PERFORMING MUSIC OF THE TRECENTO:
A CASE TO RETHINK OUR MODERN EDITIONS

BY

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To Jill
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I am deeply indebted to a number of people for their help with this project, the product of fifteen years of research into Italian Trecento music whose exquisite, subtle beauty, athletic coloratura, and complicated shifting rhythmic patterns have served as a constant source of inspiration and fascination for me. The idea to focus on pieces for which we have known poetic attributions came from a conversation with Dr. Margaret Bent who suggested this repertoire because few of those pieces have ever been recorded and were therefore difficult to include in lectures. I also would like to thank her for her gracious donation of time discussing musica ficta with me as it pertains to this repertoire. It was Dr. Thomas Mathiesen who suggested that I combine this LIBER recording project and its subsequent research with my doctoral thesis.

I would like to thank my committee members, Paul Elliott, Michael McCraw, and Nigel North as well as Wendy Gillespie for their encouragement and support throughout my academic career in the Early Music Institute at Indiana University. I also deeply appreciate the tireless assistance of my research director, Dr. Giovanni Zanovello, who always had helpful suggestions for resources as well as assistance in making the prose speak more clearly. His support and timely responses went beyond those required of a research director.

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1. INTRODUCTION

Fourteenth-century Italy is often referred to as the birthplace of the Renaissance due to the flowering of humanism-inspired arts; frescos by Giotto, sonnets by Petrarch, and ultimately the Cathedral of Florence with its magnificent dome. Although often neglected, this fourteenth-century flowering included music. Composers such as Francesco Landini and Jacopo da Bologna redefined the secular music of the Trecento. Thanks to the efforts of Willi Apel, Nino Pirrotta, Leo Schrade, Thomas Marrocco, and others, we have modern editions of nearly all the surviving pieces of Trecento Italy; however, these transcriptions lack the insight that more recent musicology has to offer. “None, however, are satisfactory, for they all predate the in-depth studies on the Trecento sources.”1 Furthermore, the transcriptions leave too many of the performance practice issues unanswered, or more specifically, only partially answered. The goal of this project is to create a hybrid edition of a specific segment of Trecento music that is critical, but ultimately more useful to the modern performer. Because of the wealth of new research in the last twenty years, new transcriptions of each piece will be required, taking into account current scholarship on musica ficta, metric proportions, and various concordances. The most noticeable difference regarding these new transcriptions will be the choice of note-value reduction that will facilitate the use of

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minim equivalence throughout the divisions. The choice to transcribe all minims as eighth notes will simplify the performer’s choices when the music moves from one division to another. This decision will be supported with contemporary theoretical treatises and with the music itself.

In order to identify a feasible number of pieces for this study, I chose those that have texts written by poets who we can identify. In “The Musical and Literary Tradition of Fourteenth Century Poetry Set to Music,” F. Alberto Gallo has identified the authors of approximately forty-two texts on the basis of the poem’s presence and attribution in non-musical text manuscripts. From this group I chose pieces from composers working in the mid to late Trecento (for reasons that will be discussed below), Niccolò da Perugia (fl. second half 14th century), Donato da Firenze (fl. second half 14th century), Gherardello da Firenze (c. 1320/25-1362/3), Lorenzo da Firenze (d. 1372/3), as well as the most prolific composer of the time, Francesco Landini (c. 1325-1397). I further narrowed the scope by identifying seventeen pieces that have never been recorded and whose recordings are out-of-print or are inaccessible because they exist on outdated media.

The texts themselves present special challenges. There are abundant variants in the sources, many merely orthographic, but there are also modifications of words and phrases,

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3 Little is known about these composers, save Francesco Landini. Landini’s life is most thoroughly chronicled in Filippo Villani’s Liber de origine civitatis Florentiae et eiusdem famosis civibus and is by far the most prolific composer included in this study. It is also widely recognized that several of the texts he set to music were his own. Niccolò da Perugia has set approximately 50 Italian texts, several of which were written by Franco Sacchetti, which suggests he spent some time in Florence. Donato da Firenze has 17 pieces that survive. Sacchetti refers him as “Presibiter de Cascia,” which is near Florence. Lorenzo da Firenze, also included in Villani’s chronicle, was known as a teacher at San Lorenzo in Florence, and quite possibly taught Landini. All of his secular compositions are included in the Squarcialupi Codex.

perhaps intended to better fit the music. A careful consideration of the poem’s non-musical concordances together with a thorough musical-poetic analysis will be necessary in deciding how these texts should best be rendered. Attempting to establish a single critical text is an impossible and anachronistic task. Modern editions have done a disservice by purging variants from medieval texts, so I will present the texts and their variants as they appear in various musical and poetic sources in a side-by-side table for easy comparison. Lastly, the poems have been translated into English by Maria and Dr. H. Wayne Storey.

The study, analysis, and transcription of these pieces culminate in an audio recording by LIBER: Ensemble for Early Music, of which I am director.

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5 Lauren Lambert Jennings, “Tracing Voices: Song as Literature in Late Medieval Italy” (Ph.D. diss., University of Pennsylvania, 2012), 50.
2. **Musical Notation**

The main purpose of my transcriptions is to present the information contained in the manuscript in a clear and understandable fashion to facilitate the performer. My transcriptions of this mid-century Trecento repertoire are based on a minim equivalence throughout all the divisions. This decision is based on exhaustive readings of five contemporary treatises that deal specifically with fourteenth-century Italian notation as well as more than fifteen years of performing this repertoire. The relevant portions of these treatises have been summarized below. Perhaps the most complex issue in transcribing Trecento music is the interpretation of the so-called longanotation and how it has confused both medieval scribes and modern transcribers. I offer what I feel is a clearer solution with my transcriptions.

At first glance, the surviving music of the Trecento seems relatively easy to transcribe. Trecento notation superficially resembles modern notation with the note shapes being easily identified; however, it quickly becomes complicated due to the ever-changing notational and scribal practices of the time. This evolving notation causes difficulties for performers, particularly when a piece shifts to another division and the proportional relationship of note values becomes unclear. Marchetto of Padua (fl. 1305-1319), in his *Pomerium in arte musice mensurate* (c. 1319) is the first theorist to comprehensively discuss the mensural practices of Trecento composers and the first major treatise to discuss both the triple and duple division of the breve. Despite the thoroughness of his treatment of notation, a purely Marchettan system is not reflected in any of the extant manuscripts of Trecento music. Most of these manuscripts were
compiled long after the pieces were composed. Table 2.1 shows the dates for the main sources of Trecento music. Note that all of these manuscripts save the Rossi Codex postdate the assumed compositional date of the pieces in this study by at least thirty years.\(^6\)

Table 2.1. Trecento manuscripts with their provenance, date, and abbreviations used in this study.

<table>
<thead>
<tr>
<th>MS</th>
<th>Provenance</th>
<th>date</th>
<th>Abbr.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vatican City, Biblioteca Apostolica Vaticana, Rossi 215 (Codex Rossi)</td>
<td>Padua-Verona region</td>
<td>c1370 (Pirrotta)</td>
<td>Rs</td>
</tr>
<tr>
<td>Florence, Biblioteca Nazionale Centrale, Panciatichiano 26</td>
<td>Florence</td>
<td>c1400 (Pirrotta, Nádas)</td>
<td>Fl</td>
</tr>
<tr>
<td>Paris, Bibliothèque Nationale de France, it.568</td>
<td>Florence</td>
<td>1400-1410</td>
<td>Pit</td>
</tr>
<tr>
<td>Paris, Bibliothèque Nationale de France, n.a.fr.6771 (Codex Reina)</td>
<td>north-east Italy (Padua-Venice region)</td>
<td>c1400–1410, section IV, 1430–40</td>
<td>R</td>
</tr>
<tr>
<td>Florence, Biblioteca Medicea Laurenziana, Med.Pal.87 (Codex Squarcialupi)</td>
<td>Florence</td>
<td>c1410–15 (Bellosi, Nádas)</td>
<td>Sq</td>
</tr>
<tr>
<td>London, British Library, Add.29987</td>
<td>Possibly Florence</td>
<td>c1425 (Pirrotta)</td>
<td>Lo</td>
</tr>
</tbody>
</table>

Scribes were therefore required to interpret an old style of notation into a newer style, often without a strong knowledge of the older style. According to Marco Gozzi, “In all likelihood the scribes of FP, Pit, Lo, and Sq were also completely ignorant of Marchettan theory.”\(^7\) In John Nádas’ exhaustive dissertation on scribal practices and manuscript production, he writes:

Substantial evidence reveals that much of the Trecento repertory was originally notated in a form more completely Marchettan than the translated, Northern influenced forms in which so much of it now survives. The MSS also indicate that some scribes went to unusual lengths to clarify ambiguous aspects of the notation in their exemplars (e.g., superfluous use of dots in indicating divisiones or for preventing unwary alteration). The major problem is that at the time the MSS were copied, many notational features were in a state of flux; scribes, Italian or

otherwise, no doubt had to exercise a good deal of text-critical judgment in their work, for they were expected to handle a wide range of notational problems. In this respect, scribes felt free to make any alterations that would in their eyes improve or clarify readings in the compositions.8

This "northern influence", (i.e. French, following Phillippe de Vitry's writings), became stronger as the century progressed. It is this northern influence that led scribes to interpret, clarify, and in some cases "correct" the older notational style and was the genesis of what is now referred to as longanotation, discussed below.

It will be useful here to briefly summarize the progression of notation as it is explained in fourteenth-century Italian treatises and how this information has influenced my transcriptions. This summary will include Marchetto’s Pomerium (c1319), the anonymous De Diversis maneriebus in musica mensurabili (c. 1330-40), the anonymous Rubrice breves (c1350), Johannes Vetulus de Anagnia’s Liber de musica (c1360), and Prosdocimo de Beldemandis's Tractatus praticc cantus mensurabilis ad modum italicorum (1412).

MARCHETTO DA PADOVA
POMERIUM IN ARTE MUSICE MENSURATE

The Pomerium establishes the relationship between the perfect and imperfect time unit (breve). According to Marchetto, “The imperfect time unit lacks at least a third part of the perfect.”9 He continues with descriptions of the various divisions of the perfect and

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imperfect breve in detail, which can be summarized in the following tables (Tables 2.2 and 2.3).  

Table 2.2. Perfect division of the breve according to Marchetto

<table>
<thead>
<tr>
<th>Division</th>
<th>Note name</th>
</tr>
</thead>
<tbody>
<tr>
<td>First</td>
<td>♦ ♦ ♦ ♦</td>
</tr>
<tr>
<td></td>
<td>Natural major SB</td>
</tr>
<tr>
<td>Second</td>
<td>♦ ♦ ♦ ♦</td>
</tr>
<tr>
<td></td>
<td>Minor SB</td>
</tr>
<tr>
<td>Second</td>
<td>♦ ♦ ♦ ♦ ♦</td>
</tr>
<tr>
<td></td>
<td>Natural SB</td>
</tr>
<tr>
<td>Third</td>
<td>♦ ♦ ♦ ♦ ♦</td>
</tr>
<tr>
<td></td>
<td>Minim</td>
</tr>
</tbody>
</table>

Table 2.3. Imperfect division of the breve according to Marchetto

<table>
<thead>
<tr>
<th>Division</th>
<th>Note name</th>
</tr>
</thead>
<tbody>
<tr>
<td>First</td>
<td>♦ ♦ ♦ ♦</td>
</tr>
<tr>
<td></td>
<td>Major SB</td>
</tr>
<tr>
<td>Second</td>
<td>♦ ♦ ♦ ♦</td>
</tr>
<tr>
<td></td>
<td>Natural Minor SB</td>
</tr>
<tr>
<td>Second</td>
<td>♦ ♦ ♦ ♦</td>
</tr>
<tr>
<td></td>
<td>First degree minim</td>
</tr>
<tr>
<td>Third</td>
<td>♦ ♦ ♦ ♦</td>
</tr>
<tr>
<td></td>
<td>Second degree minim</td>
</tr>
</tbody>
</table>

It is upon this assertion of a 3:2 ratio between the perfect and imperfect breve that his descriptions of the divisions rests. It leads to conclude that the major semibreves are

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equal to one another in all divisions (i.e. *duodenaria* major semibreve is equal to an *octonaria* major semibreve). He further clarifies this in Treatise Three:

Therefore, two semibreves, no more, result from the first division of the imperfect time unit; and these [two] are equal in value and equivalent to two of the three semibreves of the first division of the perfect time unit. For this reason, they should be written alike, [for] they are equal both in value and also in nature . . . 11

This clearly establishes a theoretical basis for semibreve (major) equivalence throughout the divisions for music of the early Trecento.

Marchetto’s treatise, particularly his discussion of time, is both a rational explanation and a philosophical justification of Italian notation. 12 It is the philosophical justifications that make interpreting the text difficult. One such example is his discussion of *senaria perfecta*, in which he says, “We cannot write a note which does not naturally contain at least one of the number of parts into which the time unit is divided; for (if we wrote such a note), it would not be singable.” 13 In other words, Marchetto is stating that the minim in *senaria perfecta* is the shortest singable note, so it stands to reason that the minim in *duodenaria* must be just as short, for if it were shorter, it would be unsingable. It stands, therefore, that the breve of *duodenaria* is twice as long as the breve in *senaria perfecta*. 14 This directly conflicts with his system based on a fixed breve value.

Chapter Four of *Pomerium* includes a section titled “The refutation of a certain error,” which introduces further confusion with additional philosophical explanations. In this section Marchetto attempts to explain the contradiction of both the perfect and

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11 Renner, “Pomerium,” 204.
12 Blachly, "Mensuration and Tempo," 64.
13 Renner, “Pomerium,” 126.
imperfect breve containing six parts (senaria perfecta and imperfecta, respectively) but being unequal in value:

Two things can each be divided into the same number of parts, but this does not make any part of the one thing common to it and the other thing. For example, two lines can each be divided into the same number of parts—two, three, four, or more; yet no part of the one line can ever be common to it and the other line. Thus, even though, as more division of the imperfect time unit are made, some of them turn out to have the same number of parts as some divisions of the perfect time unit, nevertheless none of the parts of the imperfect time unit [either singly] or altogether, can ever be common to this [time unit] and the perfect time unit. For the nature of the imperfect time unit is essentially and of itself distinct from the nature of the perfect time unit; this is especially clear in the manner of singing according to the perfect and the imperfect time unit.15

This is an unsatisfactory explanation, which does not fully explain senaria perfecta and how it relates to the other divisions. Marchetto would be unable to admit that both senaria perfecta and imperfecta shared a minim equivalence because by doing so, the basic tenant of his treatise—the imperfect breve being two-thirds the value of the perfect breve—would be completely devalued.16

The validity of Marchetto's unequal minims in the senaria divisions is further challenged by simultaneous use of both senaria perfecta and imperfecta in the anonymous madrigal Seguendo un me' sparver (see Figures 2.1 and 2.2). At the beginning of the ritornello, the cantus bears the initials .sp. (senaria perfecta). The tenor bears, at the same location, the initial .g. (senaria Gallica, or imperfecta). This simultaneous occurrence can only be properly transcribed with equal minims.

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This treatise is a fragmentary work (Anon. VII of Coussemaker, *Scriptores*, vol. 3) which Gallo dates c.1330-1340. The treatise discusses the values of the semibreves in each mensuration and the way in which they are notated. The semibreve with the descending tail followed by a regular semibreve (\( \uparrow \bullet \)) has been replaced with a breve followed by a single minim (\( \bullet \downarrow \)). This is a characteristic of Vitry’s French practice of imperfection, something Marchetto would never have allowed. While it does not specifically address minim equivalence, it does strengthen the argument by showing that French practice is being mixed with the Italian.  

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ANONYMOUS
RUBRICE BREVES

The anonymous Rubrice breves (brief rules) continues to be based on the two
classes of breve, perfect and imperfect, but includes seven independent mensurae, two
more than Philippe de Vitry’s French system. It is from his discussion of the various
mensurae that we can gain valuable insight in support of the minim equivalence theory.
Rather than dividing the whole into parts as Marchetto does, the author here refers to
each mensurae by its highest number of divisible parts, the minim. Below are the most
important excerpts that describe the various mensurae, beginning with the perfect, then
followed by the imperfect.

[Duodenaria]
The regular perfect time is that in which there are placed within one time unit,
twelve semibreves (which are called minims).

[Novenaria]
This is again the same time unit in quantity (i.e. where three semibreves are put
for one time unit and are called “major semibreves”) but divided into nine parts,
and not twelve, and these again are called minims.

[Senaria perfecta]
This time is perfect with respect to division because it is divided into three parts,
and afterwards into six and not beyond, because of the speed of its manner of
singing. But with respect to quantity it is one-half of the above-mentioned perfect
time of twelve divisions, and this time is called the "smaller perfect” time.

[Ternaria]
This time is perfect with respect to division because it is divided into three parts,
and not beyond, because of its speed, but with respect to its quantity it is one-third
of the above perfect time of nine divisions. [. . .] This time is also one-half of the
imperfect time of six divisions, which is called the French senaria, and of the
French manner in regard to quantity.

[Octonaria]
This time is called imperfect, because it is divided into two equal parts. This time
is less than the above perfect time of twelve divisions by a third; for [this time]
eight semibreves are written, called minims . . .
[Quaternaria]
This imperfect time is called “smaller” because it is divided into two equal parts, and after that into four.

[French senaria]
This time is called the “regular imperfect.” [. . .] And this imperfect time is less than the perfect time above (of the nine divisions) by a third part. 19

The mathematical relationships between the divisions and notes can be readily devised from the text and clearly support an equal minim theory for most divisions. It is the interpretation of novenaria that leads to confusion. The difference lies in the interpretation of the following phrase: “This is again the same time unit in quantity (i.e. where three semibreves are put for one time unit, and are called “major semibreves”), but divided into nine parts, called minims.” Dale Bonge and others interpret this to mean the breve in novenaria is equal in value to the breve in duodenaria, thus establishing a 4:3 relationship between the minims of .d. to .n. respectively. 20 They assume the “quantity” (quantitate) here means the value of the breves, but I posit that it is the number of major semibreves which each breve contains is that which is equal, not the value of the breves themselves. Simply put, the equality between duodenaria and novenaria being referred to is the number of major semibreves each breve contains. From this we can infer that the minim is equal in value from duodenaria to novenaria allowing the mensural relationships in the Rubrice breves to agree with the other writings of the mid-century.

To show this difference more easily, Tables 2.4 and 2.5 display each note value as a total number of minims. Table 2.4 shows Bonge’s theory with .d. and .n. with an equal

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19 Bonge, 97-110.
number of minims. Table 2.5 shows the relationships if .d. and .n. have an equal number of major semibreves.

Table 2.4. Minim values according to *Rubrice Breves* (interpreted by Bonge)

<table>
<thead>
<tr>
<th></th>
<th>Perfect</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th>Imperfect</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>B</td>
<td>SBM</td>
<td>SBm</td>
<td>M</td>
<td></td>
<td></td>
<td>B</td>
<td>SBM</td>
<td>SBm</td>
<td>M</td>
</tr>
<tr>
<td>.d.</td>
<td>12</td>
<td>4</td>
<td>3</td>
<td>1</td>
<td></td>
<td></td>
<td>.o.</td>
<td>8</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>.n.</td>
<td>12</td>
<td>4</td>
<td></td>
<td>4/3</td>
<td></td>
<td></td>
<td>.i.</td>
<td>8</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>.p.</td>
<td>6</td>
<td>2</td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td>.q.</td>
<td>4</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 2.5. Minim values according to *Rubrice Breves* (interpreted by author)

<table>
<thead>
<tr>
<th></th>
<th>Perfect</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th>Imperfect</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>B</td>
<td>SBM</td>
<td>SBm</td>
<td>M</td>
<td></td>
<td></td>
<td>B</td>
<td>SBM</td>
<td>SBm</td>
<td>M</td>
</tr>
<tr>
<td>.d.</td>
<td>12</td>
<td>4</td>
<td>3</td>
<td>1</td>
<td></td>
<td></td>
<td>.o.</td>
<td>8</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>.n.</td>
<td>9</td>
<td>3</td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td>.i.</td>
<td>6</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>.p.</td>
<td>6</td>
<td>2</td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td>.q.</td>
<td>4</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

**JOHANNES VETULUS DE ANAGNIA**

*Libro de Musica*

The *Libro de Musica*, like the *Rubrice breves*, is in a complicated position of describing a fluid and transformative tradition that Gallo most aptly describes:

The *Rubrice breves* describe a system that is in the process of transforming under the influence of the [French] *ars nova*. In fact, their position is still an uncertain one, which can be placed in a near equilibrium between the *antiqua* and *moderna* traditions. On the other hand, the text that offers the new systematic placement of all the rhythmic measurements in a well-defined form, even affixing different temporal extensions to them in scientifically precise terms, is Johannes Vetulus de Anagnia's *Libro de musica*.  

---

Johannes’ treatise (1360)\textsuperscript{22} is the only fourteenth-century treatise that assigns musical notes a precise temporal value. He does this by dividing large units of time into successively smaller units, beginning with the year, month, day, and continuing with the following subdivisions:

- The day (\textit{dies}: twenty-four hours) is divided into four quadrants (\textit{quadrantes});
- the quadrant (six hours) is divided into six hours (\textit{horæ});
- the hour (sixty minutes) is divided into four points (\textit{puncta});
- the point (fifteen minutes) is divided into ten moments (\textit{momenta});
- the moment (90 seconds) is divided into twelve ounces (\textit{unica});
- the ounce (seven seconds and a half) is divided into fifty-four atoms (\textit{athomi});
- the atom (14/100 of second) is indivisible.\textsuperscript{23}

The \textit{unica} is the measure of \textit{tempus perfectum minus seu medium} “and is represented by a four-sided note (that is, a perfect brevis), divisible into three parts.”\textsuperscript{24} This statement is referring to the perfect breve of \textit{novenaria}, making the temporal value of this breve 7.5 seconds.

Johannes also supplies us with the total lengths of the various \textit{mensura}, from which we can extrapolate the temporal value of the minim in each division (see Table 2.6).

\textsuperscript{22} Gozzi, “New Light,” 17, suggests date later by two or three decades.
\textsuperscript{23} Ibid.
Table 2.6. Temporal value of the minim in atoms\textsuperscript{25}

<table>
<thead>
<tr>
<th>Note name\textsuperscript{26}</th>
<th>Number of Minims</th>
<th>Italian division</th>
<th>Atoms</th>
<th>Minim value in atoms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Temp. perf. maius</td>
<td>1 tempus=12 M</td>
<td>duodenaria</td>
<td>72</td>
<td>6</td>
</tr>
<tr>
<td>Temp. perf. minus</td>
<td>9 M</td>
<td>novenaria</td>
<td>54</td>
<td>6</td>
</tr>
<tr>
<td>Temp. perf. minimum</td>
<td>6 M</td>
<td>senaria perfecta</td>
<td>36</td>
<td>6</td>
</tr>
<tr>
<td>Temp. imp. maius</td>
<td>8 M</td>
<td>octonaria</td>
<td>48</td>
<td>6</td>
</tr>
<tr>
<td>Temp. imp. minus</td>
<td>6 M</td>
<td>senaria imperfecta</td>
<td>36</td>
<td>6</td>
</tr>
<tr>
<td>Temp. imp. minimum</td>
<td>4 M</td>
<td>quaternaria</td>
<td>24</td>
<td>6</td>
</tr>
</tbody>
</table>

Thus, a minim proceeds at a metronome marking of 72 bpm, a tempo far too slow to be practical.\textsuperscript{27} Even though his results for a tempo seem erroneous, they are not without value. Johannes’s deductions clearly show that at this point in the century, Italian music was most likely being performed with minims equal throughout the divisions.

This minim equivalence is typical of the French system described in \textit{Ars nova}, ascribed to Philippe de Vitry (ca. 1323)\textsuperscript{28} and has little to do with the earlier Marchettan theory. It is important to note that in his \textit{Liber de Musica}, Johannes does not even mention the \textit{puncti divisionis}, which are so prevalent in early Italian notation. He largely concerns himself with the correct interpretation of French elements, such as points of perfection and the syncope.

And through these four divisions are all divisions and modes known, notated, and executed, as shown in the example below. It might be asked why the divisions by 12 and by 8 are not included. To which, the response will be that because tempus 12 is composed of three measures of 4 divisions, and tempus 8 of two measures.

\textsuperscript{25} Gozzi, “New Light,” 18.
\textsuperscript{26} These note names do not correspond to Vitry’s use of the same name. For example, Vetulus’s \textit{tempus perfectum maius} indicates \textit{duodenaria}, but for Vitry, it indicates \textit{novenaria}. For more, see Gozzi, “New Light,” 18.
\textsuperscript{27} Ephraim Segerman, “A Re-examination of the Evidence on Absolute Tempo Before 1700-I” \textit{(Early Music}, May 1996): 227-28 makes an interesting argument for the breve or semi-breve to be the “pulse” tempo, rather than the minim, as shown above.
\textsuperscript{28} We can surmise this from his statement that equates the \textit{tempus imperfectum majus} and \textit{tempus perfectum medium}, see Gozzi, “New Light,” 9.
And in imperfect divisions, as may be seen in 12 and 8, a variety of many and diverse symbols are required, and special semibreves with various and diverse appendages. And these and other divisions can be notated and recognized by three single notes, namely, by the major semibreve, minor semibreve, and the minim.  

Furthermore, by treating octonaria and duodenaria as multiples of quaternaria rather than their own distinct divisions, he is outlining the basic premise of longanotation, which will be discussed below.  

PROSDOCIMO DE BELDEMANDIS  
TRACTATUS PRATICE CANTUS MENSURABILIS AD MODUM ITALICORUM  

Although this treatise was written in the early fifteenth century, at least three decades after the music in this study was composed, it is included here because of Prosdocimo’s admonition of the apparently common practice where Italians sang with equal minims.  

Nor should anyone say that the Italian practice creates an unnecessary profusion in setting up an octenaria mensuration, which might appear to be double quaternaria, and a duodenaria mensuration, which might appear to be triple quaternaria, when the said multiples of quaternaria would appear to suffice for that purpose. For if we consider the matter carefully, [we shall see that] these two mensurations, duodenaria and octenaria, have not been set up unnecessarily . . . If we calculate these mensurations carefully and [then] sing them somewhat fast (aliquantulum stricte), we will find the octenaria mensuration reduced to the senaria, and duodenaria to novenaria. The two larger measures, you see, are in proportio sesquitertia [respectively] to the two smaller. Therefore, these mensurations have not been set up unnecessarily, because we could not have this sesquitertial proportion without them. But of course they would have been set up unnecessarily if they were sung as notated (sub suo proprio esse) instead of faster, that is, octenaria as double quaternaria, and duodenaria as triple quaternaria, as they are sometimes sung by ignorant Italian musicians.  

The opening of the Tractatus offers more evidence of this.  

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29Johannis Vetuli de Anagnia, 75. Translation by Ross Duffin.  
The art or practice of mensural music is discovered to be of two kinds: There is the Italian practice, which at present only the Italians use, and there is the French practice, which all Europeans now embrace except the Italians. Of late, however, even the Italians have taken to using French practice . . .

Prosdocimo is very precise when discussing the relationship between these divisions and quite demeaning to those who continue to sing these with equal minims.

**LONGANOTATION**

There exist two basic notational forms in *Sq*, the Italian (*brevisnotation*) and the French (*longanotation*). The longanotation is “a modernized notation, in which the *octonaria* and *duodenaria* measures are replaced with *quaternaria* modal units (imperfect mode for *octonaria* and perfect for *duodenaria*, respectively), while the other meters with which these two may alternate are left unaltered.” More simply put, it was an attempt by later scribes to eliminate the confusion surrounding the two sizes of identically written semibreves when dealing with the third division of the breve. An examination of Tables 2.2 and 2.3 above show that the semibreve (●) is used for both the primary and secondary division of breve. This is not a problem when working in a division that does not require the third division of the breve—*novenaria*, *quaternaria*, *senaria perfecta* and *senaria imperfecta*—because the second division is often written using minims (●). The divisions *octonaria* and *duodenaria* requires all three divisions, for which we only have two different note shapes, therefore two of these divisions must use the same note shape, hence the major and minor semibreve, both of which are written identically (●). It seems likely that the scribes, already fluent in the later French notation, had difficulty dealing

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32 Ibid., 11.
with this peculiarity of early Italian notation and began using the longa (■) as the primary unit of measure, rather than the breve. In practice, this meant the scribes began to transcribe the major semibreve as a breve, and the breve as a long. They left the minor semibreves and minims unchanged (see Figures 2.3 and 2.4). Of the seventeen pieces in this study, eleven begin one or both of their musical sections with a longa. This conversion allowed the scribe to use a different note shape for each of the necessary values in the third division. Modern editors have added note values at the bottom by transcribing minims in octonaria and duodenaria as sixteenth notes, rather than transcribing the notation with an added note value at the top as our medieval colleagues did; they essentially reversed the idea of longanotation. It seems only logical for a modern transcription to reflect what the medieval scribe has done; add a larger note value at the top (the longa) and have all minims transcribed with the same shape, eighth notes.

Figure 2.3. Duodernaria transcribed according to Marchettus

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An examination of the notation in Donato's *Un bel girfalco* will serve as an excellent example in support of my decision to transcribe eighth notes as minims as it contains three different divisions within the piece. This madrigal begins in *octonaria*, switches to *senaria perfecta* at the end of the first strophe (measure 64 in transcription), and then to *duodenaria* for the ritornello. The piece appears in both *Sq* and *Pit* and the superius in both begin with two longs, a clear sign that it was written in longanotation. (see Figures 2.5 and 2.6)

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Most twentieth-century editors have used similar methods when transcribing this piece. Johannes Wolf’s solution was to further reduce the minims in *duodenaria* and *octonaria* to sixteenth notes, which to a modern performer indicates a faster progression of notes. In his 1955 transcription of *Un bel girfalco* (see Figure 2.9) he begins by transcribing the longa as a single bar of *tempus imperfectum, prolatio minor*, using the symbol C (which does not appear in either manuscript). At measure 32 he transcribes the shift to *senaria perfecta* (clearly marked with a .p. in both manuscripts, see Figures 2.7 and 2.8) with a 9 signature, changing the minims to eighth notes. At the *ritornello*, he does not indicate a new time signature or division (despite the clearly marked .d. in both sources. See again Figures 2.7 and 2.8), but changes the minims back to sixteenth notes, as he did in the opening section of *octonaria*. Wolf does not suggest any mensural relationship and it is not clear what relationship he intends. If one were to keep the major semibreve of .o. (half note) equal to the semibreve of .p. (quarter note), the tempo of .p. would be unsingably slow.

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36 From microfilm.
One of the earliest editors to specifically address longanotation was Nino Pirrotta in his prefatory notes to *The Music of Fourteenth-Century Italy.* In Volume III, he states,

Still, it may be useful to recall how the characteristic types of division in the old Italian notation are rendered: basically reducing the semibreves of the original notation into modern quarter or dotted quarter notes, making the distinction, however, between slower *duodenaria* and *octonaria* (=3*/4 and 2*/4) and the faster *senaria perfecta* and *quaternaria* (=3/4 and 2/4). By reducing the minim to a sixteenth note, he has made the third divisions of *duodenaria* and *octonaria* equal in length to the second divisions of *senaria perfecta* and *quaternaria*, respectively. His transcription of Donato's *Un bel girfalco* (see Figure 2.10) is fundamentally the same as Wolf's, but he includes additional time signature changes in an

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38 Nino Pirrotta ed. *Music of Fourteenth-Century Italy*, vol 1 ([N.p.]: American Institute of Musicology); ii.
39 Ibid., vol. 3, iii.
40 Ibid., vol. 3, 37.
attempt to reflect the original notation. Pirrotta did not want the modern bar lines to break up what appears to be a larger rhythmic figure, so in *Un bel girfaco* he uses a starting meter of $2\times\frac{3}{4}$ and then changes to “3” (indicating $8\times\frac{3}{4}$) in measure 8 and then returns to “2” in measure 12. This is cumbersome to the modern performer and as Blachly writes “Even Pirrotta admits: ‘The good in this principle does not necessarily avoid the possibility that its application may in some cases apparently or even actually be open to discussion.’”\textsuperscript{41} At the mensuration shift in the opening strophe, Pirrotta suggests a 2:3 relationship from opening section in \textit{o}. to the new \textit{p}. (half note in \textit{o}. = dotted half note in \textit{p}.) or, major semibreve of imperfect time equals the breve of the perfect time. When moving to the \textit{ritornello}, he suggests a dotted quarter in \textit{p}. = quarter note in \textit{d}., which is the same relationship as before but termed with different note values, adding to the confusion.

Thomas Marrocco, in his edition of Trecento music in *PMFC*, chose modern time signatures that do not distinguish \textit{duodenaria} and \textit{senaria perfecta} or \textit{octonaria} and \textit{quaternaria}. Throughout his editions, he uses $\frac{3}{8}$ for the former pair and $\frac{2}{4}$ for the latter. A performer will only know there was a change of division by reading the critical notes, as he includes no indication within the score itself. In his transcription of *Un bel girfalco* (see Figure 2.11) there is nothing in the score indicating the division has changed from \textit{senaria perfecta} to \textit{duodenaria} when moving into the ritornello, despite the appearance of \textit{p}. and \textit{d}. in the manuscript.\textsuperscript{42} His transcription ultimately follows Pirrotta’s but he

\textsuperscript{41} Blachly, "Italian Ars Nova," 222

does not suggest a proportion between the two sections, although he is using modern $\frac{9}{8}$ and $\frac{5}{8}$, so the proportion he is preferring is assumed to be half = dotted half.

As can be seen through the above examples, both theoretical and empirical, there is a strong argument for transcribing minims as eighth notes in all the divisions. By maintaining a consistency of reduction as in the authors transcription (see Figure 2.12), the performer can better deduce the original notation and make a more informed decision about proportion should they choose not to adopt a minim equivalence.

Figure 2.9. *Un bel girfalco* according to Wolf

Figure 2.10. *Un bel girfalco* according to Pirrotta

Figure 2.11. *Un bel girfalco* according to Marrocco

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43 In Figures 2.9-2.12, the dashed measure line indicates a jump to the beginning of the ritornello.
Figure 2.12. *Un bel girfalco* according to Hudson
3. LITERARY TEXTS

Understanding Trecento lyric poetry is a daunting task. The Italian peninsula was still a collection of city-states, often in conflict with one another, and use of the Italian language (such as it was) was still relatively new and by no means standardized, as Stephen Botterill points out:

To write in ‘Italian’ is never, in the fourteenth century, a straightforward or uninflected option, and vernacular texts must always be seen in their relations (which vary, of course, according to factors like authorship, genre, and audiences actual and implied) with a long-standing, internationally practised, institutionally supported, and culturally dominant traditions of writing in Latin.44

Add to this difficulty our very fragmented view of the body of work produced in this time, the study of which is grossly overshadowed by the tre corone of Trecento literature, Dante, Boccaccio, and Petrarch. It would, therefore, require a thorough examination of each text, considering its individual political, social, geographical, and cultural context, a task outside the realm of this study. I will, instead, summarize the relevant portions of Italian literary theory as they pertain to the musical settings and use this summary to inform my text editing and underlay decisions. Appendix C presents the texts as they are found in various sources to facilitate a study of their concordances.

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POETIC FORMS AND PRESENTATION

Texts set to music in the Trecento typically fall into two categories of secular, vernacular forms: the madrigal and ballata. This terminology is also used to describe their musical settings. The madrigal consists of two or three three-line strophe called a *copule* or *terzetti* that are set to identical music (musical A section). These strophes are followed by a one- or two-line ritornello (musical B section), resulting in the typical form AaB.\(^45\) Madrigals exist wherein each *terzetto* gets its own music, resulting in a musical form that is simply AB. This is the case with the through-composed *O giustitia*, where Niccolò sets all six lines of both *terzetti* to independent music.\(^46\) The ballata typically consists of a *riphesa* (musical A section), two symmetrical *piedi* (musical B section), *volta* (musical A section), and a repeat of the *riphesa* resulting in the form ABbaA. A third musical form is the caccia. Caccia texts do not have a fixed form, but are often madrigals, hence the designation caccia-madrigal in some modern transcriptions. It is the canonic nature of the two upper voices that sets them apart from the madrigal.

According to John Nádas the *Squarcialupi Codex* was compiled by five scribes, four musical and one textual. Nádas describes the textual element as having been entered by “the work of a skilled, beautiful gothic hand, capable of maintaining consistency throughout a long project such as *Sq.*”\(^47\) The textual scribe takes particular care in

\(^{45}\) An uppercase letter indicates the first instance of a melody and text. An exact repeat of this section would use the same capital letter (i.e. AA is a repeat of the same music with the same text). The use of a lowercase letter indicates the same music as its corresponding capital letter, but with different text.

\(^{46}\) Marrocco’s transcriptions of these madrigals in PMFC include a repeat sign at the end of the A section. This is both unnecessary and misleading.

spacing, allowing for the later addition of music. He also presents the text in a manner that reflects its literary form. When the text is underscored directly below the music, there are very often periods, colons, or slashes to indicate the end of the poetic line. As is often the case in Sq, the second piede of a ballata text is also underscored below the music. This double underscoring will be addressed below in Section 3 on Text underlay. When additional text is found in the residuum, the text is also laid out with an eye for the verse structure. Non creder donna can serve as a clear example of the care taken to present the literary texts in the residuum. (See Figure 3.1)

Figure 3.1. Non creder donna. Sq f. 136v

In addition to periods and colons, Un bel girfalco uses a combination of a colon and two vertical lines (::__) in the residuum to indicate line ends. Other pieces use a hierarchy of punctuation to indicate the level of finality, from least to most final: the period, the colon, and the colon followed by a dot (:.). This careful attention to the layout of the verse structure unfortunately does not carry over to the transmission of the actual texts. In a single piece, when multiple voices are underlaid, there are often discrepancies

48 It is important to remember the order in which the elements of the MS were added, particularly when facing an ambiguous underlay in the manuscript.
between them. Some are simply spelling errors while others involve different vowels being added or dropped, which can significantly change the scansion of the text and subsequently the underlay.

VERSIFICATION AND SCANSIO

Proper scansion of a verse is essential when treating text underlay in the Trecento. Identifying the moments of *sinalefe* and *dialefe* is crucial, and there is often remarkable consistency between the musical sources. There are, however, instances where the scansion of a line could be open to a great deal of interpretation. Scholars assume that the rules of scansion had not been codified by this time and so the “application of scansion should be viewed, therefore, as a process ‘in progress’ that leaves room for different options.”

With this in mind, the basic rules for scansion are as follows:

Syllable count – Each isolated vowel counts as a syllable

When adjacent vowels occur in separate words, there are two possible solutions:

*Sinalefe* – The adjacent vowels in separate words are elided and count as one syllable. This can be done with more than two vowels.

  e.g. *Con gli_o-chi_as-sai ne mi-ro* (7 syllables)

*Dialefe* – The adjacent vowels in separate words are separated and count as two syllables

  e.g. *Et non no i-spe-ran-ça né con-for- to* (11 syllables)

When adjacent vowels occur in the same word:

*Sineresi* – The vowels are elided and count as one syllable. Sineresi cannot occur at the end of a line if the first of the two vowels is accented (...mio.) nor can it occur between *a*, *e*, or *o* and an accented vowel

  e.g. *De l’a-ria_in brac-cio_a piom-bo giú mi ven-ne* (11 syllables)

*Dieresi* – The vowels are separated and count as two syllables. This never occurs when *i* serves to soften the pronunciation of a preceding consonant (*i.e.* giorno), when *i* is descended from a Latin *l* (*e.g.* fiore/florem), when a

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49 Abramov-van Rijk, Elena, *Parlar Cantando: The Practice of Reciting Verses in Italy from 1300-1600* (Bern, Switzerland: Peter Lang, 2009): 274-75. It should be noted that this text includes many points that have not been universally accepted by musicologists and is therefore referenced only as an English-language source for Italian poetic structure.
diphthong *ie* or *uo* is the development of a Latin *e* or *o* (e.g. *piede/pedem*), or when *i* is pronounced as *j* (*reietto*) or *u* as *w* (*guerra*). e.g. *Che non t’inn-cre-sce di mie pe-na ri-a* (11 syllables). 50

Word accents in Italian are relatively consistent with most words having an accent on the penultimate syllable. However, poetic verse accents are not as clear. Medieval writers did not mention the rules for verse accents in poetry, not because they were irrelevant or so obvious that no one thought to discuss them, but because of their sheer complexity. 51 Abramov-van Rijk notes that, “modern literary theory stays clear of classical metric types, such as iambic, trochaic, dactylic, etc. when discussing Italian poetic verse.” 52 The hendecasyllabic line does, however, exhibit the traits of iambic meter, an observation confirmed by Aldo Menichetti and Marina Nespor. 53 These traits are just that, however, as many of the accents are suppressed. We find as many examples that follow iambic metrical traits as those that do not.

Most of the poetic texts in this study, as well as the vast majority of the Trecento repertoire, contain hendecasyllable lines. According to Dante, this eleven-syllable line was the most popular and best suited to vernacular poetry.

Among all these the hendecasyllable is the superior, both because of the length of its rhythm and because of its capacity for thought, syntactical arrangement and words. 54

All Italian verse can have three forms, described here in terms of the hendecasyllable line. The first and most common form is *piano*, which has the *accento comune* 55 on the

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52 Abramov-van Rijk, *Parlar Cantando*, 177.
53 Menichetti, 94 and Marina Nespor, *Fonologia*, 298, quoted in Abramov-van Rijk, 176.
54 Abramov-van Rijk, *Parlar Cantando*, 172.
55 This accent is common to all line lengths.
penultimate (tenth) syllable (e.g. *I’ò perduto l’alber e ’l timOne*). When a line ends with a word that has a final, accented syllable, that line is called *tronca*. This is still considered hendecasyllable even though the formal syllable count is only ten (e.g. *Se quella non misura con virTU*). Lastly, if the last word has an accent on the antepenultimate syllable, that hendecasyllable line is referred to as *sdrucciola*. Despite its formal syllable count being twelve, it is still considered hendecasyllable.\(^{56}\) This is rare and does not appear in the texts of this study. *Settenario*, the seven-syllable line, is perhaps the second most common line of the Trecento lyric. It is subject to the same rules as the hendecasyllable, where there are *piano*, *tronco*, and *sdrucciolo* versions of *settenario* verse.

Determining the presence or absence of a caesura within the poetic line is also quite helpful when editing texts for a musical underlay. This can often inform you of the necessity of *sinalefe* or *dialefe*. The earliest description we have of the caesura as it relates to the hendecasyllable appears in Francesco Baratella’s 1447 treatise, *Compendium particulare Artis Ritmandi in septem generibus dicendi*. Even though this postdates our period of study by nearly eighty years, its descriptions are useful for scanning the phrase.

Caesura, or the division of verse that is called pause, will be lovely and appropriate if it is made in the third syllable, as in: “Cum’ impio è chi no sta cum peccatore!,” in the fourth, as in: “Poco parlar/ è de collor ch’èn sazi,” in the fifth, as in: “El bon rectore è quel che i soi nutrica,” in the sixth, as in: “Non ti dismentegar/ l’alto commando,” in the seventh, as in: “Chi de l’amor divino/ pur se impiglia.” After this, no caesura or division is made, except by those ignorant of art. But the fifth and seventh caesuras are the most harmonious in their gentleness.\(^{57}\)

\(^{56}\) Abramov-van Rijk, *Parlar Cantando*, 173-4. Philologists use the term paroxitonic for *piano*, oxitonic for *tronco*, and proparoxitonic for *sdrucciolo*.

\(^{57}\) Ibid., 169.
This last sentence refers to two specific genres of hendecasyllable, *a minore*, where the caesura falls after the fifth syllable, and *a maiore*, where it falls after the seventh.

Philologists debate the validity of the caesura and most agree that it is not obligatory in the Trecento lyric. There are times, however, when knowledge of a caesura can help with the text underlay. The second line of the first *terzetto* of Niccolò da Perugia’s *Nel meço* can easily be scanned with eleven syllables, but acknowledging the caesura after the fifth syllable obliges the performer to recognize the *diafe* between *-te / e*. This leads to a much more natural cadence of the text with the rhythm, despite having twelve syllables. (See Table 3.1)

Table 3.1. Scansion of second line of Niccolò da Perugia’s *Nel Meço*

<table>
<thead>
<tr>
<th>1</th>
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<th>6</th>
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<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>tra</td>
<td>l’o-</td>
<td>ri-</td>
<td>en-</td>
<td>te</td>
<td>e</td>
<td>l’oc-</td>
<td>ci-</td>
<td>den-</td>
<td>t’è</td>
<td>giun-</td>
<td>ta</td>
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The text underlay in the manuscript supports this reading as well. (See Figure 3.2)

Figure 3.2. Detail of Niccolò da Perugia’s, *Nel meço*, Sq f.82r, tenor

---

58 Ibid., 180-81.
Often, the manuscript is not clear with regards to text underlay and the placement of a caesura is no help. In the first line of the ritornello of I’ò perduto, one must observe a dialefe between no/isperança in order to get a proper hendecasyllable line, but the underlay shown in Sq is unclear in the superius voice. Luckily it is laid out more clearly in the tenor voice, which can be used to underlay the superius. (See Figures 3.3-5)

Figure 3.3. I’ò perduto superius excerpt, Sq f. 76-v

Figure 3.4. I’ò perduto, tenor excerpt, Sq f. 77r
A number of pieces in *Squarcialupi* are presented with incomplete texts, most often missing the second *piede* and *volta* of a ballata.\(^{59}\) For some pieces, such as *I’vo bene*, it might be a matter of layout; the scribe simply had no space on the page for the additional text. Unfortunately that is the exception not the rule. Most of these pieces have plenty of space, often a blank staff or two below the last line of music. Since this study is focusing on pieces with specific text attributions, non-musical sources can be referred to for the remaining text, as has been done for *Sento d’amor*, *I’vo bene*, *De pon quest’amor*, *Non creder donna*, *Somma felicità*, *Donne e’ fu*, and *Chi’l ben sofrir*. Most of the major poets, such as Petrarch, Boccaccio, and Sacchetti, have reliable modern transcriptions of their work. For the works of lesser-known poets, one must rely on collections such as Giuseppe Corsi’s *Poesie Musicali del Trecento* and Giosuè Carducci’s *Cantilene e Ballate Strambotti e Madrigali nel secoli XIII e XIV*.\(^{60}\) Appendix C shows which modern sources were used for the text concordances.

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\(^{59}\) The double ballatas (*I’vo bene*, *De pon quest’amor*, *Non creder donna*, *Somma felicità*, and *Chi’l ben sofrir*) have a complete text for a single ballata, but the additional verses do not appear in the musical MS. I decided to record pieces with as complete a text text as I could locate.

SUBJECT MATTER

The subject matter, which had blossomed from mainly love poetry to include moral, religious, and political subjects, also began to contain an objective psychological realism. The stylistic roots of these poems lie firmly in the dolce stil nuovo tradition of the previous century, exemplified in the lyric poetry of Guido Cavalcanti and Dante Alighieri. Reflecting this heritage, unrequited love remains the largest subject, as Landini’s *Per seguir la sperança* shows in the first line: “In order to follow the hope that kills me, / Woman, I am trying to keep my desire hidden.” These lyrics, like the frescos of Giotto, continued to move away from the cold, supernatural allegories of earlier medieval writers, to a more realistic depiction of nature and humanity. Niccolò Soldanieri’s *Un bel girfalco* and Righo Belondi’s *I’ò perduto* also focus on more earthly things with texts that are rich with vivid, realistic allegorical images. And perhaps as a reflection of the developing Florentine urban culture in which they were writing, the poems begin to use more caustic, visceral images like those of the woman’s Janus-faced qualities in Niccolò’s *Tal mi fa guerra*: “Always at war with me, she shows me only peace / Her mouth always thick with sweet honey; / and she slinks about with bitter gall.”

---


62 *Dolce stil nuovo* is a modern literary term appropriated from Dante’s *Purgatorio* XXIV. For a concise but thorough explanation, see the introduction to Marc Cirigliano’s *Guido Cavalcanti: The Complete Poems* (New York: Italica Press, 1992).
4. TRANSCRIPTIONS

As mentioned in the introduction, the transcriptions that follow are intended for performers. They aim to reflect the piece as it appears in the Squarcialupi Codex rather than a collation of sources, with exceptions noted in the critical apparatus. I have used the standard methods adopted by most musicologists for published critical editions. Each piece includes an incipit of the original notation. Division signs such as .d. and .o. are included in the score if they appear in the manuscript and surrounded by square brackets if they do not. Accidentals that appear in the manuscript are placed within the score; those that are suggested by the editor will appear above the note it affects. Square brackets above notes indicate the presence of a ligature in the original. Open and closed right angles above notes indicate coloration or void notation. Bar lines, repeat signs and measure numbers have been added for convenience.

REDUCTION OF NOTE VALUES

The most noticeable difference between these and other transcriptions of Trecento music is the reduction of note values. As argued above, I have chosen to represent the minim of each division as an eighth note, which means the breve could be a half note in quaternaria, a dotted half note in senaria perfecta and imperfecta, a “double-dotted” half note\(^{63}\) in novenaria, a whole note in octonaria, and a dotted whole note in duodenaria. This is hardly innovative, as Kurt von Fischer and F. Alberto Gallo transcribed the Italian sacred music in PMFC volumes 12 and 13 in precisely this manner, though my time

\(^{63}\) This note-shape \(\underline{\text{\textbullet}}\) was used in the PMFC editions in order to represent a dotted half tied to a dotted quarter with a single note shape.
signatures differ slightly from von Fischer and Gallo. Instead of using $\frac{12}{4}$ to represent duodenaria, I chose to use $\frac{3\times 4}{8}$ which better represents the original minim groupings and facilitates performers thinking of the minims in three groups of four rather than the modern four groups of three (see Table 4.1). By having the minim in each division transcribed consistently as an eighth note, minim equivalence is much simpler to achieve when moving from one division to another. It does not, however, preclude a performer from choosing another proportion if they so choose.

Table 4.1. Time signatures assigned to divisions

<table>
<thead>
<tr>
<th>Division</th>
<th>Time signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>duodenaria</td>
<td>$3\times\frac{4}{8}$</td>
</tr>
<tr>
<td>novenaria</td>
<td>$3\times\frac{3}{8}$</td>
</tr>
<tr>
<td>octonaria</td>
<td>$2\times\frac{4}{8}$</td>
</tr>
<tr>
<td>senaria perfecta</td>
<td>$3\times\frac{2}{8}$</td>
</tr>
<tr>
<td>senaria imperfecta</td>
<td>$2\times\frac{3}{8}$</td>
</tr>
<tr>
<td>quaternaria</td>
<td>$2\times\frac{2}{8}$</td>
</tr>
</tbody>
</table>

This reduction of note values is specifically intended to treat those compositions from the second generation of Trecento composers whose work suffers the most from the use of longanotation.64

---

Discussions of \textit{musica ficta} may be the most numerous of any single topic in the performance of early music. The term itself is not clear and used differently from one author to the next. Therefore, I will use the term \textit{musica ficta} to refer to those altered pitches that do not appear in the original sources and I will only comment on the theoretical history enough to explain my editorial decisions.\textsuperscript{65}

Contemporary treatises agree that there are two reasons why \textit{musica ficta} should be used, by \textit{causa necessitatis} (for necessity) and those by \textit{causa pulchritudinis} (for beauty), the former being those used to resolve \textit{mi contra fa} prohibition in perfect intervals, the latter being those used to adjust an imperfect consonance when it moves to a perfect consonance at a cadence. Margaret Bent offers two primary rules for the application of \textit{ficta} in the Introduction of \textit{Counterpoint, Composition and Musica Ficta}, which help define \textit{causa necessitatis} and \textit{causa pulchritudinis}.

1) that notated unisons, fifths, and octaves, understood from the context to be those at points of arrival or resolution, are to be intervallically perfect; and

2) that such perfect intervals are to be correctly approached, with a semitone interval in one of the approaching parts (\textit{fa-mi} or \textit{mi-fa})\textsuperscript{66}

The medieval definition of cadence (\textit{cadentia}), which is not the same as the modern tonal definition implying closure, can help in determining \textit{musica ficta} via \textit{causa pulchritudinis}. Jacobus of Liège (c. 1260-1330), in Book Four of his \textit{Speculum musice}, defines it thusly:

\textsuperscript{65} For an excellent overview of the many current theories on the application of musica ficta, see Margaret Bent, “Introduction” in \textit{Counterpoint, Composition, and Musica Ficta} (New York: Routledge, 2002): 1-59.

\textsuperscript{66} Bent, \textit{Counterpoint}, 32.
A cadence, insofar as it relates to the present argument, seems to mean a certain order or the natural inclination of a more imperfect concord to a more perfect one. For that which is imperfect is naturally inclined towards the perfect and to that which is better, just as weakness seeks the support of the strong. We therefore speak of “cadence” in consonances, when an imperfect concord strives to attain to the more perfect concord next to it, so that it may coincide with it and be joined to it.67

These cadences do occur both at the ends of sections and pieces, and throughout a piece, sometimes in very “non-terminal” places. As to the actual application of the melodic and harmonic inflections,

Because the guidance for inflection given to us by theorists of the fourteenth century applied to dyadic pairs of voices, the decisions to inflect at cadences were made between the tenor and one other voice only. I did not make inflections based on the anachronistic “una nota super la semper est canendum fa” (‘a note above la is always to be sung fa) as that phrase does not appear before Praetorius, Syntagma musicum, iii, in 1618. Many cadences in my transcriptions have been altered, particularly those near the ends of poetic phrases, but some have been left unaltered for purely aesthetic reasons.

TUNING

LIBER’s performance aims to use Pythagorean tuning, meaning we have pure octaves and fifths, wide major thirds, and wide whole tones. We also incorporate Marchetto’s ideas of altering the size of the semitone according to its position in the piece. In his Lucidarium, Marchetto explains that a whole tone is divided into five parts. Any one of these parts is called a “diesis.” The semitone consisting of two parts is called “enharmonic,” that of three parts, the “diatonic,” and the semitone consisting of four out

of five parts is called “chromatic.” His discussion of ficta (which he calls musica falsa) centers on its use in “coloring” the cadence, a term he suggests over “false” music in the Pomerium. He states that the signs of square and round indicate a division of the tone into an enharmonic and diatonic semitone whereas the sign of musica falsa (♯) always divides a tone into a chromatic semitone and diesis. Although it is impossible to derive exact ratios for these semitones, we attempted to make a difference between the chromatic and enharmonic semitones.

**TEXT UNDERLAY**

I began each transcription by underlaying each text exactly how it appears in the Squarcialupi Codex. With a few exceptions, this often produced satisfactory results for the first stanza set to the melody. Problems arise with the many pieces presented in Sq which have additional texts written under the music or in the residuum. This double underwriting, prevalent but inconsistent in Sq, can often times be misleading, and care must be taken when underlaying the second text.

Dante speaks of the importance of maintaining an equal number of syllables from one piedi to the next:

The feet necessarily receive from one another an equality and arrangement of verses and syllables, since in no other way could the repetition of the melody be made. I add that this same must be observed in the versus [pl.].

---


Gidino da Sommacampagna makes a similar statement in his 1384 treatise on poetic recitation, *De li contrasti*.

As the first stanza is made, so must the other stanzas follow suit [. . .] All the subsequent stanzas should have the same number of verses and the same rhyme pattern as the first stanza.71

Fortunately, most of the second stanzas in this study adapt themselves quite easily to the music, most likely because the texts were written by accomplished poets. That is not to say there are not problems. The double underscored texts in the ballatas often mirrors the first, but as shown in Figures 4.1-2, this is not always the case. The positioning of the syllables in the second text of *Non so qual* seems to be haphazard, and the transcription must be adapted to achieve a satisfactory musical reading.

![Figure 4.1. Non so qual excerpt, Sq f. 47](image1)

![Figure 4.2. Non so qual modern transcription, m. 24-26.](image2)

---

There are also many places where the textual and musical line ends and the tenor line continues alone for two-three bars before starting the next line of text with an entrance from the superius. I often moved the tenor syllable earlier in these cases because I felt that the melodic information presented in the tenor’s “solo” is new and therefore should begin a new line of verse (see Figures 4.3-4).

Figure 4.3. *O giustitia* tenor excerpt, *Squarcialupi* f. 85r

Figure 4.4. *O giustitia* excerpt, modern edition m. 18-20

Despite the text of the *Squarcialupi Codex* being carefully laid out there are still oddities beyond those already mentioned, such as spelling and word differences between the superius and tenor that can only explained by scribal error. For the musical transcription I added diacritic marks and apostrophes in order to conform to modern Italian and increase legibility. I left many “Tuscanized” spellings, such as the use of the ç instead of the modern z, when there is no chance of mistaking their meaning or pronunciation.
5. CONCLUSION

As this study has demonstrated, performers of Trecento music will never have a “correct answer” when dealing with either the musical or the poetic texts, and our current modern transcriptions are unsatisfactory. As in all performance, we must rely on the musicality of the performer to bring the written music to life, more so with medieval music. I have attempted to use historical theory along with the experience gained from fifteen years of performing this repertoire to shed light on what have been some of the most daunting questions regarding this repertoire. I recognize that my views are shared by some and contested by others. That is the nature of performance. Regarding the equality of the minim throughout the divisions, I believe this only holds true for those “second generation” Trecento composers. The music of Don Paolo da Firenze, Johannes Ciconia, Matteo da Perugia, and other later Trecento composers should fall more under Prosdocimo’s rules of proportio sesquitertia when switching from octonaria to senaria and duodenaria to novenaria. The later composers, along with Prosdocimo, were looking back to the older Italian notation of Marchetto and attempting to regain the range of subtlety available in that system which was not possible in the French system of equal minims. With earlier composers such as Jacopo da Bologna, I believe the Marchettan system of semibreve equivalence is more appropriate, but none of these rules should be thought of as unbreakable.

I admit that my first thought regarding the texts was to collect as many versions as possible and come up with a single, authoritative text. This idea was shattered very quickly with the sheer number of variants from source to source, and determining the
nature of each variant would be a futile task. In a conversation with Dr. H. Wayne Storey early on in the project, he said a critical edition would be a hollow exercise and that “Variance is key in performance and in these traditions.” When I suggested presenting the text as it appears in multiple sources, he said “I think your multiple transcriptions are such a major step forward that that's a good place to be for now . . .” I am grateful for his advice. Since the study of these poems has heretofore been relegated to the fringe of literary study, I hope that the presentation of these texts can be of some use to the further study of musico-poetical relationships in this repertoire.
# APPENDIX A: MUSICAL SETTINGS OF POEMS IN THE *SQUARCIALUPI CODEX* WITH AUTHOR ATTRIBUTIONS IN NON-MUSICAL SOURCES

<table>
<thead>
<tr>
<th>Poet/Poem</th>
<th>Composer</th>
<th>Poetic MS&lt;sup&gt;72&lt;/sup&gt;</th>
<th>Sq folio</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cino Rinuccini</strong></td>
<td></td>
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<tr>
<td>4. <em>Con gli occhi assai ne miro</em></td>
<td>Francesco Landini</td>
<td>BNCF Pal. 204; Ricc. 1118; Chigi M.VII. 142; Vat. lat. 3213; Patteta 352; Paris 554; FL XC Inf. 37</td>
<td>157v</td>
</tr>
<tr>
<td><strong>Francesco Landini</strong></td>
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<td></td>
<td></td>
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<tr>
<td>5. <em>De pon quest’ amor giu</em></td>
<td>Francesco Landini</td>
<td>Magl. VII 1041; Chigi L.IV.131</td>
<td>144r</td>
</tr>
<tr>
<td>7. <em>Per seguir la sperança</em></td>
<td>Francesco Landini</td>
<td>Magl. VII 1041; BNCF Conv. Sopp. C.I.1746</td>
<td>166r</td>
</tr>
<tr>
<td><strong>Franco Sacchetti</strong></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>12. <em>Chi ’l ben sofrir</em></td>
<td>Niccolò da Perugia</td>
<td>Ash. 574; Redi 184; Chigi L.VIII.300</td>
<td>88v-89r</td>
</tr>
<tr>
<td>13. <em>Nel meço già del mar la navicella</em></td>
<td>Niccolò da Perugia</td>
<td>Ash. 574; BNCF Pal. 315; Chigi L.VIII.300</td>
<td>81v-82r</td>
</tr>
<tr>
<td>6. <em>Non creder donna che nessuno sia</em></td>
<td>Francesco Landini</td>
<td>Ash. 574; FL XC. Inf. 37; Magl. VII 1040; BNCF Pal. 204; Ricc. 1118; Chigi L.VIII.300; Chigi M.VII.142; Vat. lat. 3213</td>
<td>136v</td>
</tr>
<tr>
<td>16. <em>Povero pellgrin salito al monte</em></td>
<td>Niccolò da Perugia</td>
<td>Ash. 574; FL XC. Inf. 37; FL XL 43; BNCF Pal. 204; Ricc. 1118; Parmense 1081; Chigi L.VIII.300; Chigi</td>
<td>84r</td>
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</tbody>
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<sup>72</sup> Jennings, “Tracing Voices,” 343-353.
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<tr>
<td><strong>8. Somma felicità sommo tresoro</strong></td>
<td>Francesco Landini</td>
<td>FL XL.43; Parmense 1081</td>
</tr>
<tr>
<td>Giovanni Boccaccio</td>
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<tr>
<td><strong>9. Non so qual’ i’ mi voglia</strong></td>
<td>Lorenzo da Firenze</td>
<td>Magl. VII 1040; Chigi L.IV.131; Bologna 177.3</td>
</tr>
<tr>
<td><strong>15. O giustitia regina</strong></td>
<td>Niccolò da Perugia</td>
<td>FL XL.43; Parmense 1081</td>
</tr>
<tr>
<td>Greghorio Calonista di Firenze</td>
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<td></td>
</tr>
<tr>
<td><strong>10. Sento d’amor la fiamma</strong></td>
<td>Lorenzo da Firenze</td>
<td>Ricc. 1100</td>
</tr>
<tr>
<td>Niccolò da Perugia</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>17. Tal mi fa guerra che mi mostra pace</strong></td>
<td>Niccolò da Perugia</td>
<td>Parmense 1081</td>
</tr>
<tr>
<td>Niccolò Soldanieri</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>11. Ben di fortuna</strong></td>
<td>Niccolò da Perugia</td>
<td>Redi 184; Ricc. 1100</td>
</tr>
<tr>
<td><strong>3. I’vo bene a chi col bene a me</strong></td>
<td>Gherardello da Firenze</td>
<td>Redi 184; Trivulziana 193; Chigi L.IV.131; Bologna 48</td>
</tr>
<tr>
<td><strong>2. Un bel girfalco scese alle mie grida</strong></td>
<td>Donato da Firenze</td>
<td>Redi 184; Trivulziana 193</td>
</tr>
<tr>
<td>Righo Belondi</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1. I’ò perduto l’albero</strong></td>
<td>Donato da Firenze</td>
<td>Ash. 569</td>
</tr>
<tr>
<td>Stefano di Cino(^{73})</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>14. Non dispregiar virtù</strong></td>
<td>Niccolò da Perugia</td>
<td>Redi 184; FL XL.43; Parmense 1081; Barb. lat. 3695</td>
</tr>
</tbody>
</table>

\(^{73}\) Of controversial attribution: The non-musical codex Prm\(^1\), fol. 92r, attributes it to Sacchetti. Parmense 1081 attributes the text to Nicolo del proposto (Niccolò da Perugia).
## APPENDIX B: LITERARY MANUSCRIPT SOURCES WITH ABBREVIATIONS

Alphabetical by Library

<table>
<thead>
<tr>
<th>Library</th>
<th>Abbreviation</th>
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<tr>
<td>Bologna, Biblioteca Universitaria, 1072 XI 9</td>
<td>Bologna 1072</td>
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<tr>
<td>Bologna, Biblioteca Universitaria, 177.3</td>
<td>Bologna 177.3</td>
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<tr>
<td>Cape Town, South African Library, Grey 7 b 5</td>
<td>Grey 7 b 5</td>
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<tr>
<td>Florence, Biblioteca Marucelliana, C.155</td>
<td>Marucelliana C.155</td>
</tr>
<tr>
<td>Florence, Biblioteca Medicea-Laurenziana, Ashburnham 569</td>
<td>Ash. 569</td>
</tr>
<tr>
<td>Florence, Biblioteca Medicea-Laurenziana, Ashburnham 574</td>
<td>Ash. 574</td>
</tr>
<tr>
<td>Florence, Biblioteca Medicea-Laurenziana, Palatino 105</td>
<td>FL Pal. 105</td>
</tr>
<tr>
<td>Florence, Biblioteca Medicea-Laurenziana, Rediano 184</td>
<td>Redi 184</td>
</tr>
<tr>
<td>Florence, Biblioteca Medicea-Laurenziana, XC. Inf. 37</td>
<td>FL XC. Inf. 37</td>
</tr>
<tr>
<td>Florence, Biblioteca Medicea-Laurenziana, XL. 43</td>
<td>FL XL.43</td>
</tr>
<tr>
<td>Florence, Biblioteca Nazionale Centrale, II .II .61 (previously Magliabechiano XIII 44)</td>
<td>BNCF II.II.61</td>
</tr>
<tr>
<td>Florence, Biblioteca Nazionale Centrale, Magliabechiano VII 640</td>
<td>Magl. VII 640</td>
</tr>
<tr>
<td>Florence, Biblioteca Nazionale Centrale, Magliabechiano VII 1040</td>
<td>Magl. VII 1040</td>
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74 Abbreviations from Jennings, “Tracing Voices,” xi-xiii.
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APPENDIX C: TEXTS AND TRANSLATIONS


<table>
<thead>
<tr>
<th>1. I’ò perduto</th>
<th>3</th>
<th>I’ò perduto (2^2)</th>
<th>Righo (Arrigo) Belondi</th>
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</thead>
<tbody>
<tr>
<td>I’ò perduto l’alber e ’l timone;</td>
<td>I’ ho perduto l’albero e ’l timone;</td>
<td>I’ò perduto l’alber’ e’l timone.</td>
<td>I have lost the mast and the rudder;</td>
</tr>
<tr>
<td>Son rott’ i remi e canapi dell’orça</td>
<td>Son rotti i remi e’ canapi de l’orza</td>
<td>Son rotti remi et canapi dell’orça,</td>
<td>The oars and bowlines are broken,</td>
</tr>
<tr>
<td>Et vivo dispettos’ alla mie força.</td>
<td>E vivo dispetto a la mie forza.</td>
<td>Et vivo dispecto sulla mie força</td>
<td>And I live in spite of myself.</td>
</tr>
<tr>
<td>Con l’onde tempestose fra gli scogli,</td>
<td>Con l’onde tempestose e fra gli scogli</td>
<td>Con l’onde tempestos’e fra gli scogli,</td>
<td>Among violent waves and between rocks, [and]</td>
</tr>
<tr>
<td>Venti contrari i vorre’ gire in fondo</td>
<td>Venti contrari, i vorre’ gire in fondo</td>
<td>Venti contrari, i vorre’ gire i’ fondo</td>
<td>Headwinds, I would like to sink deep to the bottom</td>
</tr>
<tr>
<td>Per tormi via da questo cieco mondo.</td>
<td>Per tórmì via da questo cieco mondo.</td>
<td>Per tormi via da questo cieco mondo.</td>
<td>To leave this blind world.</td>
</tr>
<tr>
<td>Et non ho sperança né conforto</td>
<td>Et non ho isperança né conforto</td>
<td>Et non no isperança né conforto.</td>
<td>And I have no hope nor consolation</td>
</tr>
<tr>
<td>D’aver bonaccia o ma’ riaver porto.</td>
<td>D’aver bonaccia o ma’ riaver porto.</td>
<td>D’aver bonaccia o mai riaver porto.</td>
<td>To be becalmed or ever regain harbor.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2. Un bel girfalco</th>
<th>3</th>
<th>Un bel girfalco (2^2)</th>
<th>Niccolò Soldanieri</th>
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<tr>
<td>Per tórmì via da questo cieco mondo.</td>
<td>Per tormi via da questo cieco mondo.</td>
<td>Per tormi via da questo cieco mondo.</td>
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</tr>
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<td>D’aver bonaccia o ma’ riaver porto.</td>
<td>D’aver bonaccia o mai riaver porto.</td>
<td>To be becalmed or ever regain harbor.</td>
</tr>
<tr>
<td>Un bel girfalcò sces’ alle mie grida.</td>
<td>Un bel girfalcò scese a le mie gridà.</td>
<td>Un bel girfalcò sces’ alle mie grida.</td>
<td>A beautiful falcon came down at my call.</td>
</tr>
<tr>
<td>---</td>
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</tr>
<tr>
<td>Dell’aria ’n bracci’ appiombo giù me venne,</td>
<td>De l’aria in braccio a piombo giù mi venne</td>
<td>Dell’aria i’ braccio appiombo giù mi venne</td>
<td>From the air he swooped down to my arm</td>
</tr>
<tr>
<td>Com’amor volle ’l desio di suo penne.</td>
<td>Com’Amor volle e ’l destro di sue penne.</td>
<td>Com’amor volle e’l disio di suo penne.</td>
<td>with love he longed for the flight of his own feathers.</td>
</tr>
<tr>
<td>In piè gli misi e fact’ ò ch’ebbe gorda,</td>
<td>In piè gli misi e, fatto ch’ebbe gorga,</td>
<td>I made him stand and had him drink</td>
<td></td>
</tr>
<tr>
<td>Alcò più assai che non fu la caduta,</td>
<td>Alcò più assai che non fu la caduta,</td>
<td>He flew up much more than he dove,</td>
<td></td>
</tr>
<tr>
<td>Onde giuocando il perde’ di veduta.</td>
<td>Onde giuocando il perde’ di veduta.</td>
<td>and in his play I lost sight of him.</td>
<td></td>
</tr>
<tr>
<td>Et che ritorni non mi dice ’l core,</td>
<td>E che ritorni non mi dice il core,</td>
<td>My heart doesn’t feel as if he’s coming back,</td>
<td></td>
</tr>
<tr>
<td>Che credo che se ’l tengh’ altro signore.</td>
<td>Ché credo che se ’l tenga altro signore.</td>
<td>For I believe that another master is keeping him.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
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<tr>
<th>Che credo che se ’l tengh’ altro signore.</th>
<th>Ché credo che se ’l tenga altro signore.</th>
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| Che credo che se ’l tengh’ altro signore. | Ché credo che se ’l tenga altro signore. | Ché credo che se ’l tengh’ altro signore. | For I believe that another master is keeping him. |

### 3. I’ vo’ bene

<table>
<thead>
<tr>
<th>I’ vo’ bene a chi vol bene a me,</th>
<th>Io vo’ [I’vogio] bene a chi vuol bene a me,</th>
<th>I love the one who loves me</th>
</tr>
</thead>
<tbody>
<tr>
<td>Et non amo chi ama proprio sè.</td>
<td>E non amo chi ama proprio sè.</td>
<td>And I love not the one who loves only herself.</td>
</tr>
<tr>
<td>Non son colui che per pigliar la luna,</td>
<td>Non son colui che per pigliar la luna,</td>
<td>I am not like those who chase the moon,</td>
</tr>
<tr>
<td>Consum’al tempo suo e nulla n’à.</td>
<td>Consuma il tempo suo e nulla n’a.</td>
<td>burning time and winding up with nothing.</td>
</tr>
<tr>
<td>Ma, se m’avien com’or m’incontr’ad una,</td>
<td>Ma, se m’avvien c’amor [ch’amor] m’incontri d’una</td>
<td>But if it happens, like now, that I meet a girl</td>
</tr>
<tr>
<td>Che mi si togla i’ dico, “E tu ti sta!”</td>
<td>Che mi si vogla, dico: E tu ti sta – ;</td>
<td>who turns me down, I say ‘You’re on your own’</td>
</tr>
<tr>
<td>Se mi fa “Lima, lima,” et io a lei “Dà, dà, dà,”</td>
<td>Se mi fa: lima, lima, e io a lei dà, dà.</td>
<td>If she says ‘Take it, take it’, to her I say ‘Give me, give me’!</td>
</tr>
<tr>
<td>Et così vivo in questa pura fè,</td>
<td>E così vivo in questa pura fè’.</td>
<td>Thus I live by this simple belief:</td>
</tr>
<tr>
<td>Com’ altri in me, così mi sto in altrui,</td>
<td>Com’ altri in me, così mi sto in altrui,</td>
<td>as others are to me, thus I am to them;</td>
</tr>
<tr>
<td>Di quel ch’i’ posso a chi mi dona do.</td>
<td>Di quel ch’i’ posso a chi mi dona do.</td>
<td>I give what I can to those who give to me.</td>
</tr>
<tr>
<td>Niuno può dir di me vedi colui,</td>
<td>Niuno può dir di me: vedi colui,</td>
<td>No one can say about me: look, there is the one</td>
</tr>
</tbody>
</table>

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<tr>
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<td>Consuma il tempo suo e nulla n’a.</td>
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<td>No one can say about me: look, there is the one</td>
</tr>
<tr>
<td>Che con duo lingue dice, “si e no.”</td>
<td>Con gli ochi assai assai (2²)</td>
<td>Dè! pon quest’amor (2²)</td>
</tr>
<tr>
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<td>-------------------------------</td>
<td>-----------------------------</td>
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<td>Ma fermo a chi sta fermo sempre sto;</td>
<td>who speaks with two tongues: yes and no.</td>
<td>Francesco Landini 5</td>
</tr>
<tr>
<td>S’io l’o al bisogno mio, me à a sè.</td>
<td>If they serve my needs, they have me to serve theirs.</td>
<td></td>
</tr>
<tr>
<td>Ma sol’ una nel core ne tiene Amore.</td>
<td>Instead I always stand firm with those who stand firm with me.</td>
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<tr>
<td>Per chu sempre sospiro.</td>
<td></td>
<td></td>
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<tr>
<td>Questo fo per ischudo</td>
<td>With my eyes I glance at many,</td>
<td></td>
</tr>
<tr>
<td>Et per me ricoprire</td>
<td>but Love holds only one in my heart</td>
<td></td>
</tr>
<tr>
<td>E fami traditor, né ciò fu’ mai.</td>
<td>for whom I pine always.</td>
<td></td>
</tr>
<tr>
<td>Dunque, singnor. che ’l sai.</td>
<td>This I do to shield myself</td>
<td></td>
</tr>
<tr>
<td>Scuopri le ’l mio dolore</td>
<td>and to protect myself</td>
<td></td>
</tr>
<tr>
<td>E dille: e’ muore sanza colpa in martiro.</td>
<td>From the mortal blows you make me suffer.</td>
<td></td>
</tr>
<tr>
<td>Et tu[,] sempre più crudo,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tien freddo ’l tuo disire</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E dille: – E’ muore sanza colpa in martiro. –</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Come se’ tanto folle,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mirar si alta cosa</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E non misuri te?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Con gli occhi assai ne miro.</td>
<td>Cino Rinuccini</td>
<td></td>
</tr>
<tr>
<td>Cholgli occhi assay ne miro.</td>
<td>With my eyes I glance at many,</td>
<td></td>
</tr>
<tr>
<td>Ma sol’ una nel core ne tiene Amore.</td>
<td>but Love holds only one in my heart</td>
<td></td>
</tr>
<tr>
<td>Per chu sempre sospiro.</td>
<td>for whom I pine always.</td>
<td></td>
</tr>
<tr>
<td>Questo fo per ischudo</td>
<td>This I do to shield myself</td>
<td></td>
</tr>
<tr>
<td>Et per me ricoprire</td>
<td>and to protect myself</td>
<td></td>
</tr>
<tr>
<td>E fami traditor, né ciò fu’ mai.</td>
<td>From the mortal blows you make me suffer.</td>
<td></td>
</tr>
<tr>
<td>Dunque, singnor. che ’l sai.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scuopri le ’l mio dolore</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E dille: e’ muore sanza colpa in martiro.</td>
<td></td>
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</tr>
<tr>
<td>Et tu[,] sempre più crudo,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tien freddo ’l tuo disire</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E dille: – E’ muore sanza colpa in martiro. –</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Come se’ tanto folle,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mirar si alta cosa</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E non misuri te?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Perché quest’ amor volle,</td>
<td>- Perché questo Amor volle</td>
<td>Perché quest’ amor volle</td>
</tr>
<tr>
<td>--------------------------</td>
<td>---------------------------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>Quando si gratiosa</td>
<td>Quando si [si] graziosa</td>
<td>Quando si gratiosa</td>
</tr>
<tr>
<td>Donna veder mi fè.</td>
<td>Donna veder mi fe’. -</td>
<td>Donna veder mi fè.</td>
</tr>
<tr>
<td>- Di lei degno non se’;</td>
<td>- Di lei degna non se’;</td>
<td>Di lei degno non se’;</td>
</tr>
<tr>
<td>Né a lei degno pare:</td>
<td>Né a lei degno pare</td>
<td>Né a llei degno pare</td>
</tr>
<tr>
<td>Che tu la deggi amare.</td>
<td>Che tu la deggi amare.</td>
<td>Che tu la degi amare.</td>
</tr>
<tr>
<td>Leva, dunque el disio; non amar piú. -</td>
<td>Leva, dunque, ’l disio; non l’amar piú.</td>
<td>Leva dunque el pensier non amar piú!</td>
</tr>
<tr>
<td>Levar non potrei mai</td>
<td>- Levar non potrei mai</td>
<td>- I never could tear</td>
</tr>
<tr>
<td>Il mio amor da lei,</td>
<td>L’amor mio amor da costei,</td>
<td>my love from her.</td>
</tr>
<tr>
<td>Tanto legato m’À.</td>
<td>Tanto legata m’ha. -</td>
<td>so much [Love] bound me to her.</td>
</tr>
<tr>
<td>Et tu sempre staraj</td>
<td>- E tu sempre starai</td>
<td>- Then, alas, you shall always be</td>
</tr>
<tr>
<td>Con pena e dolgifie, o mei!</td>
<td>In pene e degli [de gli] omei</td>
<td>in pain, and she will care not at all about your sorrow.</td>
</tr>
<tr>
<td>Tuo non si curerà</td>
<td>Tuoi [tuo] non si curerà. -</td>
<td>- Certainly nobody knows</td>
</tr>
<tr>
<td>Certo nessun lo sa,</td>
<td>- Certo nessun lo sa</td>
<td>- that an excellent woman</td>
</tr>
<tr>
<td>Donna di gran valore,</td>
<td>Donna di gran valore</td>
<td>did show any mercy to an unimportant servant in his sorrow.</td>
</tr>
<tr>
<td>A picciol servidore</td>
<td>Ch’a un picciol servidore</td>
<td></td>
</tr>
<tr>
<td>Per sofferenza già benigna fu.</td>
<td>Per sofferenza già benigna fu. -</td>
<td>To this lady, who could not care less</td>
</tr>
<tr>
<td>A questa, chu’ non cale</td>
<td>- A questa, cu’ non cale</td>
<td>for this little ballad,</td>
</tr>
<tr>
<td>Di questa ballatetta,</td>
<td>Di questa ballatetta,</td>
<td>say respectfully,</td>
</tr>
<tr>
<td>Con riverenza di’</td>
<td>Con riverenza di’</td>
<td>that you know full well that he’s unworthy;</td>
</tr>
<tr>
<td>Che sa’ ben che nol vale;</td>
<td>Che sa ben che nol vale;</td>
<td>that he cannot escape the dart</td>
</tr>
<tr>
<td>Ma fuggir la saetta</td>
<td>Ma fuggir la saetta</td>
<td>that he felt</td>
</tr>
<tr>
<td>Non può, la qual senti.</td>
<td>Non può, la qual senti [sentì]</td>
<td>that he felt</td>
</tr>
<tr>
<td>E’ si forte’l feri,</td>
<td>E si [si] forte feri</td>
<td>and that wounded him so badly</td>
</tr>
<tr>
<td>Che chura pocha pacie.</td>
<td>Che cura poca pace.</td>
<td>that he cares little for peace.</td>
</tr>
<tr>
<td>Se tal servo li spiacie,</td>
<td>Se tal servo li spiace,</td>
<td>If such a servant fails to please her</td>
</tr>
<tr>
<td>Amor lo scusa e la sua gran virtù.</td>
<td>Amor lo scusa e la sua gran virtú. –</td>
<td>Love, and its great virtue, forgives him.</td>
</tr>
<tr>
<td>6. Non creder, donna, che nessuna sia</td>
<td>4, 1</td>
<td>Non creder, donna (2)</td>
</tr>
<tr>
<td>-------------------------------------</td>
<td>------</td>
<td>---------------------</td>
</tr>
<tr>
<td>Non creder, donna, che nessuna sia</td>
<td>Non creder, donna, che nessuna sia</td>
<td>Non creder, donna, che nessuna sia</td>
</tr>
<tr>
<td>Donna di me, se non tu, donna mia.</td>
<td>Donna di me, se non tu, donna mia.</td>
<td>Donna di me, se tu non tu donna mia.</td>
</tr>
<tr>
<td>Così potess’i dimostrarti ’l core,</td>
<td>Così potess’io dimostrarti il core,</td>
<td>Così potess’i dimostrarti’il core</td>
</tr>
<tr>
<td>Dove la mente in te ogn’or si posa,</td>
<td>Là dove ognor la mente in te si posa,</td>
<td>Dove la mente in te ognor si posa;</td>
</tr>
<tr>
<td>Chè ben vedresti in esso stare Amore</td>
<td>Chè ben vedresti in esso stare Amore</td>
<td>Chè ben vedresti in esso stare amore</td>
</tr>
<tr>
<td>E la tua vista bella ed amorosa,</td>
<td>E la tua vista bella ed amorosa,</td>
<td>et la tuo vista bella et amorosa;</td>
</tr>
<tr>
<td>A chui servir non è l’alma nascosa</td>
<td>A cui servir non è l’alma nascosa,</td>
<td>A chui servir non è l’alma angosciosa</td>
</tr>
<tr>
<td>Che te servendo pur servir disia.</td>
<td>Che te servendo pur servir disia.</td>
<td>che tie servendo pur servir dysia.</td>
</tr>
<tr>
<td>Di questo, lasso! non posso far prova;</td>
<td>Di questo, lasso, non posso far prova.</td>
<td>Of all this, alas! I cannot deliver proof;</td>
</tr>
<tr>
<td>Però, donna, deh[!] prova la mia fede;</td>
<td>Però, donna, deh, prova la mia fede;</td>
<td>yet, my lady, go ahead, test my devotion.</td>
</tr>
<tr>
<td>E, se per mio effetto altro si trova,</td>
<td>E se per mio effetto altro si trova,</td>
<td>and, should you find it other than I plead,</td>
</tr>
<tr>
<td>Non poss’io mai trovar da te mercede</td>
<td>Non poss’io mai trovar da te merzede:</td>
<td>may I never find mercy in you;</td>
</tr>
<tr>
<td>Ch’i’ t’ho amato et amo, et amar crede</td>
<td>Ch’i’ t’ho amato ed amo, ed amar crede</td>
<td>For I have loved you and love you; and to love you always</td>
</tr>
<tr>
<td>Te sempre il cor, che fu tuo sempre e fia.</td>
<td>Te sempre il cor, che fu tuo sempre, e fia.</td>
<td>my heart is sure; it always did and shall ever belong to you.</td>
</tr>
<tr>
<td>Canzon, si come se’ del mio amor certa,</td>
<td>Canzon, si come se’ del mio cor certa,</td>
<td>O song, as you are certain of my heart.</td>
</tr>
<tr>
<td>Così costei fa certa col tuo dire;</td>
<td>Così costei fa certa col tuo dire;</td>
<td>so make her also certain with your words;</td>
</tr>
</tbody>
</table>

75 Crossed out in MS
| Emma mostrato t'h o la mente aperta. | Aperto mostrato a lei il mio disire, | and if I have opened my mind to you, show my desire openly to her, |
| Si che amando il ver possa sentire, | Si, che, amando il ver possa sentire, | so that through love she may feel the truth: |
| Ch'altra non amo né amar porria. | Ch'altra non amo né amar porria. | that I do not love anybody else, nor could I ever. |

### 7. Per seguir la sperança

| Per seguir la sperança che m’ancide, | Per seguir la sperança, che m’ancide | Per seguir la sperança, che m’ancide, |
| Donna, vo cercand’io | Donna, vo cercand’io | Donna, vo cercand’io |
| Ne vogliate, cagion di tanta pena, | Ne vogliate cagion di tanta pena, | Ne vogliate cagion di tanta pena, |
| El mie grieve tormento discovrire. | El mio greve tormento discovrire, | Questo greve tormento discovrire, |
| Pero che la ragion pur mi raffrena, | Però che lla ragion pur mi rafrena, | Given that even reason restrains me, |
| Dond’io disposto son così morire. | Onde disposto son così morire, | Thus I am ready to die like this. |
| Ma ben ti priego, amor, de! Non soffrire, | Ma ben ti prego, Amor, de, non soffrire. | But I truly beg you, Love, come on! Don’t [let me] suffer. |
| Ch’i’ pera in tale oblio, | Ch’io pera in tanto oblio | Make my wish clear to her |
| Falle palese, tu, il voler mio. | Falle palese tu el voler mio. | That I should die in this oblivion |

### 8. Somma felicità

<p>| Somma felicità, sommo tesoro | Somma felicità, sommo tesoro | Somma felicità, sommo tesoro |
| A chi la gratia tuo, donna, possiede | Ha chi la grazia tuo, donna, possiede | Ac chi lla gratia tuo, donna, possiede; |
| Ama colui che’l tuo amor brama et chiede. | Ama colui che ‘l tuo amor brama et chiede. | Love he who longs and asks for your love. |
| Per te è la ‘nfiamma nel mio cor accesa, | Per te la fiamma nel mio cor accesa, | For you the flame in my heart is kindled, |
| Che mi consuma ond’io a morte vegno, | Che mi consuma ond’io a morte vegno, | which consumes me until I pass into death; |
| M’induce a disiar quel ch’io non degno. | M’induce a disiar quel ch’io non degno. | it leads me to desire that of which I am unworthy. |
| Ma il servo tu, che se’ fontana e lume | Ma ‘l servo tuo, che [cu]i se’ fontana | But your servant, you who are spring |</p>
<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>First Line</th>
<th>Second Line</th>
<th>Third Line</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.</td>
<td>Non so qual'</td>
<td>Non so qual' i’ mi voglia:</td>
<td>Morir vorrei ch’èl viver m’è gravoso,</td>
<td>Più non vedrei il bel viso amoroso,</td>
<td>I don’t know what I wish for: I would long for death, for living is a burden, I would no longer see that beautiful loving face, of the one who made it his and takes it from me.</td>
</tr>
<tr>
<td>10.</td>
<td>Sento d’amor</td>
<td>Sento d’amor la fiamma e’l gran podere,</td>
<td>E veggio che temere</td>
<td>De[!] che faró?</td>
<td>I feel love’s flame and great power. And I see that fear for pity’s sake what will I do?</td>
</tr>
</tbody>
</table>

D’ogni virtù, fra l’altr’ onore e pregio, e lume and light of all virtues, among which are honor and regard, may your benign soul not despise Remove it from the fire at this point, may it not burn anymore, for help after death is help too late.

Trallo del foco omai, che più non arda, Ché dopo morte aiutar l’or’ è tarda. Remove it from the fire at this point, may it not burn anymore, for help after death is help too late.

L’alma benigna tua non l’abbia a sdegno. May your benign soul not despise

Trallo del foco omai, che più non arda, Ché dopo morte aiutar l’or’ è tarda. Remove it from the fire at this point, may it not burn anymore, for help after death is help too late.

L’alma benigna tuo non l’abbia in spregio. May your benign soul not despise

9. Non so qual’

Non so qual’ i’ mi voglia:

O viver o morir per minor doglia.

Morir vorrei ch’èl viver m’è gravoso,

Veggendome per altri esser lasciato.

Et morir non vorrei chè trapassato,

Più non vedrei il bel viso amoroso,

Per chui piangho in vidioso

Di chi l’ha fatto suo et mene spoglia.

9. Non so qual i mi voglia (1)

Giovanni Boccaccio

1, 9

Non so qual i mi voglia:

O viver e morir, per minor doglia.

Morir vorrei, chè ‘l viver m’è gravoso,

Veggendome per altri esser lasciato,

Et morir non vorrei, chè trapassato,

Più non vedrei il bel viso amoroso,

Per cui piango, invidioso

Di chi l’ha fatto suo et me ne spoglia.

Sento d’amor la fiamma (1)’

Gregorio Calonista di Firenze

1

Sento d’amor la fiamma e ‘l gran podere,

E veggio che temere

Non si convien chi vuol vincere la prova.

Ma se fierreça in questa ogn’or si trova,

De[!] che faró?

I’ te ‘l dirò,

Sento d’amor la fiamma e ‘l gran podere,

E veggio che temere

Non si convien chi vuol vincere la prova.

Ma se fierreça in questa ogn’or si trova,

De che faró?

I’ te ‘l dirò.

I’ te ‘l dirò.

Sento d’amor la fiamma e ‘l gran podere,

E veggio che temere

Non si convien chi vuol vincere la prova.

Ma se fierreça in questa ogn’or si trova,

De che faró?

I’ te ‘l dirò.

I’ te ‘l dirò.

Sento d’amor la fiamma e ‘l gran podere,

E veggio che temere

Non si convien chi vuol vincere la prova.

Ma se fierreça in questa ogn’or si trova,

De che faró?

I’ te ‘l dirò.

Siento d’amor la fiamma e el gran podere, and I see that fear does not suit he who wants to win the trial. But if fierceness is forever at the heart of the game, for pity’s sake what will I do? I will tell you:
<table>
<thead>
<tr>
<th>Line</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perseverando vincerò la guerra.</td>
<td>Perseverando vincerò la guerra.</td>
</tr>
<tr>
<td>Non fu d’amor già mai donna si nova,</td>
<td>Never was there a woman too new to love,</td>
</tr>
<tr>
<td>Che, s’i’ vorro,</td>
<td>that, if I will want it and follow through,</td>
</tr>
<tr>
<td>E seguirò,</td>
<td>with its power, Love will unlock her.</td>
</tr>
<tr>
<td>Con suo’ potenz’Amor nolla disserra.</td>
<td>Thus let not boldness be against duty.</td>
</tr>
<tr>
<td>Che sdegno di pietà nolla rimova.</td>
<td>That her disdain for compassion doesn’t drive her away.</td>
</tr>
<tr>
<td>Non sia però l’ardir contra ’l dovere.</td>
<td>Rather one should be sure</td>
</tr>
<tr>
<td>Anzi si vuol calere</td>
<td>with its power, Love will unlock her.</td>
</tr>
<tr>
<td>Ben di fortuna non fa ricch’ altrui;</td>
<td>Fortune’s riches do not make men rich;</td>
</tr>
<tr>
<td>Che par che chi più aver del suo si prova,</td>
<td>for it seems that the more one tries to have for himself</td>
</tr>
<tr>
<td>Più gnudo di virtù ogn’or si trova.</td>
<td>the more stripped of virtue he finds himself.</td>
</tr>
<tr>
<td>Tengasi gli occhi alle cose celeste</td>
<td>Keep your eyes focused on celestial matters</td>
</tr>
<tr>
<td>E’ piedi alle ricchezze fuggitive.</td>
<td>and your feet on fleeting riches.</td>
</tr>
<tr>
<td>E guai a chi per far pecunia vive!</td>
<td>and heaven help the soul who lives for money!</td>
</tr>
<tr>
<td>Virtù non òr fa riccho e ciò si scrive</td>
<td>Virtue, not gold, makes a man rich; and this is written,</td>
</tr>
<tr>
<td>Per ch’egli è fermo ben ma di colui</td>
<td>for it is the one true thing of value, but of the one</td>
</tr>
<tr>
<td>Tesor può dir doman; non son ma fui.</td>
<td>who can say ‘treasure’ tomorrow: I am no longer but I once was.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>11. Ben di fortuna</th>
<th>1</th>
<th>Ben di fortuna (2(^2))</th>
<th>Niccolò Soldanieri</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ben di fortuna non fa ricch’ altrui;</td>
<td>Ben di fortuna non fa ricco altrui;</td>
<td>Ben di fortuna non fa ricch’ altrui;</td>
<td>Fortune’s riches do not make men rich;</td>
</tr>
<tr>
<td>Chè par che chi più aver del suo si prova,</td>
<td>Chè par che chi più aver del suo si prova,</td>
<td>Chè par che chi più aver del suo si prova,</td>
<td>for it seems that the more one tries to have for himself</td>
</tr>
<tr>
<td>Più gnudo di virtù ogn’or si trova.</td>
<td>Più gnudo di virtù ogn’or si trova.</td>
<td>Più gnudo di virtù ogn’or si trova.</td>
<td>the more stripped of virtue he finds himself.</td>
</tr>
<tr>
<td>Tengasi gli occhi alle cose celeste</td>
<td>Tengasi gli occhi alle cose celeste</td>
<td>Tengasi gli occhi alle cose celeste</td>
<td>Keep your eyes focused on celestial matters</td>
</tr>
<tr>
<td>Beato chi quà giù del ciel sì veste,</td>
<td>Beato chi quà giù del ciel sì veste,</td>
<td>Beato chi quà giù del ciel sì veste,</td>
<td>Blessed be he who down here wears the heavenly,</td>
</tr>
<tr>
<td>E guai a chi per far pecunia vive!</td>
<td>E guai a chi per far pecunia vive!</td>
<td>E guai a chi per far pecunia vive!</td>
<td>and heaven help the soul who lives for money!</td>
</tr>
<tr>
<td>Virtu non or fa riccho e ciò si scrive</td>
<td>Virtu non or fa riccho e ciò si scrive</td>
<td>Virtu non oro fa riccho e eciò si scrive,</td>
<td>Virtue, not gold, makes a man rich; and this is written,</td>
</tr>
<tr>
<td>Per ch’egli è fermo ben ma di colui</td>
<td>Perch’ egli è fermo ben: ma di colui</td>
<td>Perch’egli è fermo bene ma di colui</td>
<td>for it is the one true thing of value, but of the one</td>
</tr>
<tr>
<td>Tesor può dir doman; non son ma fui.</td>
<td>Tesor può dir doman; non son ma fui.</td>
<td>Tesor può dir doman: non son ma ffuy.</td>
<td>who can say ‘treasure’ tomorrow: I am no longer but I once was.</td>
</tr>
</tbody>
</table>

<p>| 12. Chi 'l ben sofrir non pò | 4, 1 | Chi ben sofrir (2(^2)) | Franco Sacchetti |</p>
<table>
<thead>
<tr>
<th>Chi 'l ben sofrir non pó</th>
<th>Chi 'l ben sofrir [soffrir] non pó, [può]</th>
<th>Chi ben sofrir non po,</th>
<th>He who can't stand goodness,</th>
</tr>
</thead>
<tbody>
<tr>
<td>Se trova 'l mal, ragion è che 'l sia so.</td>
<td>Se trova il mal, ragion è ch'el sia so.</td>
<td>Se trova mal ragion è ch’el sie so.</td>
<td>reason would have it that evil be his who finds it.</td>
</tr>
<tr>
<td>Pensà dè ciaschedun ch'al mondo sta</td>
<td>Pensar dé [de’] ciaschedun ch'al mondo sta</td>
<td>Pensar dé ciaschedun c’al mondo sta</td>
<td>Each one of us in this world must consider</td>
</tr>
<tr>
<td>Che può venir quel ch'è e che già fu.</td>
<td>Che può venir, quel ch'è e che già fu.</td>
<td>Che può venir, quel chè e che già fu.</td>
<td>that what has been and is may still happen.</td>
</tr>
<tr>
<td>Et non seguir ciò che suo voglia da</td>
<td>E non seguir ciò che sua voglia dà,</td>
<td>Et non seguir ciò che suo volgia da</td>
<td>But what one wants may never come to pass</td>
</tr>
<tr>
<td>Se quella non misura chon virtù.</td>
<td>Se quella non misura con virtù:</td>
<td>Se quella non misura con virtù.</td>
<td>unless one squares one's wishes with virtue.</td>
</tr>
<tr>
<td>Che l'uom che chade giù</td>
<td>Ché l'uom che cade giù</td>
<td>Che l’uom che cade giù</td>
<td>The man who falls</td>
</tr>
<tr>
<td>Per ignorança mal si schusa po’.</td>
<td>Per ignoranza, mal si scusa po’.</td>
<td>Per ignorança mal si scusa po’.</td>
<td>out of ignorance can hardly find excuses.</td>
</tr>
<tr>
<td>S'alcun per suo mal far dal ben partè.</td>
<td>S'alcun per suo mal fare [fär] dal ben parti.</td>
<td>If one through bad deeds strayed away from virtue</td>
<td></td>
</tr>
<tr>
<td>Non si dolga d'altrui se non di sé.</td>
<td>Non si dolga d'altrui se non di sé;</td>
<td>he should not blame anyone but himself;</td>
<td></td>
</tr>
<tr>
<td>Che spesse volte tal lamentasi</td>
<td>Che spesse volte tal lamentasi</td>
<td>for often those who complain</td>
<td></td>
</tr>
<tr>
<td>Della fortuna, e esso il mal si fè.</td>
<td>De la [della] fortuna, e [et] esso il mal si fe’.</td>
<td>about bad luck are the authors of their own misfortune.</td>
<td></td>
</tr>
<tr>
<td>Faccia l'uom ciò ch'el dè,</td>
<td>Faccia l'uom ciò ch'el dè’, [de’]</td>
<td>May man do what he must.</td>
<td></td>
</tr>
<tr>
<td>Che le più volte se ne vede prò.</td>
<td>Ché [ché] le più volte se ne vede pro'.</td>
<td>for it often turns to one's own advantage.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>13. Nel meço già del mar la navicella</th>
<th>4, 1</th>
<th>Nel meço già del mar (2)</th>
<th>Franco Sacchetti</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nel meço già del mar la navicella</td>
<td>Nel mezzo già del mar la navicella</td>
<td>Nel meço già del mar</td>
<td>On the high seas the little ship</td>
</tr>
<tr>
<td>Tra l'oriente e l'occident'è giunta</td>
<td>Tra l'oriente e l'occidente è giunta,</td>
<td>Tra l’oriente e l’occident’è giunta,</td>
<td>has reached a point between east and west,</td>
</tr>
<tr>
<td>Che mi men’ a ferire scura punta,</td>
<td>Che mi mena a fedir in scura punta.</td>
<td>Che mi men’a ferire i scura punta,</td>
<td>that leads me toward the dark point of harm,</td>
</tr>
<tr>
<td>Col vento tempestoso e quella stella,</td>
<td>Col vento tempestoso e quella stella</td>
<td>Col vento tempestoso e quella stella</td>
<td>in a tempestuous wind and under that star</td>
</tr>
<tr>
<td>La qual fedel mi fece, che più forte,</td>
<td>La qual fedel mi fece, che più forte</td>
<td>La qual fedel mi fece, che più forte,</td>
<td>that made me her faithful servant,</td>
</tr>
<tr>
<td>Original Text</td>
<td>Translation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------------------------------------------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lassua natura forza non le dà</td>
<td>Lasso, natura forza non le dà</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Che ma’ per temp' ella die volta 'n cià.</td>
<td>Che mai per temp’ella die volta in cià.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lassu natura forza non le dà</td>
<td>Lasso, natura força non le dà</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Afretta suo giornata alla mie morte.</td>
<td>[and] hastened the day’s end.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Che ma’ per temp’ella die volta in cià.</td>
<td>to veer away while there is still time.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alas! nature does not give the ship the strength</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Che mai per temp’ella die volta in cià.</td>
<td>to veer away while there is still time.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lassu natura forza non le dà</td>
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<td></td>
</tr>
<tr>
<td>Che ma’ per temp’ella die volta in cià.</td>
<td>Che mai per temp’ella die volta in cià.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Afretta suo giornata alla mie morte.</td>
<td>[and] hastened the day’s end.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lassu natura forza non le dà</td>
<td>Lasso, natura força non le dà</td>
<td></td>
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</tr>
<tr>
<td>Che ma’ per temp’ella die volta in cià.</td>
<td>Che mai per temp’ella die volta in cià.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alas! nature does not give the ship the strength</td>
<td>Alas! nature does not give the ship the strength.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Che mai per temp’ella die volta in cià.</td>
<td>Che mai per temp’ella die volta in cià.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Afretta suo giornata alla mie morte.</td>
<td>[and] hastened the day’s end.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lassu natura forza non le dà</td>
<td>Lasso, natura força non le dà</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Che ma’ per temp’ella die volta in cià.</td>
<td>Che mai per temp’ella die volta in cià.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alas! nature does not give the ship the strength</td>
<td>Alas! nature does not give the ship the strength.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Che mai per temp’ella die volta in cià.</td>
<td>Che mai per temp’ella die volta in cià.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non dispregiar virtù, richo villano,</td>
<td>Do not despise virtue, vile rich man,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nè perder temp’a vincerla con oro,</td>
<td>And don’t waste your time trying to overpower it with gold;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Che pur suo fama pass’ogni tesoro.</td>
<td>for its reputation alone surpasses any wealth.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>De[!] pena chi tu sse’, se mai fortuna,</td>
<td>Come on, think about who you are! If ever Fortune</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rota volgendo dell’aver ti spoglia,</td>
<td>turning its wheel, deprives you of your property,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A che ricorrerai se non a doglia?</td>
<td>What will you turn to if not pain?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Però non biasimar chè ’l ver si trova</td>
<td>Hence do not curse [others], because the truth is found.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Che pur inflin dimostra la su’ prova.</td>
<td>That in the end attests its evidence.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15. O giustitia</td>
<td>O Giustizia regina, al mondo freno</td>
<td></td>
<td></td>
</tr>
<tr>
<td>O giustitia regin’ al mondo freno,</td>
<td>Oh, sovereign Justice, constraint on the world,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mossa d’alta virtù dal sommo cielo,</td>
<td>moved by the highest virtue from the highest heaven,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Or fredo e pigra sta in coverta a velo.</td>
<td>Now cold and idle you take refuge under cover.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rompe quest’ aria e mostr’ a tutt’ el corso,</td>
<td>Shatter this atmosphere, show all the way,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Et scendi con tuo force e coll’ardire,</td>
<td>and descend with your strength and valor,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>O giustitia regin’ al mondo freno,</td>
<td>O Giustizia regina, al mondo freno</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mossa d’alta virtù dal sommo cielo,</td>
<td>O Giustizia regina, al mondo freno</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Or fredo e pigra sta in coverta a velo.</td>
<td>O Giustizia regina, al mondo freno</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rompe quest’aire e mostr’a tutt’el corso,</td>
<td>O Giustizia regina, al mondo freno</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Et scendi con tuo forza e con l’ardire,</td>
<td>O Giustizia regina, al mondo freno</td>
<td></td>
<td></td>
</tr>
<tr>
<td>O giustitia regin’ al mondo freno,</td>
<td>O Giustizia regina, al mondo freno</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mossa d’alta virtù dal sommo cielo,</td>
<td>O Giustizia regina, al mondo freno</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Or fredo e pigra sta in coverta a velo.</td>
<td>O Giustizia regina, al mondo freno</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rompe quest’aire e mostr’a tutt’el corso,</td>
<td>O Giustizia regina, al mondo freno</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Et scendi con tuo forza e con l’ardire,</td>
<td>O Giustizia regina, al mondo freno</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Che tal virtù non manchi al buon disire.

Penda l’usata spada e non con fretta,
Che colpi non sienardi a chi gli aspetta.

Che tal virtù non manca al buon disyre.
Fenda l’usata spada, e non con fretta,
Chè e’ colpi non fian tardi a chi gli aspetta.

so that such virtue not fail in [our] good desire.
May the worn sword cleave and not in haste.
[But] may these blows not be tardy for those who have earned them.

### 16. Povero pellegrin salito el monte

<table>
<thead>
<tr>
<th>Line</th>
<th>Original</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>16.</td>
<td>Povero pellegrin salito el monte</td>
<td>Povero pellegrin, salito al monte</td>
</tr>
<tr>
<td>Povero pellegrin salito el monte</td>
<td>Povero pellegrin, salito al monte</td>
<td>A poor pilgrim, having climbed the mountain</td>
</tr>
<tr>
<td>Mi veggio lasso et scender alla valle,</td>
<td>Mi veggio, lasso, e scender a la [alla] valle,</td>
<td>I feel myself tired, alas, and make my way down to the valley,</td>
</tr>
<tr>
<td>Dove tostano è scur’ ogni suo calle.</td>
<td>Dove tostano è scuro ogni suo calle.</td>
<td>where every path is quickly dark.</td>
</tr>
<tr>
<td>O reta vana, diletta e falsa,</td>
<td>O erta vana, diletta e falsa,</td>
<td>O vain, delectable and worthless climb</td>
</tr>
<tr>
<td>Quanto se’ vagha al’ignorante ingegno,</td>
<td>Quanto se’ vaga a l’ignorante [all’ignorante] ingegno!</td>
<td>how easily you lure the ignorant mind!</td>
</tr>
<tr>
<td>Guay a chi passa e non raguarda el segno.</td>
<td>Guai a chi passa, e non riguarda il segno!</td>
<td>Heaven help he who passes and misses the sign.</td>
</tr>
<tr>
<td>Passato sono, et vo et sto et corro,</td>
<td>Passato sono, et vo, et sto, et corro;</td>
<td>I have passed that way; and I go, and I stop, and I run;</td>
</tr>
<tr>
<td>Stella mi doni lume, a cui ricorro.</td>
<td>Stella mi doni lume, a cui ricorro.</td>
<td>may the star give me the light which I will follow.</td>
</tr>
</tbody>
</table>

### 17. Tal mi fa guerra

<table>
<thead>
<tr>
<th>Line</th>
<th>Original</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>17.</td>
<td>Tal mi fa guerra, che mi mostra pace</td>
<td>Tal mi fa guerra, che mi mostra pace,</td>
</tr>
<tr>
<td>Tal mi fa guerra, che mi mostra pace</td>
<td>Tal mi fa guerra, che mi mostra pace,</td>
<td>Always at war with me, she shows me only peace,</td>
</tr>
<tr>
<td>Portando in bocca ognor soave mele,</td>
<td>Portando in bocca ognor soave mèle</td>
<td>her mouth always thick with sweet honey;</td>
</tr>
<tr>
<td>Et gatta sotto con amaro fele.</td>
<td>E gatta [E gli atti] sotto con amaro fele.</td>
<td>and she slinks about with bitter gall.</td>
</tr>
<tr>
<td>Dandomi tuttavia del ben mi piace,</td>
<td>Dandomi tuttavia del “ben mi piace”,</td>
<td>Telling me, nonetheless “I truly like him”,</td>
</tr>
<tr>
<td>Arde sotto acqua e tesse la sua vela,</td>
<td>Orde [Arde] sott’acqua e tesse la sua vela,</td>
<td>she plots under water and weaves her</td>
</tr>
<tr>
<td>tela,</td>
<td>web,</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>Con dar buoy vento alla nascosa vela.</td>
<td>Con dar buoy vento a la [alla²] nascosa vela.</td>
<td>Con dar buoy vento alla nascosa vela.</td>
</tr>
<tr>
<td>Ma se vien caso mai ch’i’ mi rav[ε]eggia.</td>
<td>Ma se vien caso ma’ ch’i’ mi rav[ε]eggia.</td>
<td>Ma sse vien caso mai ch’i’ mi rav[ε]eggia.</td>
</tr>
<tr>
<td>I’ sarò volpe e non più coccoveggia.</td>
<td>I’ sarò volpe e non più coccoveggia.</td>
<td>I’ sarò volpe e non più coccoveggia.</td>
</tr>
</tbody>
</table>
1. I'ò perduto

1. I’
2. Con

1. l’
2. Con

ò per - du - to l'al - ber'
l'on - de tem - pe - sto - s'e

ò per - du - to l'al - ber
l'on - de tem - pe - sto - se

e'l ti - mo - ne.

fra gli sco - gli,
e'l ti - mo - ne.

Son

Son

Ven -

Ven -

rot - ti con - trari, i vor - re'
rot - ti con - trari, i vor - re'

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l'ò perduto

pi del l'or - - - - ça.
gi - re l' fon - - - do.
pi del l'or - - - - ça. Et
gi - re l' fon - - - do. Per

Et
Per

vi - vo di spec -
tor - mi via da
vi - vo di spec -
tor - mi via da

to sulla mie for - - - - ça.
questo cie - co mon - - - - do.
to sulla mie for - - - - ça.
questo cie - co mon - - - - do.

Ritornello

Et

Et

non no i - spe - ran - ça né con -
non no i - spe - ran - ça ne con -
l'ò perduto

for - - - - - to.

for - - - - - to.

D'a-ver bo-nae-cia o ma' ria-ver por -

D'a-ver bo-nae-cia o ma' ria-ver por -

- - - - - to.

- - - - - to
2. Un bel girfalco

Donato da Firenze

Text by Niccolò Soldanieri
Un bel girfalco

...a-ria i' braccio a piombo giù me ven ...
...a-ria i' braccio a piombo giù me non fu la ca-
...ne ta, Co On ...
...ne ta, Co On ...
...n'a-mor vol - l'el can - do il ...
...n'a-mor vol - le el de - sio di suo pen ...
...n'a-mor vol - le el per - de di ve - du ...
...n'a-mor vol - le el per - de di ve - du ...
Un bel girfalco

Ritornello

Et che ritorni non mi dice' l' core, Che, che credo che se'l core, Che, 

ten'gh' altro signore.
che credo che se'l ten'gh' altro signore.
Con gli occhi assai

2. Questo per me più crudele
3. E tu, sempre più crudele

Do, Et per me ricordo l'umiliazione
Do, Tieni fermo il suo dispetto

Col pianto del tormento, né ciò fu mai
Col pianto del tormento, né ciò fu mai
5. Dè, pon quest' amor giù!

ballata

Music and text by Francesco Landini

© 2011 William Hudson
Dè, pon quest’amor giù!

5.9. Dè!
[8. Cier - - - pon que - st’ar - mor giù: Di -

sa, Don -

5.9. Dè!
[8. Cier - - - pon que - st’ar - mor giù: Di -

sa, Don -

ch’a te, men - te stol - ta: Do - ve ti
na di gran va - lo - re, A pic - ciol

ch’a te, men - te stol - ta: Do - ve ti
na di gran va - lo - re, A pic - ciol

se’ tu in - vol - ta? Trop - po col tuo pen - sier ra -
ser - vi - do - re Per sof - fe - ren - ça già be -

se’ tu in - vol - ta? Trop - po col tuo pen - sier ra -
ser - vi - do - re Per sof - fe - ren - ça già be -

guard’ in su. [6. Le - var non po - trei mai

guard’ in su. [6. Le - var non po - trei mai

Il mio a - mor da lei, Con pe - na e dol - glie, o mei! Tan - to le - ga - to m’à.

Il mio a - mor da lei, Con pe - na e dol - glie, o mei! Tan - to le - ga - to m’à.

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Dè, pon quest' amor giù!

9.13. Dé!
[12. E’
pon que stilfe
Di
si for
ri, Che
st’ amor giù: 

9.13. Dé!
[12. E’
pon que stilfe
Di
si for
ri, Che
st’ amor giù: 

ch’a te, men
Stol pa
ta: Do 
ch’a te, men
Stol pa
ta: Do 

se’ tu in
Volo spia
ta: A-mo
se’ tu in
Volo spia
ta: A-mo

[10. A que-sta, chu’ non ca
[11. Che sa’ ben che nol va

guard’ in
San vitt.”
[10. A que-sta, chu’ non ca
[11. Che sa’ ben che nol va

Ma fug-gir la sa
ta: Con ri
Ma fug-gir la sa
ta: Con ri

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6. Non creder, donna

Francesco Landini
Text by Franco Sacchetti

Pg f.136v

su na ma an go - scio - sa Don - na di me, se
su na ma an go - scio - sa Don - na di me, se

Si po - tess i di - mo - stra - ti l co - re Do -
Si po - tess i di - mo - stra - ti l co - re Do -

ve la men-te in te o - gnor si po - sa;
ve la men-te in te o - gnor si po - sa;

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Non creder, donna

su na si ti re, Don na di me, se
su na si ti re, Don na di me, se
non tu, don na mi a mar por ri a.
non tu, don na mi a mar por ri a.

zon, si co me se del mio a mor cer ta, Co
zon, si co me se del mio a mor cer ta, Co
si co stei fa cer ta col tuo di si re.
si co stei fa cer ta col tuo di si re.
7. Per seguir la sperança

Music and text by Francesco Landini

1. Per seguir la sperança, che m'an
   ci - fri - de, Don - na, vo
   cer - can - di - o, Di
   vo cer - can - di - o, Di

2. Per seguir la sperança, che m'an
   ci - fri - de, Don - na, vo
   cer - can - di - o, Di
   vo cer - can - di - o, Di

3. Per seguir la sperança, che m'an
   ci - fri - de, Don - na, vo
   cer - can - di - o, Di
   vo cer - can - di - o, Di

4. Ma ben ti pregho, amor, de, Non sof
   ci - fri - de, Don - na, vo
   cer - can - di - o, Di
   vo cer - can - di - o, Di

5. Ma ben ti pregho, amor, de, Non sof
   ci - fri - de, Don - na, vo
   cer - can - di - o, Di
   vo cer - can - di - o, Di

6. Ma ben ti pregho, amor, de, Non sof
   ci - fri - de, Don - na, vo
   cer - can - di - o, Di
   vo cer - can - di - o, Di

7. Ma ben ti pregho, amor, de, Non sof
   ci - fri - de, Don - na, vo
   cer - can - di - o, Di
   vo cer - can - di - o, Di

Sg f. 166r
Per seguir la sperança

disco vri
si mori

disco vri
si mori

disco vri
si mori

disco vri
si mori

na, Que sto gre ve tor men to
na, Que sto gre ve tor men to
na, Que sto gre ve tor men to
na, Que sto gre ve tor men to

na, On de dis po sto son co
na, On de dis po sto son co
na, On de dis po sto son co
na, On de dis po sto son co

re.
re.
re.
re.
8. Somma felicità
madrigal
Francesco Landini
Text by Franco Sacchetti

Somma felicità, sommo tesoro
Per te è la 'n fiamma nel mio core acece
Ma il servo tuo, che se' fontana e lu

Somma felicità, sommo tesoro
Per te è la 'n fiamma nel mio core acece
Ma il servo tuo, che se' fontana e lu

ro sa, me

ro sa, Che

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Somma felicità

chi la gra-tia tuo, don-na, pos-sie-
mi con-su-ma on-d’io a mor-te ve-
gni vir-tù, fra l’al-tre o-no-re e pre-

chi la gra-tia tuo, don-na, pos-sie-
mi con-su-ma on-d’io a mor-te ve-
gni vir-tù, fra l’al-tre o-no-re e pre-

de: gno; gio,

A
M’in
L’al

A ma co-lui che’l tuo a-mor bra-ma e chie-
M’in du-ce a di-si-ar quel ch’io non de-
L’al ma be-ni-gna tuo non l’ab-bia in spre-

ma co-lui che’l tuo a-mor bra-ma e chie-
ma be-ni-gna tuo non l’ab-bia in spre-
Somma felicita

Ritornello
Somma felicità

più non ar - da, Ché

più non ar - da, Ché

do-po mor - te a - iu - tar l’or’ è tar -

do-po mor - te a - iu - tar l’or’ è tar -

---

da.

---

da.
9. Non so qual
ballata

Lorenzo da Firenze
Text by Giovanni Boccaccio

1. Non
4. Per
so qual
chui pian-

io mi vo - glia: O
gio, in-vi - dio
so

vi-ver o mo-rir, per mi-nor do
glia.

2. Mo
3. E

rir vor-re, chél vi-ver m'é gra-
so, Veg

mo-rir non vor-rei, ché tra-pas-sa
to

Piu

gen - do mi per al-tri es-ser la-
scia - to,

non ve-dre' il bel vis' a-mo-

ro - so,
10. Sento d'amor

Lorenzo da Firenze

Text by Gregorio Calonista da Firenze

Sg f. 50

1. Se niente d'amor tola flamma e'l gran po

[4. Non sia per l'ar dir con

tra'l do

ve

re.

Et An

ve

gio che

te

me

re Non
car

le

re Che

si con

ven vi

nuol vin
cer la pro

va.

sdegno di pi
ta nol la ri

mo

va.

2. Ma se fier e'ca in fu d'amor già

que

sta og

or si tro

va, "De

che fa

rò?" l' te'l di

rò. Per

mai don

na si no

va, Che, s'ì vor

ro E se
gui

rò, Con

se ve

ran do vin
cerò la dis

ser

ra.

suo' po

ten za A

mor nol

la guer

ra.

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11. Ben di fortuna

ballata

Niccolò da Perugia

Text by Niccolò Soldanieri

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E' piedi alle ricchezze fugge
E' guai a chi per far pecunia

Ti vi ve.

Ti vi ve.
13. Nel meço già del mar

Niccolò da Perugia
Text by Franco Sacchetti

Sf f. 81v-82r

meço già del mar la navicel
meço già del mar la navicel

veneto temposto e quel la stel
veneto temposto e quel la stel

Tra La
Tra La

loriente e l'oceiden'tè giun
loriente e l'oceiden'tè giun

qual fedel mi fece, che più for
qual fedel mi fece, che più for

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Nel meco già del mar

Che mi me-n’a fe ri-re scu-ra pun-
Af-fret ta suo gior na-ta al-la mie mor-

Che mi me-n’a fe ri-re scu-ra pun-
Af-fret ta suo gior na-ta al-la mie mor-

Las sos, na-tu-ra for-ça non le
Las sos, na-tu-ra for-ça non le
Nel meço già del mar

dà Che mai per temp’ el-
dà Che mai per temp’ el-
la die vol - ta in la die vol - ta in cià.
14. Non dispregiar virtù

Madrigal

Niccolò da Perugia
Text by Steffano di Cina

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Non disprezzer virtu

Pas sa ogni te so

Che

Ritornello

Pe rò non biasimar chè l
Non dispreziar virtu

ver si tro - va

ver si tro - va

Che pur in - fin di - mo - stra

Che pur in - fin di - mo - stra

la suo pro - va.

la suo pro - va.
15. O giustitia

Niccolò da Perugia (2nd half 14th century)
Text by Giovanni Boccaccio

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O giustitia

\[ \text{tut el cor so,} \quad \text{Et} \]
\[ \text{tut el cor so, Et} \]

\[ \text{scendi con tuo for-\text{ce e col\text{lar-di-re,}} \]
O giustitia

Ritornello

71

\[ \text{Fen} \quad \text{da l\'usa ta spa} \quad \text{ta,} \]

77

\[ \text{da e non con fret} \quad \text{ta,} \]

81

\[ \text{Che col-\text{pi non sien tar-di a chi gli a} -} \]

85

\[ \text{ta.} \]
Povero pellegrin

Povero pellegrin

Ritornello

Povero pellegrin

Povero pellegrin

Ritornello
Povero pellegrin

Stella mi donni, Stella mi donni lume, a cui ri-
cor

cor

b
17. Tal mi fa guerra

madrigal

Music and text by Niccolò da Perugia

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APPENDIX E: CRITICAL NOTES

1. I’ò perduto

   Source: Sq f76v-77r
   m.23 and m. 45 – initial syllable in T moved to start of melodic line
   m. 54-55, sinaresi on via
   Dialefe between no isperança

2. Un bel girfalco

   Source: Sq f71v-72r
   Ritornello has repeated printed syllable

3. I’vo’ bene

   Source: f.29r
   Additional text from Cantelina e Balleti

4. Con gli occhi assai notes

   Source: Sq f157v
   # on low B in bottom voice but refers to nothing.
   Flat in m.35 appears after the a.
   Triplets are in void notation
   Transcription. Beamed eighths according to pattern, sometime perfecta, sometimes imperfecta

5. Dè! pon quest amor

   Source: Sq 144r
   Sq has only one full ballata form, complete text in PAN (f.2)
   PAN begins at different pitch level (G/D with b-flat in upper voice).
   F-natural in tenor line on "Dove" is flat in Sq
   v. 4 tenor underlay adjusted for better wordstress

6. Non creder

   Source: Sq 136v
   SQ and PIT start C and then O at m.7 in both parts, PAN only in tenor
   m.23 - tenor. C in SQ. Used D from PAN
   A and B sections set in both parts
   m8, beat 3 PAN and PIT have fg minimis. SQ has ef minimis
   m11 PIT has breve + breve rest in both parts
   m15, 2nd note is C in both PAN and PIT
   m21, PAN doesn't have 3rd beat c
   m32, beat 2, SQ has c, PAN & PIT have d.
   Verse 2, sinaresi on Mente in.

7. Per seguir la sperança

   Source: Sq 166r
   V.4 tanto in all concordances but PAN, which has tale.
   2nd verse - Questo greve tormento in Sq and PAN, not El mie grieve as in Reina codex.

8. Somma felicita

   Source: Sq f127v
   V.3 from Corsi
   B-flats put in signature in tenor despite lacking in first and last system. Attrib. to scribal error.

9. Non so qual

   Source: Sq f47r
   v.2 sinaresi per altri esser to maintain endecasillabo
10. Sento notes
Source: Sq50r
m58, last note b not d as in Marrocco
m. 14-15 - Included pause brevis
SQ contains ripresa and one piedi.
Missing volta and last ripresa. Text
in Carducci, Cantilene e ballate, 313.

11. Ben di fortuna
Source: Sq 89v
m. 23 rhythm corrected from
Marrocco
m 52 tenor. Note corrected from
Marrocco
Updated word-underlay from
Marrocco
Marrocco mistakenly claims this is
[.o.].

12. Chi'l ben sofrir
Source: Sq 88v-89r
vv. 5-7 from Carducci, Cantilene e
ballete, 238.

m12 tenor - SQ has breve rest, Lo has
SB rest. Transcribed as SB rest
m22 included breve rest that
Marrocco didn't in PMFC.
m27 tenor - 2nd note is a SB in SQ,
Brevis altera in Lo. Transc. as brevis
altera

13. Nel meco notes
Source: 81v-82r
v.1, l’oriente e l’occident’è. Squar.
and PIT clearly have extra minim to
show dialefe and accommodate e
syllable, making 12-syllable line.
Repeated application of via naturae to
correct insufficient number of notes
in superius m20, 25, 35, 37, 46, 50,
55, 66, 68, 75, in tenor m 58.

No triplets indicated in m90.

14. Non dispregiar notes
Source: Sq 87r
m. 2 - Pit has G#, Sq has sharp on F
Ficta in parens = actual sharps present
in PIT. In bar 32 there is a sharp
below the written F, which is in
ligature. Can't make anything of this.

15. O giustitia
Source: Sq 84v-85r
A section covert a vela Dialese in
superius, sinalefe in tenor.
First letter of ritornello is not a p as
transcribed by Marrocco, it's an f.

Et scendi con tuo forçe e con l’ardire
reads e coll’ardire in tenor. Used
tenor for transcription.

16. Povero pellegrin
Source: Sq 84r
m30m cantus. MS has giuso. Tenor ib
both MS and Modern source has
ogni. used ogni
Second verse - MS reta - used instead
erta
Ritornello – dialefe for e vo, e sto e
corro in tenor. Cantus can sing sto
where it is, and add the e to the first
note of 50 (As it looks in Sq)
Bar 32 - in cantus - Semibreve + SB
rest, in tenor - last note of ligature
should be Breve, not long. Needed to
double values here to correct bar.
Adjusted word underlay mm 25-30

17. Tal mi fa guerra notes
Source: Sq 91
m13 via naturae on second minim to
correct rhythm, MS has m/m/sb.
Examples of sinalefe and dialefe in
2nd line. Portando in bocca ignore
soave mele.
APPENDIX E: FOREIGN TEXTS

Footnote 9

Tempus autem imperfectum deficit a perfecto in tertia parte sui ad minus, quod sic probamus.

Footnote 11


Footnote 15
Source: Vecchi, ed. Pomerium, 171.

Dicimus enim quod omnis numerus in divisione duarum rerum semper invenitur, vel potest inveniri, in ambabus; et tamen nulla pars alicuius rei potest esse media inter ipsam et alteram rem, sicut si duae lineae dividantur, divisio binaria, ternaria, quaternaria et omnis divisio potest reperiri in unaquaque; et tamen pars unius lineae nunquam potest esse medium inter ipsam et aliam lineam. Quantumunque ergo procedis dividendo tempus imperfectum in partes diversas, tu incedis in eundem numerum partium, sicut tu faciebas dividendo tempus perfectum in suas. Nulla tamen pars temporis imperfecti potest esse unquam media inter ipsam et tempus perfectum, nec omnes simul, cum natura temporis imperfecti, de se et essentialiter, sit distincta a natura temporis perfecti: quod maxime patet in modo cantandi de tempore perfecto et imperfecto.

Footnote 19

Duodenaria
Tempus perfectam recte est illud in quo ponuntur duodecim semibreves que vocantur minime.

Novenaria
Item idem tempus in quantitate, ubi tres semibreves ponuntur pro tempore et vocantur maiores, ut supra dictum est; sed dividuntur in novem, et non in duodecim, que vocantur minime.

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

Ternaria
Tempus hoc perfectum est quantum ad divisionem, quia dividitur in tres et non ultra, propter suam velocitatem; sed quantum ad quantitatem sui est pro tertia parte temporis perfecti superius divisi in novem, [. . .] Est autem istum tempus pro mediate perfecti divisi in sex, qui dicitur senarius Gallicus, et de modo Gallico in quantitate.

Octonaria
Hoc tempus dicitur imperfectum, quia dividitur in duas partes equales. Hoc tempus imperfectum deficit a perfecto superius diviso in duodecim in tertia parte; octo autem semibreves vocantur minime . . .

Octonaria
Hoc autem tempus dicitur imperfectum recte [. . .] Hoc autem tempus imperfectum deficit a perfecto superius diviso in novem in tertia parte.

Footnote 21

Le Rubrice breves descrivono un sistema in fase di trasformazione sotto l’influsso arsnovistico, in una posizione ancora incerta, quasi di equilibrio tra l’impostazione antiqua e quella moderna. Il testo che offre invece in forma ben definita il nuovo inquadramento sistematico di tutte le misure, fissandone anche in termini scientificamente precisi le diverse estensioni temporali, è il Liber de musica di Johannes Vetulus de Anagnia.

Footnote 29 – Vetulus

Et per istas quattuor divisiones omnes modi et divisiones cognosci, figurari et practicari possunt, ut per exemplum patet inferius. Queritur quare divisio 12a et 8a non figurantur. Respondetur; Quia cum tempus 12 sit compositum ex tribus temporibus 4 divisionis et tempus divisionis 8 ex duobus. Et imperfectis divisionibus, videlicet in 12am et 8am, requiruntur multae figurae varia et diversae et specialiter semibreves caudatae variis et diversis modis. Et ipsae et
aliae divisiones possunt figurari et cognosci per tres solas notas, videlicet per semibreven maiorem, minorem et minimam.

Footnote 31

Nec dicendum est hanc artem Ytalicam ponere pluralitatem sine necessitate in ponendo mensuram octenariam quae duplex quaternaria esse videtur, et mensuram duodenariam quae triplex quaternaria reputatur, cum mensura quaternaria taliter multiplicata ad hoc sufficiat, quoniam si bene consideramus, tales due mensure, scilicet: duodenaria et octenaria non posite sunt absque necessitate. Unde scire debes, quod due sunt fractiones rationabiles, et dulciter cantabiles, reperte inter minimam et semiminimam quae in dupla proportione ad minimam cantatur, scilicet fractio ad minimam sexquialtera, propert quam fractionem invente sunt semiminimae cum cauda retorta et ad superius reflexa de quibus facit est superius mentio, et fractio ad minimam sexquitercia, propert quam invente sunt iste due mensure iam recitate scilicet mensura octenaria et mensura duodenaria quas si bene considerabimus, et ipsas aliquantulum stricte cantabimus, inveniemus duas mensuras minores, in sexquitercia proportione se habent, ut appareat, et sic tales mensures non posite sunt sine necessitate, cum talem proportionem sexquitercia satis necessarium habere non possemus absque istarum duarum mensurarum positione. Sed bene possemos sine necessitate si sub suo proprio esse cantate fuissent et non stricte ut octenaria duplex quaternaria et duodenaria triplex quaternaria pro ut quandoque faciunt ignorantes canores Ytalici qui dicunt quod non semper tempus octenarium et tempus duodenarium ad senarium et novenariam habent in proportione sexquitercia, sed quod aliquando octenarium sub modo duplicis quaternarii et duodenarium [-49-] sub modo triplicis quaternarii cantari habent. Sed istis non est attendendum quia male et false loquentur propter rationes iam adductas.

Footnote 32
Source: same as 31 above.

Ars practice cantus mensurabilis duplex reperitur. Ars scilicet Ytalica qua soli Ytalici ad presens utuntur: et ars Gallica quam omnes latine littere Ytalici exceptis ad presens amplectuntur: dato quod a modico tempore citra, ipsa arte Gallica etiam utantur Ytalici . . .
Footnote 53
Source: Dante, De vulgari eloquentia, II, 5.

*Quorum omnium endecasillabum videtur esse superbius, tam temporis occupatione quam capacitatis sententiae, constructionis et vocabulorum.*

Footnote 56

*Caesura, over divisione del verso che se clama pausa, la quai sia bella e condecente, se pò far in la terza sillaba, ut ubi: “Cum’ impio è/ chi no sta cum peccatore!,” in la quarta, ut ubi: “Poco parlar/ è de collor ch’èn sazi,,” in la quinta, ut ubi: “El bon rectore è/ quel che i so nutrica,” in sexta, ut ubi: “Non ti dismentegar/ l’alto commando,” in la septima, ut ubi: “Chi de l’amor divino/ pur se impiglia.” Ulterius nulla caesura sive divisio fit, nisi forsan per artis ignaros. Ma la quinta e la septima caesura son più consonante a la suavitade.*

Footnote 66

*Cadentia, quantum ad prawsens spectat propositum, videtur dicere quendam ordinem vel naturalem inclinationem imperfectioris concordiae ad perfectiorem. Imperfectum enim ad perfectionem naturaliter videtur inclinari, sicut ad melius esse, et quod est debile per rem fortiorem et stabilem cupit sustentari. Cadentia igitur in consonantibus dicitur, cum imperfecta concordia perfectiorem concordiam sibi propinquam attingere nitisret ut cadat in illam et illi iungatur . . .*

Footnote 69
Source: Dante, De vulgari eloquentia, II, 9.

*Nec etiam pretermictemdum est quin iterum asseramus pedes ab invicem necessario carminum et sillabarum equalitatem et habitudinem accipere, quia non aliter cantus repetitio fieri posset. Hoc idem in versibus esse servandum astruimus.*
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