

INTRODUCTION

THIS volume, the seventh in the series *Polyphonic Music of the Fourteenth Century*, contains the music of Vincenzo da Rimini, Rosso de Chollegrana, Donato da Firenze, Gherardello da Firenze, and Lorenzo da Firenze, whose compositions are representative of the middle period of *trecento* polyphonic music, circa 1350 to 1375.

Little is known about the lives of these composers. Rosso de Chollegrana is known through one solitary composition preserved in *Lo*. Vincenzo da Rimini's music is preserved in three sources: *Lo*, *Pit*, and *Sq*. In the first he is listed as *Frate Vinçenzo*, in *Pit* as *L'Abate Viçenzo da Imola*, and in *Sq* as *Magister Abbas Vicentius de Arimino*. Aside from the fact that he was a member of the Benedictine order (he wears Benedictine dress in the *Sq* miniature), we know nothing of his life. Nor do the texts which he set to music give us clues such as those which may be gleaned from Jacopo da Bologna's madrigals.¹ While Jacopo was deeply concerned with contemporary events, Vincenzo's texts deal only with mythological characters, shepherdesses, and bucolic scenes. Even the place associated with his name is difficult to identify. Was it Imola or Rimini? Both cities are in the Emilia-Romagna province, Imola being situated about 20 miles southeast of Bologna. It is unfortunate that only six pieces by this competent composer, whose skill shows professional discipline, have survived. The absence of a polyphonic ballata suggests that he may have been a contemporary of Jacopo da Bologna and slightly younger than Gherardello and Lorenzo da Firenze.

Dual residence is attributed also to Donato, who is listed in *Lo* as *Ser Donatto da Chascia*, in *Pit* as *Dom Donato da Cascia*, and in *Sq* as *M. Donato da Florentia*. It seems likely that Cascia, near Florence, may have been Donato's native town, but that he eventually worked in Florence, the artistic centre. He, too, appears in the *Sq* miniature as a Benedictine, and is perhaps of the same age group as Gherardello and Lorenzo. Beyond these probabilities, Donato is as elusive as the others. In addition to fifteen madrigals *a due*, one caccia-madrigal *a tre*, one ballata *a due*, there is one composition in the form of a virelai, which is preserved in *Lo*, *Pr*, and *RU*₁, but bears his name only in *RU*₁. The three versions are sufficiently dissimilar to warrant separate transcriptions.

Gherardello was eulogized by Francesco di Simone Peruzzi and Franco Sacchetti in an exchange of sonnets between 1364 and 1366. The first is captioned with the words, "Sonetto mandato da Francesco di Messer Simone Peruzzi a Franco Sacchetti per la morte di ser Gherardello, di musica maestro." Sacchetti's reply, in the same rhyme scheme as was the custom, began his sonnet with the words, "Come in terra lasciò sconsolate."² Apart from the death of Gherardello, which can thus be fixed between those two years, little else is known about him. According to Pirrotta, Gherardello came from a family of musicians of whom one was *Ser Jacobus frater Ser Gherardelli* and another *Ser Giovanni*.³ Our Gherardello is depicted in *Sq* in the habit of a Benedictine, his name given as *Magister Ser Gherardellus de Florentia*. In *Fl* his name reads *Fra Gherardello*, and in *Lo* and *Pit* as *Ser Gherardello*. The title *Ser* indicated at that time either a priest or a notary. In addition to the sixteen secular compositions which have survived, Gherardello also composed a polyphonic Mass, of which only the Gloria and the Agnus Dei are known. Another madrigal set to a poem by Sacchetti has disappeared.

Lorenzo's name appears in *Fl* as *S. Lorenzo*, in *Pit* as *Ser Lorenzo di Firenze*, in *Lo* as *Ser Lorenzo, prete*, and in *Sq* as *Magister Laurentius de Florentia*. His full name, *Laurentius Masini*, is supplied by the fourteenth-century Florentine historian, Filippo Villani, in his *Liber de origine civitatis florentiae et eiusdem famosis civibus*.⁴ After mentioning him and such composers as Joanne Bartholo, Ioannes da Cascia (Giovanni da Firenze) and one Bononiensis (Jacopo da Bologna), Villani devotes an entire page to Francesco Landini. Younger and apparently less prolific than Landini, Lorenzo seems to have been his equal in musical sensitivity and imagination, witness *Dà, dà a chi avaregia*, *Ita se n'era*, and *Dolgomi a voi*. His music has rhythmic vitality and variety and he shows great skill in using the techniques of sequence, imitation, canon and syncopation. Lorenzo's *Povero cappator* is his only surviving isorhythmic piece, and his caccia, *A poste messe*, is unique in being *a tre* without a supporting tenor. Alexander Main has attempted to prove that its ritornello, though without the usual indication (by a sign or by a number of brevis rests at the beginning) was also performed as a triple canon.⁵ Sixteen secular compositions and one movement of a polyphonic Mass (Sanctus) have survived; two additional ballate by Franco Sacchetti, said to have been set to music by Lorenzo, have not come to light.⁶

EDITORIAL COMMENTARY

The transcriptions in the present volume were made whenever possible from the *Fl* codex, thus continuing the practice begun in volumes four and six. However, of the 65 compositions included here, 32 were transcribed from *Sq*, 28 of which are *unica*. Transcriptions from *Lo* are also included whenever a considerable number of notational and rhythmical differences occur.

The principles of transcription are basically those used in the preceding volumes of *trecento* music. Compositions governed by the brevis have been transcribed according to the Italian *divisiones*; those governed by the longa have been transcribed according to the French *modus* and so stated in the commentary. The rhythm of the *quaternaria*, however, appears to have undergone a change. During the early period of Italian notation, the genuine *quaternaria* meant that no more than four semibreves comprised one brevis measure. In the middle period, with which this volume is concerned, the *quaternaria* rhythm assumed the definite value of one quarter of the brevis measure. Thus a composition cast in this rhythm (frequently indicated by .q.) informed the performer that two or three breves were joined to produce one measure—the longa here employed as the unit of measure.

The change from the use of *divisiones* to *modus* could not have happened suddenly, for there are many compositions which seem to lie midway, combining elements of both Italian and French notation. Towards the end of the fourteenth century only the French system was in general use. Compositions which would earlier have been cast in *octonaria* or *duodenaria* were then written in *modus imperfectum* or *modus perfectum* respectively.

Compositions originally cast in *octonaria* or *duodenaria* rhythm and so indicated on the manuscripts, with semibreves whose values fluctuate between quarter and eighth notes and with the brevis as the unit of measure, have been transcribed in strict Italian notation. Those in mixed notation, with fixed semibrevis value and with note values shorter than a semibrevis expressed as minimas and semiminimas rather than as semibreves and minimas, have been transcribed according to the *modus*, with the longa as the unit of measure.⁷

Since half of the compositions in this volume are transcribed from *Sg*, and frequently use .q., the rhythmic organization of such compositions is given in the critical commentary not simply as .q. but rather as either .q.₂ or .q.₃ to indicate the Italian counterparts of the French modus imperfectum and modus perfectum respectively, and are transcribed according to the French modus. It is merely a change in terminology; the results are the same.

The use of the symbol .q. by the scribe or scribes who had copied the music in *Sg*⁸ when the French modus was already available is difficult to explain unless *amor patriae* was a factor in preserving at least one notational principle of Italian origin. Gallic influence, at least in northern Italian courts, is easily explained in view of the sixty-seven years of Papal residence in Avignon. Italian composers and theorists⁹ were familiar with French notation and with isorhythmic organization.¹⁰ The use of bi-lingual texts¹¹ also points to close cultural ties between the two countries.

It has been the policy of the transcriber to avoid the simultaneous use of conflicting time signatures such as 2/4 and 6/8. In those instances where a composition lying generally in 2/4 time digressed momentarily to 6/8 and was so indicated (*s.i.*) in either one or both voices, it was considered best to continue in 2/4 and to express six quavers as two groups of triplets. As in the previous volume, ligatures are indicated by a bracket.

In general, note forms are uniform in the various codices. However, one composition, *Ita se n'era* by Lorenzo da Firenze, is preserved in three versions: *Sg*, f. 45v-46r (version A), *Sg*, f. 46v-47r (version B), and *Lo*. Where version B fluctuates between .q., .n. and .t. and employs the usual note forms, version A retains one time signature (.p.) for the entire composition and relies on new note forms to express rhythmic variety. While *Sg*B can be transcribed with relative ease, a successful solution to *Sg*A and *Lo* can be reached only after a comparison of all three MSS. A fundamental problem in *Sg*A is the use of the above-mentioned special note forms and the lack of consistency in their application by the scribe. Although the table given by Johannes Wolf in his *Geschichte der Mensural-Notation von 1250-1460*¹² would appear to be generally correct, several variants should be noted. The following special forms are used, and, in the opinion of the present transcriber, with the following meanings:

- (*s*^o) = 1/2 *s* (m. 18-19)¹³
(*m*^o) = 1/4 *s* (m. 18-19), 1/3 *s* (54-55), 1/6 *s* (m. 41)
(*om*) = 2/3 *s* (always)
(*m*^v) = 1/8 *s* (always)
(*sm*^o) = 1/8 *s* (m. 44-47), 1/6 *s* (m. 54-55)

In *Sg*B and *Lo* dots are used after notes, evidently to set apart triple groupings within a duple meter, or duple groupings within a triple meter. Thus in *Sg*B (m. 53-54 C) triple groupings, already indicated by .t., are reinforced, and in *Lo* (m. 18-20 C) duple groupings and (m. 54-55 C) triple groupings are indicated.

Some madrigals survive with only one tercet. This is obviously a scribal *lapsus calami*, for in some instances the complete text (two or more tercets) is present in the same composition from another codex. The second tercet in *Dà, dà, a chi avaregia*, missing in *Sg*, was taken from CarCb. Moreover, Antonio da Tempo, the Paduan judge-poet, stated in 1332:

Mandrialis (Madrigal) itaque undenarius tantum debet esse duarum partium sive copularum ad minus; potest etiam habere plures partes servata tamen regula incepta, et sic de aliis mandrialibus. Debent etiam habere omnes mandrialibus in secunda parte tot versus quot in prima . . .¹⁴

In the absence of a second tercet, the repetition of the first section may be left to the discretion of the performer.

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¹ See this series, VI, 104, 122, 126, 128.

² Franco Sacchetti, *Il libro delle rime*, ed. by Alberto Chiari, Bari, 1936, 93.

³ MGG, V, 55.

⁴ Edited by Galletti, Florence, 1847, 34.

⁵ Alexander Main, in *The Commonwealth of Music*, ed. by G. Reese and R. Brandel, New York, 1965, 130-162. There are two other examples of the use of a triple canon in the ritornelli of Giovanni da Firenze's *Nel bosco senza foglie* and in Francesco Landini's *De dimmi tu*, the latter at the fifth.

⁶ Franco Sacchetti, *Op. cit.*, 13 and 41.

⁷ The exceptions are *In forma quasi and Seguendo'l canto*.

⁸ The *Squarcialupi* codex contains 344 compositions entered at various times and by various scribes, which accounts for the variety in notation and time signatures.

⁹ Examples of *senaria gallica* and *senaria italica* are found in the Vatican codex *Rossi* 215. See MarrC, plate V.

¹⁰ Marchettus da Padova declared in his *Pomerium* (1318) that French notation was more rational than Italian, while Prosdocimus de Beldemandis, notwithstanding the fact that French notation had become universally accepted, declared in his *Tractatus practice de musica mensurabili ad modum Italicorum* (1412) that Italian notation was superior to French in certain aspects. See O. Strunk, *Source Readings in Music History*, New York, 1950, 166; C. Sartori, *La Notazione Italiana del Trecento*, Florence, 1938, 144.

¹¹ See Piero's *Ogni diletto* (O-L. VI, 12), Jacopo's *Lo lume vostro* (*Ibid.*, 104), the anonymous *Quando ye vov le due* (MarrC, 80), Lorenzo's *Povero cappator* (PirrMF III, 12), and Landini's *Si dolce non sonò* (O-L. IV, 210).

¹² I (1904), 311.

¹³ Wolf gives a value of 1 1/2 *s* without reasonable justification. It would appear that modifications (circles, flags, and stems) above a note always shorten the value, while those below lengthen.

¹⁴ *Summa artis rithimici*, ed. by G. Grion, Bologna, 1869, 140.

8a. ITA SE N'ERA
Madrigal

Lorenzo da Firenze

Sq version *B*

1. I -
2. Co -

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2. Co -

- ta se n'e - ra star nel
- si m'appar - ve on - d'io m'in -

- ta se n'e - ra star
- si m'ap - par - ve on - d'io

pa - ra di -
- na - mo - ra -

nel pa - ra di -
m'in - na - mo - ra -

- so Co -
- va La

- so Co -
- va La

- glien - do fior
don - na che

glien - do fior Pro - ser - pi -
don - na che pa - rò le

Pro - ser - pi - na can - ta -
pa - rò le man al vi -

- na can - ta -
man al vi -

50

- va Quan -
- so Per

- va Quan -
- so Per

55

- do per l'a - mor suo Plu - to cer -
far chi mai da lei fos - si di -

- do per l'a - mor suo Plu - to cer -
far chi mai da lei fos - si di -

60

- ca -
- vi -

- ca -
- vi -

65

70

75

- va .
- so .

- va .
- so .

Ritornello $\text{♩} = \text{♩}$

Ben -

Ben -

- che me-glio di me

- che me - glio di me fe -

fe - - ce Plu - - to -

- ce Plu - to -

- ne

ne

Che la ra -

Che

- pi ma' i' stet - t'in pri - gio -

la ra-pi ma'i' stet - - t'in pri - - gio -

- ne.

- ne.

8b. ITA SE N'ERA

Madrigal

Lorenzo da Firenze

Lo

I -

- ta se n'e - ra star nel

pa - - ra - di... I - ta se n'e - ra sta r'in pa - ra - di -

15

20

25

- so.

Cho -

37

35

- glien - do fior Pro - do - ser - pi - na can - ta -

40

45

50

- va. Quan -

55

- do per

60

l'a - mor suo Plu - to cer - cha -

65

70

75

- va.

Ritornello $\text{♩} = \text{♩}$

Ben -

80

- che me - glio di

85

me fe - ce Plu - to -

90

- ne

95

Che la ra - pi ma i' stet - t'in pri -

100

- gio -

105

- ne.

110 115

106 Cb after B/ between 112 and 113 C pali omitted in transcription; T palp omitted in transcription/ 117 C ²trm.

Variants in Lo: 1 C T [s.i.]/ 46 C first beat pam omitted in transcription/ 63 C second beat *b plicata*/ 98 T second beat all *dra*/ 100 C first beat *m m m m*/ 101 C first beat *m m m m*/ 104 C third beat *m dra m m*/ 107 C second beat all *m*/ 108 C *b dot l*/ 109 C *l l*/ 110 C ¹*s dot*/ 112 C between second and third beats *pab* omitted in transcription/ 113 C second beat *sm sm m m m*; T between second and third beats *pab* omitted in transcription/ between 114 and 115 C T palp omitted in transcription/ 117 C ⁵*dra*/ 119 C ²trm, second beat *m^vm^vm^vm^vm m m*/ 128 C all *m*.

Editions: WoSq, 94; PirrMF III, 10; Text: LiGoM, 48.

ITA SE N'ERA (M) 2 v; Lorenzo da Firenze.

Sources:

1. *Lo*, f. 43v-44r (see separate transcription).
2. *Sq*, f. 45v-46r version A.
3. *Sq*, f. 46v-47r version B.

Text: Author unknown; *SqA SqB* first Ter and Rit underlaid in both v, *Lo* in C only, T untexted, *SqA SqB* second Ter lacking (taken from *Lo*), *Lo* second Ter placed at end of T.

Rhythm: *SqA* opens in .p. (not indicated in T), 76 changes to [.o.]; *SqB* opens in .q.₃ (not indicated in T), 76 changes to [.q.₂]. In *SqB* and *Lo* there are frequent changes to .n., .t., and s.i., throughout the composition. For more detailed information consult the notes. Reduction: *b*=quarter note in .q., dotted half in .n., .t., and s.i.

Notes: The following variants pertain to *SqB* only: 1 C .q.₃; T [.q.₃]/ 4 C .n./ 5 C .q.₃/ 7 C .n./ 8 C .q.₃/ 16 C .n./ 18 C .q., second beat .n./ 20 C .q.₃/ 21 C .t., second beat .q./ 22 C .n./ 23 C .q.₃/ 33 T .t., third beat .q./ 34 T .t., third beat .q./ between 36 and 37 C *pab* omitted in transcription; T pali omitted in transcription/ 39 C .n./ 42 C .q.₃/ 44 C second and last notes *s* in lieu of *m*/ between 48 and 49 C pali omitted in transcription/ 53 C .t./ 53-54 C all notes followed by dots/ 57 C Eb sign/ 75 T *max*/ 76 C T [.q.₂]/ 83 C [s.i.]/ 84 C [.q.₂]/ 90 T .i./ 91 C .t., second beat .q.; T [.q.]/ between 104 and 105 C *pab* omitted in transcription; T pali omitted in transcription.

The following variants pertain to *SqA* only: 1 C .p.; T [.p.]/ 2 C no ligs/ 3 C T first and second beats *lig2*/ 5 C T no ligs/ 6 C T first and second beats *lig2*/ 8 C T no lig/ 9 C T no lig/ 10 C T no lig/ 11 C T no lig/ 12 C no ligs; T first and second beats *lig2*/ 12 third beat to 13 first beat T *lig2*/ 13 C no ligs; T second and third beats *lig2*/ 14 T no ligs/ 15-16 T no ligs/ 17-18 T *s s b b* (*lig4*)/ 18 C first beat *m^o m^o m^o m^o*, third beat last note *m*/ 19 C first and second beats all *sm*, third beat *m^o m^o s^o*/ 20-21 T no lig/ 21 C no ligs/ 22 T first and second beats *lig2*/ 23 T first and second beats *lig2*/ 24 C *l palp*; T *l*/ 25 C C#; T no lig/ 26 C no ligs/ 26 to first note 27 T *lig2*/ 27 C no ligs/ 28 C no lig, thirty-second notes expressed with *m^v*; T no lig/ 29 C T first and second beats *lig2*/ 29 third beat to 30 no lig/ 30 C no ligs/ 31 C thirty-second notes expressed with *m^v*, no lig/ 31-32 T *lig3*/ 33 C no lig/ 37 C thirty-second notes expressed with *m^v*; T no lig/ 38 C thirty-second notes expressed with *m^v*, no lig; T no lig/ 39 T first and second beats *lig2*/ 40 C third beat *m^o m^o trm trm*/ 40 to first note 41 T *lig2*/ 42 T first and second beats *lig2*/ 43 C third beat *trm m^o m^o trm trm*; T first and second beats *lig2*/ 44 C second beat *sm m^o m^o sm sm*; T first and second beats *lig2*/ 44 third beat to 45 T no lig/ 45 C first and third beats *sm m^o m^o sm sm*/ 46 C second beat *sm m^o m^o sm sm*; T lacking/ 47 T first and second beats *lig2*/ 47 third beat to 48 T no lig/ 48 T *l*/ between 48 and 49 C palp; T pali/ 49-51 T *bE pd sCE* (*lig2*) *sC sEF* (*lig2*) *sD*/ 50-51 C no lig/ 51 G#; 52 T no ligs/ 52-53 C no lig/ 53 C second and third beats *mC m^oED sm^oCBb m^oA*/ 53-55 T *lig2*/ 54 C *m^oGABbCBbAG sm^oFE trmD*/ 55 C no lig/ 58 C no B natural/ 59 C no lig/ 60 C T no ligs/ 61 C no lig; T *lig2*/ 62 C T no ligs/ 63 C no lig; T *lig2*/ 64 C no Eb; C T no ligs/ 65 T first and second beats *lig2*/

65-66 C no lig/ 66 T *lig2*/ 67 T *lig2*/ 67-68 C no ligs/ 68 T no ligs/ 69 C first two notes *lig2*; T first and second beats *lig2*/ 70-71 C no lig/ 71 C C#; 72 C thirty-second notes expressed with *m^v*; T first and second beats *lig2*/ 73 C no lig; T first and second beats *lig2*/ 74 C thirty-second notes expressed with *m^v*; T no lig/ 75 C T *l*/ 76 C T [.o.] with French characteristics; C no Eb in sig/ 76-78 T *lig3*/ 80 C thirty-second notes expressed with *m^v*; T *lig2*/ 81-83 T *lig3*/ 84 C no lig/ 85 T *lig2*/ 85 third note to 86 C *lig2*/ 86 T *lig2*/ 90 T dot after first note/ 91 C second beat *m^vDCBbA mG*/ 94-96 T no ligs/ 100 C no lig/ 101 C *lig2*/ between 104 and 105 C T *pab*/ 105 T *lig2*/ 106 C no B natural; T *lig2*/ 107 T no ligs/ 112-113 T no ligs/ 113 C no lig.

Variants in Lo: 1 C T [.q.₃]/ 4 C .n./ 5 C [.q.₃]/ 7 C .n./ 8 C .q.₃/ between 11 and 12 T *pam* omitted in transcription/ between 13 and 14 T *pab* omitted in transcription/ 16 C [.n.]/ 16-17 C all *m* (reading adopted from *SqA* and *SqB*)/ 18 and 19 C first beats .q. groupings indicated by dots after each *m*/ 20 C last beat .q. grouping indicated by dots after each note/ 22 C first beat .t., second beat .q./ 23 C .n., between fourth and fifth notes *pab* omitted in transcription/ 24 C [.q.₃]/ between 25 and 26 T *pab* omitted in transcription/ 31 C first beat *l*/ 34 T .t./ 35 C first beat *l*; T third beat .q./ 40 C *m m pab*, change to .n., *m m m m*/ between 40 and 41 C *pab* omitted in transcription/ 41 C between second and third beats *pasm pam* omitted in transcription/ 42 C second beat *m pam pam m*/ between 42 and 43 T *pab* omitted in transcription/ 43 C .q.₃, *pab* after first and second beats omitted in transcription/ 44 C first and second beats *l pa s*, third beat triplets expressed with *sm* in lieu of *trm*/ 45 C second beat triplets expressed with *sm* in lieu of *trm*/ 46 C first and third beats triplets expressed with *sm* in lieu of *trm*/ 47 C *pab* after second beat omitted in transcription/ 48 C *pam pam* after first beat omitted in transcription/ between 49 and 50 C palp omitted in transcription; T *pab* omitted in transcription/ 53 C *pab* after second beat omitted in transcription/ between 53 and 54 C *pam pam* omitted in transcription/ 54 third beat to 55 C triplet groupings within .q. indicated by dots after each note/ 58 C first beat *l*/ 60 C third beat dots on each note of *lig*/ 63 C dot after second *lig*/ 64 C dot after first *lig*/ 65 C second and third beats dots on each note of *ligs*/ 69 T *pab* after first beat omitted in transcription/ 75 T # on E perhaps intended as F#, omitted in transcription/ 77 C T [.q.₂]/ 84 C s.i./ 85 C .q.₂; T *l*/ 92 C first beat [.n.], second beat .q.₂/ between 105 and 106 C T pali omitted in transcription.

Editions: WoG III, 119; WoSq, 77; PirrMF III, 8; Text: LiGoM, 49; Facs: Ga, pl. XI (*Sq*).

NEL CHIARO FIUME (M) 2 v; Lorenzo da Firenze.

Sources:

1. *Fl*, f. 77v-78r.
2. *Pit*, f. 22v-23r.
3. *Sq*, f. 48v-49r.

Text: Author unknown; all MSS first Ter and Rit underlaid in both v, *Fl Sq* second and third Ter placed at end of T, *Pit* at end of C.

Rhythm: All MSS open in [.q.₃], 36 change to s.i. (change not indicated in *Fl*), 50 *Fl* to [.q.₂], 51 *Pit Sq* to .q.₂ (change not indicated in T); reduction: *b*=quarter note in .q., dotted half in s.i. To avoid the use of conflicting signatures at 51 it was deemed best to change to 2/4 at 46.

Notes: T *Pit* Bb sig through 22 only/ 1 C T *Fl Pit Sq* [.q.₃]/ 2 C *Sq* no C#; T *Pit Sq* no C#; 4 C *Sq* no C#; 6 C *Pit Sq* second beat first three notes *trm*, *Sq* last beat *lig2*; T *Pit Sq* no F#; 6 to first note 7 T *Sq lig4*/ 8 C *Pit* ²F#, *Sq* first beat EFEF, no F#; T *Pit Sq* no C#, *Sq* Bb/ 8 last two notes to 11 T *Sq lig9*/ 9-10 T *Pit lig6*/ 11 C *Sq l pab*/ between 11 and 12 C *Fl Pit palp*, omitted in transcription, *Sq* no palp; T *Fl palp*, omitted in transcription, *Pit Sq* period in lieu of palp/ C T *Sq*