronco and piano lines and the classical eleven syllable piano line. It is this feature which principally embodies the popular tone of the text. The patterning between the ripresa and volta is imperfect in that the ripresa opens with a piano line, while the volta uses a tronco line. This does not pose text setting problems however, for this is one of the few ballate that does not employ the same music for both ripresa and volta. The volta setting follows directly on that of the piedi with no cadential break.
Line 7 presents eight syllables instead of the expected seven. LiGotti suggests the substitution of "dorra" in place of "dolera"

in this line to maintain the seven syllable pattern (LiGotti 1950:123).
Line 36 presents twelve syllables instead of the expected eleven. Corsi suggests reading "voglio" as"vo" in this line, to restore the balance.

IV Ballata : Type 2f

V Unica

VI A dialogue text shared between the lovelorn and slightly pettish lover and the disinterested and progressively more negative lady. The lover pleads his case, threatening to die or jump in the water. Her replies are consistently nonchalant with the exception of two lines which particularly reflect her growing annoyance:

"De va' in bona ora va' lassame stare"

and to still the lover's pleas, the exasperated

"Tace per Dio e piu no me seccare".

MAN. 24 Ballata Zacara da Teramo

R	Rosetta che non cambi may colore	X	11
	Amar te voglio sopra ogne altro fiore	X	11
1M	Se altruy me fa languire e sosporare	A	11
	Tu me resguardi con gran desiderio	B	11
2M	(E se turbar o pianger o tristare	(5)A	11
	Penando vai per darmi refrigerio	B	11
V	Non posso legere lo salterio	B	10?
	Ch'io a costey che non muta colore)[1]	X	11
R	Rosetta che non cambi may colore	X	11
	Amar te voglio sopra ogne altro fiore	(10)X	11

I Lines 5 to 8 are missing and have here been supplied from the concordance.

II Rhyme regular

III Line 7 appears with ten syllables instead of the expected eleven. One possible reconstruction of the line to produce eleven syllables would be:
"Non posso legere lo mio salterio".
Otherwise the syllable count is regular.

IV Ballata : Type 1a

V The concordance F-Pn4917 f. 20v-21 supplied lines 5 to 8 missing from Mancini and presents slight orthographic differences.

VI An enigmatic text in which the poet declares his preference for the immutable rose above all other flowers. The thought of losing the rose chills the lover so that he cannot study the psalter(?).

MAN. 25 Ballata Zacara da Teramo

R	Un fior gentil m'aparse	x	7
	O aspiratio prima	y	7
	Bina ne va per rima	y	7
	Poy duy cenquante prima e tosto sparse	X	11
1M	Angelicamente venne a repararse	(5)X	11
	Passionato stando ad iudicarme	A	11
2M	(...)	X?	11?
	(...)[1]	A?	11?
V	Poy commenca a donarme	a	7
	De quel suo dolce fructo	(10)b	7
	Ayme che'l mundo tutto	b	7
	Tal fior non se trovera a ben cercase	X	11
R	Un fior gentil m'aparse	x	7
	O aspiratio prima	y	7
	Bina ne va per rima	(15)y	7
	Poy duy cenquante prima e tosto sparse	X	11

I 1. The second piede is missing

II If the suggested rhymes for lines 7 and 8 are assumed, the rhyme scheme would be regular although it is unusual to have a rhyme from the ripresa ("X") reappear in the piedi.

III If the suggested syllable count for lines 7 and 8 are assumed, the syllable count would be regular.

IV Ballata : Type 2d[1]

V Unica

VI The poet is inspired in his verse by the appearance of a beautiful flower. Although the missing lines make a full interpretation of the poem difficult, it would seem that the poet describes the life cycle of a blossom which buds, flowers, produces fruit and later flowers again. The verse concludes with the thought that such a beautiful flower will not be found however hard one searches.

MAN. 26 Ballata Zachara da Teramo

R	Deus deorum pluto or te regratio	X	11s
	Mille mille merce Cebelles demorgon	Y	11s
	Non diro piu barban barban aaron	Y	11t
	Poy che so reintegrato et de luy satio	X	11s
1M	Sera in eternum el nostro laudatio	(5) X	11s
	De la vendetta[1] et de tanta iusticia	A	11s
2M	Or superete l'auro e'l topatio	X	11s
	Che per nesun commessa c'e pigricia	A	11s
V	Io so in possession a gran leticia	A	11s
	Servo sero de Cacus radamanto	(10) B	11
	Regratiando ognun tanto per tanto	B	11
	Presta iusticia in pocho tempo et spatio	X	11s
R	Deus deorum pluto or te regratio	X	11s
	Mille mille merce Cebelles demorgon	Y	11s
	Non diro piu barban barban aaron	Y	11t
	Poy che so reintegrato et de luy satio	X	11s

I 1. Tenor presents "vedentta" here.

II The rhyme scheme is standard but interesting in that it presents a concentration on the double vowel rhymes "tio" (lines 1,4,5,7 & 12) and "cia" (lines 6,8, & 9).

III The syllable count reveals a basic eleven syllable line with a concentration on sdrucciolo lines associated with the double vowel rhymes. Line 3 presents a problem in that it is the only example of what can only be a tronco line. Lines 10 and 11 pose some text-setting problems in that, since they are piano lines, they have one syllable less and one syllable more than the parallel lines 2 and 3 which are sdrucciolo and tronco respectively.

IV Ballata : Type 2a[3]

V Unica

VI This macaronic text exposes the poet's delight in revenge swiftly taken.

Pluto, god of gods, I thank you again. A thousand thanks to Gebelles. I will say no more than "barban, barban, aaron". Then I will make my peace and satisfy him.
Our praises for the revenge of such justice will sound forever. This justice is valued more than gold or topaz to those who are not committed to sloth.
I take great delight in serving solemn Cacus. Our thanks again for such swiftly dealt justice

VII This ballata may refer to an unspecified historical event. Ghisi describes this text as "bristling with those terrible and barbarous names of satanic and cabalistic inspiration, taken from the infernal mythology and intended as an enthusiastic prayer to Pluto, king of the demons." (Ghisi 1946:185)

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MAN. 27 Ballata Zachara da Teramo

R	Amor ne tossa non se po' celare	X	11
	Ne coppeçar del pe	y	7t
	E ben se bela senca far be be	Y	11t
1M	La quaglia sempre non fara qua qua	A	11t
	Ne la sampognia be bellu lu lu	(5) B	11t
2M	Ne la cornacchia fara sempre cra[1]	A	11t
	Ne cantara lo cucul cucu cu	B	11t
V	Ma se non manca el valor de lassu	B	11t
	A la mia ferma fe	y	7t
	Non serra sempre prato verde in fe	(10) Y	11t
R	Amor ne tossa non se po' celare	X	11
	Ne coppeçar del pe	y	7t
	E ben se bela senca far be be	Y	11t
1M	Io vidi lo pastor per la campagna	C	11?
	Gridando dietro al lupo dagli da	(15) D	11t
2M	E vidi alcuno racconciar la ragna	C	11?
	Per pigliar un stornello che sen va	D	11t
V	Ma lascia far che puoco durira	D	11t
	Spesso chiamar te te	y	7t
	Che ben d'altrui se beffa chi ha de che	(20) Y	11t
R	Amor ne tossa non se po' celare	X	11
	Ne coppeçar del pe	y	7t
	E ben se bela senca far be be	Y	11t
1M	Intendame chi po che m'entendo io	E	11?
	E tal ne ride che (deriso)[2] n'e	(25) Y	11t
2M	El tempo che fo gia piovoso e rio	E	11?
	Lucido e chiaro (un giorno)[3] de' vene	Y	11t

V	El bove gia con l'ale e con le penne	Y	11?
	In ciel salio dov'e	y	7t
	In vacca ch'ebe al mio dolor merce	(30)Y	11t
R	Amor ne tossa non se po' celare	X	11
	Ne coppecar del pe	y	7t
	E ben se bela senca far be be	Y	11t

I
1. The first seven lines are all that survives in Mancini. The remaining lines are found in the text manuscript Ambrosiano E. 56 sup. f. 69' and are here reproduced according to Corsi (1970:323)
2. Corsi suggests the inclusion of "deriso" to complete the measure of the line.
3. This addition, suggested by Corsi completes the measure of the line.

II The rhyme scheme is regular. Note the concentration of "Y" rhymes in the third strophe.

III The syllable count reveals a basically regular shape with a heavy emphasis on tronco lines. The appearance of the unexpected piano lines (lines 14, 16, 24, 26, 28) breaks up the predictability of the pattern.

IV Ballata : Type 3b

V Unica

VI This is superficially a nonsense song which evokes the sounds of the quail, the bagpipes, the trumpet, the cuckoo with onomatopoeia. However it is in substance the lament of one who finds himself the victim of adverse fortune and yet holds to the belief that he will arise from the depths to which he has fallen.

MAN. 28 Madrigal Zachara da Teramo

S1	Plorans ploravi perche la fortuna	A	11
	Pur sopra ad me dirìca sua potença	B	11
	Ploraboque che a ley força e prudença	B	11
	Resistere non li vale tanto è impo(rtu)na[1]	A	11
S2	Maldetta quella che'l mondo raduna	(5) A	11
	Quella nutrice e l'ora che me'l tolse	C	11
	Nature debitum in unda persolse	C	11
	Suspiri a lo mio cor sempre s'aduna	A	11
Ri1	In ulnis patris expirao cum pianto	D	11
	Per innovar[2] le pene fi questo canto	(10) D	11
Ri2	Martiro fo ne la sua puericia	E	11
	Quel che per nome avea quel de Galicia	E	12?

I 1. Margin trimming. Since the "una" rhyme is required, restitution of the missing letters poses no problems.
2. The Tenor presents "Per rinovar".

II This madrigal presents one of the rare appearances of the quatrain form, made even more distinctive by the addition of two rather than one ritornelli. The rhyme scheme is standard presenting the unifying "una" rhyme in the first and fourth line of each stanza and the paired contrasting rhymes of the ritornelli.

III The syllable count provides the expected eleven syllable line with the exception of line 12 which has twelve syllables. To create an eleven syllable line here, the editor of the published edition of this work suggests cancelling the second "quel" of the line (Marrocco 1977:155).

IV Madrigal : Type 2

V Unica

VI This macaronic text poses some translation problems. It appears to be the embittered cry of a poet railing against the vicissitudes of Fortune.
I weep and have wept because Fortune wields her power over me. I weep, since to resist her force and prudence is too costly.
Cursed is she that rules the world, that foster-mother who tossed me out too soon. Sighs overwhelm my heart.
In my country's arms I would expire with weeping. This song is designed to renew the pain.

He was martyred in his childhood, he that had the name of Galicia.

VII The second ritornello appears to refer to a specific person and occasion.
Who was the man bearing the name Galicia?
Is this connected in some way with Galicia, the North-West province of Spain?

MAN. 29 Ballata Zaccaria

R	Sol me trafige'l cor l'aquila bella	X	11
	Per l'ardente disio de rivederla	X?	11
1M	Non fo diamante di tanta durecca	A	11
	Che io piu fermo non sia chostey a servire	B	11
2M	Tanto m'acese l'ad(orna vagheca)[1]	(5)A	11
	De soa belleca nan pri(mo ferire)[2]	B	11
V	Oyme topino ben credo m(orire)[3]	B	11
	S'io non riveco la diana (stella)[4]	X	11
R	Sol me trafige'l cor l'aquila bella	X	11
	Per l'ardente disio de rivederla	(10)X?	11

I
1. Margin trimming. Line ending supplied from concordance.
2. Margin trimming. Line ending supplied from concordance. (See V below)
3. Margin trimming. Line ending supplied from concordance.
4. Margin trimming. Line ending supplied from concordance.

II The rhyme of line 2 -"erla"- is clearly assonant with but not identical to the "X" rhyme of line 1 -"ella". The decision to consider lines 1 and 2 as both having "X" rhymes is based on the clear "X" identity of the last line of the volta (line 8) which usually patterns its rhyme on that of the parallel line of the ripresa.

III Syllable count regular

IV Ballata : Type 1a

V There are two concordances for this work : I-F187 f. 117v. and I-MOe5.24 f. 13v.-14r. The former has been used to provide the missing passages in the text above. I-F187 f. 117v. presents a significantly different line 6 as:
"Del dolce viso nel primo ferire".

VI The poem opens with the image of the sun as a beautiful eagle which pierces the heart of the poet with the burning desire to see it again. There is no diamond that would tempt the lover from service of the beloved. The lover fears he will die if he does not see the morning star again.

VII This may be a text dedicated to the lady Diana whose name is a symbol of the morning star.

MAN. 30 Ballata Zacara da Teramo

R	Ciaramella me dolce ciaramella	X	11
1M	O tu che porti fra Macante sotto	A	11
	Polito e bello con la chiercha[1] rasa	B	11
2M	Poy che'l martello to da si gran botto	A	11
	Tosto m'abracca strengi e pur me basa	(5) B	11
V	Che'n questa terra de me n'e piu bella	X	11
R	Ciaramella me dolce ciaramella	X	11
1M	O tu che porti a pieghe facte l'ose	C	11
	Onte et ornate de molti incinelli	D	11
2M	E le tuo vestimente tutte rose	(10) C	11
	Ove se trova molti foramelli	D	11
V	Voltate un pocho a me che son citella	X	11
R	Ciaramella me dolce ciaramella	X	11
1M	O tu che dolcemente sette volte	E	11
	Quel facto fay a non assir bachetta	(15) F	11
2M	Fa' che me vegni con le brache sciolte	E	11
	Che non bisogna dicere aspecta aspecta	F	11
V	Per far piu tosto nostra giornatella	X	11
R	Ciaramella me dolce ciaramella	X	11

I 1. The Cantus presents this word as "chierica".

II Rhyme regular

III Syllable count regular

IV Ballata : Type 6a

V Unica

VI The song presents a humorous text in which the lover's attentions are directed to his bagpipe. He can find nothing more beautiful than playing the bagpipe which in the process embraces and kisses him. The lover describes the chanter and the drones of the instrument and the red bag covering the air bladder. Clearly a tongue in cheek text.

MAN. 31 Ballata Doppia Zachara da Teramo

Ballata I

R	Je suy navvres tan fort o dous amy[a1]		X	10
	De quoy[b] de aituerolf[a2] et de le dames[b]		Y	10
	Hay las chantes[a] or non crier ciantes[b]		Z	10
	Vramant mourray per celles moy amy[a]		X	10
1M	La nobilta[3] con tutte le scientie	(5)	A	11s
	Et l'arte liberal con le richecce		B	11
2M	La liberta vertu con le prudentie		A	11s
	Chaliope poeta e le fortecce		B	11
V	Tout le stourmant du mondo et gionesse[a]		B?	10
	Biau sir[b] or que vous plet[a] et tout le nimphes[b]		C(10)	10
	Oy vramant[a] orfus appres[b] (ciantes)[4]		Z?	10?
	Grant parlament de sens o vray amy[a]		X	10
R	Je suy navvres tan fort o dous amy		X	10
	De quoy de aituerolf et de le dames		Y	10
	Hay las chantes or non crier ciantes	(15)	Z	10
	Vramant mourray per celles moy amy		X	10

Ballata II

R	Gnaff'a le guagnele et io anch to' togli[5]		X	11
	Per le sant dio tu si dous amy		Y	9
1M	Humilior tauro		a	7
	Homines nobilitant scientie		B	11
	Sept artes saccra[6] non seray may ricche(cce)[7]	(5)	C?	12?
2M	Non venditur auro		a	7
	Hominesque exaltant prudentie		B	11
	Dea loquentie Hercules le fortecce		C	12
V	Li Orpheo et Narcisus anch to' togli		X	11
	Grant sens et mastrie dous amy	(10)	Y	9

R	Gnaff'a le guagnele et io anch to' togli	X	11
	Per le sant dio tu si dous amy	Y	9

I
1. The ripresa of Ballata I is split between the Cantus and Tenor. The letters "a" and "b" indicate those lines or phrases presented by Cantus and Tenor respectively.
2. This word is probably meant to be an anagram of "florentia".
3. The mutation text is presented simultaneously in Cantus and Tenor. The Tenor here, however, presents "liberta" instead of "nobilta".
4. This line is left incomplete in the manuscript. The bracketed suggestion follows the published edition of this work (Marrocco 1977:108).
5. The Contratenor bears the ballata text throughout.
6. "Saccra" is repeated at this point.
7. It is most likely that this word should be "ricchecce" rather than "ricche". There are two reasons for this
   i) Compare with parallel line 8 in the second mutation.
   ii) The author has made some attempt to provide identical cadential words in both ballate at the ends of sections. Compare here, the final words of Ballate I and II riprese ("amy"), second mutations ("fortecce"), volte ("amy"). To maintain the pattern in the first mutation, "ricche" should be "ricchecce".

II The rhyme scheme of Ballata I is regular provided the rhyme identity of lines 8 and 9 is accepted. The French "esse" rhyme of line 9 is probably the closest available to the Italian "ecce" rhyme of line 8.
The rhyme scheme of Ballata II is regular provided the "ecce" rhyme of line 5 is accepted.

III The syllable count of Ballata I is as regular as can be expected of of a macaronic text. The French lines (1-4, 9-16) are of ten syllables and the Italian lines (5-8) are of eleven syllables. Note the sdrucciolo lines 5 and 7.
The syllable count of Ballata II is regular in that it presents repeatable patterns. Surprising however are the nine syllable French lines (2,10,12), twelve syllable Italian lines (5 and 8) and seven syllable Latin lines (3 and 6)

IV Ballata I : Type $2a^1$
Ballata II : Type 7a

V Unica

VI Translation of these texts is not a simple matter for much of it is very loosely connected in sense. Although the two texts are strucurally separate, the function of Ballata II is that of an almost line by line gloss on Ballata I.
The poet declares that for Florence and its ladies he would cheerfully die. At this point the texts lapse into a disjointed discussion which bristles with erudite phrases.
Nobility is bestowed on the sciences and the liberal and seven sacred arts by man.
The virtue Liberty will not be sold for men extoll prudence.

Chaliope the poet, that eloquent goddess has the strength of Hercules. Orpheus, Narcisus and all the nymphs, represent the union of the senses.

MAN. 32 Ballata Zacara da Teramo

R	Ad ogne vento volta come foglia	X	11
	Secondo il sono cossi balla al ballo	Y	11
	E non voler d'altruy piu ch'altruy voglia	X	11
1M	Produce l'arbor el fructo che se coglia	X	11
	Odir chi tutto vol tutto perde (5)	A	10?
2M	De non curar se altruy pomo toglia	X	11
	Che a conten(...)[1] ogn'om sempre sta ver(de)[2]	A?	11?
V	Poy che e secca e suo f(...)[3] perde	A	11?
	De l'altruy pensa (...)[4]	Y?	11?
	E non curar se nesun m(...)[5] (10)	X?	11?
R	Ad ogne vento volta come foglia	X	11
	Secondo il sono cossi balla al ballo	Y	11
	E non voler d'altruy piu ch'altruy voglia	X	11

I
1. Margin trimming. LiGotti suggests reconstructing the word as "contentar". (LiGotti 1950:127)
2. Margin trimming. In order to maintain the "A" rhyme, reconstruction of the final word of this line to "verde" is appropriate.
3. Margin trimming. At least three syllables are required here to complete the line. LiGotti suggests reconstructing the word as "foglia". (LiGotti 1950:127)
4. Margin trimming. Six syllables are required to complete the line which should probably have a "Y" or "allo" rhyme ending.
5. Margin trimming. Four syllables are required to complete the line which should probably have an "X" or "oglia" rhyme ending. LiGotti suggests reconstructing the line as:
"E non curar se nesun mal ti voglia" (LiGotti 1950:127)

II If the proposed rhymes for lines 7, 9 and 10 are accepted, the rhyme scheme lies within the normal range although it is unusual to see ripresa rhymes ("X") featured in the piedi

III Line 5 presents ten syllables instead of the expected eleven. LiGotti suggests the following reconstruction:
"Odir chi tutto vole tutto perde" (LiGotti 1950:127)
With lines 7 to 10 in some doubt as to length it is difficult to make any judgement with respect to regularity of scansion.

IV Ballata : Type 3a

V Unica

VI This song presents a moralising text which develops the theme that it is impossible and often foolhardy to try and please everyone all the time. It is best to act according to one's own opinion rather than caring over much what others think of you. The moral is achieved using much natural imagery such as the wind tossing the leaves, the apple, the fruit of the tree, and with the combination of the wind an autumnal image.

MAN. 33 Ballata

R	Spesso fortuna cridote	x	7s
	Tu dici pur de si	y	7t
	Ma sempre in fondo dicote	x	7s
	Me trovo pur cossi	y	7t
1M	O falsa che se' maestra	(5) a	7
	Io non te posso cogliere	b	7s
2M	Se io in terra tu ad astra	a	7
	Per non volermi sciogliere	b	7s
V	Tu me voli involvere	b	7s
	De dime o no o si	(10) y	7t
	De deb'io resurgere	b	7s
	O stare pur cose	y?	7t
R	Spesso fortuna cridote	x	7s
	Tu dici pur de si	y	7t
	Ma sempre in fondo dicote	(15) x	7s
	Me trovo pur cossi	y	7t
1M	Nella mia gioveneza	c	7
	Nocte e di seguitasteme	d	7s
2M	Sempre con grande aspreza	c	7
	D'ogni bene privasteme	(20) d	7s
V	In terra collocasteme	d	7s
	Pero maldecta se'	y?	7t
	Ognora pur maledicote	x	7s
	Mentre che sto cose	y?	7t
R	Spesso fortuna cridote	(25) x	7s
	Tu dici pur de si	y	7t
	Ma sempre in fondo dicote	x	7s
	Me trovo pur cossi	y	7t

I

II The character of the "y" rhyme, established as "si" in lines 2 and 4 of the ripresa is unstable. The reappearance of rhymes in the "y" position in lines 10, 12, 14, 16, 22, 24, 26 and 28 presents an oscillation between "si" and "se". Given the rhyme similarity of these sounds and the orthographic instability of the word endings, the "y" rhyme has been assumed throughout. With this assumption in mind the rhyme scheme is regular.

III This text presents a very interesting exercise in scansion. The volte and riprese are structured around an alternation of sdrucciolo (proparoxytonic) and tronco (oxytonic) lines, while the piedi feature an alternation of the standard or piano lines with the sdrucciolo lines. With this scheme in mind the syllable count is regular.

IV Ballata : Type $2g^2$

V Unica

VI The song presents a moralising text spoken by the world weary to one who complains of the vicissitudes of fortune. We have all experienced bad times he says and proceeds to allude to the deprivation experienced in his youth. He concludes by stating that no matter how harshly one speaks of fortune, nothing ever changes.

MAN. 34 Madrigal Antonello da Caserta

S1	Del glorioso titolo d'esto duce		A	11
	Zaschun fa festi omay ch'a in se vertute		B	11
	Che novo Re si nasce per salute		B	11
S2	De quella donna che za estese l'ale		C	11
	E possedette cio che'l sol riguarda	(5)	D	11
	Ch'aver un sposo e sta si lenta e tarda		D	11
Ri1	Ma questo e quel che per vertu celeste		E	11
	Fia novo augusto cum triumphi e feste		E	11
Ri2	E ca monarcha un sceptro d'or s'il chiama		F	11
	Perch'el dilati l'italicha fama	(10)	F	11

I

II Rhyme regular

III Syllable count regular

IV Madrigal : Type 1a

V Unica

VI "Concerning the glorious title of this duke, everyone with virtue makes festivities, so that the new king should be saluted.
Concerning that lady who already bears the wing, and thus can regard the sun, and was so slow and late to take a husband.
But he it is that through heavenly virtue is made the new Augustus with triumphal festivities.
And the monarch already claims the golden sceptre because he expands the renown of Italy.

VII The dating of this madrigal is disputed. Clercx suggests that the madrigal refers to the marriage of Joanna I of Naples and Louis, duke of Tarente of 1348 (Clercx 1960:I 66). Previously she had proposed a later date, 1379-1380, and indicated that the madrigal made allusion to the adoption by Joanna I of Louis d'Anjou as her heir (Clercx 1959:116). Pirrotta agrees that the probable geographical setting for this madrigal is the kingdom of Naples but dates the work later and associates it with Joanna II of Naples. He isolates two events for which this madrigal could have been written. The first and preferred event is that of the 1415 marriage of Joanna II and the conte Giacomo de la Marche. The later, and in Pirrotta's view, less likely event is that of Joanna's adoption of Louis III of Anjou in 1423 (Pirrotta & LiGotti 1951:135). GÜnther, in assessing the proposals of both these scholars with respect to this madrigal, rejects Clercx's 1348 dating as too early on both stylistic and notational grounds (GÜnther 1980:465) and

Pirrotta's 1423 dating as too late for similar reasons (Günther 1949: 229). She sees Pirrotta's 1415 dating of this work as the most likely.

There are two main reasons why these scholars have concentrated their research within the Neapolitan region. Firstly the text contains terms such as 'Re' and 'monarcha' which point to an area that could claim a king. Naples was the only kingdom within the Italian peninsula. Secondly, Antonello is associated by name with Caserta, a small town within the kingdom of Naples.

Naples doubtless had an active cultural life surrounding the courts of the heirs of Robert the Wise, but the inclusion of a madrigal celebrating Neapolitan affairs within a manuscript which otherwise concentrates on the affairs of the Northern courts, is worthy of question. Added to this, there is nothing in the scant biographical data available for Antonello da Caserta which attaches him to the Angevin court or any other. Furthermore, there are certain details within the text of this madrigal which make a Neapolitan attachment unlikely. The most convincing of these is contained within the second stanza which is devoted to a lady who is described as having been 'si lenta e tarda' to take a husband. This description fits neither Joanna I nor Joanna II both of whom were betrothed and married in early childhood (Headlam 1971:267).

The issue of royalty need not restrict the search to Naples for there was a well established literary tradition from Dante through Petrarch, Francesco di Vannozzo and a score of lesser poets which involved the search for a king to reign over a unified Italy (Chamberlin 1965:160). Associated with this was the practice of comparing Italian princelings with ancient rulers such as Alexander, Caesar or Augustus, which gained popularity in the latter half of the fourteenth century and became part of the courtly literary style (Gundersheimer 1973:6).

The search for a duke with the regal aspirations outlined in the madrigal involves a trip to the North. Corsi makes the suggestion that this madrigal sings the praises of Giangaleazzo Visconti (Corsi 1970:lxiii) of Milan, and an interpretation of the text will demonstrate that this attribution is much more likely than that to the Joannas of Naples.

The first line of the madrigal focusses on the title of duke rather than on the duke himself. This would be appropriate in a madrigal written to celebrate the ducal coronation of Giangaleazzo Visconti which took place on Sunday, September 5, 1395 (Chamberlin 1965:163). The attendance of representatives of every major power in Italy at the coronation and the associated festivites attests to the importance placed on this event. That it was singularly important for Giangaleazzo can be seen in the fact that although formal confirmation of his impending coronation was not received until May 1395, already in early January he had issued an edict that on all his arms, the Viper was to be quartered with the Imperial Eagle (Chamberlin 1965:163).

The third line of the text salutes the new king emerging. That Giangaleazzo had regal aspirations while still the Count of Virtue was generally known. "After the capture of Verona he spoke, according to Minerbetti, of his ambition to assume the royal status of 'Re de' Lombardi'" (Bueno de Mesquita 1941:310).

The first literary figure to recognise the possibility of a king of Italy and the suitability of Giangaleazzo for that role was the Paduan Francesco di Vannozzo. On news of the capture of Verona he identified the long desired king of Italy with the then Count of Virtue and composed the encomiastic Cantilena pro comite virtutum which concludes by elevating Giangaleazzo to the rank of Messiah:

> Donque correte ensieme, o sparse rima
> e zite predigando in ogni via
> Ch'Italia ride ed è zunto'l Messia.
>
> (Muscetta 1972:557)

Following this there was a considerable production of verse which acclaimed Giangaleazzo as the future king, he who would "restore the Italian name:

> Et un signor avrà Italia bella
> Che tanto tempo è stata vedovella
> De conte, duca e poi sarà reale
> Un ch'è tiranno nella gran pianura.

One poet proclaimed that 'Roma vi chiama : Cieser mio novello'. A new Caesar - this was

> il bel destino che dal ciel t'è dato,
> re nostro sacrosanto."
>
> (Bueno de Mesquita 1941:308)

The second stanza refers to that lady who 'already bears the wing'. This refers to Giangaleazzo's wife Caterina di Bernabo Visconti, who in honour of her husband bore the Imperial Eagle quartered with the Viper. The fifth line describes her as having the regard of the sun, which was one of the Visconti's primary heraldic symbols. The final line of this second stanza makes the reference to Caterina even more explicit, for it describes her as having been 'lenta e tarda' to take a husband. At the time of her marriage to Giangaleazzo in 1380, she was twenty-five years of age. This was surprisingly mature for a first marriage, particularly in dynastic families where marriages were frequently effected in early childhood. Why marriage for the oldest and reputedly the most handsome of Bernabo Visconti's legitimate daughters was delayed so long is unexplained but it must have caused some gossip is courtly circles for it to be referred to in this madrigal composed some fifteen years after the wedding.

The ritornelli take on an extravagant encomiastic style and describe Giangaleazzo as one who through heavenly virtue (an allusion to his former rank as Count of Virtue) becomes the new Augustus and as one who as a monarch claims the golden sceptre because it is he who will expand the renown of Italy.

This interpretation points to the probability of this madrigal being composed as part of the festivities associated with the ducal coronation of Giangaleazzo Visconti in 1395.

MAN. 35 Ballata Antonello da Caserta

R	De mia farina fo le mie lasagne	X	11
1M	Et de queste mi godo	a	7
2M	Perche le fo a mio modo	a	7
V	Quando io vo' molle[1] e quando io voglio stagne	X	11
R	De mia farina fo le mie lasagne	(5)X	11

I 1. Text cadence marks are indicated at this point in the manuscript although clearly the volta line must match the scansion of the ripresa line.

II Rhyme regular

III Syllable count regular

IV Ballata : Type 4b

V Unica

VI Possibly the first pasta song:

"From my flour I make my own lasagne and it is to my taste because I make it my way. When I want it hard or when I want it soft, from my flour I make my own lasagne."

MAN. 36 Ballata Antonello da Caserta

R	A piancer l'ochi mey pur mo commenca	X	11
	Vol fortuna e destino	y	7
	Che lo mio cor topino	y	7
	Per ben amar aca tal penetenca	X	11
1M	Cossi piancendo el doloroso pecto	(5)A	11
	Sorcera sempre profundi sospiri	B	11
2M	A l'amor piacque a chuy fuy socetto	A	11
	Farme sentir amorosi martiri	B	11
V	Quest'e la spene di mey gran desiri	B	11
	Pero lo mio cor tristo	(10)c	7
	De lagreme fa ac(quisto)[1]	c	7
	Ay lasso mi che non fo mia credenca	X	11
R	A piancer l'ochi mey pur mo commenca	X	11
	Vol fortuna e destino	y	7
	Che lo mio cor topino	(15)y	7
	Per ben amar aca tal penetenca	X	11

I 1. Margin trimming. The word ending is supplied from concordance I-Pull15 no. 6. (See V below)

II Rhyme regular. The different spellings of the "A" rhymes of lines 5 and 7 - "ecto" and "etto" respectively - reflect orthographic variety and not a change in sound.

III Syllable count regular

IV Ballata : Type 2b

V Concordance I-PSac5 no. 3 presents a barely legible text but concordance I-Pull15 no. 6 provides the reconstruction of line 11 and some minor orthographic differences throughout.

VI The text presents the typical tale of the rejected lover who, deserted by fortune can only nurse his heavy heart with weeping.

MAN. 37 Ballata Antonellus da Caserta

R	Piu chiar ch'el sol in lo mio cor Lucïa	X	11
	Licadra figura de vuy madonna mïa	X	11
1M	Chon tanta belta ve y pose natura	A	11
	Che'l mio core e tutto sfiamicato	B	11
2M	Et arde corno e nocte e mia fortuna	(5) A	11
	Non vole ch'un pocho da vuy io sia aittato	B	11
V	Ma sempre el vostro cor crudo e spietato	B	11
	Sta inverso mi non ça per mia folïa	X	11
R	Piu chiar ch'el sol in lo mio cor Lucïa	X	11
	Licadra figura de vuy madonna mïa	(10) X	11
1M	Pero pregho che humile e graciosa	C	11
	Vuy siate alquanto poy che'l vero dïo	D	11
2M	V'a facta tanto bella e vertuosa	C	11
	Che al mondo non a paro quel volto pïo	D	11
V	Se non che inverso mi troppo e zudïo	(15) D	11
	In darme pena con fortuna rïa	X	11
R	Piu chiar ch'el sol in lo mio cor Lucïa	X	11
	Licadra figura de vuy madonna mïa	X	11

I

II Line 5 provides an "A" rhyme in assonance with line 3. That this is not intended to be a different rhyme can be assumed by comparing the piedi of both stanze (i.e. lines 3 to 6 with lines 11 to 14). Given an "A" rhyme for line 5, the rhyme scheme is regular.

III Syllable count regular

IV Ballata : Type 1a

V The concordance I-PAas 75 f. 1r presents minor orthographic differences.

VI The poet describes his love Lucia in glowing terms. She is dearer than the sun to him and her beauty inflames his desire. However, it seems that his love is not returned for he asks her to add heavenly virtues to her list of talents and to take a little notice of him. With the acquisition of a forgiving heart she would have no equal in either beauty or virtue.

MAN. 38 Ballata Antonello da Caserta

R	De vogliateme oldire	x	7
	Donna el mio gran dolore	y	7
	Ch'amor me struze'l chore	y	7
	Se non m'aiuti me vedray morire	X	11
1M	Donna se m'aldiray	(5) a	7
	Con toa gentil figura	b	7
2M	So ben che me traray	a	7
	De si mortal ardura	b	7
V	Oyme se la dura	b	6?
	No me potray acutare	(10) c	7
	E di cotal affare	c	7
	Con umel pianto diray el to (pentire)[1]	X?	11?
R	De vogliateme oldire	x	7
	Donna el mio gran dolore	y	7
	Ch'amor me struze'l chore	(15) y	7
	Se non m'aiuti me vedray morire	X	11

I 1. Margin trimming. Given the expectation of the ripresa "X" rhyme at this point in the volta, the addition of "pentire" satisfies rhyme, syllable count and sense requirements. (LiGotti 1950:130)

II Assuming the "X" rhyme for line 12, the rhyme scheme is regular. Note the concentration on the assonant rhymes "ire", "ore" and "are".

III Assuming an eleven syllable reconstruction of line 12, the syllable count is regular with the exception of line 9. LiGotti suggests the insertion of "che" after "oyme" to produce the expected seven syllables. (LiGotti 1950:130)

IV Ballata : Type 2f

V Unica

VI The lover begs for the approval of his beloved, for since love has melted his heart, only her aid will prevent his death. Should she remain obdurate to his pleas, he humbly begs her to repent.

MAN. 39 Ballata Antonello da Caserta

R	Con dogliosi martire	x	7
	Ch'el mio cor tormenta	y	7
	Romango descontenta	y	7
	Segnor mio caro del vostro partire	X	11
1M	Via ve n'andate et yo	(5) a	7
	Lassa romango sconsolatamente	B	11
2M	O dolce signor mio	a	7
	Per dio ve pregho non v'escha di mente	B	11
V	Le lagreme dolente	b	7
	Che nel partir gittasti	(10) c	7
	Quando che me lassasti	c	7
	Quel dolce signo del to bon desire	X	11
R	Con dogliosi martire	x	7
	Ch'el mio cor tormenta	y	7
	Romango descontenta	(15) y	7
	Segnor mio caro del vostro partire	X	11

I

II Rhyme regular

III Syllable count regular

IV Ballata : Type 2e

V Unica

VI This text details the poet's reaction to news of his patron's impending departure. The poet is saddened and tormented by the prospect of his future isolation. The leave-taking will certainly provoke his tears, but that at least will be a sign of his good wishes.

VII It would seem that this song has some historical significance. See particularly lines 3 and 6.

MAN. 40 Ballata Antonello da Caserta

R	Or tolta pur me sei da l'ochi mey		X	11
	Donna per chuy tant'o cridat'omey		X	11
1M	O morte seray fine al mio languire		A	11
	E l'ochi mey de lagrimar may stanchi		B	11
2M	Dolce donna centile poray soffr(ire)[1]	(5)	A?	11?
	Che i mey sospiri sian de spera(nza)[2] manchi		B	11?
V	Che per mia pena or(a)[3] son piu franchi		B	11?
	Merce ve pre(gho)[4] del mio dir (omey)[5]		X?	11?
R	Or tolta pur me sei da l'ochi mey		X	11
	Donna per chuy tant'o cridat'omey	(10)	X	11

I
1. Margin trimming. The addition of the "A" rhyme -"ire"- to produce "soffrire" satisfies sense requirements.
2. Margin trimming. The addition of "nza" to produce "speranza" satisfies sense requirements. (LiGotti 1950:131)
3. Margin trimming. The addition of "a" to produce "ora" satisfies syllable count and sense requirements. (LiGotti 1950:131)
4. Margin trimming. The addition of "gho" to produce "pregho" satisfies sense requirements. (LiGotti 1950:131)
5. Given the expectation of a ripresa rhyme for this line, the addition of "omey" satisfies rhyme, syllable count and sense requirements.

II If the "A" rhyme for line 5 and "X" rhyme for line 8 are accepted, the rhyme scheme is regular

III If the word reconstructions offered above are accepted then the syllable count is regular

IV Ballata : Type 1a

V Unica

VI The text deals with a lovelorn lover rejected by the lady. The end of his suffering will only be found in death for his eyes will not stop weeping.

MAN. 41 Ballata Antonello da Caserta

R	Madonna io me ramento	x	7
	Del to polito viso	y	7
	Tratto dal paradiso[1]	y	7
	Ayme lasso mischinel deschontento	X	11
1M	Vegendome lontan de la figura	(5)A	11
	De quella frescha rosa colorita	B	11
2M	Mio cor dimora sempre con päura	A	11
	Non vegendo toa persona fiorita	B	11
V	Oyme la departita	b	7
	Quanto me fo noiosa	(10)c	7
	Per mia vita angosciosa	c	7
	In pianti et in martir io me tormento	X	11
R	Madonna io me ramento	x	7
	Del to polito viso	y	7
	Tratto dal paradiso	(15)y	7
	Ayme lasso mischinel deschontento	X	11

I 1. The tenor setting at this point offers a significant variant : "Formato in paradiso"

II Rhyme regular

III Syllable count regular

IV Ballata : Type 2d

V Unica

VI This text details the sorry plight of the lover who cannot confess his love for the lady. Her face is made in paradise and everytime he sees her his heart dwells in fear of not seeing her again. Because he cannot share his love, he spends his life in tormented martyrdom.

MAN. 42 Rondeau

A	Vous soyes tres bien venus	X	7
B	Mes loyauls et vrays amans	Y	7
a	Or ciantes de ius en sus	X	7
A	Vous soyes tres bien venus	X	7
a	Je me voj de bas in bas	(5)X	7
b	En le nombre des cantans	Y	7
A	Vous soyes tres bien venus	X	7
B	Mes loyauls et vrays amans	Y	7

I

II Rhyme regular

III Syllable count regular

IV Rondeau : Type 2

V Unica

VI The protagonist welcomes loyal and true friends to help him in singing his song a number of times.

MAN. 43 Virelài Antonio da Cividale

A ...

...

B A tendre[1]

...

B ...

...

I 1. This incipit is all that remains of this work. The description 'secunda pars contratenoris' implies that the Cantus, Tenor and first part of the contratenor are to be found on one of the missing pages of the manuscript.

II

III

IV

V Unica

VI "Tenderness..."

MAN. 44 Virelai Johannes Vaillant

A	Par maintes fois ay avy recorder		A	10
	Du rosignol la douche melodie		B	10
	Mais ne s'i veut le cucu acorder		A	10
	Ains veut chanter contre li par envie		B	10
	Cucu cucu cucu toute sa vie	(5)	B	10
	Quar il veut bien a son chant discorder		A	10
	Pour ce li dist li rosignol et crie		B	10
	Je vous commant qu'on le tue et ocie		B	10
	Tue tue tue tue oci[1]		C	10
	Oci oci oci oci oci	(10)	C	10
	Fy fideli fideli fideli		C	10
	Oci oci oci oci oci		C	10
	Oci oci oci oci fy fy		C	10
	Fy du cucu qui d'amours veut parler		D	10
B	Si vous suppli[2] ma tres douce alouette	(15)	E	10
	Que vous voulles dire vostre chanson		F	10
	Lire lire lire lire lirelon		F	11
	Que dit dieu diéu que dit dieu dieu		G	8
	Que dit dieu dieu que dit dieu dieu		G	8
	Que te dit dieu dieu que te dit dieu dieu	(20)	G	10
	(Que te dit dieu dieu)[3] il est tamps il est quand		F	11
	Le roussinolet die sa chansonette		E	11
	Oci oci oci oci		C	8
	Oci oci oci oci		C	8
	Oci seront que vos vant guerroyant	(25)	F	10
B	Assembles vous prenes la cardinette		E	10
	Faites chanter la calle et le sanson		F	10

Tues bates se cucu pile bis son	F	11
Il est pris pris il est pris pris	C	8
Or soit mis mort or soit mis mort	(30)H	8
Soit mis a mort mort soit dist il mort mort	H	10
Soit mis a mort mort or aloms seurement	F	11
An joli ver vos quer cullir la mosette	E	11
Ami ami ami ami	C	8
Ami ami ami ami	(35)C	8
Toudis seray le dieux d'amors priant	F	10

I 1. lines 9-13, 17-20, 23-24, 29-31, 34-35, constructed primarily of nonsense syllables which reproduce the sound of the birds, have no text cadence indications. Lines have been produced here by presenting the syllables in the same number of repetitions as provided in the manuscript and dividing the lines according to the expected ten syllable line length.
2. Due to missing pages only the first three words of this section are provided in the manuscript. The remaining text is provided by F-CH 564.
3. Bracketed material is added to achieve balance with the parallel line (line 32).

II The colourful nature of the text content seems to have grasped the poet's imagination and directed his efforts away from creating a perfectly balanced rhyme scheme. Rhyme patterning between the two stanzas is evident though not flawless.

III It would seem that the standard line length for this work is one of ten syllables, however lines that incorporate the nonsense syllables of birdsong do not always achieve the standard.

IV Virelai : Type 2.

V Of the large number of concordances for this work, the majority are either incomplete or present a contrafactum rather than the original French text. F-CH 564 f. 60 provides the exception to this and has been used here both for comparison purposes and to supply a large portion of the text missing in Mancini.

VI The cuckoo disturbs the nightingale in the course of his song and earns his wrath. The nightingale seeks revenge and calls upon his avian allies - the lark, the cardinal bird, the starling and the tippet - to assist him in putting the upstart to death.

MAN. 45 Ballata Johannes Fulginatus

R	Mercede o donna i' moro	x	7
	E vuy si cruda state	y	7
	Al ciel che en da thesoro	x	7
	Ignuda de pietate	y	7
1M	Vuy consumate el core	(5) a	7
	Oyme cum pianti e guay	b	7
2M	L'anima mia si more	a	7
	Per vuy che tanto amay	b	7
V	Rencrescave ogimay	b	7
	De mei martir penando	(10) c	7
	E piaccave[1] dar bando	c	7
	A tanta crudeltate	y	7
R	Mercede o donna i' moro	x	7
	E vuy si cruda state	y	7
	Al ciel che en da thesoro	(15) x	7
	Ignuda de pietate	y	7

I 1. Although only the second "c" of this word has the cedilla placed below it, both would seem to be required.

II Rhyme scheme regular although unusal in that the volta does not pattern its rhymes on those of the ripresa

III Syllable count regular

IV Ballata : Type 2g[1]

V Unica

VI The lover is dying for want of the lady's love. However he feels that his death will serve the useful purpose of demonstrating the results of such cruelty.

MAN. 46 Madrigal Johannes Ciconia

S1	I cani sono fuora per le mosse	A	11
	Piangiti volpe i lacci e le tayole	B	11
	Che per i vostri semi aveti scole	B	11
S2	Guardisse a chi la tochi a questa chaça	C	11
	Che a ciaschun tratto non se da riscosse	(5)A	11
	Ne con mensura se da le percosse	A	11
Ri	Tristo chi per mal far si fa biscorso	D	11
	Ma pur el cielo si fara so corso	D	11

I

II Rhyme regular

III Syllable count regular

IV Madrigal : Type 1b

V Unica

VI This work suffers badly in translation. It is an allegorical hunt of love and all the features of the traditional caccia are presented: the baying dogs, the fox, the traps and snares. The first stanza presents the essential characteristics of the hunt. The second stanza makes it clear that this is no ordinary hunt and the ritornello provides the moralising twist in the tail.

MAN. 47 Ballata Johannes Ciconia

R	Chi vole amar ame cum vera fede	X	11
1M	Nulla cosa e megliore	a	7
2M	Come'l perfecto amore	a	7
V	Ne che piu digna sia d'aver mercede	X	11
R	Chi vole amar ame cum vera fede	(5)X	11
1M	Non e facto piu iniquo	b	7
2M	Come ingannar l'amico	b	7
V	Quando in l'amor perfectamente crede	X	11
R	Chi vole amar ame cum vera fede	X	11
1M	Non e di menor fruto	(10)c	7
2M	L'amor benche sia muto	c	7
V	Che senca gran promesse amar se vede	X	11
R	Chi vole amar ame cum vera fede	X	11

I

II Rhyme regular

III Syllable count regular

IV Ballata : Type 4b

V Unica

VI This text provides an injunction to the lover to love with true faith, for nothing is better than the perfect love. It continues to state that there is nothing more wicked than deceiving the loved one who believes he is perfectly loved.

MAN. 48 Madrigal Johannes Ciconia

S1	Cacando un giorno vidi una cervetta	A	11
	Candida tutta piena di chostume	B	11
	Che'l cor me aperse e par che me consume	B	11
S2	E ley seguendo per farne vendetta	A	11
	Tosto mi sparve si ch'io non la vidi	(5)C	11
	Cridando segnor mio perche me sfidi	C	11
Ri	Alor si volse a la mia voce indegna	D	11
	Ivi se strinse et ivi fe' soa insegna	D	11

I

II Rhyme regular

III Syllable count regular

IV Madrigal : Type 1c

V Unica

VI The character of the poem describes a day of hunting when he saw a little stag that so captivated his heart he could not bear to harm it. He called out to his signor who turned, saw the stag and killed it.

MAN. 49 Ballata

R	Gli atti col dançar Frances ch'inanci passa	X	12
	M'an si transfix'el cor c'ognun per ti lassa	X	12
1M	Tutto el mio dilecto si e di ti mirar	A	12
	E ti pur m'ascondi la toa vagha luce	B	12
2M	De dolçe mia donna non me voler donar	(5)A?	12
	Tanto gran pena ch'a morte me conduce	B	12
V	Per toa crudelta la vita me se fuçe	B?	12
	Se non consoli un pocho l'anima lassa	X	12
R	Gli atti col dançar Frances ch'inanci passa	X	12
	M'an si transfix'el cor c'ognun per ti lassa	X(10)	12

I

II The "A" rhymes of lines 3 and 5 are not exact but probably close enough to present a rhyme for the ear. Similarly the "B" rhymes of lines 6 and 7 differ slightly without presenting a break in the pattern.

III The syllable count is regular but presented in the unusual twelve syllable metre.

IV Ballata : Type 1a

V Unica

VI The poem opens with the image of Franceschina gesturing in her dance and passing before the lover. His heart, like that of everyone who sees her is lost to her. He pleads with her to spare a little consolation for his lost soul so that he may be saved from a sorrowing death.

VII The poem is clearly dedicated to Franceschina whose name is hidden in the first line. The capital "F" is provided in the manuscript.

MAN. 50 Madrigal Johannes Ciconia

S1	Una panthera in conpagnia de Marte	A	11
	Candido Jove d'un sereno adorno	B	11
	Constante e l'arm'e chi la guarda intorno	B	11
S2	Questa guberna la cita luchana	C	11
	Con soa dolceca el cielo dispensa e dona (5)	D	11
	Secondo el meritar iusta corona	D	11
Ri	Dando a ciaschun mortal che ne sia degno	E	11
	Triumpho gloria e parte in questo regno	E	11

I

II Rhyme regular

III Syllable count regular

IV Madrigal : Type 1

V Unica

VI A panther accompanied by Mars and Jove adorns the clear sky. Constant is the arm and the guard. This one governs the city of Lucca. With her sweetness the heavens she dispenses and gives according to merit the rightful crown. Giving to each mortal that is worthy of it, triumph, glory and a part in this reign.

VII That this madrigal refers to Lucca is not in doubt since "la cita luchana" is referred to in line 4. Further evidence is seen in the strongly developed image of the panther, the animal emblem of the town, and the evocation of Mars, the legendary founder of the town (line 1).

The search for archival documentation to support the theory that the panther featured on the coat of arms of Lucca however is fruitless. It seems that the official stemma was and is the Balzana or split shield of argent on gueules (Mori 1951:560). When this was established is again not clear, although it features strongly in the archival documents associated with the restructuring of the government of the comune of Lucca following the "liberation" by Emperor Charles IV of 1369 (Tommasi Documenti 1847 (1969):31-36).

Although the panther did not feature on the official coat of arms for the people of Lucca, it seems to have been and still is the colloquial image for the town. Although the early history of the development of this image does not appear to be documented, it was in current use earlier than mid-fourteenth century. "Mugghiando va il Leon per la foresta", a sonnet by Pietro de' Faytinelli, dated 1341 (Faytinelli 1874

(1968):63) seems to be one of the earliest written sources that refers to Lucca as the panther. The sonnet is an allegorical work that refers to a collection of Italian towns by their animal symbols: Florence the lion, Arezzo the horse, Pistoia the bear, Pisa the hare, Sienna the wolf and Lucca the panther (Faytinelli 1874 (1968):94).

There appear to be two main theories concerning the dating of this work. The first is that of Clercx who dates it loosely between 1358 and 1372 (Clercx 1955:50) and more specifically between 1367 and 1372 (Clercx 1960:I 89). It is certain that Ciconia visited Lucca at some time between 1358 and 1367 in the retinue of Cardinal Albornoz although there is no record of an extended stay in that city. There is also no record of Ciconia's activities between the death of Albornoz (1367) and his return to Liege (1372) and it is entirely possible that Ciconia pursued a mildly itinerant life-style, travelling slowly through Italy and staying at one place after another on his way north. Lucca may have been one of those places.

The second theory concerning the dating of this work is put forward by Pirrotta who sees this madrigal as written in honour of Paolo Guinigi, signore of Lucca from 1400 to 1430 (Pirrotta & LiGotti 1951:125). If this is the case then the madrigal can be dated between 1402, the proposed year of Ciconia's return to Italy (Clercx 1960:I 41) and 1411, the year of his death (Clercx 1960:I 49).

Although Pirrotta establishes that the panther became the symbol of Paolo Guinigi (Pirrotta & LiGotti 1951:125), the tone of the madrigal, particularly in the ritornello, makes it unlikely that the work was written in honour of him. Clercx's interpretation of the text seems more acceptable. It is the panther that guards and governs the city of Lucca and dispenses the rightful crown. This, Clercx suggests, is a passing reference to the first half of the fourteenth century, when the government of Lucca passed from comune to emperor, king, neighbouring signori and allied towns (Clercx 1960:I 89).

The morale of the city must have been at its lowest ebb when Emperor Charles IV sold Lucca its liberty at the cost of 100,000 florins (Meek 1978:29). The next few years in the history of Lucca were ones of increasing optimism. The new constitution drawn up between 1369 and 1372 reflects a strong democratic intention "Dando a ciaschun mortal che ne sia degno / Triumpho gloria e parte in questo regno". This democratic spirit was crushed by Paolo Guinigi. "There were no Anziani, General Councils, or Councils of Thirty-Six between 1400 and 1430. Paolo Guinigi ruled the city alone." (Meek 1978:343).

In accord with Clercx, the suggestion is made, that this madrigal was composed by Ciconia sometime after the imperial liberation of 1369 and before Ciconia's return to Liege in 1372.

The relationship between Ciconia's "Una panthera" and Landini's "Per la 'nfluenza" suggested by both Clercx (1960:I 84) and Ghisi (1942:22) is intriguing. Although it is not clear what historical event provoked Landini's madrigal, and scholars have proposed from the election of Pope Urban VI through to the skirmishes associated with the Great Schism, Fischer's suggestion that the work belongs stylistically to the 1360s rather than the 1370s (Fischer 1966:42) seems most convincing. It could then be seen as appropriate source material from which Ciconia, the northerner, developed a textual and musical homage to the acclaimed Florentine master.

MAN. 51 Canon Johannes Ciconia (?)

L(e)[1] ray au soleyl qui dret som kar meyne	A	10
En soy bracant la douce tortorelle	B	10
La quel compang non onques renovelle	B	10
A bon droyt sembla que en toy perfett regne[2]	A	10

I 1. This letter is missing in the text but clearly required.
2. Below the setting of the given text appears the following latin rubric:

Dum tria percurris quatuor val(et)[a]
Tertius unum subque diapaso(n)[b]
Sed facit alba moras[c]

a. Margin trimming. Word ending added to satisfy sense requirements.
b. Margin trimming. Final letter added to satisfy sense requirements.
c. This translates:
While three running notes have the value of four, the third (part has the value of) one and below the octave, but make the white (notes) rests.

II A symmetrical rhyme scheme.

III Regular ten syllable lines

IV Canon

V Unica

VI The beam of the sun who drives his chariot directly, embraces to himself the sweet turtledove whose beloved always rejuvenates and seems to you, with good reason, perfect to reign.

VII This text evokes the symbol of a dove bearing in its beak the device "a bon droyt" surrounded by the rays of the sun. This insegna was the personal sign of Giangaleazzo Visconti of Milan (Cognasso 1972:220). This emblem was derived from the alliance between the house of Valois and that of the Visconti, effected by the marriage of Isabel, daughter of Jean II le Bon of Valois, with the eleven year old Giangaleazzo Visconti in 1360. The symbol of the turtledove and probably the device "a bon droyt" were attached to Isabel (Thibault 1970:140). It was apparently Petrarch who developed the conceit of surrounding the Valois emblem in that long standing secondary Visconti symbol, the rays of the sun (Cognasso 1972:220).

Although Isabel died in 1371, Giangaleazzo continued to use the device throughout his career, possibly in an attempt to temper the fearsome family emblem of the serpent swallowing a bloody child.

The gentle turtledove features in many surviving miniatures and quite predominantly in the miniature depicting the coronation of Giangaleazzo in 1395 (Thibault 1970:133).

The device was also the subject of the long Canzone morale fatta per la divisa del Conte di Virtù in which Francesco di Vannozzo, probably leaning heavily on Petrarch's original concept, interprets the device (Thibault 1970:142). This work has been dated ca. 1389 and is one of the last works of Vannozzo. Possibly composed as a companion work is his Cantilena pro comite virtutum which extolls the virtues of the Conte di Virtù as victor over the Carrarese in 1388 (Tartaro 1971:551)

It would seem that Ciconia's canon serves the same purpose as the two Vannozzo works. Clearly it evokes the device of Giangaleazzo in all its essentials and the first line with its reference to the beam of sun directing his chariot may be a passing reference to the Visconti's defeat of the Carrarese whose primary symbol is that of the cart.

Having made conquest of Padua, on the 26th November 1388, Giangaleazzo ordered that in all his vassal cities, three days should be dedicated to celebrate with solemn processions and other appropriate festivities, the great event (Cognasso 1972:289). Le ray au soleyl may have been designed to function at these festivities. In any case, it can reasonably be dated between late 1388 and mid 1390 when Francesco Novello da Carrara returned victorious to Padua.

Although Ciconia was nominally in Liege at this time (1372-1401), he was in close contact with Paduan affairs through his communication with Francesco Zabarella, a professor at the University of Padua (Clercx 1955:51). It is also possible that he briefly visited Padua, since there are several periods during his residency at Liège when he appears to be absent (Clercx 1960:I 27). If Ciconia had been in Padua at some stage between 1388 and 1390 he may well have felt it politic to compose a learned encomium to the reigning Paduan family.

MAN. 52 Ballata Johannes Ciconia

R	Chi nel servir anticho me conduce	X	11
	Splendor celeste par ch'en ley reluce	X	11
1M	Lucidi ragi manda piu che'l sole	A	11
	C'ogn'altra stella col suo lume a smorta	B	11
2M	Parmi el smarrito cuor da me che vole	(5)A	11
	Subito ratto a la sua vista acorta	B	11
V	Posto rimango ne l'estrema porta	B	11
	Per seguitar con fede tanta luce	X	11
R	Chi nel servir anticho me conduce	X	11
	Splendor celeste par ch'en ley reluce	(10)X	11

I

II Rhyme regular

III Syllable count regular

IV Ballata : Type 1a

V Unica

VI The serious tone of this text suggests possible heraldic references. A detailed translation is warranted here.

"He who served the ancients leads me. The heavenly brilliance is alight again, transmitting beams more brilliant than the sun's, such that the light of every star is dim by comparison. In my confused heart is the wish to stand before this great leader. I wait at the final door in order to follow such a light with faith."

MAN. 53 Madrigal Johannes Ciconia

S1	Per quella strada lactëa del cielo	A	11
	Da belle stelle ov'e'l seren fermato	B	11
	Vedeva un carro andar tutto abrasato	B	11
S2	Coperto a drappi rossi de fin oro	C	11
	Tendea el timon verso ancoli cantando	(5) D	11
	El charro triumphal vien su montando	D	11
Ri	De verdi lauri corone menava	E	11
	Che d'alegrecca el mondo verdecava	E	11

I

II Rhyme regular

III Syllable count regular

IV Madrigal : Type 1

V Unica

VI A blazing chariot courses across the Milky Way of the star filled heavens.
The triumphal chariot covered with red drapes with gold threads climbs towards a band of singing angels.
He bears a crown of green laurels that the world turns green with cheerfulness.

VII There is some scholarly dispute as to the dedication of this text. Pirrotta and LiGotti, noting the concentration on the image of the "charro", and the hidden name "Ilauri" (De verdi lauri), suggest that the text points to Ilaria del Carretto, the wife of Paolo Güinigi, signor of Lucca (LiGotti 1950:136). Clercx disputes this, finding Francesco il Vecchio da Carrara a more appropriate dedicatee for this madrigal (Clercx 1960:I 136). She bases her argument on two main points. The first of these is that the "carro tutto abrasato" is too dominant in this text for it to be anything other than directed towards the Carraresi. Her second point rests on the connection between the older Paduan signor and the illustrious poet, Francesco Petrarch.

The image of a blazing chariot coursing through the starry heavens strongly suggests the language of Petrarch's Triumphs, and in particular his Triumphus cupidinis. Further, the line "De verdi lauri corone menava" of the ritornello evokes the image of the green laurel that was one of the literary obsessions of Petrarch. This literary homage to the famous poet, combined with the image of the triumphal chariot makes it clear that the madrigal

is directed towards the signor who collected the writings of Petrarch and provided protection for him during the last years of his life (Clercx 1960:I 84)

Is it possible that Petrarch himself wrote this text? If so it could possibly be dated between 1368, the year when he moved permanently within the environs of Padua and 1374, the year of his death (Haar 1980:581). The probability of Petrarchan authorship is however slim. It is more likely that the Petrarchan language and imagery evident in this text is the result of a minor poet, or Ciconia himself, using what had already become the standard ceremonial style. It should be remembered that the Triumph of Love was written by Petrarch in the early 1340s (Bernardo 1974:193) and was quickly absorbed into the public domain.

Since the attribution of the madrigal to Johannes Ciconia is not in doubt and certain biographical facts have been clearly established for this composer (Clercx 1960:I passim), the approximate dating of this work should not be a problem. It must fall within his first period in Italy (1358-1372) (Clercx 1960:I 23) or his later return to Padua during the last years of his life (1402-1411) (Clercx 1960:I 41, 49). Since for the reasons outlined above, it is likely that this text was designed for Francesco il Vecchio rather than Francesco il Novello da Carrara, the earlier period is preferred to the later.

The tone of the text with its direct and indirect allusions to triumph, suggests that it was written to celebrate a Carrarese victory. Within the period 1358-1372, there were a number of minor skirmishes, most of which were decided in favour of the Carrarese (Simioni 1968:516-520). This madrigal could have been designed for any one of them, though no particular event seems to warrant it over any other.

One event which unfortunately falls between Ciconia's two Italian tours, evokes both the ancient triumphal style so beloved of Petrarch and is an event for which the madrigal Per quella strada could appropriately have been written. The following passage from Simioni outlines the essential details of the triumphal entry of the Carraresi into Padua after the successful conclusion of the Battle of Castegnaro (12th March, 1387) against the Scaligeri:

> Francesco il Vecchio mosse incontro al figluolo la mattina del 15 marzo e lo abbracciò all porta della città... poi il corteo, come un antico trionfo, entro in Padova tra il suono degli strumenti, "che paria che l'aire risonasse" mentre si spiegavano al vento le bandiere dei capitani vincitori, lo stendardo del Comune con la croce vermiglia e quelli col bue d'oro in campo azzurro del Novello e col carro rosso in campo bianco della famiglia carrarese. Tutta Padova, coi gonfaloni delle Arti, era raccolta in Prato delle Valle e il grido "Carro, carro" si levo cosi possente da quella moltitudine "che paria che'l mondo dovesse pericolare"
>
> (Simioni 1968:652-653)

Though not resident in Italy at this time, is it possible that Ciconia had made a short visit which happened to coincide with this happy event?

MAN. 54 Ballata Johannes Ciconia

R	Poy che morir mi convien per to amore	X	11
	Lassote donna el mio dolente chore	X	11
1M	Ay lasso me con pianti e con suspiri	A	11
	Sera mia vita ormay e con dolore	X	11
2M	Ayme i' moro (...)	(5)A?	11?
	(...) fenir d'ore in hore[1]	X	11?
V	Merce per dio o caro mio thesore	X	11
	Abi pieta de mi to servitore	X	11
R	Poy che morir mi convien per to amore	X	11
	Lassote donna el mio dolente chore	(10)X	11

I 1. The end of line 5 and the beginning of line 6 are illegible. A phrase of seven syllables is required to complete line 5 and one of five syllables to complete line 6.

II Assuming an "A" rhyme for line 5, the rhyme scheme is regular though unusual in its concentration on the "X" rhyme of the ripresa.

III Assuming that lines 5 and 6 were originally of eleven syllables length, the syllable count is regular.

IV Ballata : Type 1a[3]

V Unica

VI A disappointed lover sees nought but death ahead for himself and plans to leave his aching heart to the lady. Should he survive, his only recourse would be to serve the beloved piously.

MAN. 55 Ballata

R	Piangono l'ochi e l'alma mia suspira	X	11
	Per una donna che'l mio cor desira	X	11
1M	Con grave doglia piango'l mio dolore	A	11
	Che piu non avero consolamento	B	11
2M	Per sta zudea che m'a ferito el core	(5)A	11
	Et pieta non a del mio grave tormento	B	11
V	O spechio e luce e'l mio contento	B	11
	Volgi i bel ochi e verso mi te gira	X	11
R	Piangono l'ochi e l'alma mia suspira	X	11
	Per una donna che'l mio cor desira	(10)X	11

I

II Rhyme regular

III Syllable count regular

IV Ballata : Type 1a

V Unica

VI A disappointed lover weeps and sighs for the lady of his desire. After describing his pains he makes one more plea, that the lady turn her beautiful eyes upon him.

MAN. 56 Ballata

R	Ayme per tutto l'or una da undici	X	11
	Del mondo i' non lassare' e sua bellecca	Y	11
	Per consumare la somma dolcecca	Y	11
	Con mecho e stata ad morte centododici	X	11
1M	Or chi sapesse y vall'i passi e i monti	(5)A	11
	Jennar doventiro per non belare	B	11
2M	I miei capilli al ciel par che sien gionti	A	11
	Senca spirito in corpo parmi andare	B	11
V	Oyme c'ognuno adosso uscir mi pare	B	11
	Di la di qua come cani a le caccie	(10)C	11
	Et emi aviso che tucto mi straccie	C	11
	Et parmi andare come fra gatti i sorici	X	11
R	Ayme per tutto l'or una da undici	X	11
	Del mondo i' non lassare' e sua bellecca	Y	11
	Per consumare la somma dolcecca	(15)Y	11
	Con mecho e stata ad morte centododici	X	11

I

II Rhyme regular

III Syllable count regular

IV Ballata : Type 2a

V Unica

VI This is a puzzling text with a meaning that is not immediately evident. It seems that the lover has no intention of leaving his love for any amount of gold and he plans to stay with her until his death (at one hundred and twelve?). He has travelled much in his time but now abhors the need for others to rush about like dogs at the hunt. It is all too much for him. He would prefer to stay with his love.

MAN. 57 Rondeau

A	Ay las quant ie pans le biaute de m'amour	X	11
	Et d'autre part de pite au li n'est mye	Y	11
B	Je quier la mort et ne cur de ma vie	Y	11
	Et pour c'est m(...)[1] vis souvent cangie colour	X	11?
a	Avant languiray de d(...)[2] et de tristour	(5)X	11?
	Que d'au(...)[3] onques l'amour me li(...)[4]	Y?	11?
A	Ay las quant ie pans le biaute de m'amour	X	11
	Et d'autre part de pite au li n'est mye	Y	11
a	Adonch que feray ma metres(...)[5] d'onour	X	11?
	Quar i'ay de painne (...)[6] plus que ne die	(10)Y	11?
b	A vous me rent qui en bo(...)[7]	Y?	11?
	E mort ou merci vous qi (...)[8] tout iour[9]	X	11?
A	Ay las quant ie pans le biaute de m'amour	X	11
	Et d'autre part de pite au li n'est mye	Y	11
B	Je quier la mort et ne cur de ma vie	(15)Y	11
	Et pour c'est m(...)[1] vis souvent cangie colour	X	11?

I
1. Margin trimming. The letters missing may have constituted "mon".
2. Margin trimming. The letters missing may have constituted "dueil".
3. Margin trimming. A phrase probably comprising three syllables is missing.
4. Margin trimming. To provide the "Y" rhyme an "e" should be added to produce "lie".
5. Margin trimming. The letters missing may have constituted "metresse".
6. Margin trimming. A two syllable word is missing.
7. Margin trimming. A phrase probably comprising four syllables is missing.
8. Margin trimming. A two syllable word is missing.
9. Lines 9,10,11 and 12 are presented in the manuscript in the order 11,12,9,10. Clearly they have been presented in reverse order. The editorial re-ordering maintains the expected rondeau rhyme scheme.

II Given the re-ordering of lines 9 to 12, and the assumption of "Y" rhymes for lines 6 and 11, the rhyme pattern is regular.

III It would appear that the basic line length is of eleven syllables. This assumption is based on the length of the first three lines which are the only complete lines in the text. Eleven syllable lines in the rondeau is out of the ordinary since the expected line length is of ten syllables.

IV Rondeau : Type 1d

V Unica

VI The lover contemplates the beauty of his love and laments that she is fickle. He asks for death or mercy as he is suffering more pain than he can bear.

MAN. 58 Ballata

R	Non credo donna che la dolce fiamma	X	11
	Che accese l'alto chore	y	7
	Spenta may fia per altro novo amore	Y	11
1M	Tempo ne loco qual distante fosse	A	11
	Qual piu dagli ochi mei celato e tolto	(5) B	11
2M	L'ardente spirito giammay non rimosse	A	11
	Dal dolce recordar del to bel volto	B	11
V	Et ogne mio pensiero in te ricolto	B	11
	Desfa cum fiero ardore	y	7
	El servo to che per te vive et more	(10) Y	11
R	Non credo donna che la dolce fiamma	X	11
	Che accese l'alto chore	y	7
	Spenta may fia per altro novo amore	Y	11

I

II Rhyme regular

III Syllable count regular

IV Ballata : Type 3b

V Unica

VI The text embodies an ardent declaration of love. The lover states that neither the passing of time nor separation will alter the degree of his love. The image of the sweet flame of love is developed throughout the text from "la dolce fiamma" in the opening line to "l'ardente spirito" (line 6) to "fiero amore" (line 9).

MAN. 59 Ballata Nicolo da Perugia

R	Tal sotto l'acqua pescha	x	7
	Et crede ch'i' nol veça[1]	y	7
	Ch'i glie toro la rete el pesce e l'escha	X	11
1M	I' son chiamato matto	a	7
	Perch'io fo vista pur di non vedere	(5)B	11
2M	Ma io mi staro guatto	a	7
	Che may alchun non se pente per tacere	B	12
V	O dica al suo piacere	b	7
	Chi me tien cucuveça	y	7
	Ch'io tempo aspecto et armo la betrescha[2]	(10)X	11
R	Tal sotto l'acqua pescha	x	7
	Et crede ch'i' nol veça	y	7
	Ch'i glie toro la rete el pesce e l'escha	X	11

I 1. The first two lines are presented in the manuscript as one line with no text cadence strokes. This is consistent in both Cantus and Tenor settings of the lines. A further complicating element is introduced in the Tenor part where an elision dot strongly suggests line continuation. The line as it appears in the Tenor is:
"Tal sotto l'acqua pescha et crede ch'i' nol veça"
However, for reasons of rhyme and scansion and given the supporting evidence of clear line division in the parallel passage in the volta (lines 8 and 9), the editorial division has been made. (See V below).

2. This line is presented in the manuscript with text cadence strokes marked at the halfway point, after "aspecto". To maintain rhyme and scansion patterns and to follow the model of the parallel line in the ripresa (line 3), the final line of the volta is here presented as one complete line (See V below).

II Rhyme regular

III Line 7 is irregular having twelve syllables. An alteration of the word order suggested by the concordance (See V below), can offer a solution here. One satisfactory restructuring of the line produces:
"Che alchun non se pente mai per tacere"

IV Ballata : Type 3c

V The concordance I-F187 f.86v throws further light on the issues discussed under I 1. and 2. and III.
In accord with the Mancini version of this text the concordance presents the first line of the ballata as
"Tal sotto l'acqua pesca et crede ch'i' nol vegia".
The final line of the volta as seen in I-F187 f.86v conflicts with that found in Mancini and is presented thus:
"Ch'i tempo aspetto et armo la bertesca".
Line 7 in the concordance presents a less problematic word order to that seen in Mancini:
"C'alcun non si pente mai per tacere".

VI This text begins with a piscatorial image including fishing nets, fish and bait, and concludes with the instruction to the poet that he should behave like an owl and when the time is right, man the scaffolding.

MAN. 60 Ballata

R	Fugir non posso dal tuo dolce volto	X	11
	Pero ch'el cor tu m'ay furato e tolto	X	11
1M	I' fuy ferito amor si dolcemente	A	11
	Dal tuo licadro e gratioso aspecto	B	11
2M	Quando con l'ochi a rider me consente	(5)A	11
	Con dolce volto pien d'ogni dilecto	B	11
V	Pero so' fermo d'esser tuo sugetto	B	11
	E may el cor sera da te disciolto	X	11
R	Fugir non posso dal tuo dolce volto	X	11
	Pero ch'el cor tu m'ay furato e tolto	(10)X	11

I

II Rhyme regular

III Syllable count regular

IV Ballata : Type 1a

V Other versions of this work in I-Bu2216 p.87 and F-Pn4379 f.63 offer slight orthographic differences.

VI The lover cannot flee from the lady, because she has taken his heart. But when she consents to smile upon him he has no wish to take his heart from her.

MAN. 61 Ballata Andrea Stefani

R	I' senti' matutino	x	7
	Sonar dopo le squille	y	7
	Et po' ben piu di mille	y	7
	Galli cantar matino	x	7
1M	Po dopo questi tanti	(5) a	7
	Cani abayare'n frotta	b	7
	Et pocho stando allotta	b	7
	Udi' un trombettino	x	7
2M	Io ascoltando questo	c	7
	Senti' gli altri stormenti	(10) d	7
	Che piu di centoventi	d	7
	Parien col tamborino[1]	x	7
V	Et pocho stant'ancora	e	7
	Udi' si ben cantare	f	7
	E drieto po' sonare	(15) f	7
	Trombett'e'l naccharino	x	7
R	I' senti' matutino	x	7
	Sonar dopo le squille	y	7
	Et po' ben piu di mille	y	7
	Galli cantar matino	(20) x	7

I 1. The manuscript provides an incipit of the ripresa here. This suggests either:
1) an unusual permutation of ballata form, or
2) scribal error
The second alternative is assumed here.

II An unusual feature of the rhyme scheme is the constant recurrence of the first rhyme of the ripresa. This "x" rhyme appears in the final line of each section. Although the restatement of a ripresa rhyme in the last line of the volta is one of the standard features of the ballata, it is most unusual to find it restated in the piedi.

III Syllable count regular

IV Ballata : Type 8a

V Unica

VI The rich sound panorama of a morning in a North Italian town is presented in this text. The morning is heralded by the bells and shortly followed by the singing of a rooster choir. A little later the peace is shattered by the howling of dogs, through which can be heard trumpets, tambourines and other instruments. Later again the morning rings with singing and the sounding of trumpets and nackers.

MAN. 62 Madrigal Bartolino da Padova

S1	Imperiale sedendo fra piu stelle	A	11
	Dal ciel descese un charro d'onor degno	B	11
	Sotto un segnor d'ogn'altro via benegno	B	11
S2	Le rote soe guidavan quattro done	C	11
	Iustitia e temperantia con fortecca	(5) D	11
	Et am prudentia con cotanta altecca	D	11
Ri	Nel meco un saracin con l'ale d'oro	E	11
	Tene'l fabricator del so thesoro	E	11

I

II Rhyme regular

III Syllable count regular

IV Madrigal : Type 1

V The concordances F-Pn6771 f. 22v-23, F-Pn568 f. 47v-48, I-MOe5.24 f. 29v-30 and I-F187 f. 109v-110 offer a wide range of orthographic variety but nothing that significantly alters the text given above.

VI The imperial one sitting amongst the stars, descends from heaven in a chariot of worthy honour, to a signor more benignant than any other.
Its wheels bear four gifts: justice and temperance with strength and also prudence of great depth.
In the bust of a saracen with golden wings is held the maker of his coins.

VII The work was clearly written in honour of a member of the Paduan Carrarese family, since two heraldic devices of this family are evoked in the text. The first of these is the primary symbol of the powerful Paduan family and is the device of the four-wheeled cart viewed from above (Rietstap 1904-33:II pl. xxx) ("un charro d'onor degno", "Le rote soe guidavan quattro done"). The second Carrarese device is developed in the ritornello and is that of "une tête d'homme de carnation, posée de profil, avant des oreilles d'âne d'or, les épaules habilles de gueules" (Rietstap 1904-33:I 378) ("Nel meco un saracin con l'ale d'oro"). Both of these devices are typical of the Carrarese family and not peculiar to any one member of it. Given the period in question however, it could refer to either Francesco da Carrara or his son Francesco Novello da Carrara.

The ritornello as a whole presents a numismatic image which could refer to coins which bear the saracen device on the obverse and a Carrarese head on the face of the coin. Three coins fitting this description have been found (Petrobelli 1968:96-97). One can be dated to the reign of Francesco il Vecchio and the other

two are undated, though probably originate during the reign of Francesco il Novello. Again this reference is typical of the Carrarese but specific to neither il Vecchio or il Novello.

Petrobelli sways the balance in the direction of Francesco il Novello by a study of sphragistics (Petrobelli 1968:98). However, the link between coins and seals would have to be more clearly established before this evidence could be used as a dating tool. It does perhaps indicate that the use of the saracen device was more characteristic of il Novello than il Vecchio.

Goldine directs her evidence towards Francesco il Vecchio basing the argument largely on the attribution of authorship of the text to Giovanni da Ravenna (Goldine 1962:151). Petrobelli refutes this attribution (Petrobelli 1968:95-96) and indeed nowhere else is da Ravenna awarded authorship of this work.

An interpretation of the text suggests that it was composed to celebrate the occasion on which a member of the Carrarese family was endowed with an imperial honour. Once again distinguishing between Francesco il Vecchio and Francesco il Novello is problemmatic for both of them carried imperial honours at certain stages during their respective signoriats. Francesco il Vecchio was named Imperial vicar of Padua possibly by Emperor Charles IV himself, during his triumphal Italian tour of 1355 (Goldine 1962:151). Francesco il Novello was named captain general of the Italian Imperial army by Emperor Robert of Bavaria late in 1401 (Petrobelli 1968:99).

One further piece of evidence would seem to suggest that the work was composed for the later date. Imperiale sedendo is cited in Simone Prudenzani's Liber Saporetti as being performed on the second evening of entertainments:

> Questo fo in su le feste di Natale,
> Benche giuoco de dadi nulla v'era,
> Ma risa et festa di milglior manera,
> Piu da diletti che dir nisciun male
>
> Una arpa fo adducta assai reale
> Ove Solaço fe' La dolce cera
> Uccel de Dio con Aquila altera
> Verde buschetto et puoi Imperiale.
>
> (Debenedetti 1913:104)

The Liber Saporetti has been dated at ca. 1417 (Debenedetti 1922:33). Prudenzani's familiar reference to this work suggests that the madrigal was publicly known at this time. It seems unlikely that a work written much before 1400 would have remained in the public eye for over twenty years. Given this and the suggested period of Bartolino's composing maturity 1365-1405 (Fischer 1980c:226) it is proposed that Imperiale sedendo was written for Francesco il Novello da Carrara and thus can be dated in the second half of 1401.

MAN. 63 Ballata

R	A tanti homini tanti volere	X	11
	Di' quel che tu voy io voyo tacere	X	11
1M	Amor perfecto e lialmente servire	A	11
	Ven cognoscuda e volentier premia	B	11
2M	Ogni cosa ven mese fin al morire	(5)A	11
	Per sovegnire un al bisogno en via	B	11
V	El n'e mestier che chi ama una fia	B	11
	Tosto son presti ad ogne bon piacere	X	11
R	A tanti homini tanti volere	X	11
	Di' quel che tu voy io voyo tacere	(10)X	11

I

II Rhyme regular

III Syllable count regular

IV Ballata : Type 1a

V Unica

VI A gentle text with a moral which promotes restraint, loyal service and infinite dedication. The text concludes with the homily that he who would love one person need not attempt to please everyone equally.

MAN. 64 Ballata

R	O chuor del corpo mio perche me fay	X	11
	Senca chason morire ad si gran torto	Y	11
	Ch'io so di chiaro quando m'averay morto	Y	11
	Che mille volte te ne pentiray	X	11
1M	Et sospirando piu volte diray	(5)X	11
	Ay lassa me ch'io non li die' conforto	Y	11

I

II It is unfortunate that the second mutation and volta of this text are missing, for it appears to develop an interesting structure with respect to the concentration on only two rhymes, namely those of the ripresa.

III Syllable count regular

IV Ballata : Type $2a^2$

V Unica

VI The lover blames his heart for great injury which drives him to his death. The poet concludes with a burden which runs to the form of "You'll be sorry when I'm dead".

MAN. 65 Ballata

R	Mille merce o chara mia luce	X	11
	Aiuta l'anima mia che se destrucce	Y	12
1M	Amaramente ben me veco languire	A	12
	Centil madonna per vostra durecca	B	11
2M	Voria per vostre mano omay morire	(5)A	11
	A stare l'arme poy che vostra altecca	B	11
V	Non dice e' mia rason audire	A	11
	Et pur ve adoro et chiamove mia duce	X	11
R	Mille merce o chara mia luce	X	11
	Aiuta l'anima mia che se destrucce	(10)Y	12

I

II Rhyme regular

III Line 2 is irregular, having twelve syllables. The normal reduction of "anima" to "alma" produces the expected eleven syllables, however the word "anima" is set syllabically.
Line 3 is irregular, having twelve syllables. LiGotti suggests omitting the word "ben" (LiGotti 1950:141)

IV Ballata : Type la^3

V Unica

VI The text presents the bitter song of a lover who loves a lady standing above him on the social ladder. (Is the lady the wife of his patron, "mia duce"?) He languishes for love and sees his only release in death at the hand of the lady.

MAN. 66 Rondeau

A	Je suy madame en departir	X	8
	Da vous tres belle e douch amya	Y	8
B	Adieu adieu tout ma via	Y	7
	Trestout ma ioye e mon plaisir	X	8
a	A vous ie las tout sans falir	(5) X	8
	Mon cuer ma arme e ma balia	Y	8
A	Je suy madame en departir	X	8
	Da vous tres belle e douch amya	Y	8
a	De retorner prendray desir	X	8
	N'aies a mal ma departia	(10) Y	8
b	Marsi per dio ne oblies mia	Y	8
	La ma gran paine e mon martir	X	8
A	Je suy madame en departir	X	8
	Da vous tres belle e douch amya	Y	8
B	Adieu adieu tout ma via	(15) Y	7
	Trestout ma ioye e mon plaisir	X	8

I

II Rhyme regular

III Syllable count produces a regular eight syllable line with the exception of line 3 with seven syllables. The addition of the feminine ending for "tout" to "toute" produces the expected eight syllables.

IV Rondeau : Type 1c

V Unica

VI The lover must perforce leave his sweet and beautiful beloved. Though he leaves, he leaves with her his heart. He prays to God that she will not forget him in his absence.

MAN. 67 Virelai

A Merci merci noble creature[1]

I 1. This text is presented only in incipit with the contratenor. The remaining text is missing.

II

III

IV

V Unica

VI Thank you noble creature

MAN. 68 Madrigal

S1	O pensieri vani o sperança fallace	A	11
	O mente ciecha o core che tardi	B	11
	Non t'acorgi del focho in che tu ardi	B	11
S2	El tempo in futuro may non s'aspecta	C	11
	Et tu vechio in utele ay fermecca	(5)D	11
	Et non t'avedi chi mort'e ta frecca	D	11
Ri	Ay lasso ben veço ogni mio male	E	11
	Valesse el pentir come non vale	E	11

I

II Rhyme regular

III Syllable count regular

IV Madrigal : Type 1

V Unica

VI The lover's hopes are dashed by the lady's lack of awareness of his burning ardour. The lover warns the lady that as she grows older, his warming love may grow cold. The lover bewails that his courtly restraint has not served him well.

MAN. 69 Ballata

R	De tristo mi topinello	x	8
	Che sum cunto al derean punto	y	8
	Che non mancaro piu d'unto	y	8
	Se non pane et rafanello	x	8
1M	El pan sera de mestura	(5) a	8
	Socco e negro como carbone	b	8
2M	Quella sera la mia pastura	a	9
	De mi povero compagn(one)[1]	b	8
V	Non posso mancar bochone	b	8
	Tanto e negro e rucinen(te)[2]	(10) c	8
	El me se ficca infra el dente	c	8
	Possa bevo d'un merello	x	8
R	De tristo mi topinello	x	8
	Che sum cunto al derean punto	y	8
	Che non mancaro piu d'unto	(15) y	8
	Se non pane et rafanello	x	8
1M	Non mancaro piu salcicca	d	8
	Ne de grassi caponcelli	e	8
2M	Nanci mancaro panicca	d	8
	Con de magri buratelli	(20) e	8
V	Ampo avesse io di tortelli	e	8
	Che mi poria ben passa(re)[3]	f	8
	Ma el me convira mancare	f	8
	De la fava a mo' de por(cello)[4]	x	9
R	De tristo mi topinello	(25) x	8
	Che sum cunto al derean punto	y	8
	Che non mancaro piu d'unto	y	8
	Se non pane et rafanello	x	8

I
1. Margin trimming. Restoration follows rhyme pattern.
2. Margin trimming. Restoration follows rhyme pattern.
3. Margin trimming. Restoration follows rhyme pattern.
4. Margin trimming. Restoration follows rhyme pattern. (Ligotti 1950: 143)

II Rhyme regular

III The line length of eight syllables is most unusual. It may have been used here to emphasise the popular tone of the text and to distinguish it from the courtly texts which are typical of the collection.
Line 7 is irregular presenting nine syllables. LiGotti suggests omitting the word "la" (LiGotti 1950:143).
Line 24 is irregular, also presenting nine syllables. LiGotti suggests omitting the first word of the line "De". (LiGotti 1950: 143)

IV Ballata : Type 2g

V Unica

VI The poet seems to be suffering from an alimentary complaint induced from overindulgence, for he eschews all greasy foods and designs for himself a penitential diet of black, gritty bread and radishes. After a long list of the foods he will eat no more, and further contemplation on his penetential diet, he eventually persuades himself that it would do no harm to attempt some pork and beans.

MAN. 70 Ballata

R	Spinato intorno al cor chome spinoso	X	11
	M'a una spina et tanto me punge	Y	11
	Prima deposta a prima fine et giunge	Y	11
	Ismemorato m'a quel fior gioyoso	X	11
1M	Le labre rosse so' d'un fior gentile[1]	(5)A	11
	E la bocha pichina de rosetta[2]	B	11
2M	El viso e'l sguardo angelico et humile	A	11
	Passato m'a lo cor d'una sayetta	B	11
V	O sexquitertia de maior perfecta	B	11
	Breve deliberate che sia mia	(10)C	11
	Quella che seco porta l'alma mia	C	11
	Che lo mio spirito abia un pocho riposo	X	11
R	Spinato intorno al cor chome spinoso	X	11
	M'a una spina et tanto me punge	Y	11
	Prima deposta a prima fine et giunge	(15)Y	11
	Ismemorato m'a quel fior gioyoso	X	11

I 1. The end of this line presents a reference to the song "Un fior gentile" by Zachara da Teramo.
2. Given the reference to a song found in line 5, it is probable that "rosetta" is a reference to a work of the same name by Zachara da Teramo.

II Rhyme regular

III Syllable count regular

IV Ballata : Type 2a

V Unica

VI The lover's heart has been pierced by the thorn of love. Continuing from this point the poet neatly develops the image of the rose and the thorn, comparing the beloved's red lips with the petals of a flower and her little mouth with the rosebud. Intertwined in the image is the clear reference to two works by Zachara da Teramo which also develop a rosebud image: "Un fior gentile" and "Rosetta" (MAN. 25 and MAN. 24 respectively).

Line 9 presents the enigmatic "O sexquitertia de maior perfecta", which does not bear translation but clearly has specific reference to the music setting at that point.

MAN. 71 Ballata Francesco Landini

R	S'i'ti so' stato e vogl'esser fedele	X	11
	Perche non dric'a piata le tuo vele	X	11
1M	Cruda selvagia donna bell'e vagha	A	11
	I' pur ti vincero di lungha prova	B	11
2M	E non fara tua durecca tal piagha	(5)A	11
	Ch'al servirte mie fe' non sia piu nova	B	11
V	La qual cercando altro modo non truova	B	11
	Per farti ben piatosa di crudele	X	11
R	S'i'ti so' stato e vogl'esser fedele	X	11
	Perche non dric'a piata le tuo vele	(10)X	11

I

II Rhyme regular

III Syllable count regular

IV Ballata : Type 1a

V Other versions of this work, found in I-Fn26 f.8, F-Pn568 f.89v, I-Fl87 f.142v and F-Pn6771 f.48v offer slight orthographic differences. I-Pu684 f.1v presents "mercede" in place of "crudele" in line 8 which not only reverses the meaning of this line but also distorts the overall rhyme scheme.

VI The lover describes his lady as cruel and savage, but vows to conquer her with "lungha prova". By his endeavours he plans to show her that there is no other way but his.

VII Line 3 begins with the same words as the beginning of the first line of the canzona of Bartolomeo di Castel della Pieve:

Cruda selvaggia fugitiva fera

(Corsi 1970:222)

MAN. 72 Ballata Andrea Stefani

R	Con tucta gentilecca	x	7
	Veço s'e ssi pulita	y	7
	Dinanci m'e parita	y	7
	Questa fanciulla con somma bellecca	X	11
1M	Ell'a il capo biondo	(5)a	7
	Et d'oro li capelli	b	7
2M	Col bel viso giocondo	a	7
	E gl'occhi vaghi e belli	b	7
V	Isguardando con quelli	b	7
	A guisa di due stelle	(10)c	7
	C(ol)le[1] sue luci belle	c	7
	Piene d'amor(e)[2] con tucta dolcecca	X	11
R	Con tucta gentilecca	x	7
	Veço s'e ssi pulita	y	7
	Dinanci m'e parita	(15)y	7
	Questa fanciulla con somma bellecca	X	11
1M	Ell'e onesta e pia	d	7
	E tutta gratiosa	e	7
2M	E piu c'altra giulia	d	7
	Lieta e amorosa	(20)e	7
V	Che solo in lei si posa	e	7
	Ogni virtu d'amore	f	7
	E d'un vivo colore	f	7
	E'l suo bel viso pien d'ogni'addornecca[3]	X	11
R	Con tucta gentilecca	(25)x	7
	Veço s'e ssi pulita	y	7
	Dinanci m'e parita	y	7
	Questa fanciulla con somma bellecca	X	11

I 1. Margin trimming. Replaced from I-Fn229 f.52v. See V below.
2. Margin trimming. Replaced from I-Fn229 f.52v. See V below.
3. At this point the scribe has appended the words "mancaci due stanze".

II Rhyme regular

III Syllable count regular

IV Ballata : Type 2f.

V Andrea Stefani's setting of this text is unique to Mancini, however I-Fn229 f.52v-53 offers a setting by Antoine Busnois of the first twelve lines.

VI The lover describes the vision of loveliness of a young maid. She has the traditional traits of physical beauty, with "il capo biondo", "d'oro li capelli" and "occhi vaghi e belli" which are likened predictably enough with "due stelle". Her personality traits are such that:

"Che solo in lei si posa
Ogni virtu e d'amore".

VII It is possible that the maiden's name was Giulia. (See line 19)

MAN. 73 Madrigal Andrea Stefani

S1	Morte m'a sciolt'amor d'ogni tuo legge	A	11
	Quella ch'era mie donn'al ciel n'e ggita	B	11
	Lasciando trist'e llibera mie vita	B	11
S2	Ond'io dolce signor no spero mai	C	11
	Esser di donna fedel servidore	(5)D	11
	Ch'en tera a questa donna di valore	D	11
Ri	La qual nel paradis'or vive'n pace	E	11
	In quella gloria del signor verace	E	11

I

II Rhyme regular

III Syllable count regular

IV Madrigal : Type 1

V Unica

VI The death of the beloved has freed the lover from the laws of love which had prevented an open declaration during the beloved's lifetime. He is assured that the lady now dwells in paradise with the "signor verace".

MAN. 74 Ballata Bonaiutus Chorsini pitor

R	S'avesse força o sdegno quant'amore	X	11
	Io non sare' fedele	y	7
	A tte donna crudele	y	7
	Ma libero sarebb'oggi'l mie core	X	11
1M	Se t'e caro'l mie male	(5) a	7
	Et dolce la mie pena	b	7
	I' son contento po' che a tte piace	C	11
2M	Dammi pur saver tale	a	7
	E força tanta e lena	b	7
	Ch'i' sostenga el cor che ssi disface	(10) C	11
V	Se da' belli ochi non triegua o pace	C	11
	Morte potrie bene ella	d	7
	Tormi a tte donna (bella)[1]	d	7
	Ma ira non ne sdegno ne furore[2]	X	11
R	S'avesse força o sdegno quant'amore	(15) X	11
	Io non sare' fedele	y	7
	A tte donna crudele	y	7
	Ma libero sarebb'oggi'l mie core	X	11

I 1. Line ending missing. The addition of "bella" satisfies sense, rhyme and line length requirements.
2. The manuscript presents a line correction here. The original line reads
"Ma sdegno non ne ira ne furore".
The word repositioning is clearly marked and appears to have been done by the same hand as the original line.

II Rhyme regular

III Syllable count regular

IV Ballata : Type 9a

V Unica

VI The text deals with the plight of the lover who is treated unfairly by the "donna crudele". The lover makes his plea but is eventually resigned to his fate.

MAN. 75 Ballata Paolo da Firenze

R	La vaga luce che ffa invidi'al sole	X	11
	Quando si mostra d'avant'agli ochi miey	Y	12
	I' tremo di dolceca e dic'omey	Y	11
1M	Ome oyme oyme vedi ch'i' moro	A	11
	Per quelle trece d'oro	(5) a	7
	Che m'annodaro'l cor ch'i' port'anciso	B	11
2M	Ne'n cio lysa ne chied'altro tesoro	A	11
	Che quell'alma c'adoro	a	7
	Discesa in terra par del paradiso	B	11
V	E quasi'l corpo dall'alm'e diviso	(10) B	11
	El che mi dole et non so s'i' vorrei	Y	11
	Sol per uscir di tanti affanni rey	Y	11
R	La vaga luce che ffa invidi'al sole	X	11
	Quando si mostra d'avant'agli ochi miey	Y	12
	I' tremo di dolceca e dic'omey	(15) Y	11

I

II Rhyme regular

III Line 2 irregular with twelve syllables. See V below.

IV Ballata : Type 5a

V Concordance F-Pn568 f.71 presents for line 2
"Quando si mostra avant'agli ochi miey" (11 syllables)

VI The text deals with the anguish of the jealous but probably undeclared lover, whose wounded heart is entangled in the golden tresses of the beloved. An image contrasting heaven and earth, soul and body is developed to describe the lover's anguish on separation from his love.

VII The suggestion has been made that this text deals with the lovers Nencio and Lisa whose names are hidden in line 7. (LiGotti 1950:147) For another view concerning these names see Corsi (1970:278). The first line seems to derive from that of the sonnet that has been attributed to Petrarch:

La vaga luce che conforta il viso

(Corsi 1970:278)

MAN. 76 Ballata

R	Tra sperança e fortuna i pur m'agiro	X	11
	Et rimedio non trov'al mie martiro	X	11
1M	Et quanto piu mi sforço piu m'aretra	A	11
	Da se quel volto che mi pres'all'esca	B	11
2M	Di duo belli ochi piu duri che petra	(5)A	11
	In che invano la mie lença pesca	B	11
V	(Ma io non)[1] finiro per la tresca	B	10
	Del mio seguire per quel viso ch'i' miro	X	12
R	Tra sperança e fortuna i pur m'agiro	X	11
	Et rimedio non trov'al mie martiro	(10)X	11

I 1. Illegible. Replaced from F-Pn568 f.130v

II Rhyme regular

III Lines 7 and 8 are irregular, having ten and twelve syllables respectively. See V below

IV Ballata : Type 1a

V Concordance F-Pn568 f.130v presents line 7 as
"Ma io non finiro pero la tresca" (11 syllables)
Concordance F-Pn568 f.130v presents line 8 as
"D'amor sequire pel viso ch'i' miro" (11 syllables)

VI The text deals with the standard material of the lover in pursuit. The traditional image of "two beautiful eyes, harder than stone", is framed within a piscatorial metaphor in which the lover fishes for the bait of "duo belli ochi".

TEXT CONTENT

Much of the verse contained in the Mancini Codex depends on the devices of symbol and allegory for its meaning. In the discussion which follows, the terms symbol and allegory are used with specific meaning. The symbol as used here, refers to a thing, either word or object, which is used passively to signify something else. For example, the flower, often a rose, is used to represent the lady. The allegory here, has the meaning of saying one thing to mean another, and results from developing an active symbol. Thus the description of the physical process of the hunt, provides an allegory of the spiritual pursuit of the loved one.

HERALDIC TEXTS

The group of works with heraldic texts demonstrate a highly specialised use of symbol. In these texts the symbol is not created by the poet, but already exists as the device which is itself symbolic or representative of the patron concerned. The use of these visual symbols represents an almost iconographic technique in verse. This distinctive trait was made possible by a pervasive tendency to think in allegorical terms.

The heraldic symbol is inevitably incorporated within encomiastic texts which, with only one exception, the single French text to develop heraldic imagery, take the form of the madrigal. This is significant for it illustrates the formal heirachy of text forms where the madrigal was reserved for the most serious texts which required a very careful distillation of thought, and the ballata, which though perhaps no less serious in many cases, could with the use of a recurring refrain, develop its main theme more expansively.

The single French heraldic text, Ciconia's canon, (Man. 51) demonstrates the simplest use of heraldic symbolism by devoting itself to a straightforward description of the device. Also descriptive is Bartolino's La

douce ciere (Man. 1), which however, enriches the symbol by providing interpretations of the significance of the device. Similarly rich in visual stimulus is Bartolino's Le aurate chiome (Man. 9), which uses heraldic reference in a subsidiary way. This madrigal is primarily concerned with describing the lady Chatharina, and uses the heraldic symbol of the knot (nodo) to contribute towards the creation of the complex image of the flower which operates as a symbol for the lady herself.

Direct use of an emblem is made in Ciconia's Una panthera (Man. 50). This is an unusual work in that it is an encomium, not of a patron, but of a town, Lucca. The panther, though perhaps not properly belonging to heraldry, is the symbol of the town and the text describes its powers as protector and governor.

The remaining three heraldic madrigals (Man. 34, Man. 53 and Man. 62) by Antonello da Caserta, Johannes Ciconia and Bartolino da Padova respectively, use heraldic symbolism in a similar way. All three works celebrate specific historical events and use heraldic references to concentrate attention on the patron for whom the encomium is intended. Del glorioso titolo (Man. 34), celebrates the ducal coronation of Giangaleazzo Visconti and focuses attention on him with reference to the sun (sol), a Visconti family emblem, and vertu, a reference to his former status as Count of Virtues. Per quella strada (Man. 53), celebrates a Paduan victory and honours the Carrarese family by referring to the emblem of the red chariot. This madrigal is strongly visually evocative and pictures the flaming chariot blazing across the Milky Way in its triumphal course. Also celebrating Carraresi honours and developing the image of the chariot is Imperiale sedendo (Man. 62). This work has less evocative impact than the preceding madrigal and takes the symbol beyond the visual level by attributing a cardinal virtue to each of the four wheels.

HISTORICAL TEXTS

Included here are texts that seem to mark in some way a specific event, but because they lack overt heraldic allusions are difficult to attach to a particular time or place.

Con dogliosi martire (Man. 39) by Antonello da Caserta, superficially expresses the poet's reaction to news of his patron's impending departure. Wider issues are at stake, however, when the text includes reference to "discontent Romagna" and "disconsolate Romagna". It is possible that the poet's patron was a powerful figure within the politics of Romagna, since his departure caused not just the poet's grief but also had some effect within quite a large slice of Northern Italy. Unfortunately, too little is known of the biography of Antonello da Caserta to either support or contest this proposal, although further research for trace of this composer in the courts of the Romagna region may prove illuminating.

Ciconia's Chi nel servir (Man. 52) has even less external referencing on which to make suggestions, but the formal and ceremonial nature of this mourning text suggests that the poet/composer was appealing to a wide audience. Considering the Petrarchan style of the opening four lines with the documented evidence which associates Ciconia with Padua, it is possible that this text marks the passing of Petrarch, who died in Arqua, near Padua in July 1374.

Zachara da Teramo's Plorans ploravi (Man. 28) seems to be almost intentionally enigmatic, and takes the general form of the embittered cry of a poet railing against the vicissitudes of Fortune. This leaves unexplained however, why the poet seeks solace "in ulnis patris" and whether the text was written on behalf of the poet or for "quel che per nome avea quel de Galicia". Again the scant biographical data available for Zachara da Teramo can provide no answer to these questions, but possibly research into the relations between Galicia, the North-West province of Spain and the Northern Italian courts may provide some clue.

Also enigmatic is Zachara's Deus deorum pluto (Man. 26) which expresses the poet's delight in revenge swiftly taken, by offering thanks to Pluto, king of the demons, Cebelles (Cerberus?), hound of hell, and Cacus, the fire-breathing monster. That this was not a petty or personal vendetta is suggested by the fact that the poet offers "nostro laudatio" rather than "mio laudatio" to Pluto, and thus represents himself as speaking for a group. Any further light on the significance of this text awaits additional biographical data for Zachara da Teramo, but should this eventuate, a search for the successful conclusion to a dispute between two competing families or towns, may have some relevance for this text.

CLASSICAL REFERENCES

Classical references do not abound in the Mancini Codex, but several poet/composers, possibly following the lead of Petrarch, who renewed an interest in classical studies, added to the erudition of their texts, by incorporating allusions to Greek or Roman deities.

Zachara da Teramo seemed particularly fond of this practice, and as has already been described, called on the powers of the Underworld - Pluto, Cebelles and Cacus - in constructing his gleeful Deus deorum pluto (Man. 26) (See above : Historical Texts). Powers of the upper ether are invoked in his double ballata, Je suy navvres/Gnaff'a le guagnele (Man. 31), which forms a lament for Florence, its ladies and the seven liberal arts. Chief among the deities invoked in the work is Chaliope, the director of the Muses, who, though nominally patrons of all the liberal arts and sciences, seemed to concentrate their patronage around poetry and song and the related arts. Chaliope herself, is the particular patron for epic poetry and in some sources is projected as the mother of Orpheus, that god with superhuman skill in music and song, and in other sources, the mother of Linus, the inventor of melody and rhythm. Hercules is invoked for his strength and Orpheus himself is called upon for his mastery of song. Narcissus who died of a surfeit

of reflection upon his own image is also included, and may have been invoked for his unsurpassed beauty, or perhaps as a sly dig at the renowned vanity of the Florentine ladies.

Ciconia's Una panthera (Man. 50) (See above : Heraldic Texts), makes passing mention of Mars, the legendary founder of the town of Lucca, who was revered as the God of war, and Jove or Jupiter, the primary Roman god, thought of as the protecting deity of the Italian race.

MOURNING TEXTS

Although death in the figurative sense is a common theme of the courtly love songs found within this collection, there are several texts which express the poet's grief on the death of the loved one. These texts range in style from the formal, in which the poet's personal reaction to the death is carefully controlled, to the abandoned cry of grief in which the poet designs the text entirely around his own mourning.

Ciconia's Chi nel servir (Man. 52) (See above : Historical Texts), provides a good example of the formal mourning text where the poet's only personal reaction is a certain "bewilderment of heart".

Also formally structured is Andrea Stefani's madrigal Morte m'a sciolt (Man. 73) which is a perfect example of the courtly mourning song. The first stanza explains that the poet has been freed from the restricting laws of love by the death of the lady which leaves his life sad and empty. In the second stanza, the poet points out to his patron, the lady's husband, that he, the poet, can no longer be the lady's faithful servant. The ritornello provides consolation for both lover and husband in the assurance that the lady now dwells "in quella gloria del signor verace".

Ciconia's La fiamma del to amor (Man. 22) has none of this restraint and uses stark contrast to focus attention on the depth of the poet's grief. The ballata opens with a depiction of the flame of the lady's love which sends the poet's spirits soaring on the breezes. These zephyrs are

rent with his stricken cry of grief on news of the lady's death. The bitter sound of his own sobbing recalls him to cling to the hope that "amor la morte vince".

Similarly abandoned is Con lagreme bagnandome (Man. 20), also by Ciconia, which, although apparently designed as a mourning song for his first patron, Cardinal Gilles d'Albornoz, has little of the ceremonial style expected of such a text. The poet plunges into his grief in the first line which pictures him with tears coursing down his face, tears constantly flowing whenever he thinks of the barrier now standing between him and his patron who will never return to this life. The poet rails against cruel death and despairing life that have taken from him, his source of the joy of living.

Dueil angoisseux (Man. 2) composed by Christine de Pisan, as one of a series of texts written on the death of her husband, is not an abandoned text, but a carefully controlled description of a constant state of grief. Despair and anguish mark her days, as with heavy heart and exhausted body she continues to grieve with only her own death as the reward which will end her suffering.

COMIC TEXTS

Included under this heading are texts which have genuine amusement value which is enriched by the high contrast they provide within a collection which is predominantly a gathering of intense love songs.

I' senti' matutino (Man. 61) by Andrea Stefani presents the rich panorama of an early morning in a Northern Italian town. Although this in itself is perhaps not amusing, when interpreted through the ears of a disgruntled and exasperated would-be sleeper, achieves real comic status. The poet's sleep is shattered first by the dinning of bells announcing the first of the canonic hours. The crowing of more than a thousand roosters and the baying of an equal number of dogs then sets the cacophonic level of the dawn chorus

which is enriched with the sounds of trumpets and nackers and at least one hundred and twenty tambourines. The element of exageration underlines the comic aspect of this song, as does the stream of short verse lines which also supports the popular tone of the text.

Also assuming a popular tone through the use of short verse lines is the anonymous De tristo mi topinello (Man. 69) which describes in detail the results of over-indulgence. For reasons detailed in the first two lines, the poet resolves to turn his back on rich and greasy food and indulge in a penitential diet of black, gritty bread and radishes. The comic twist comes at the end of the ballata, when the dieter, wallowing in self-pity, surveys the nauseating list of proscribed foods and in desparation breaks his diet and finds solace in a plate of pork and beans.

Also dealing with food is Antonello da Caserta's De mia farina (Man. 35) which though not purely comic, is certainly not serious. It describes the poet's satisfaction in making his own lasagne, which, because he controls the creative process, can be produced either soft or stiff, as it suits him. Whether this food-making process forms an allegory of some other process is not clear.

Lubriciously allegorical however is Zachara da Teramo's Ciaramello (Man. 30) which is, in effect, a love song to a bagpipe. The poet indulges in crudely realistic forms of expression to evoke the beautiful form and charming responsiveness of his favourite instrument the bagpipe. The significance of this text is enriched by the understanding that during the Middle Ages, the bagpipe, for rather obvious reasons, was an instrument with which the male lover made melody. (Robertson 1967:128)

ONOMATOPOEIC TEXTS

Only two of the texts within this collection feature the use of onomatopoeia or word formation based on the imitation of natural sounds. In both works the onomatopoeic words used provide the name of the sound itself.

Amor ne tossa (Man. 27) by Zachara da Teramo uses the onomatopoeic words to provide the rhymes of much of the first strophe of the ballata and features the "qua, qua" of the quail, the "lu, lu" of the bagpipes, the "cra" of the cornet and the "cucu cu" of the cuckoo. As well as this sound nonsense there is a lovely piece of visual nonsense at the end of the work where the poet anxiously awaits the day when the ox with wings and feathers will rise in the sky, for that is surely the day when the poet's fortunes too will rise.

Concentrating entirely on onomatopoeia evoking bird song, is Johannes Vaillant's Par maintes fois (Man. 44) which presents a sound picture of a battle of the birds. The cuckoo offers his simple "cucu, cucu" and is countered with the "oci, oci" and "fy, fideli" of the nightingale, the "lire, lirelon" of the lark and the "ami, ami" of the tippet. The cardinal bird acted as adjudicator with the assistance of the starling and declared the cuckoo defeated in the battle and thus condemned to death.

MUSICAL REFERENCES

References to music and music-making are to be found in the texts in this collection. There are the bagpipes of Ciaramella (Man. 30) (See above : Comic Texts) and Amor ne tossa (Man. 27) (See above : Onomatopoeic Texts), and the trumpets, nackers and tambourines of I' senti' matutino (Man. 61) (See above : Comic Texts). At a higher level there is reference to a band of singing angels in Per quella strada (Man 53) (See above : Heraldic Texts). Reference to Orpheus as symbol of Music and Song is made in Je suy navvres/ Gnaff'a le guagnele (Man. 31) (See above : Classical References) and technical reference to musical proportions is found in Spinato intorno (Man. 70).

A little illumination on the issues of music performance and practice is found in the anonymous Vous soyes tres bien venus (Man. 42) which is a four part rondeau in which the contratenor and tenor are produced by the application of an ostinato technique to a three bar pes. The two upper

parts, cantus and triplum, provide a duet in which only the cantus bears the text. This text is a simple welcome offered by the poet/composer to his loyal and true friends, who have come to assist in the repeated singing of his song. Although it is tempting to read too much into this text, the fact that instruments are not mentioned may suggest that even untexted parts were to be performed vocally.

RELIGIOUS TEXT

Religious references are very scarce indeed in this collection and there seems to be only one text making clear reference to sacred matters. This work, the anonymous rondeau Ave vergene... (Man. 21) survives only in fragmentary form with the refrain, essential for the sense of the work, missing. From what remains however, it would seem that the text venerates the Holy Virgin Mary and refers to her as the queen of heaven who was saved from worldy sins through the graces of the angel Gabrielle.

MORALISING TEXTS

Included here are texts that have as their main burden, the teaching of a moral. The different approaches adopted by poet/composers with this aim in mind include, a critical appraisal of the changing values and attitudes of contemporary society, advice on how to cope with this changing society and finally, the suggested mode of conduct for the would-be courtly lover.

Falling into the first category are three works by Bartolino da Padova, Serva ciaschuno (Man. 3), Perche cangiato (Man. 8) and La sacrosancta karita (Man. 7). The first of these deplores the lack of love and faith in current society and sees this lack as the result of overbearing self-concern. The suggested antidote is to serve others only to the extent that you could honestly expect they would serve you. This provides a bitter twist to the "do unto others..." adage.

Perche cangiato (Man. 8) concentrates on a nostalgic desire for earlier days when true friendship existed. In a cruel reversal of expected behaviour, the poet suggests that a smiling face provides the sure sign of an enemy for this sweet appearance inevitably conceals bitter thoughts.

Also nostalgic is La sacrosancta karita (Man. 7) which regrets that no longer can the sacred charity of love be openly found. The reason for this, is that virtue, the source of perfect love, is no longer a part of human nature since it has been driven out by self-interest. The poet sees himself surrounded by those who reflect the loss of permanent values by changing their natures to suit prevailing attitudes.

Zachara da Teramo's Ad ogne vento (Man. 32), which falls within the second category of providing advice on how to cope with a changing society, proposes that the behaviour deplored in Bartolino's La sacrosancta karita (Man. 7), is in fact essential to survival. The poet constructs an autumnal image to bear his suggestion that the only way to cope with change is to follow it as a leaf responds to every new breeze. To resist change means running the risk of isolation, just as the leaf which resists the wind is blown to the ground.

Also within this category is Bartolino da Padova's Non chorrer troppo (Man. 11) which suggests the adage "more haste, less speed". The poet proposes that those who run too fast after their fortunes can be brought to the ground by a sudden halt, whereas those who proceed slowly and cautiously can often absorb a reversal of fortune to their advantage.

The anonymous Spesso fortuna (Man. 33), offers solace and advice to one who has fallen from fortune. The poet provides a litany of the reversals of fortune and resulting deprivations suffered "nella mia gioveneza" and indicates that the one thing he has learned is that however much you rail against Lady Fortune, nothing ever changes.

Ciconia's Chi vole amar (Man. 47) falls within the final category of moralising texts providing advice to the would-be courtly lover and propounds

that to achieve the perfect love, the lover must dedicate himself with true faith to the lady. He must expect no thanks or recognition for his pains. The poet adds, possibly as the fruit of bitter experience, that the major enemy of the perfect love is deceit.

The anonymous A tanti homini (Man. 63) also requires the lover to have infinite dedication and adds that further characteristics of the true lover are self-restraint and the ability to loyally serve the beloved. The text concludes with the statement that it is understood that he who would love one person perfectly cannot be expected to please everyone equally.

COURTLY LOVE TEXTS

LOVE AND THE CRUEL LADY

One of the aims of the courtly love ethic was the moral improvement, even ennobling on the lover. For the love experience to be truly ennobling there had to be some obstacle to overcome. In some situations the obstacle was a jealous husband. in others, social distance or physical separation provided the obstacle. In this particular group of texts however, the lady herself, the object of love, is the obstacle. Her cruelty to the lover for whatever reason, is seen in her obdurate stance against the lover's petitions. the lover's task is then to break down the lady's resistance and convince her to his way of thinking.

The common theme of these texts is the cruel lady who rejects the faithful lover and rewards him for his services with pain and suffering. Representative of this sort of text is Bartolino da Padova's Rechordete de mi (Man. 4) in which the lover begs the lady, "crudele e dura", to remember the "fed'e cortesia" with which he has pleaded his case before her. In describing his fidelity and courtesy, the poet stresses the two essential characteristics of the courtly lover and underlines that his desires are not base, but intended to honour her. The lady however, remains suspicious of his intentions.

The lover's pure desire to honour and respect the lady is also the main theme of Bartolino's Sempre donna (Man. 10). The lover reminds the lady of the longevity and restraint of his love and receives as reward only pain. He sees only a sorrowing death ahead and though the lady examine a thousand lovers, she will never find one to equal his purity of intention.

Antonio da Cividale's Merçi pour dieu (Man. 16) pays less attention to the lover's honourable intentions and more to the constant miseries caused by the lady's rejection of his petitions. This lover too sees death as the only release from his suffering since the lady holds his heart in thrall.

Piu chiar ch'el sol (Man. 37) by Antonello da Caserta is dedicated to Lucia who inflames the lover's heart. His desires burn day and night in an attempt to soften her "crudo e spietato" heart. He reasons with her that she would attain the highest station of perfection if she would allow her evident beauty and virtue to be found also in her heart where they could displace her cruelty and ruthlessness.

Johannes Fulginatus' Mercede o donna (Man. 45) presents a lover driven beyond reason with a heart constantly awash with tears and a soul dying for want of love and solace. The use of short verse lines emphasises the halting pathetic description of the lover's desperation which is brought to its pitch by the lover's realisation that the lady takes pleasure in her cruelty.

A similar realisation forms part of S'avesse força (Man. 74) by Bonaiutus Chorsini pitor, although this lover turns it to his advantage. The text commences with the lover's assertion that if he had the strength he would give up his love for the lady but his heart, weakened by constant pain, can now follow no other path. He takes his only solace in the fact that his suffering affords some pleasure to the lady and since to please her is his only aim, he is content to play this role.

Characterised by determination is Landini's S'i' ti so' stato (Man. 71) in which the lover plans to conquer the "cruda selvagia donna bell'e vagha"

with "lungha prova". The lover reminds the lady of his long, faithful service to love and warns her that continued cruelty will only renew his fidelity.

Less optimistic is the anonymous Gli atti col dancar (Man. 49) in which the dancing Franceschina captivates the hearts of all who see her. The lover, one of her many admirers, feels himself to be the particular target of her cruelty, for all his joys and pleasures are concentrated within her. When she passes from his sight even his soul deserts him.

Of this particular group of texts, perhaps the most courtly in style is the anonymous Mille merce (Man. 65). The complicating obstacle of social distance between the lady and the lover is a theme of this work as is the recognition of the lady as feudal suzerain of the lover. Both these features are common themes of the courtly love verse of the earlier troubadour/trouvère tradition. The text embodies the lover's plea to the lady for aid to his faltering spirit which languishes in love and pain. He begs her to no longer hold him at a distance for his death will be the sure result. He concludes his petition by assuring her that his only wish is to adore her and to be able to call her his lord.

LOVE AND THE FLOWER

Flower imagery had a rich currency in the romance and verse of the Middle Ages. In the works of Dante the flower is used as a symbol with a wide variety of explicit and implicit meanings. The Commedia is particularly rich in flower imagery and one of the primary symbols is that of the yellow rose, the Celestial Rose which with its constantly unfolding petals presents in full bloom the symbol of the solution of the drama of life and death. (Flanders Dunbar 1961:3). At a less complex level the simple rose was the symbol of Christ or the Blessed Virgin Mary/Beatrice and even the pursuing lover, Dante himself.

In the more popular tradition, the flower generally represents the glory of the flesh, and the rose, particularly the gently folded rosebud, the object

of the lover's quest. This concept of the rose as a symbol for the beloved was enriched by the popular conceit that the roses of Venus were hedged about with thorns (Robertson 1967:96). A further interpretation of the thorn conceives of it as Cupid's dart of love which pierces the lover's heart, inflicting pain and suffering while binding him to his love, the rose. At another level the thorns are considered to be the means by which the honour of the rose is protected. As a general symbol the rose may also represent the abstraction of love itself, the qualities of patience, immutability and regeneration and the purification of martyrdom.

Several of these concepts are combined in the anonymous ballata, Spinato intorno al cor (Man. 70). The text commences with the uncompromising image of the hedgehog, which like the lady's heart, is surrounded by thorny barbs, one of which pierces the lover's soul. This image suggests to the poet, how like the rose is his lady, whose lips are soft and pink like the petals of the rose, whose mouth is dainty like the rosebud and whose humble and angelic appearance is like that of the modest rose. The poet then justifies his opening image by explaining that the barb that has pierced his heart like an arrow (saietta) is also the thorn of the rose. This text also incorporates clear reference to two other works contained in this collection (Man. 24 and Man. 25). Since both of these also develop flower imagery (See below), the full meaning of the text of Spinato intorno al cor is dependent on the interpretation of these other texts.

Madonna io me ramento (Man. 41) by Antonello da Caserta is addressed to the lady whose beauty reminds the poet of "quella frescha rose colorita". The floral image is extended by referring to the lady as a "persona fiorita" and although the thorny aspect of the rose receives no mention in this text, the rose as a symbol of martyrdom is incorporated in the final line.

Also comparative, but at the purely visual level is Bartolino da Padova's Le aurate chiome (Man. 9) in which the lady's coiffure is likened to that of a beautiful flower (See above : Heraldic Texts). The lover's heart is pierced by the protecting virtue of the flower, the thorn.

Two ballate by Zachara da Teramo, Rosetta che non cambi (Man. 24) and Un fior gentil (Man. 25), present love allegories around the symbol of the rose. In the first of these, Rosetta che non cambi, the rosebud is personified and praised for its immutability. Although other flowers wither and fade, the rose retains its fresh colour, inspiring the lover to maintain a similarly immutable passion. The beautiful flower of Un fior gentil inspires the poet in his verse-making with the promise of regeneration. After full bloom the rose drops and scatters its myriad petals leaving only the stalk as a reminder of past glories. Shortly however, the stalk bears forth that "dolce fructo" (the rosehip?) that none can resist. The text concludes with the sardonic reminder that however hard one searches in other gardens, such a flower will never be found.

Floral imagery in Merçi pour dieu (Man. 16) by Antonio da Cividale (See above : Love and the Cruel Lady), is scant, but by stressing the thorny aspect of the rose it is appropriate that the cruel lady can also be the "belle flour novelle".

Bartolino da Padova's Zoya de novi odori (Man. 5) develops the use of the flower image in quite a different way. The lover woos the lady with the mingled scents of the red and white flowers with which he decorates the "alberga amore". The red flowers represent the lady's beauty and the white flowers, her virtue. Although the lover's courting is quite practically oriented, he maintains a certain courtly distance by addressing her as "segnore".

LOVE AND THE FLAME

The flame with the associated characteristics of the light and heat of the fire and the burning result, is a common image in the texts of this collection. The symbol of the flame has an ambivalent nature in that it incorporates simultaneously the characteristics of physical destruction and spiritual regeneration. As a symbol for intense desire, it embodies both these

characteristics. Some of the complexity of the flame symbol can be seen in Dante's Commedia, where in the Inferno, the souls of the Evil Counsellors are wrapped in the damning flames of consciousness, in the Purgatorio, the lustful are punished by the consuming flame and in the Paradiso, certain of the blessed are incorporated within the flame of purity.

In the more popular tradition there were two basic groups of flame symbols. The first of these is the destructive and consuming fire as the figure for lecherous desire. This flame "burns more fiercely the more it is exercised" (Robertson 1967:492) and eventually completely destroys the lover. The second group of symbols surrounds the purifying flame of courtly love which, though it burns with no less heat than that of lecherous desire, does not consume, but provides the process of transformation through which the true lover is ennobled.

Typical of the courtly use of the flame symbol is the anonymous Non credo donna (Man. 58) in which the lover claims that once the "dolce fiamma" which lights his heart, is extinguished, it will never burn for another love. His love flames through time and space and the memory of the lady's face is branded on his spirit. Though burning with "fiero ardore", his one desire is to love and die in the service of the lady.

Piu chiar ch'el sol (Man. 37) by Antonello da Caserta combines the illuminating quality of the flame with that of its heat. The poem is dedicated to Lucia whose image is clearer than that of the sun in the lover's heart. The linking of the image of the sun and the name Lucia may have been suggested to the poet by the relationship of the name Lucia to "lux" meaning "light". But as well as giving light, both the sun and Lucia, give heat so that the lover's heart is "tutto sfiamicato" and "arde corno et nocte". Lucia offers no ease to the lover's suffering (See above : Love and the Cruel Lady).

Presenting a complexity of images related to the flame is Sol me trafige'l cor (Man. 29) by Zaccaria. The opening line presents the sun and a fine eagle

that together strike the heart of the lover. The linking of the sun, source of flame, and the eagle was reasonably common (See above : Man. 34, lines 4-5), since it was generally believed that the eagle was the only mortal creature that could gaze upon the sun with unshaded eyes. Consequently the eagle operated as a subsidiary symbol for the sun. The lover burns with desire to see the fine eagle once more. The next image presented is that of the diamond which is a symbol of the stars, reflected light, hardness and because of its rarity, nobility of spirit. Even for such a gift, the lover will not alter his allegiance to his lady. She, bearing the qualities of the sun, the eagle and the diamond, reflects a burning light upon the lover and thus wounds him. Even so the lover is undaunted and feels he must surely die if he can no longer see his beloved star, his Diana.

The figure of the burning ardours of the lover is quite common in the form in which it is found in Zoya de novi odori (Man. 5) by Bartolino da Padova (See above : Love and the Flower), in which the lover begs the lady to put an end to his burning ardour. The lady has the power to release the lover from the flame by answering his love, for this would be the sign that the flame had achieved its transforming purpose of changing the would-be lover into the worthy lover. In this work however, the lady does not exercise her power and leaves the lover to burn.

La fiamma del to amor (Man. 22) by Johannes Ciconia suggests in the opening lines that the flame of the lady's love has matched that of the lover and both their souls had attained a state of bliss. Unfortunately, the lady's death has extinguished the flame although the lover's desires still burn (See above : Mourning Texts).

LOVE AND THE HUNT

Hunting was one of the principal recreations of the nobility in trecento Italy and thus it is not surprising that reference to the hunt occurs in song texts of this time. In the mid to late fourteenth century, this involvement

with hunting is reflected in the caccia, a form which by musical and textual means attempted to evoke the physical process of the hunt. Neither the form nor the style of the caccia is found in the Mancini Codex, though references to the hunt are reasonably common. One of the reasons for this is that it is no longer the physical hunt but the hunt as an allegory that provides the continuing challenge to the poet/composer.

The physical process of the hunt was conducted on horseback with the assistance of packs of hounds. The main beasts pursued were the boar, wolf, bear and stag with the rabbit, hare, fox and doe serving as a lesser challenge. This actual hunt provided the model for two types of allegorical hunt. The first and most common of these was the hunt of Venus, in which the rabbit, fox and doe represented the lady, prey to the pursuing hunter. In the second allegory of the hunt, the bear, wolf and boar represented the vices which the hunter must overcome in the hunt of virtue.

Per un verde boschetto (Man. 6) by Bartolino da Padova presents a clear allegory of the hunt of Venus although the hunted creature takes a more aggressive part in the hunt than is usual. The hunter tracks the creature only to find it following him. The creature communicates that it does not find the hunt wearying for in the process, its prayers to be freed from a concealing skin may be answered.

Already denuded is the doe found in Cacando un giorno (Man. 48) by Johannes Ciconia. The hunter's heart is captured by the sight of the defenceless doe and in order to take his revenge, relentlessly pursues the fleeing creature. Eventually the hunter extends his pursuit with argument and the doe turns to him and makes her sign of submission.

The hunt of virtue is the allegorical aim of another of Ciconia's works, I cani sono fuora (Man. 46). The scene for the hunt is set, with the dogs restless and straining to start, the pits and traps set and the quarry, the wolf, primary foe to man and a long established Christian emblem for Satan, designated. The poet warns the hunter that he should guard

himself against the wolf for fear that he be sullied by the beast. The text concludes with the moral that there is only one path to virtue and the hunter is misled if he thinks he can follow two paths and achieve the same end.

Finally, the anonymous Aymè per tutto (Man. 56) contains a passing reference to the physical process of the hunt. The text overall offers an evaluations of current society and the poet pours scorn on those of his contemporaries who scurry "dì la, dì qua, come cani a le caccìe".

LOVE AND FISHING

Song texts which incorporate piscatorial imagery offer an interesting variant on the hunting theme, for the great angler is Love, the bait is the lady and the prey is the lover. The background against which these texts sound is very rich in symbolism. The water represents the birthplace and playground of Venus, goddess of Love, the nets and other fishing tools provide symbols of the ensnaring, entangling weapons of Aphrodite and the fish, the quarry, is a primary symbol of manhood.

Francesco Landini's Va pur amore (Man. 18) is addressed to Love which the poet instructs to do as she will with her nets of deceit, for the lover plans to find his ease in the ocean, seeking the liberty and peace which is the right of any other animal. This reference to finding a home in the sea may be an allusion to drowning which was, in literary terms, the most common death for disappointed lovers. The lover will never rise to a false bait again, for he is possessed by the ocean.

Tal sotto l'acqua (Man. 59) by Nicolo da Perugia may contain an allusion to cuckoldry or at least jealousy in its reference to another man netting the poet's pool. The opening image presents a man standing in the fishing pool, holding another man's net, line and bait. Others call him mad for being seen not to see, but though he is presently made a fool of, he will act when action is needed.

Finally, the anonymous Tra speranca e fortuna (Man. 76) presents a convolution of the basic image in that the lover is not the prey, but the unsuccessful angler, who attempts to lure not the fish, but the lure itself, those "duo belli ochi piu duri che petra" of the lady.

LOVE AND THE LADY

Although the lady is the object of admiration in the courtly love songs of this collection, the true subject in each of them is the lover and his reactions to the various attributes of the beloved. Consequently the lover emerges as a clearly defined character while the lady remains a distant and vague figure.

Her beauty is beyond question, though what that beauty constituted is not clear. She inevitably has a handsome, raiant face - "viso bello" (Man. 19), "polito viso" (Man. 41) - which on occasion has an angelic and modest aspect - "el viso e'l sguardo angelico et humile" (Man. 70) - dominated by bewitching eyes - "belli ochi" (Man. 74). Her lips are red and her mouth is small - "le labre rosse", "la bocha pichina" (Man. 70) - while her tresses are golden - "trece d'oro" (Man. 75), "le aurate chiome" (Man. 9). She is comely of shape - "licadra figura" (Man. 37), "gentil figura" (Man. 38) - and in general, every delight is concentrated in her person - "bel volto" (Man. 58), "dolce volto", "licadro e gratioso aspecto", "dolce volto pien d'ogni dilecto" (Man. 60). She is, in short, that "tres belle e douch amya" (Man. 66) to whom any lover would dedicate his suffering.

Many of these aggregate characteristics are found concentrated in the figure described in Andrea Stefani's Con tucta gentilecca (Man. 72). This ballata is unique in this collection in that it concentrates on the description of the beloved, rather than the reactions of the lover. It is significant however, that the object of description is not "mia donna", the lady, but simply a young girl, "questa fanciulla".

This young girl has every mark of beauty, with golden hair, a gay face

and charming eyes that can only be compared to two stars with their dazzling light full of love. She is honest and respectful with every grace of love, and so happy and loving that alone in her resides every virtue of love. Her complexion has a lively colour and her face is adorned with every sign of beauty.

LOVE FROM THE WOMAN'S POINT OF VIEW

There are two texts in this collection which present the courtly love situation from the woman's point of view. It is significant that these are also the only texts which deal with love in physical terms and reflect consummated love. It would seem that for the woman in love, the courtly love tradition was not merely a ritual to be indluged in, but a means of expressing a real passion.

The anonymous Mon bel amy corteus (Man. 14) is addressed to the lover who in true courtly style has served his probationary period of suffering for love. In order to end his suffering the lady gives her heart and begs that this gift will relieve him of his pains. Since she now risks her very life she hopes this love will last forever for she has found in him the perfect lover.

In Mon bel amy mon confort (Man. 15) the lady courts the lover and offers him her embraces if he will return her love. She cannot bear the thought of separation from her love for all her thoughts are for him and her every pleasure stems from him. His great beauty has melted her heart which now only wishes to love him completely.

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