THE WORKS OF FRANCESCO LANDINI
I. The Miniature of Francesco Landini in the Squarcialupi Codex (S. 121v).
THE WORKS OF
FRANCESCO LANDINI

EDITED BY
LEONARD ELLINWOOD

With Textual Collation by William A. McLaughlin

THE MEDIAEVAL ACADEMY OF AMERICA
CAMBRIDGE, MASSACHUSETTS
1945
The publication of this book was made possible by grants of funds to the Academy from the Carnegie Corporation of New York, the American Council of Learned Societies, and the Eastman School of Music of the University of Rochester.
To

Barbara Duncan

Librarian

of the Sibley Musical Library

in appreciation of

many kindnesses
PREFACE

With this edition of the works of Francesco Landini it is hoped that the composer may cease to be the mythological figure he has appeared in the past. By making Francesco's works available to the student in a collated transcription of the manuscript sources, it is my further hope to replace previous speculations regarding many aspects of fourteenth-century music with the music itself, without distortion, in an edition from which deductions may be drawn with a greater degree of accuracy than has hitherto been achieved.

This work has been made possible by the splendid cooperation of the European libraries (referred to in Section III of the Introduction) in the furnishing of complete photostatic copies of all manuscripts concerned, by the excellent services of the Sibley Musical Library, Eastman School of Music, University of Rochester, in securing the materials of the Bibliography, and by the courtesy of the Cornell University Library, which provided the materials on trecento Italian literature from its distinguished collection.

The preparation of the verses is the work of W. A. McLaughlin, Associate Professor of Romance Languages at the University of Michigan, to whom I am indebted for an exhaustive collation of the texts.

Finally, I desire to express my gratitude to the Mediaeval Academy of America, the American Council of Learned Societies, and the Eastman School of Music for generous contributions toward the publication of the work.

Leonard Ellinwood

East Lansing, Michigan
May, 1939

PREFACE TO THE SECOND EDITION

The reception and distribution this work has received has been most gratifying to all persons concerned. That a second printing should be required in spite of the limitations imposed by the war augurs well for musical scholarship in America.

I am grateful to the Mediaeval Academy of America for making the second edition possible. I am also indebted to Professors Manfred Bukofzer, Hans David, and Ettore Li Gotti for suggestions which have been incorporated below. The changes which have been made consist of minor emendations in the introduction and a few bibliographical additions. The only transcription which has been altered is no. 10.

L. E.

Library of Congress
June, 1945.
## CONTENTS

### Introduction
- I. Early Italian Polyphony ........................................ xi
- II. Francesco Landini ............................................... xiii
- III. Manuscript Sources ........................................... xvii
- IV. The Notation ..................................................... xxi
- V. The Musical Forms ............................................... xxv
- VI. The Musical Style .............................................. xxx
- VII. The Role of Instruments ..................................... xxxviii
- VIII. The System of Transcription ............................... xlii

### The Works of Francesco Landini
- Two-part Madrigals .................................................. 3
- Three-part Madrigals ............................................... 22
- The Pesca ............................................................ 35
- Two-part Ballate .................................................... 39
- Three-part Ballate .................................................. 169
- Frammenti ............................................................. 291

### Documents ................................................................ 301
### Bibliography .......................................................... 307
### Cross-reference Table of Francesco's Works ............... 311

## PLATES

| I. The Miniature of Francesco Landini in the Squarcialupi Codex (S. 121v) | frontispiece |
| II. Francesco's Tombstone in San Lorenzo, Florence | following xvi |
| III. The Madrigal Unna conlonba and the Pesca | Così pensoso from S. 128v - 129r .................................... 20 |
| IV. The Madrigal Si dolce non sono from F. | 44v - 45r .......................................................... 34 |
| V. The Pesca Così pensoso from B. 39v - 40r ....| 38 |
| VI. The Ballate Donna, che d'amor and Selvagia fera from P. 104v - 105r ............................ 72 |
| VII. The Ballata Conviens' a fede fe from R. 71r .. | 194 |
| VIII. The Ballata Nessun ponga speranca from P. | 116v - 117r ................................................... 250 |
INTRODUCTION

I. Early Italian Polyphony

With the beginnings of *ars nova* there sprang up a distinctive Italian art of music which used a form of notation at times as radically different from that of the French as was the music itself. This notation, which began to take a separate channel with the writings of Petrus de Cruce in the late thirteenth century, will be discussed at length in another chapter. The music differs from the French first of all in its complete lack of any ecclesiastical influence. There is no *cantus firmus*; the texts are entirely secular; the 'Trinity,' represented in France by music essentially triple in metre, is forgotten in a music which is predominantly duple. This Italian trecento music may be regarded as derived just as directly from the Troubadours as the vernacular poetry for which the music provides a setting. The musical form has a direct relation with the Troubadour music, while it has none with the earlier French polyphonic music.

Just as the motet of France grew out of the organum of the late twelfth century, so out of the conductus we see evolved the general style of this secular music of Italy. There are the two- and three-part compositions without a liturgical tenor, the occasional instrumental parts, and the contrasting syllabic and melismatic passages which may be noted in the conductus. The only manuscript of polyphonic music which has been preserved in Italy antedating those which have furnished the material for this edition of Francesco Landini's music is MS. Pluteus I, 29 in the Laurentian library at Florence, a collection of organum and conductus. We should not go so far as to state that the thirteenth-century motets were not known in Italy, but we do believe it is significant that the next considerable collection of polyphonic music after the conductus manuscript should be the two which contain fourteenth-century music in a style closely resembling the conductus.

There are no composers of polyphonic music known in Italy before 1300. Historians have made a point always to mention Dante Alighieri's friend, Pietro Casella, as the first madrigalist; and some have copied the illustrious Dr Burney's reference to a manuscript in the Vatican library, containing a composition by Casella. Ludwig has thoroughly exploded this myth, showing that the reference to Casella is a quotation from one of the novelle of the fourteenth century, and is not a statement of authorship. Direct correspondence with the Vatican library has informed me that the manuscript in question contains no music at all, but is a codex containing the writings of Seneca.

Johannes Wolf has reported a single composition by one Bonalutus de Casentino (c. 1300) which would seem partly to bridge the gap between the

1Bessler (Archiv für Musikwissenschaft, VII, 188) describes a motet MS. of the library at Ivrea, which is probably a stray MS. from Avignon.

2Archiv für Musikwissenschaft, V, 298.

3In the Acta Musicologica (1937).
conductus and the ars nova forms. It is written in a modified conductus style in two parts, but without the melismas which continued in the madrigal style. It has however the strophic verse and refrain which occur in the later style. The text is a Latin sequence on a medical theme.

The first two composers who can be identified are Giovanni da Cascia and Jacopo da Bologna. Following shortly in their footsteps is a considerable group of men whose works are to be found together in the codices of the late fourteenth and early fifteenth centuries. One of these manuscripts, the Squarcialupi codex, Laur. 87, at Florence, has its music grouped under the individual composers in approximately their chronological order. This order is accurate insofar as I have been able to check with the few dates which are known concerning these men. Comparing this list with the classification of their style of notation, as worked out by Wolf, I venture to suggest the following lists, showing the three generations of composers in trecento Italy.

First generation:

Giovanni da Cascia (in the service of Martino della Scala sometime between 1329 and 1351)
Jacopo da Bologna
Bartolino da Padua
Graziolo da Padua
Vincenzo d'Arimino
Piero

Second generation:

Francesco Landini (1325-1397)
Paolo tenorista
Nicolo da Padua
Ghiraldello da Firenze
Donato da Firenze
Lorenzo da Firenze
Andrea da Firenze
Egidio
Guglielmo di Santo Spirito

Third generation:

Zachercio (Papal singer 1420-1432)
Matteo da Perugia
Giovanni da Genoa
Giovanni da Cinconia
Antonello da Caserta
Filippo da Caserta
Corrado da Pistoria
Bartolomeo da Bologna

*Cf. the quotation from Villani given in the Documents.
*Geschichte der Mensural-Notation, I.
*One should note that the distinctive period, known as the trecento or ars nova in Italian music, is from 1325 to 1425 rather than the exact fourteenth century.
The peak of the period comes with the second generation, and in particular with Francesco Landini who, like his French contemporary Machault, has left the greatest number of works.

The composers listed above wrote music in three styles and forms: the madrigal, an art song derived from the melismatic conductus, the caccia, a type of descriptive music in the general form of the madrigal but also in canon, and the ballata, a song-dance which has close connections with the Troubadour music and also resembles the French virelais. All of this music is very close to the social life of the period. It is, for example, the sort of music which was used in the daily interludes of Boccaccio's Decameron. The growing prosperity of the independent cities of northern Italy, through their extensive commercial interests and their comparative freedom from the interference of the Holy Roman Empire, gave rise to a class of people who had leisure time to devote to an interest in art, letters, and music. The humanist movement, which found expression in literature and education, is reflected in the writings of the musical theorists of the time to a greater degree than is often realized. The human emancipation, which was being expressed more and more in the paintings of the early Renaissance, found an immediate expression in these madrigals, cacce, and ballate of the Italian ars nova.

Francesco Landini, in the text which he wrote for one of his madrigals, has the following lines:

I am Music, who weeping regret to see
Intelligent people desert my sweet
And perfect effects for the frottole....

He is referring to the popular music of his own time, but this same popular music, with the decline of the melismatic madrigals which he wrote, developed into the frottola, strambotta, and villanella of the late fifteenth century, which in turn furnished a basis for the madrigals of the sixteenth century.

II. Francesco Landini

It is generally accepted that Francesco was born in 1325 at Fiesole, near Florence. Villani states that his father was Jacopo the painter. It is quite likely that this was Jacopo del Casentino, the one distinguished painter named Jacopo of the first half of the fourteenth century in Florence, first mentioned in 1339 as a painter; he died in 1358. There is no direct association of the family name of Landini either with father or son save in the references to Francesco as a relative made in the next century by Cristoforo Landini, and in the use of the Landini coat of arms on Francesco's tombstone. Villani refers to him simply as 'Franciscus,' the death record in the Florentine archives as 'Magister Francischus de Orchani,' the motto on the gravestone as 'Franciscus';
Cino Rinuccini and Franco Sacchetti address him as 'Francesco,' Guido del Palagio as 'Francesco degli Organi.' One nearly contemporary theorist, Anonymous V,\(^{11}\) speaks of Francesco as 'Checus de Florentia.' In the manuscripts of music his name, as author, is indicated in a similar fashion, denoting either his blindness, his favorite instrument, or his native city. The Squarcialupi codex 'combines all three appellations, and gives the line 'Magister Franciscus Cecus Horghanista de Florentia' at the top of each folio containing his music.

Villani calls attention to the fact that Francesco became blind in early childhood as a result of the smallpox. This affliction, which was not uncommon among musicians of the preclassical periods, furthered his career if anything, for men continually marvelled at the prodigious memory which he developed and at his great skill in improvisation, necessary accomplishments for a blind musician.

In spite of his blindness, Francesco was well trained in fields other than music. Several writers refer to his knowledge of the seven liberal arts. His grandnephew, Cristoforo Landini (1424-1504), professor of rhetoric and poetry at Florence, wrote of Francesco 'non indotto in Filosofia, non indotto in Astrologia' and then adds 'ma in Musica dottissimo.'\(^{12}\) That Francesco was not inactive among the ranks of the philosophers is evidenced by the fact that he was the only member of the Florentine circle who stood out in support of the theories of William of Ockham. Wesselofsky\(^{13}\) gives some extended Latin verses by Francesco written in praise of the logic of Ockham and addressed to Antonio, rector of Vado.

Ludwig\(^{14}\) lists several events in Francesco's life which he has gleaned from the writings of two older composers, Giovanni da Cascia and Jacopo da Bologna, under whom Francesco probably studied. They are to the effect that Francesco was in Verona for a while serving the despot Martino della Scala, who ruled from 1329-1351. During this time he participated in an artistic 'duel' with Giovanni da Cascia. In 1346 he celebrated the birth of two Visconti princes in song.

Villani refers to Francesco's reception of the laurel wreath from the king of Cyprus at Venice. Van den Borren\(^{15}\) has confirmed this fact, showing that it took place in 1364 during the festival in honor of the subjugation of the rebels in Candia. The award, in recognition of his poetry, was made by Pietro il Grande. Petrarch was a member of the jury, but has made no reference to Francesco in his writings. Van den Borren also shows that Francesco was defeated in a contest on the organ by Francesco da Pesaro, the organist of St Mark's.

In 1375 we find Coluccio Salutati petitioning the bishop of Florence in Francesco's behalf, and referring to the 'light which is shed on the glorious name of our city and the Florentine church from this blind man.'\(^{16}\)

\(^{11}\)Coussemaker, Scriptores, III. The occasion is a criticism of the notation used in one of Francesco's ballate. A full discussion of this criticism is given in the notes following No. 39.

\(^{12}\)Quoted by Wesselofsky, Il Paradiso degli Alberti, I,104, from Cristoforo's Apologia nella quale si difende Dante e Firenze da' falsi calunniatori.

\(^{13}\)Ibid., I, 295-501.

\(^{14}\)'Die mehrstimmige Musik des XIV Jahrhunderts,' Sammelbände der Internationale Musikgesellschaft, IV. Ludwig does not give the source of this information.

\(^{15}\)Les débuts de la musique à Venice.

\(^{16}\)Cf. Document V.
INTRODUCTION

An account book of Andrea de' Servi records a payment of nine 'solidos' to Fr. Landini on 29 September, 1379, 'pro quinque nocteatis.'\(^{17}\) If these are sacred motets, no further trace of them has survived.

If we may judge by the preponderance of his known works, Francesco's compositions must have been popular during his lifetime, for over a third of the extant Italian music of the fourteenth century is by him. Yet, like many more recent composers, his chief glory appears to have come from skill as a virtuoso, in his case as an organist. In 1389 Giovanni da Prato wrote a Romanza called Il Paradiso degli Alberti.\(^{18}\) In many respects this surpasses the Decameron of Boccaccio in the clarity with which it describes the Florentine circle in which the \textit{ars nova} music was performed. The narrative relates the daily activities, in the Paradiso or lovely suburban villa of the Alberti family, of a group similar to the later Florentine Academies, consisting of many notable figures of the day. Interspersed among the philosophic discussions are stories, \textit{novelle}, which are told by the various characters, contemporary personages, among whom is Francesco. Each tells a story typical of his own occupation, so that Francesco's is a story of a musician who is serenading a fair lady in the evening. He is overheard by the local despot, who is so entranced by the music that he takes the musician into his service. Complications rise, however, when this service is neglected for the charms of the fair lady.

Several passages in the discussions between \textit{novelle} give us vivid portraits of the blind musician. In one of the interludes in the third book, when the members of the group were congregated at the villa, Francesco played his love verses so sweetly 'that no one had ever heard such beautiful harmonies, and their hearts almost burst from their bosoms.' On another occasion, when all were gathered in the garden, 'much to the pleasure of all, and especially of Francesco, two young maidens appeared who danced and sang his \textit{Orsul, gentili spiriti} so sweetly that not only the people standing by were affected, but even the birds in the cypress trees began to sing more sweetly.' At another time 'the organ was made ready and brought to Francesco........everyone marvelled at his playing.' In the fourth book after one of the stories, when the sun was coming up and beginning to become warm, while 'a thousand birds were singing,' Francesco was ordered to play a little on his \textit{organetto} to see if the singing of the birds would lessen or increase with his playing. As soon as he began to play many birds at first became silent; then they redoubled their singing, and, strange to say, one nightingale came and perched on a branch over his head. When he had finished playing, the question was raised whether one creature had the power of listening more than any other in view of the fact that the one nightingale appeared to hear the sweetness and harmony of Francesco's music more than any other bird which happened to be there.

Considering the relative accuracy with which the frameworks of these stories such as the Decameron, the Heptameron, the Canterbury Tales, the Paradiso, and others reflect the true life of their times, we may consider it not at all unlikely that such an incident as the above actually took place under the conditions described. At any rate, the characters are not fictitious nor is the scene. The

\(^{17}\)Gotti, \textit{Il Sacchetti}.

\(^{18}\)Edited in 1867 by Wesselofsky.

\(^{19}\)No. 158. For an account of another contemporary performance cf. the notes to No. 100.
Alberti family was one of the leading industrial families of Florence during the fourteenth century. They were eventually eclipsed by the rising power of the Medici and much of their wealth was confiscated, Antonio degli Alberti, the probable owner of the Paradiso, being exiled from Florence in 1401. The villa became a convent of the Camaldulensian order, which controlled it until the end of the eighteenth century.\(^{20}\)

Beginning the section which contains Francesco's music in the Squarcialupi codex there is a quarter-page illumination\(^{21}\) showing the beloved artist seated with his organetto. The text of the madrigal on this folio\(^{22}\) reads as follows:

I am Music, who weeping regret to see
Intelligent people desert my sweet
And perfect effects for popular songs;
Because ignorance and vice abound
Good is deserted, and the worst is seized.

Everyone wants to arrange musical notes,
Compose madrigals, catches, and ballads,
Each holding his own to be perfect;
He who would be praised for a virtue
Must first come down to earth.

Formerly my sweetnesses were prized
By knights, barons, and great lords.
Now gentle hearts are corrupted.
But I, Music, do not lament alone
For I see even the other virtues deserted.

At the bottom of the folio there is a small figure of Saint Cecilia weeping over her instrument at the sentiments expressed above.

Death came 2 September 1397, with burial two days later in the church of San Lorenzo, Florence, where he had long served as organist. The following motto was carved upon his tombstone:

Deprived of the light, Francesco, whom alone Music extolls above all others for his great intellect and his organ music, rests his ashes here, his soul above the stars.

The musician's figure with an organetto is a notable example of the sculpture of the period. In the border are two little angels, one playing a viol, the other a lute. Above the head is the Landini coat of arms, a pyramid with six golden mounds on a field of azure, with three branches of laurel protruding from the mounds.\(^{23}\)

At the end of the following century the slab was removed, and the underside turned up and used for a Bernardo Torni (died 1497) who was a professor of

\(^{20}\)Gerstfeldt, 'Francesco Landini,' Deutsche Rundschau, CXXIII, 444 ff.
\(^{21}\)Frontispiece.
\(^{22}\)Cf. no. 11.
\(^{23}\)Cf. Plate II. See also Rietstrap, Armorial Général, II, 16; Planches, IV, 15.
II. Francesco's Tombstone in San Lorenzo, Florence.
philosophy and medicine at Pisa. Gandolfi suggests that this may have been brought about by Gerolamo Torni, brother of Bernardo, who was Vicario-generale of Florence at the time. The slab was found in the middle of the nineteenth century at the convent chapel of San Domenico at Prato, and was restored to San Lorenzo in 1890, through the efforts of the Royal Commission of Fine Arts.

III. Manuscript Sources

Johannes Wolf, in his detailed work Geschichte der Mensural-notation von 1250-1460, has carefully listed the contents of the various sources for the music of that period. The chief manuscripts which contain the works of Francesco are as follows:

- Florence, Biblioteca Medicea Laurenziana, Pal. 87
- Florence, Biblioteca Nazionale, Pan. 26
- London, British Museum, Add. MS. 29,987
- Paris, Bibliothèque Nationale, Fonds fr. nouv. acq. 6771

In addition to these principal sources there are the following which contain only one or two works by Francesco:

- Paris, Bibliothèque Nationale, Nouv. acq. 4917
- Prague, University Library, XI, E, 9
- Modena, Biblioteca Estense, L. 568
- Padua, Biblioteca Universitaria, MS. 684
- Padua, Biblioteca Universitaria, MS. 1475.
- Oxford, Bodleian Library, C.S. ecol. 229
- Pistoia, Archivio capitolare della cattedrale, frammento musicale (without number).

It proved possible to secure photostatic copies of all save the last three manuscripts for collation in this study. The music contained in these three occurs in at least two other manuscripts, so that their lack has not been a handicap.

FLORENCE, LAURENTIAN LIBRARY, PAL. 87

This vellum manuscript is known as the Squarcialupi codex in honor of its first owner. After his death (c. 1470) Antonio Squarcialupi left it to his nephew Raphael de Bonamicis. It then became the property of Giuliano de Medici and thence of the Laurentian Library. It is unique in its large collection of exclusively Italian ars nova music. Of the 23 Italian composers listed in section I above, 12 are represented in this one manuscript; the works of each are grouped together rather than scattered through the codex, as is more commonly the case. Each man's portrait is given in the large illumination which begins the text of his first work. Francesco is represented by 145 pieces, the largest single collection of his works.

The manuscript is written throughout in a humanist minuscule hand, with an elaborately traced capital at the beginning of each work. The music is clearly

---

24 Una riparazione a proposito di Francesco Landini.
25 The field has been surveyed further by Besseler, Archiv für Musikwissenschaft, VII, 167 ff.
26 These have been reproduced in Gandolfi, Illustrazioni di alcuni cimeli concernanti l'arte musicale in Firenze. Cf. the frontispiece to the present work.
set forth, although with a considerable number of brief omissions disconcerting to a transcriber. In some cases the spelling of the text varies between the two parts of the same composition; usually one is more phonetic than the other. The names of the different parts and of the two sections to each composition are indicated only when a text is not given with that part. Final notes are always Longs; bar-lines are double, with a design worked out between them. The parts are always given in the following order when on a single page: superius, tenor, contratenor. When on a double page the superius is given at the upper left side, the tenor beneath beginning on the left and sometimes continuing beneath the contratenor, which is on the upper right side. Across the top of each double page is written 'MAGISTER FRANCISCUS CECUS HORGHANISTA DE FLORENTIA' with alternate red and black uncials.

The manuscript will be referred to during the course of this work as S.

FLORENCE, NATIONAL LIBRARY, PAN. 26

This is a paper manuscript containing 85 of Francesco's compositions, 7 of which are not found elsewhere, which with the works of other composers makes a total of 151 Italian and 24 French compositions. There are no illuminations, even the capitals being plain. The author is usually indicated by initial only. The text is written in the same style as $S.$ but less carefully. The music, on the other hand, has fewer mistakes than the latter. The final Longs are exaggerated, \[\text{\textcopyright}\]. The use of ligatures varies considerably from $S.$ without changing the time values of the notes concerned. Occasionally the contratenor part is given before the tenor part. The second section of the ballate, instead of being marked secunda pars as in all the other manuscripts, is marked andare here. This manuscript contains the only use of the term cantus in connection with Francesco's music, the term occurring in the upper part of the tritextual madrigal, no. 11. In many of the parts without text the end of a phrase is indicated by or. This is probably a repetition of the last syllable of the opening indication: Tenor or Contratenor. This practice is found once or twice in the other manuscripts as well. Few of the time signatures sometimes found in $S.$ are given here. Many times $\text{\textcopyright}_{\text{\textcopyright}}$ becomes $\text{\textcopyright}_{\text{\textcopyright}}$ in this manuscript.

In several of the madrigals the second section is separated from the first almost as though it were a different composition. The extra stanzas are then given between the two sections rather than beneath, and the line suggesting the stanza to follow is that of the second section. In each of these madrigals the word ritornello or its abbreviation $\text{\textcopyright}$ is given at the beginning of the second section. This has been a most useful factor in aiding in the identification of the madrigal form as distinguished from that of the ballata. In no other manuscript is this form as carefully indicated.

This manuscript will be referred to as $F.$

\[27\text{Cf. Plate IV.}\]
INTRODUCTION

LONDON, BRITISH MUSEUM, ADD. MS. 29,987

With this vellum manuscript we have a source which is generally conceded to be one of the earliest for the music of the Italian ars nova. It contains Italian works exclusively. Little is known of its history; on the second folio the arms of the Medici family appear, and the catalogue of the British Museum states that in 1670 it belonged to Carlo di Tommaso Strozzi. The script borders on the cursive in style; capitals are simple and without ornamentation; the notes are written very crudely, and so carelessly that one would work with difficulty unless it were possible to compare with other copies. The sharps are inaccurately placed, in direct contrast to the other manuscripts, where they are either on the correct line or space a slight distance before their note or else are beneath the note. Many times this manuscript has superfluous rests; occasionally these come at places where they could be considered comparable to points of syncopation or of division, but not all can be so explained. Sometimes the note values are out of proportion to their proper size; especially is there a tendency to make large notes still larger.

This manuscript is the only one in which the form of the music is stated. In many of the works the initials are given to show the form, while occasionally the words Madrialle, Balata, Chaccia are written out, together with the name of the composer, e.g., 'Madrialle di Francesco degli orghanni.' In some of the compositions the continuation of the penultimate syllable through the final melisma is indicated, e.g., bo o o o schi. The repetition of the first stanza is never suggested in this manuscript, nor is the third stanza of the ballata ever placed with the music, as is the case occasionally in the other manuscripts. The final notes are frequently shaped thus: \[\text{\textasciitilde}\text{\textasciitilde}\text{\textasciitilde}\text{\textasciitilde}\text{\textasciitilde}]. This is one of two manuscripts where a composition of Francesco's appears with no text whatsoever, suggesting that it may have been used upon some occasion with instruments only.

Professor McLaughlin has called my attention to the fact that many variants in the texts as found in this particular manuscript are of a sort which would indicate that the contents were taken down from dictation rather than from another copy. The musical variants to which attention has been called would bear out this hypothesis.

In all there are 29 of Francesco's works here, of which two appear nowhere else.

This manuscript will be referred to as B.

PARIS, NATIONAL LIBRARY, FONDS FR. NOUV. ACQ. 6771

Here is another paper manuscript, the only principal one containing a considerable portion of French music. There are 117 works by French composers, 104 by Italian. It is called the Reina codex after its former owner. There are 19

\[\text{Cf. no. 57 below.}\]
\[\text{No. 126. The other composition is no. 143, which appears without text in the Prague MS. II, E, 9.}\]
works by Francesco here, all of which are ballate. All are contained in $S$. as
well, and all save one are in some third manuscript also. There are enough vari-
ants, however, between $S.$ and this Reina codex to prevent our considering one a
direct copy of the other.

Few authors are indicated for the various works. Sections of the composi-
tions are infrequently labelled. The final notes are usually written as in $F$.
Points of division are used much more prolifically than in any of the other manu-
scripts. The sign, $\rightarrow$ which is quite rare elsewhere, is met with more frequent-
ly here.

This manuscript contains two compositions, Phiton, Phiton, beste tres
veneneuse and De Narcisus, by a Magister Franciscus. The former has three opening
measures which correspond to the beginning of Machault's Phyton, le merveilleux
serpent. Several writers have referred to this as a work of Francesco Landini.
Gerold$^{31}$ suggests that if written by Francesco, it is homage to Machault because
of the similarity just mentioned. However, the notation of both Phiton and De
Narcisus is in a style entirely different from that used for Francesco's works in
this same manuscript. The musical form is also that of the French ballade rather
than one of the Italian forms. Furthermore these works appear again in the
Chantilly Mus. Con. 1047, a manuscript containing none of the Italian trecento
music. For these reasons the two compositions in question are definitely not at-
tributable to Francesco Landini.

In this manuscript on one occasion the first and second endings of a sec-
tion are marked ouverts and clus, rather than the customary verto and chiuso.

In further discussion this manuscript will be referred to as $R$.

PARIS, NATIONAL LIBRARY, FONDS ITAL. 568

This is probably the oldest of the principal manuscripts with which we are
concerned. The text is a modified Gothic script, clearly written, with ornamented
initials somewhat similar to although less ornate than those of $S$. It is largely
devoted to Italian composers, and contains 60 works by Francesco, all of which are
contained in at least one other manuscript. There are closer connections between
the notation of this and of $S.$ than between any other two manuscripts. Also,
since some errors in $S.$ are given correctly here, we may safely assume that $S.$ was
copied in part from this manuscript.

From this manuscript, which will be subsequently called $P.$, Fétis in 1827
made the first modern transcription of Francesco's music, section one of Non ara
ma' pietà, no. 135.

The remaining manuscripts consulted, each of which contains only one com-
position by Francesco, are sufficiently discussed in the footnotes beneath their
respective works.

$^{30}$Cf. the section on notation, below.

$^{31}$La musique au moyen âge, p. 351.
IV. The Notation

Contrary to the usual view that the Italian notation and art of music were offshoots from the French, both notation and art represent parallel developments which in the early fifteenth century merged into the French style, greatly to the enrichment of the latter. One wishes that the music of a generation prior to Giovanni da Cascia were known today, for the theorists who describe the Italian notation of that time must have had a practical basis on which to work. At the present time, however, it is only from the theorists that we can learn about the development of the Italian notation, a development that is completed by the time of the first known generation of Italian composers, and which has already begun to merge in the French system during the second generation. In the last generation of the ars nova group there is hardly any distinction between the two, although for a time their fundamental conception still remained different.

The French conception of notation during the ars nova was of a possible triple or duple division of each note value. Thus the Long might contain either three or two Breves, the Breve either three or two Semibreves, etc. In practice the triple or 'perfect' divisions were favored. In four of Francesco's later works, nos. 6, 10, 75, and 141, we find the French time signatures given at points where the metre changes from duple to triple, or the reverse, in the middle of a composition.

The Italian practice appears to have developed from the music of Petrus de Cruce who in the thirteenth century established the use of the point for division. His own theoretical writings do not refer to this practice, but other theorists have quoted him to the effect that if two, three, four, five, six, or seven Semibreves are set off by points of division each group will have the value of one Breve. This changeable content of the Breve and the emphasis on the use of the point for division constitute the peculiarities of the Italian system of notation. Their use caused the writers Marchettus de Padua and Prosdocimus de Beldemandis to list eight different time signatures or divisiones: binaria, ternaria, quaternaria, senaria imperfecta, senaria perfecta, octonaria, novenaria, duodenaria. These signatures were sometimes indicated at the beginning of the music by the appropriate initial letter. In Francesco's music this indication is found only in connection with the madrigals and the pesca.

Where the number of Semibreves within the Breve-measure is more or less than the normal two or three, the first Semibreves receive their regular value,

320 for tempus perfectum and 0 for tempus imperfectum. In Francesco's music these signs are small in size, covering only one space on the staff.
33Robertus de Handlo, Regulae; Jacques de Liége, Speculum.
34This usage may be observed in the few compositions by Petrus de Cruce which have been transcribed by Rokseth, Polyphonies du XIIIe siècle.
35Prosdocimus in his Tractatus praeclari ad modum Italorum presents the outstanding contemporary exposition of the Italian art. He is most patriotic in speaking of its merits: 'Et ex hoc patet artem Italici pulcriorem at laudabliorem esse arte Gallica.'
36For a complete table of the various arrangements of Semibreves within the Breve measure cf. Wolf, Geschichte der Mensural-notation, I, 50 ff.
while the last ones are sustained longer than their regular value in order to fill the entire Breve-measure. This is known as via naturae. To vary this the composers developed via artis by introducing a tail, ♪, beneath the Semibreves they wished to prolong.

At the beginning of the ritornello to Francesco's madrigal no. 11 there is the sign \[\text{modus longarum perfectus}\], indicating the change from a duple to a triple division of the Long.

Points are used throughout the period of mensural notation in four ways:

1. punctus perfectionis
2. punctus divisionis
3. punctus additionis
4. punctus demonstrationis.

The first is used after a note to make certain that the musician understands it is to have a perfect value, i.e., to equal three of the next smaller note values. In the case of the larger notes where it usually appears, it has practically the same force as (3), which, in Francesco's music at least, is more commonly limited to the smaller notes. Again, (1) has the force of (2) when it is used with a note which fills the entire measure.

The second class of point has been mentioned above as being used to a much larger degree by the Italians than by anyone else. Since it has the same significance as the bar-line of today, it is indicated in our transcriptions by means of a solid bar. Its use was most necessary in the works which were written with the Italian system of the changeable Breve value. Thus, in a work such as no. 22, there was so much use of via artis, making it difficult to distinguish the Breve units, that the point of division was used where all the bar-lines come in transcription, except before the final Longs and beside the ligatures, where there could be no question.

The third class is better called a point of augmentation, for it serves the same use as does our point in modern notation, increasing the value of a duple or imperfect note by one-half its original value. Thus, it corresponds in part to (1). It is used most commonly with Breves and Semibreves. It may be used with ligatures as well as with individual notes; in such cases it affects that note of the ligature after which it is placed.

The fourth class of point, that of 'demonstration,' is better called a point of syncopation, as its function is to demonstrate the beginning of a syncopation. It is always placed either before or after the first note of the syncopation and might many times pass as a point of division, marking the beginning of a measure. In the last period of Italian trecento music, this point was many times written ♪ rather than as the single point more commonly used. This later usage is much less confusing to the transcriber.
The ordinary note values and their corresponding rests are listed in section VIII below. In this music by Francesco, the Maxima is used only four times, in cases where a note longer than the augmented Long is desired. On these occasions it has the value of two Longs. The Maxima rest is not used in this music. At the beginning of the delayed part in the two canons, numbers 10 and 13, the prolonged rest is indicated by an appropriate number of Long rests.

The Long is a fundamental basis for metre, and establishes the boundary for the measure we use today in two instances. Its division may be duple (imperfect) as in those works which we have transcribed in 4/2 time, where it equals two Breves, or its division may be triple (perfect), equalling three Breves as in 3/1 time. In both these instances where the Long is the metrical unit the divisions of the Breve and Semibreve are always duple.

Where the Breve is the metric unit there are three possibilities. The first we have transcribed as 6/4 time. This is our modern duple-compound measure. In it the Breve unit is subdivided into two Semibreves, each of which is in turn split into three Minims. This metre is readily distinguished by the combination of two Minim rests followed by a Minim, a popular rhythmic combination and one which can occur only in this or the third possibility. Somewhat less frequent is the second possible division of the Breve into triple-simple time, resulting in a 3/2 measure, where the Breve contains three Semibreves, each of which is in turn divided into two Minims. The third division is into triple-compound time, 9/4, the Breve containing three Semibreves, each containing three Minims. Finally there are seven compositions in which there are not an even number of Breve values, thus preventing the use of the Long as metric unit. These have been transcribed as a duple-simple division of the Breve in 2/2 time.

Other infrequent subdivisions of both Long and Breve are indicated by means of white notation. The most common use of the white or hollow notes is in compositions where the division of the Semibreve is simple, i.e., in two parts, and the composer wishes to change it to compound, i.e., in three parts, for a brief space. In such cases three white Minims or a white Semibreve and white Minim are used, these having together the same value as two black Minims or a black Semibreve. White notation is used for this purpose in nos. 27, 38, 61, 66, 150, and 152. On each occasion the fundamental metre of 3/2 changes temporarily, while the white notes are used, to an equivalent of 9/4. A similar use is found in no. 93, with the exception that since the metre is 4/2 larger sizes of white notes are used to produce larger triplets. So complicated did these varying sizes of triplets become that it was found advisable to use a 6/4 metre in the transcription.

In two other works, nos. 141 and 134, white notes are used in an entirely different manner, although the underlying principle is the same. Each uses the white Breve and Semibreve, or its equivalent in the special forms of the following paragraph, to change the original 6/4 metre into a 3/2 metre. In other words, here the duple-compound metre is changed by the white notation to a triple-simple metre. In the latter of these two works this same division is carried a step further, so that the white Breve forms the basis for a short succession of measures in a 4/4 metre.
We have discussed the sign of via artis and its use above. Other special signs are occasionally used. The most common of these is the equivalent of our modern triplet, a group which provides an occasional change from a simple to a compound division of the Semibreve. It is written \( \text{} \) and is used much more commonly than its equivalent in white notation, leading us to believe that the white notation was a later innovation.\(^{37}\) Another equivalent of white notation, found several times when the composer has wished to change a measure from duplec-compound to triple-simple metre, is the note \( \text{} \), which has the value of two Minims in a 6/4 measure ordinarily containing six Minims. In other words \( \text{} = \text{} \) in a \( \text{} \) rhythm. One other note, \( \text{} \), is occasionally found; this equals an augmented Semibreve in duple time, i.e., \( \text{} \) in 4/2 time.

Ligatures are groups of notes collected together in one prolonged sign. They have a direct connection with the more complicated neumes of the mediaeval period, and are never allotted more than a single syllable of text. Thus their use is limited to melismatic passages or to parts which have no text. As will be noted, the smallest possible notes which are obtainable in ligature are Semibreves, while the majority are Breves and Longs. For this reason ligatures are most commonly found in the tenor parts.

The rules concerning ligatures remained practically constant throughout their entire history. For a contemporary source I have referred to the rules as given by Prosdocimus de Beldemandis.\(^ {38}\) He arranges the rules as follows:

An initial note is a Long if (1) there is a tail down on the right, or (2) if there is no tail at all and the following note descends, whether these notes are square or oblique.

\( \text{(1)} \) \( \text{(2)} \)

An initial note is a Breve if (1) there is a tail down on the left, or (2) if there is no tail at all and the following note ascends; in either case the notes may be square or oblique.

\( \text{(1)} \) \( \text{(2)} \)

\(^{37}\)In R. only, the note \( \text{} \) is used to indicate the equivalent of the first two notes of this triplet. In all other MSS. the copyist has been forced to use white notation for this rhythm.

\(^{38}\)Cf. p. xxii, n. 35.
The first and second notes of a ligature are Semibreves if there is a tail up on the left, regardless of the shape or direction of the notes. This is the most common of all ligatures. There is a single indirect exception to this, where via naturae augments the size of the second Semibreve of the ligature.

Except for the last rule above, all notes after the first are always Breves until the final note is reached.

If there are only two notes in the ligature, the last note may be a Semibreve if affected by the tail up on the left of the initial note.

All other final notes are Breves unless, because of the rules that follow, they are Longs.

A final note is a Long if (1) there is a tail either up or down on the right, if (2) it descends from the preceding note and is square, or (3) if it is directly above the preceding note, both being square, and is connected to it by a tail down on the right.

While the flat sign is used in this music much as it is today, the sharp sign serves a double role—raising the note half a tone or cancelling a previous flat, the function of the more modern natural sign. When once used in a part, an accidental remains in force throughout the melodic phrase in which it occurs. Occasionally when an accidental is introduced near the end of a line its presence or absence at the beginning of the following line helps to determine its duration. When it is introduced near the beginning of a line its duration is more difficult to determine unless the phrase is well marked.

V. The Musical Forms

Francesco has referred, in the second stanza of his madrigal number xi, to the forms in which his music is set—the madrialle, cacce, ballate. These forms predominate in the Italian ars nova music, and are characteristic of this period and country alone.

39 For a concise example of the full effect of this principle cf. no. 62, n. 1.
40 Cf. p. xvi above.
Their literary form was discussed in the first half of the fourteenth century by two outstanding writers, Antonio da Tempo\textsuperscript{41} and Gidino da Sommacampagna.\textsuperscript{42} Both these writers describe five forms of the madrigal, based on the arrangement of lines containing either eleven or seven syllables, with three lines to each stanza, and with from two to four stanzas. There are two additional forms which have a ritornello of one or two lines. All of Francesco's madrigals consist of one or more stanzas of three lines, each containing eleven syllables, and a ritornello containing two such lines. Biadene\textsuperscript{43} has shown that the term madrigal is derived from a mediaeval Latin term matricale meaning a rustic song in the mother tongue. Wherever the word is used in the manuscripts of Francesco's music the later form madrialle occurs.

The forms of several compositions in B. are marked at the top of the folio, showing that the copyist considered them to be madrigals or ballate as the case might be. The same madrigals when given in F. have the word ritornello as the indication for the second section. Those in F. having this indication place the additional stanzas before the second section, rather than after it as is the custom in all other compositions; the beginning of the ritornello section is then indicated by its first line. Through such evidence, it has been possible to isolate nine madrigals in two parts and three madrigals in three parts from the works of Francesco.

The musical style of the madrigal shows considerable similarity to that of the conductus with its long florid melismatic passages.\textsuperscript{44} These melismas, before and after each phrase, make the madrigals much longer than the ballate. The first section is broken up into three phrases corresponding to the lines of text. In the case of the three-part madrigals this number becomes a multiple of three. At the ritornello the metre frequently changes with the appropriate signature indicated. The ritornello always consists of two phrases in keeping with its text. The use of time signatures in the two-part madrigals, their more complicated style of notation involving the changeable Breve, and the more extended melismas, all lead us to believe that these two-part madrigals were among Francesco's earlier works.

Each of the three-part madrigals is unique in its structure. All are undoubtedly works of a late period in his life. No. 10 is one of the finest canons to be found in the fourteenth century and is well worth a careful study. No. 12 is the first example we have been able to find of what may be called 'Variations above a Ground.' No. 11 is written with a different text under each part of music. The verses however are all parts of a single poem\textsuperscript{45} and if an audience were to grasp their meaning they must have been sung separately, one at a time. It is possible and even probable that the other two parts may have been played on instruments, for there are many contemporary references to the accompanying of singers by instrumental players.\textsuperscript{46} There are several possible arrangements: the

\textsuperscript{41}Trattato delle rime volgari (c. 1352).
\textsuperscript{42}Trattato de li rithimi volgari (c. 1350).
\textsuperscript{43}Rassegna bibliografica della letteratura italiana, VI, 329.
\textsuperscript{44}Cf. the author's paper, 'Origins of the Italian ars nova,' Papers read by members of the American Musicological Society, Dec. 29 and 30, 1937. Cf. also his article, 'The conductus,' Musical Quarterly, XXVII (1941), 165-204.
\textsuperscript{45}Cf. again the translation on p. xvi.
\textsuperscript{46}Cf. section VII below.
superius may have been sung in all three stanzas, the other two parts being
played by instruments each time, or the parts bearing each stanza may have been
sung in turn, the remaining parts being played. According to the appearance of
the composition in the manuscripts, either manner is possible after a little re-
hearsal, and rehearsal would be necessary for this music even if it were written
unitextually. Francesco wrote one other composition\(^7\) in this manner, i.e., tri-
textually. In this latter case the texts with each part, combined with the added
stanzas following each part, form a single extended ballata such as occurs in 23
other compositions.

The verses of the madrigals, as contrasted with the more frivolous texts
of the ballate, are serious and expressive, in keeping with the fundamental con-
ception of art-song which they represent. There is frequent use of the incidents
of Greek mythology in their lines.

There are undoubtedly close connections between the Italian caccia, the
French chace, and the later English 'catch.'\(^*\) With each of these terms there is
associated the thought of a chase which is expressed in the music by a canon be-
tween two or more parts. Many writers insist on a connection with hunting because
of the literal meaning of the terms. If we examine the verses written in this
style we will find that while hunting scenes are used as occasional subjects, any
scene that entails a vivid description of action might be used. Thus the battle
scene was one of the most popular subjects.

In Italy this form took the shape of an extended canon in two parts ac-
companied by a third independent part. The music is frankly descriptive, with
free use of hocket and imitation to portray the excitement of the scene described.
The music is written in the form of an extended madrigal, with phrases in groups
of three and with a ritornello at the end. The canon ends at the close of the
first section and is started anew in the ritornello.

The poem of the caccia is written in a very free style with little regard
for rime schemes or metre. Great stress is laid on vividness of description, to
which end considerable onomatopoeia is used. If the subject permits, street cries
and other similar calls and ejaculations may be inserted. For a heightened effect
through contrast, the section portraying excitement is usually inserted in an out-
er frame of a quiet nature. To show the full significance of this contrast we
quote the text of Francesco's only caccia, better termed a pescha since it deals
with a fishing scene:

Thus, thoughtful, as love guides me
Along the green coast slowly,
I hear: 'Lift that rock!'
'Look at the c'rawfish, look! Look at the fish!
Catch him, catch him!'
'This is marvelous!'
Isabella began screaming,
'Ohi! ohi! What's the matter? What's the matter?'
'I've been bit in the toe!'
'O Lisa, the fish is swimming away!'
'I've got him! I've got him! Ermellina's caught him!'
'Hold on to him!' 'This is a grand fishing hole!' Meanwhile I reached the troop of lovers Where I found fair ladies and their swains Who welcomed me with kindly looks.

Wooldridge has described the plot of another of these cacce, with an entirely different setting but with the same degree of excitement portrayed.

The ballata, as described by Antonio da Tempo and Gidino da Sommacampagna, may be in one of four principal forms, grande, mezina, menora, or minima, depending on whether the number of lines in the first section is four, three, two or one. Each form varies within itself in the use of lines with eleven or seven syllables. In each of these cases, as with the madrigals, definite models of the arrangement of lines and the rime scheme are given. Francesco's music, most of which was probably written in the quarter-century following these two writers, does not limit itself to the exact patterns which they describe.

In all of the extant accounts of performances of trecento music—in the Decameron, da Prato's Paradiso, Sercambi's Novellif—Prodenzani's sonnets —it is the ballata which is described. This is not strange when we consider that out of the 154 known works by Francesco all but thirteen are in this form. As the name implies, it is a composition which was sung and played while others danced, an art-dance as contrasted with such social dances as the estampie and danse royale.

The form closely resembles that of the French virelai or chanson balladée and presents a distinct contrast to that of the madrigal. Each ballata is divided into two sections which are nearly equal in length. The most common distribution of verses is that of three lines in the first section and two in the second section. In ..., B. , R. , and P. the latter section is plainly marked secunda pars in all parts given without text. In P. alone this section is marked andare. The relationship of rime schemes and the position of verses beneath and after the music have enabled scholars to determine that these two sections bear an A B B A relationship. After the composition has been sung once, the second section is repeated with new words, after which the first section is likewise repeated with new words.

An inconsistent practice is that of placing at the end of these four stanzas the opening words of the first stanza. This practice is never adhered to in any one manuscript, nor is it the same for otherwise identical pieces in different manuscripts. It is a matter of speculation therefore whether it was an accepted custom to close the composition with a repetition of this first stanza and the corresponding first section of music, or whether this indication merely suggests that the song may be repeated to accommodate the dancers, in the manner

49 The texts for many others may be found in Carducci, Cacce in rime.
50 Cf. the note to no. 100 below.
51 Cf. section VII below.
52 Antonio da Tempo: 'Et tales ballatae cantantur et coreizantur.'
53 Cf. Machault, Werke (Ludwig ed.), I.
54 Antonio and Gidino refer to the four stanzas of the ballata as volta, primo piede, secondo piede, and represa.
of a perpetuum mobile. Twenty-three of these ballate have one or two additional sets of stanzas. Nearly always, in such instances, the opening words of the first stanza are given before each new group of stanzas. The extended form may be indicated thus:

Music: A B B A A B B A A B B A
Poetry: A B C D A E F G A H I J

The position of the text of stanza three is variable. Sometimes it is placed beneath stanza two where sung, and at other times it is placed after the music as an added stanza. While the text of the first two stanzas may be written under either one, two, or three parts, that of stanza three never occurs under more than any one of the three parts. Presumably the only reason it is placed there at all is to help in distinguishing the form, yet it is not inconceivable that during the performance of this third stanza only the one part having the text was sung, while the other parts were played on instruments, as in the case of parts having no text at all. In three cases only, stanza four is placed under one part in the first section; otherwise it is placed after the music. The above query about the performance of the third stanza would be equally applicable to the fourth stanza. However, since in the majority of cases all save the first two stanzas follow the music we may safely assume that all the stanzas were performed in the same manner as the first two, much as additional stanzas beneath hymns are sung today.

Often, especially in the three-part ballate, the second section has first and second endings, marked verto and chiuso, to be used with stanzas two and three respectively. As will be shown in the following section, these alternate endings shed considerable light on fourteenth-century tonality. Nos. 111 and 139 have these endings after the first section. They may have been written in imitation of the French rondeaux, just as the two tritextual works discussed on page xxvi-xxvii may have been written in imitation of the motets. In the present instance the ballata nature is clear, for the entire text of no. 111 is carefully placed: stanza one beneath section one of music ending in the verto of the first section, stanza two beneath section two of music ending in its verto, stanza three beneath section two of the music ending in the chiuso to section two, and finally stanza four beneath section one ending in the first chiuso. The relationship between closing and initial harmonies of these stanzas is most interesting. No. 139 is unique in that the second section is durchkomponiert; stanza two follows the first as usual, but instead of a repetition of the music for stanza three, there is an entirely new section, yet one well in keeping with the others in form.

Another irregularity among the ballate is found in no. 75. Here stanza one consists of a single line of verse, which is followed by a single rendition of the music of the second section. Although this latter section is twice as long as the first it cannot be considered durchkomponiert as was the above. In all there are two groups of stanzas for this ballata, arranged in an A B A form rather than the customary A B B A, as follows:

Music: A B A A B A A ,
Poetry: A B C A D E A

55 In R., no. 120, they are marked ouverts and clus after the French manner.
Finally there is a group of fragments, nos. 150 to 154, which have only two stanzas of text to go with the two sections of music, and which thereby lack the full verse form of the ballata. They are quite normal otherwise.

Like the madrigals, the two-part compositions among the ballate reflect for the most part earlier tendencies. They differ in musical style from the two-part madrigals mainly in the length of the melismatic passages at the ends of phrases and consequently in the ornateness of their figures. Among the three-part ballate are many works for a single voice and two instruments, reflecting the tendency toward the chanson of the fifteenth century. In a considerable number of the three-part ballate the closing measures of both sections are identical, thus enhancing the homogeneity of the music.

In transcribing these ballate one encounters less use of the earlier Italian notation with the changeable Breve and via artis, but a greater use of white notation for changing metres. Inconsistency is frequently noted in the middle of a section at phrase endings, where the sizes of final note and rest at times vary even between parts in the same manuscript.

VI. The Musical Style

In these compositions of Francesco the entire history of music for nearly ten centuries may be traced. Signs of organum, improvised descant, conductus, even of the monodic tropes and plain-song are plentiful. At the same time there are experimental uses of the triad in partial cadences and simple attempts at imitation between parts, both indications of the direction that musical style was to take in the following century.

Yet one should not conclude that this music is an artificial creation, full of mechanical devices. While the reading of the printed page of music may encourage such a view, listening to it gives one an entirely different impression. Nothing could be more natural and spontaneous than these works, especially the ballate, which reflect in their symmetry of structure a close association with the music of the people, as contrasted with the cloistered music of the church.

The principal melody in this music, whether madrigal, caccia, or ballata, is always to be found in the superius or upper part. The difference between the melodies of the three forms is only one of degree: those of the madrigals are most florid, that of the caccia most rhythmic and marked with bits of hocket, while those of the great mass of ballate vary, sometimes being very simple and at other times approaching the florid nature of the madrigal melodies. Almost any one of Francesco's melodies opens with a florid melismatic passage on the initial syllable, followed by a syllabic passage until the penultimate syllable is reached, where there is another melismatic passage until the final syllable is reached at the cadence. These melodies follow closely the diatonic progressions and simple skips of the traditional plain-song, the chief difference being

56 For a discussion of the controversies over the instrumental implications of these passages, cf. the author's article, 'Francesco Landini and his Music,' Musical Quarterly, XXII, 190.
57 Note the two augmented Seconds which appear in the melodic line of no. 144 as found in F.
the increased variety of rhythm in the music of Francesco. This variety of rhythm is seen in the use of ornamental groups of notes of smaller values which many times assume the nature of an instrumental figure. Some of these figures are listed in the following section.

The tenor part is always the simplest melodically. If it has a text its resemblance to the superius increases, although it seldom has the groups of small, ornamental figures. In the later three-part ballate where the tenor is given without text the diatonic element is at times almost nonexistent. The skips become more constant and of larger proportions, sometimes including the Seventh and Ninth, which are never found in the parts with text. At such times the part is written almost entirely with ligatures.

The contratenor, found only in the three-part compositions, is a curious composite of the style of the superius and that of the tenor. This is due to its harmonic role, which will be discussed below. The contratenor contains many of the figures which the superius uses, often in direct imitation of the latter, yet it is never written as diatonically as is the latter. In every part there is a brief pause at the end of each phrase of text, dividing the music into corresponding phrases.

The following metres are used in this music:

3/1 — a triple-simple metre, corresponding to the French perfect mode, time and prolation imperfect—used in 48 works.
4/2 — duple-simple metre: mode, time, and prolation all imperfect—in 53 works.
6/4 — duple-compound metre: time imperfect, prolation perfect—in 26 works.
3/2 — triple-simple metre: time perfect, prolation imperfect—in 28 works.
9/4 — triple-compound metre: time and prolation both perfect—in 8 works.

In addition to the above there are 7 works which, owing to an odd number of Breve values, we have been forced to transcribe in 2/2 metre, time and prolation both imperfect. Thus in 108 works the divisions of Breve and Semibreve are both duple, whereas in only 8 works are they both triple. The Long is duple in all save 48 instances. The Breve is triple in only 36 works, the Semibreve in 34.

In all the madrigals save 3, the metre changes at the beginning of the ritornello section. In 5 of the entire list of compositions there are metrical changes within a section. These are nos. 3, 70, 75, 134, and 141. In the case of no. 134 the metre changes eleven times during the course of the work. Frequently minor changes from duple to triple patterns are made by the use of white notation or the special devices of notation discussed in a previous section. The most complicated of these is no. 93, where the introduction of white notes of all sizes from Long to Minim continually varies the pulse. An interesting change in the time values, although one not affecting the basic metre, is found in the comparison of manuscript copies of no. 33. In A, the note values are twice as long as in the other manuscripts.

The use of syncopation is frequently resorted to in the melismatic passages especially at the ends of sections. One of the longest of such passages is the following:
No. 129

Hocket is frequently used with moderation in these same places:

No. 127

As in the case of other mechanical devices which were introduced prior to this time they are both used with artistic discretion.

Although we continually hear discussions of the freedom of mensural notation as contrasted with the tyranny of the written bar-line, we are not at all conscious of any such contrast when this music is actually performed. Indeed when taken at a brisk tempo there is a splendid pulse to these works, especially the ballate, for the value of each Long or Breve has the effect of being a measure apart from every other such value, with only occasional suspensions from the preceding measure and then in but a single part.

In the two-part compositions, and in the two first-composed parts of the three-part works, i.e., the superius and tenor, there are clear traces of that style of improvised descant based on an alternation of Fifths and Octaves which the Anonymous III describes. The following example is one of the simplest to be found; usually the progression is less obvious. This style furnishes the basis for all work in contrary motion.

No. 30

Parallelism is often noted in this music, but like all other devices is used in moderation. The same interval is seldom used more than twice consecutively. Most of the intervals which one would expect to find are used—the Unison,

---

Coussemaker, Scriptores, I, 325 ff.
Octave, and Fifth of organum, and the Third and Sixth of Gymel. The Fourth is used but seldom as an interval in two-part writing, and consecutive Fourths are even rarer. Parallel Seconds or Sevenths are so uncommon that we question the accuracy of the notation where they are found. One fact which must be borne in mind when examining parallelism in this music is that to the composer of this period the slightest melodic embellishment or passing-tone sufficed to remove the stigma of excessive use of this device.

When a third part, the contratenor, is added to this music it serves as the harmonic complement to the two previously written parts. If these are at a consonant interval such as the Octave the contratenor supplies the Fifth between them, while if they lie at a point where dissonance is desired the contratenor supplies the third tone of the triad. With the contratenor there frequently occur brief bits of faux-bourdon which are used to prolong the space between a dissonance and its resolution.

As we noted in the use of descant and organum, the character of this device varies from a simple succession of first inversions to an independent progression of Thirds beneath an elaborate figuration or syncopation.

Anyone examining Francesco's music does not proceed far before becoming acutely conscious of the fact that triads while plentiful are nevertheless treated without exception as a dissonance (or 'imperfect consonance,' as the contemporary writers called it) of two superimposed Thirds. This is borne out in the treatise of Prosdocimus de Beldemandis, De Contrapuncto, written in 1412 near Padua:

Item scienendum quod combinationum consonantium quedam sunt perfecte et quedam imperfecte; perfecte sunt, scilicet: unisonus, quinta et istic equivalentes, uti sunt octava, duodecima et hujusmodi; . . . . Imperfecte sunt, scilicet: tertia, sexta, et sibi equivalentes uti sunt decima, tertia-decima et hujusmodi . . .

The intervals actually termed 'dissonantes' are the Second, Fourth, and Seventh, or their equivalents—intervals used in this music only in passing. With Francesco the Unison, Fifth, or Octave, or in three-part writing the two latter combined, represent consonance from which one moves directly to a dissonance based on a Third or a triad consisting of two superimposed Thirds. From this in turn there

---

59 Coussemaker, Scriptores, III, 195.
is a smooth progression back to consonance, as in the following instance:

No. 105

Francesco is not afraid to use dissonance with remarkable freedom, however. Thus in a few instances he begins the second section of a work with the dissonant triad, although he resolves it promptly.

No. 106

While he is still conservative enough to avoid this at the beginning of the first section, the effect is frequently approximated by a direct movement into the triad from the initial consonance.

No. 143

Likewise at the first ending or verto of the second section he frequently uses the triad in much the same manner as we use the partial cadence today.
Because of the manner in which triads are formed, i.e., by the juxtaposition of two Thirds between the three parts as they are written horizontally, there is no marked preference for any particular form; augmented, major, minor, and diminished triads are all found as the occasion permits.

Francesco's cadences are based primarily on the principle of complete diatonic progression. The one exception to this statement is found in the melodic progression which the Riemann Lexikon calls the Landinosche Sext. This is used infrequently in all types of cadences by all the ars nova composers in Italy.

No. 52

In the two-part works diatonic progression to the consonant interval desired is a comparatively simple matter. In the three-part works there are two distinct patterns employed. The first consists of contrary motion in the outer parts with an independent inner part.

No. 10

The second pattern makes use of the faux-bourdon device.

No. 11

Almost without exception the root of the consonance is approached from the tone above it; the Fifth is approached from the tone beneath; and the Octave is reached from the first or second tone beneath.

Theorists of the Middle Ages and Renaissance wrote a great deal about the Gregorian modes and about a modal theory for melody; none of them succeeded in formulating an adequate theory of the tonality which evolved in the polyphonic music during this period. Such descriptions of the music as we find consist of accounts of proper progressions and consonances, most of the pages of the treatises being devoted to descriptions of the complicated system of notation. An
organized study of tonality still remains to be completed. In this discussion of
the music of a single composer in a narrowly circumscribed period, we can offer
only an idealization of the basic traits which we have observed as material upon
which such a study may in part be based.

One defect in our methods of musical scholarship, in the past at least,
seems to be the tendency to go to the two extremes in the interpretation of a
given problem before the correct middle ground may be found. This has been the
case as regards several aspects of this music, tonality being one such aspect.
The first of the modern writers assumed that these compositions were based as a
matter of course on the Gregorian modes which the contemporary theorists wrote
about. Later writers who were able to examine a little more of the music, and
who saw at once the considerable chromaticism, jumped to the other extreme and
proclaimed the use of a major tonality. Actually a middle channel is the correct
solution in this case as in so many others, for we witness the traces of Gregorian
influence in the melodic line, traces greatly modified when combined with the
other melodies with resultant adjustments. 60

Francesco's music uses the following chromatics: c♯, f♯, g♯, b♭, occasion-
ally e♭, and once e♭. Sometimes these are indicated in places where the cur-
rent laws of musica ficta would supply them in any case. At other times they are
carefully placed to indicate a breaking of these laws, apparently for the sake of
a definite tonal effect. Their use in musica ficta can best be summarized by
quoting an example from the writings of Prosdocimus de Beldemandis, the theorist
whose works describe most closely the style of this music and its notation.

Coussemaker, Scriptores, III, 199

These two parts illustrate the use of musica ficta in the melodic line. Actually
Prosdocimus bases his rules on the perfection of the interval involved, using
musica ficta to make the pitches of the interval as close as possible to those of
the following consonance.

B♭ is frequently used in the key signature, b♭ and e♭ are used together
twice in the signature. We cannot detect any marked difference in tonality be-
tween these compositions and the many others which secure the same effects through
the insertion of the accidentals in the course of the parts. One composition,
no. 34, appears in different 'keys' in different manuscripts. In S, the work
opens and closes with the consonance on d. In F, it is transposed down a Fifth
throughout and has the accidental b♭ added in the signature of the one part that
would use that tone.

In the following table, which outlines the harmonic structure of the 49
three-part ballate, the predominant finals used are c and d. The other two finals
used are f and g. It is certainly no coincidence that these two latter finals,

60 The effect of polyphony on the Gregorian modes is graphically summarized by the decree of
both a Fifth below \( c \) and \( d \) respectively and in a Subdominant relationship thereby, should appear much more frequently in compositions bearing the signature of one flat, \( b^\flat \). We have chosen the three-part ballate for this tabulation since they constitute all save four of Francesco's three-part works, and since the definite feeling of tonality is more pronounced in the three-part works. The table shows the various initial consonances of the first section which are used in conjunction with the corresponding final consonances of that section. It must be remembered that in the ballate this section both opens and concludes the work. The table indicates for the second section the initial consonances, the final consonance in the *vero* (with stanza two), and that of the *chiuso*\(^{61}\) (with stanza three).\(^{62}\)

<table>
<thead>
<tr>
<th>First section</th>
<th>Second section</th>
<th>No. of times used</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initial:</td>
<td>Final:</td>
<td>Initial: Verto:</td>
</tr>
<tr>
<td>( d )-------( d )</td>
<td>( e )-------( e )</td>
<td>( g )-------( g )</td>
</tr>
<tr>
<td>( g )-------( d )</td>
<td>( a )-------( e )</td>
<td>( d )-------( e )</td>
</tr>
<tr>
<td>( a )-------( d )</td>
<td>( d )-------( e )</td>
<td>( d )-------( d )</td>
</tr>
<tr>
<td>( d )-------( d )</td>
<td>( a )-------( d )</td>
<td>( g )-------( c )</td>
</tr>
<tr>
<td>( f )-------( d )</td>
<td>( g )-------( c )</td>
<td>( d )-------( g )</td>
</tr>
<tr>
<td>( g )-------( d )</td>
<td>( e )-------( g )</td>
<td>( e )-------( g )</td>
</tr>
<tr>
<td>( c )-------( c )</td>
<td>( d )-------( d )</td>
<td>( c )-------( d )</td>
</tr>
<tr>
<td>( f )-------( c )</td>
<td>( c )-------( d )</td>
<td>( c )-------( e )</td>
</tr>
<tr>
<td>( e )-------( c )</td>
<td>( g )-------( e )</td>
<td>( g )-------( c )</td>
</tr>
<tr>
<td>( d )-------( c )</td>
<td>( f )-------( c )</td>
<td>( f )-------( c )</td>
</tr>
<tr>
<td>( a )-------( c )</td>
<td>( a )-------( c )</td>
<td>( c )-------( g )</td>
</tr>
<tr>
<td>( g )-------( c )</td>
<td>( c )-------( d )</td>
<td>( c )-------( a )</td>
</tr>
<tr>
<td>( c )-------( c )</td>
<td>( e )-------( c )</td>
<td>( d )-------( a )</td>
</tr>
<tr>
<td>( c )-------( g )</td>
<td>( c )-------( g )</td>
<td>( a )-------( a )</td>
</tr>
<tr>
<td>( d )-------( g )</td>
<td>( g )-------( d )</td>
<td>( g )-------( c )</td>
</tr>
</tbody>
</table>

\(^{61}\)In works which do not use a first and second ending we have indicated the final consonance of the section under the heading *chiuso*.

\(^{62}\)The single letter used in the table, e.g., the first \( d \), indicates the use of any one of the following consonances based on that pitch: Unison, Fifth, Octave, Octave with Fifth, and more rarely a triad as indicated above.
In the first patterns are represented more than one-third of the compositions examined. In the following table are indicated the most common individual rather than composite patterns:

<table>
<thead>
<tr>
<th>First section</th>
<th>Second section</th>
<th>No. of times used</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initial: Final:</td>
<td>Initial: Verto: Chiuso</td>
<td></td>
</tr>
<tr>
<td>d——d</td>
<td>d——d</td>
<td>2</td>
</tr>
<tr>
<td>a——g</td>
<td>g——d</td>
<td>2</td>
</tr>
<tr>
<td>f——f</td>
<td>c——a</td>
<td>4</td>
</tr>
<tr>
<td>f——f</td>
<td>g——a</td>
<td>2</td>
</tr>
<tr>
<td>a——f</td>
<td>a——f</td>
<td>2</td>
</tr>
</tbody>
</table>

These tables tell their own story—of the predominance of a tonality built on the consonances of d. But most prominent of all is the fact brought out by the relationship between the two sections. Notice how many times, in the case of a first section tonality built on d, the second section is built on the e or supertonic, taking advantage of the chiuso to return to a tonic cadence; this is also true of the related key g. In the case of the tonality on g and its relative f, the subsidiary section is sometimes built on the supertonic, but in an equal number of cases it is placed on the mediant tonality.

VII. The Role of Instruments

An elaborate discussion of the several controversial aspects regarding the performance of this music lies outside the scope of this present work. For an evaluation of the theories which have been advanced, the reader should consult the writer's article in the Musical Quarterly for April 1936. For an excellent survey of the instruments of this period, consult Gérold, La musique au
moyen âge, chapter XX, and the references given by that author. We shall limit ourselves here to a discussion of the instrumental elements and evidences found directly in connection with Francesco's music.

That instruments were used to a considerable degree none will deny. The parts given without texts have intervals difficult or impossible to sing, and have an excessive use of ligatures which again excludes the possibility of singing.

No. 119

In the frequent instances where the ballata parts have texts omitted in one or more manuscripts, but not in others, there is a constant simplification made by omitting repeated notes and by using more ligatures.

No. 116 in G.

In F.

These parts must have been performed on instruments.

With two exceptions parts such as the above were always the tenor and contratenor parts. Occasionally, especially in the madrigals, there is a short passage without text between the final syllable of one phrase and the opening syllable of the following phrase; this is likewise of an instrumental nature. In all the above instances the lower range of the parts, their simpler nature with few melismatic figures, the use of the larger skips, all lead us to believe that they were performed on stringed instruments such as the viol and lute.

The florid superius part, while not showing any of the characteristics described above and while always having a carefully placed text, nevertheless has many small figures in the melismatic passages such as the following, figures that are typical of the possibilities of a simple wind instrument or a keyboard instrument like Francesco's own organetto. The higher range and faster tempo of these parts would be more readily handled on these instruments.

No. 126 in B. and no. 143 in the Prague MS.

Cf. the sonnets on p. xli below.

Villani '...manuque aedeo velocissima,...organa tangere coepit...'
Undoubtedly there was considerable adjustment for the immediate occasion as regards manner of performance. This is attested by the lack of texts for certain parts in some manuscripts, by the change in time values of no. 33, and by the transposition of no. 34.

As regards the instruments which actually appear in connection with this music, we find the standard ones of the day. On the illuminated folio of the Squarcialupi codex at the beginning of the section devoted to Francesco's music there are portrayed two organetti, two groups of pipe-like instruments, a psaltery, and three forms of the lute. On the tombstone, in addition to Francesco's organetto there are viol and lute. While Giovanni da Prato and other contemporaries always associate him with the organ, Villani speaks of Francesco's skill on a list of instruments which comprises practically all the common instruments of the period. The description of the performance of no. 100 given by Sercambi and of no. 138 by da Prato do not specify regarding the performance except to say that they were sung and played.

The one definite connection between music and instrument in the works of Francesco is found in the following sonnets of Prodenzani, nos. 33 and 34 from the section entitled Mundus Placitus in his Il Saporetto.

---

66 The only mention of an instrument in the verses themselves is a reference to Orpheus and his lyre (no. 12), where the instrument is doubtless as mythological as is the player.

67 Il Paradiso.

68 Cf. the Documents below.

69 Edited by Debenedetti, Giornale storica della letteratura italiana, Suppl. 15 (1915).
INTRODUCTION

No. 33. Con lo liuto fe ballo amoroso
E l'alvadanga e'il trotto et la striano
Ciò che lui t'a stampita par sorana,
Se fecto avesse Chi ama 'l delectoso.

Voleti udir se lui fo virtuoso?
Che venir fe' una pigmatta sana;
Con essa lui vi fe' la chiarintana,
Puoì fece Matre mia, questo gilloso.

Con la chitarra fe' suoni a tenore
Con tanta melodia, che a ciaschuno
Per la dolceza gli alegrava 'l core.

Con la cetera ancor ne fece alcuno,
Puoì venner pifar sordi cum tenore:
Solaço incontenente ne prese uno.

No. 34. Stregnie le labbra fiero incontenente,
Da puoi fecer Con gli occhi assai ne miro,70
De, pon questo amor giù,71 et, con suspir,o,
L'alma mia piango72 et puoi fe' Polgli mente.

Tu si mi vuoi ferire amaramente
Fecoro ancor, Galiaça et Bel siro,
Vostre belleqe li miei sensi apriero,
Gram pianto agli occhi73 non gli uscier di mente.

L'altra sera puoi venner suon d'archetto,
Rubebe, rubechette et rubecone,
Ch'a tucta gente diedar gran dilecto;

Tanto me piacque et puoi Gram pena pone
Vi fecer su, ma tucti non le metto
Per non tenervi in più longhi sermone.

According to Sachs,74 the chitarra was a small instrument of the lute family.
Gérold75 describes the cetera as an instrument in the form of a vielle or early
viol, but which was plucked. The pifar, according to Sachs,74 was a transverse
flute much like our fife today. These three instruments and their use in connec-
tion with the music furnish the one precise description of contemporary perform-
ance. Note that they are all played 'cum tenore' part.

70 No. 27.
71 No. 34.
72 No. 127.
73 No. 123.
74 Handbuch der Musikinstrumentenkunde.
75 Les instruments de musique au moyen âge,' Revue des Cours et Conferences (1928).
VIII. The System of Transcription

The following notes are used in the original manuscript:

\[ \text{Maxima, Long, Breve, Semibreve, Minim, Semiminim} \]

The corresponding rests:

\[ \text{Their modern equivalents:} \]

These values have been reduced one-half in the transcriptions as follows:

The \( c \) and \( f \) clefs are used consistently on a six-lined staff. In the transcriptions, for purposes of convenience, we have substituted the \( g \) clef for the \( c \) clef, but all the pitches remain the same as in the manuscript.

When a time signature is given in the manuscript it is reproduced below. The modern signatures, and all other additions by the editor, are given in parentheses. Either the Long or the Breve value is used as a unit for each measure; the bar-lines are solid only where points of division occur in the original.

All musica ficta which has been suggested by the editor is placed above the note concerned; this has been kept down to a minimum, so that more might be needed in many cases for performance of the music. All accidentals placed before the notes were so placed in the various manuscripts. If a sharp appears in the manuscript in the role of a natural, the latter is given in the transcription.

Ligatures are indicated thus: \( \text{\textbullet} \). There is so much variation in their use in the different manuscripts, without any change in the value of the notes concerned, that the transcriptions show only the ligatures of \( S. \) or of the only manuscript in which the particular work is found.

\(^{76}\text{Cf. section IV for a comprehensive discussion of the problems of this notation.}\)
Too much credence must not be placed upon individual progressions of an unusual nature in those compositions appearing in only one manuscript. As will be noted by a comparison of many of the variants given in connection with works appearing in several manuscripts, there are enough variants which are obvious errors on the part of the copyist to make us extremely careful in accepting any unusual melodic or harmonic progression as the true intention of the composer. The transcriptions, however, have followed the rendering of the copyist in such passages unless otherwise indicated in the notes.

All melodic and rhythmic variations are indicated in the notes. Many cases in which a note is sustained in one manuscript through the rest given in others, without otherwise affecting the rhythm, are not indicated.\textsuperscript{77} In such cases the part is given in the manner used in the majority of the manuscripts concerned.

We have been able to identify the authors of the texts of but fourteen of Francesco's compositions. In no manuscript of music is the author of the text indicated, but a check in all published anthologies pertaining to this period has shown that of these Franco Sacchetti wrote three ballata texts and one madrigal. Carducci\textsuperscript{78} gives the text of another sonnet by Franco, Ne te nè altra voglio amar già mai, with the common caption 'Franciscus de organis sonum dedit,' but the music to this work is not known. We know that Francesco himself wrote at least eight of the ballata texts and one madrigal. He was well known as a poet so that it is quite likely that the bulk of the verses are by him. One ballata may be credited to a Bindo d'Alesso Donati, and the caccia was written by Gianarozzo Sacchetti, a brother of Franco who was beheaded 15 October 1379 for his part in a conspiracy against the Florentine state.

All of the verses are in the Florentine vernacular except no. 101, the ballata Adiu, adiu dous dame Iolye. This one exception has been quoted by several writers to show the French influence in this music. Judging by the style and the location in the Squarcialupi codex it is a late composition.

The texts, as prepared by Professor McLaughlin, are drawn from S. with the modifications found necessary for clarity after an exhaustive collation with the other manuscripts. No attempt has been made to modernize either vocabulary or spellings. Variants in spelling, as found in S. between the superius and tenor parts, are preserved in this edition except where they obscure the meaning of the passage. Frequently this variation is of a phonetic character; other times it is due to the demands of musical phrasing as in the second phrase of no. 85, or the third phrase of no. 133.

The compositions are arranged and numbered alphabetically according to their form:

\begin{align*}
\text{Two-part madrigals} & \quad 1 - 9 \\
\text{Three-part madrigals} & \quad 10 - 12 \\
\text{Pesca} & \quad 13 \\
\text{Two-part ballate} & \quad 14 - 100 \\
\text{Three-part ballate} & \quad 101 - 149 \\
\text{Two-part frammenti} & \quad 150 - 154.
\end{align*}

\textsuperscript{77}E.g., $o = J\hat{a}$.

\textsuperscript{78}Le rime di Cino......e d'altri...., p. 487.
THE WORKS OF FRANCESCO LANDINI
SIGLA

S. Florence, Biblioteca Medicea Laurenziana, Pal. 87
F. Florence, Biblioteca Nazionale, Pan. 26
B. London, British Museum, Add. MS. £9,987
R. Paris, Bibliothèque Nationale, Fonds fr. nouv. acq. 6771
P. Paris, Bibliothèque Nationale, Fonds ital. 568
MADRILLAY

1. S. 123r; F. 4rv-42r.

...dar, un...mor...na...

Ac...cias che dum a man...sa o...ver... a...

man...nte ca...

la...to tengha in sette...

in sen...bion...
2. Et che nium si rimanga d'amore
Perch' a lui non ne paia esser cambiato
C'amor vuol che chi ama si' amato

3. Et che nium amante si disperi
Per lung' amar che giugnendo agli effetto
Ogni suo pena tornerà in diletto.

1. Note that the opening syllable is repeated after the melismas, suggesting that it was to be sung. This also occurs in no. 7 and 127.
2. This sharp is omitted in S.
3. This sharp appears only in S.
4. An f in S.
5. Note the following four measure sequence. In F, this reads:
6. In F: j J J j
7. In S: 
8. In F, these extra stanzas come after the first section, before the ritornello.
9. Carducci (Opere, VIII, 381) gives these stanzas in the above order but with the ritornello at the end.
10. In F: 'all'effetto'.
2. Tanto contento son del gran piacere
Di questa vaga luce dilectosa
Che senza lei non speri d'aver posa.

1. G in B.
2. In S:
3. A point of division in B.
4. Notice the parallel octaves, a rare occurrence.
5. This is not a sequence in B. which reads:
6. In S:
7. In S:
8. In B:
9. No sharp in S.
10. A Minim rest in B. 'n place of the f.
11. In B:
2. Fortuna gli tenea la vista chiusa,
Contra la quale usava ogn’arte e ingegno
Sol per dirigersi all’ onorato segno.

1. A point of division in P.
2a. This flat appears first in measure seven of P; thereafter it is in the signature in the first section.
2. Notice the simple imitation.
3. Uses instead of a point of augmentation.
4. Divisio duodenary. Notice how frequently the point of division, as represented by solid bar-lines, is used in this ritornello. This is necessary because of the changeable value of the Breve in this older notation.
5. In the edition of these verses by Trucchi (Poesie ital., II, 165) the lines of the ritornello are repeated exactly as they would be sung.
6. This sharp appears only in P.
7. In P: 
8. In P: 
9. In P:
2. Così sperando per seguirla invecchio.
Quella spiatata fugga ragguardando
Che io sanga merit mi mor amando.
1. This sharp appears in F. and P.
2. In F.
3. A point of division in P.
4. In F and P.
5. In F.
6. In F. and P.
7. F. and P. have barlines here instead of the Long
9. In F.
10. F. does not have this point of division.
11. In F. and P.
11a. This sharp does not appear in F.
11b. In F.
12. This sharp does not appear in S.
13. These verses are given before the ritornello in F., followed by the beginning of the first line of the ritornello.
2. Pero c'all'ombra di tuo fresche fronde
Donna possedai piena di virtute
Si che in quel punto a me desti salute.

1. This sharp appears only in F.
2. This sharp is omitted in F.
3. An e in F.
4. This b is missing in S.
5. In F., these lines come before the ritornello, the first line of which is indicated. The entire text has been edited by Levi (p. 233).
1. No rest in B.
2. This sharp appears in B. only.
3. S. ends at this point with a Breve on d. It is evidently a copyist's error judging by the entire part as given in B.
4. Two Semibreves here in B.
5. A small circle appears here between two lines of the staff in S. only. It refers to perfect time, but is inconsistent with the other time indications.
6. A point of division in B. only.
7. This point of division appears only in S.

This work is definitely marked Madrigale in B., and has thus been useful in accurately determining the form of the madrigal.

2. Et questo stato gia corse gran tempo
Po che regnò si aspra signoria
Ch'è generato morte, odio e resia.
2. Per te è la 'nfiamma nel mio cor accesa
Che mi consuma ond'io a morte vegno,
L'induce a distar quel ch'io non degno.

1. This flat is introduced before the first b (measure eight) and thereafter is continued in the signature of the succeeding lines.
2. This is only a Minim rest in the MS.
3. This is an unusually long parallel passage.
4. Notice the manner in which plain consecutive Fifths are avoided.
5. The text is by Franco Sacchetti, and has been published, with an additional stanza, by Capelli (Poetie Musicale, p.35).
8.

S.122v; F.42v-43r.

Tu,

Tu,

che l’oper' altrui

vuo' giudica

che l’oper' altrui

vuo' giudica

Tu,

Tu,

Tu,

Tu,

Tu,

Tu,

Tu,

Tu,

Tu,

Tu,

Tu,

Tu,

Tu,

Tu,

Tu,

Tu,

Tu,

Tu,

Tu,

Tu,

Tu,

Tu,

Tu,

Tu,

Tu,

Tu,

Tu,

Tu,

Tu,

Tu,
2. Se giudichi secondo el tuo parere
E la ragion non vedi, ispesse volte
Ispregi quel che degna lode molte. 18.

3. Dunque debba tacer chi parla affatto,
Che suo ignoranza schuopre al uom che intende,
Cosi colui pur se medesimo offende.
1. In the following two measures are:

2. There is a point of division here in F; only.

3. In F:

4. There is a point of division here in S. only.

5. The sharp appears only in F.

6. Notice this two measure sequence and imitation of the tenor. The motive has already appeared four times above. A few measures later it is slightly altered in further development.

7. This sharp is in S. only.

8. This sharp is also given only in S. Note the tritone if it is used.

9. Duodenaria time.

10. In S. this measure is:

11. In F:

12. In S:

13. F suggests the beginning of the ritornello here; it does not give the third stanza.

This work was first edited by Wolf (S.I.M.G., III, 641). It is based primarily on via artis and uses many points of division, here shown by the solid bar-lines.
III. S. 128v-129r, containing No. 9 on the right and No. 13 on the left.
2. Dengna di tanta riverenza in vista,
   Dama'mi parve ch'1'non so qual dea
   Si rappresenti, Febo o Citherea.

3. Lieta nel viso, honesta e bella quanto
   Marsia mai fosse, di Catone specchio
   Chi di virtute non trova parechio.

1. This signature is given only in B. S. has the first b lowered but none after that until the next to the last one.
2. The time signature, octonaria, is found only in B.
3. The sharp appears only in B.
4. These points of division appear only in B.
5. An f in B.
6. Senaria perfecta in B.; simply perfecta in S.
7. This is the reading of Carducci (Onere, VIII, 362). S. reads 'Da mia', B. 'donna'.
8. In B. portions of the text in the first section are unaccountably missing; stanza three is also not given.

Notice the unusual amount of sequence, imitation, and hocket which appears in this madrigal. Judging by the style of notation and the few parallel Fifths it is a comparatively early work. Cf. Plate III.
Del dinnui tu che sse co-si fre-
per l'e d'oro, quando tuu ve-
di

Del dinnui tu che sse co-si fre-
gia

chi ti par esser,

per l'e d'oro quando tuu ve--
is omitted in the transcription at this point, as it appears to be a repetition on the part of the copyist of the last of the preceding measure.

2. Tempus perfectum is indicated in the tenor part only.

3. A point, possibly of demonstration, occurs in the tenor part only. If a point of division, then the metre cannot be tempus perfectum.

This should rank as one of the greatest of fourteenth century compositions in spite of the fact that it appears in but one manuscript. Its canon on the Fifth is unique, as is the triple canon of the ritornello. When performed, the work is remarkably coherent for such extended canon. Note the repeated notes in frequent measures which, with a few slight sequences of phrase and rhythm, make for greater symmetry.
11. S.121v-122r; F.89v-90r; B.10v-11r.

Cantus:

7. Mu.
Tenors

2. Cias.
Contratenors

3. Già

Si... son che mi dolgo pianton

cun vuol nar... mu... cal

le dolce... mie pre... gia

der gli effetti mie dol...
vuo' d'une vinta venire in l'ilo.
1. This term appears in F. alone. It is the only time the term *cantus* is used in connection with Francesco's music.
2. This sharp is omitted in F.
3. This sharp appears only in B.
4. This sharp is omitted in S.
5. Here the sharp appears only in F.
6. In B. the fourth note of this measure is c.
7. In F. this note is sustained and the rest following it is omitted.
8. This point of division is found only in S.
9. This is the only place in Francesco's work where this time indication, *modus longarum perfectus*, appears. It is omitted in F.
10. Note the opening triad.
11. S. has a g clef here which is corrected in the next line.
12. This sharp is found in S. only.
13. In B:
\[\begin{array}{c}
\text{Music Symbol} \\
\text{Music Symbol}
\end{array}\]
14. This sharp is omitted in B.
15. This point of division is in B. and F.
16. In B. and F:
\[\begin{array}{c}
\text{Music Symbol} \\
\text{Music Symbol}
\end{array}\]
17. In F:
\[\begin{array}{c}
\text{Music Symbol} \\
\text{Music Symbol}
\end{array}\]

Even though this is written in imitation of the French motets, it still retains its madrigal character. Cf. the tritextual ballata, no. 140. The verses have been numbered as they appear in the edition of Carducci (Opere, VIII). We believe that they were sung in this order rather than simultaneously; they would hardly make sense otherwise. Cf. the translation of the verses given near the end of section II of the Introduction.

The entire madrigal has been transcribed and published with a facsimile of the original by Ludwig (Adler, Handbuch, I). The facsimile is also reproduced in the Musical Quarterly, April, 1936.
1. This sharp appears only in B. and F.
2. This natural appears only in B.
3. In S: j? ,1,1 :
4. This sharp is omitted in S. and P. Aa. This Is a g In P. ~
5. This sharp appears only in F.
6. There is a point of division here only in B.
7. This marks the beginning of the repetition of the tenor. Notice that the upper parts are very different from what they were before. All the MSS. except B. have complete texts to this point, and likewise as far in the ritornello. This is more text than would be given at the beginning of an instrumental part. Cf. Plate IV.
8. In F. and B:
9. A sharp is given here in B.
10. In F. and B:
10a. In F. and P: 
11. P. has no flat in the signature of the ritornello.
12. The tenor to the ritornello is repeated only once. The following two measures are given as a first ending, the last two then follow as a second ending. The second line of the verse is given beneath the first in S; other MSS. omit it.
IV. F. 44v-45r, containing No. 12.
1. Senaria imperfecta. This time signature is given only in B.
2. This point of division is only in F.
3. Here the point of division appears only in B.
4. There is a rest in place of this note in F.
5. The following two notes are omitted in S. apparently through a copyist's error.
6. This sharp appears in B. only.
7. The sharp is omitted in S.
8. In S:

\[ \begin{array}{c}
\text{\textbf{C}} \\
\text{\textbf{C}} \\
\text{\textbf{C}} \\
\text{\textbf{C}} \\
\text{\textbf{C}} \\
\text{\textbf{C}} \\
\text{\textbf{C}} \\
\end{array} \]

9. This signature, octonaria, appears only in S.
10. In B:

\[ \begin{array}{c}
\text{\textbf{C}} \\
\text{\textbf{C}} \\
\text{\textbf{C}} \\
\text{\textbf{C}} \\
\text{\textbf{C}} \\
\text{\textbf{C}} \\
\text{\textbf{C}} \\
\text{\textbf{C}} \\
\end{array} \]

11. In F:

\[ \begin{array}{c}
\text{\textbf{C}} \\
\text{\textbf{C}} \\
\text{\textbf{C}} \\
\text{\textbf{C}} \\
\text{\textbf{C}} \\
\text{\textbf{C}} \\
\text{\textbf{C}} \\
\text{\textbf{C}} \\
\end{array} \]

12. In F, this measure is identical to that in the part given above.
13. Note that we have augmented the time values of the given notes in these last three measures.

In S, the canon is not indicated in any manner. In F, and B, the parts are written exactly similar except that a long rest is indicated at the beginning of the superius. This indication is not given for the ritornero but we venture to suggest its most plausible form, in keeping with the cance of other composers. Cf. Plates III and V.

The text, by Giannozzo Sacchetti, is published in Carducci, Cance in Rima.
V. B. 39v-40r, containing No. 13. (Cf. Plate III).
3(2). Vuol senno con virtù e gentilezza
Di cuore e di cortese e insegnato

4(1). Cui d'onestà quel sir vedrà dotato
Per servo lui terrà nel suo ospizio.

5(1). Abbonda...

1. Notice this use of the Sixth.
3(2). Or è rivolta la sua vista bella
Sì ch' a me cresce pena e più s'accendè
L'alma che piange la dura partita.

4(1). Ma sse amor, el mie signor, m'aita
Ch' ella ver me si volga anci che privo
Io sia da vita, ancor tornero vivo.

5(1). Allexandra...

1. In F:

2. In F, the sharp is here; in S, it is placed three notes later.
3. An a in F.
4. This sharp appears only in F.
5. In F:

41
4(1). D'amor se' sola il più nobile parto
Sopr' ogni' altra gradita
Cui adoro et senpr' ò nel cospeto.

5(1). Altera...
1. There is a measure lacking at this point.
2. The triplet was not indicated in the MS. which thus contained one Minim too many. Cfr. the measure as given here with the fifteenth measure of the first section.

The text is by Franco Sacchetti and has been edited by Carducci (Cant., p.250).
3(2). Perché tu sola darmi vita puoi
Tanto disio di tua bellezza sento.

4(1). L'alma mia, serv' a tue di buon talento,
Tanto spera e disia
Quanto nella tua cara luce vede.

5(1). Ama donna...

1. The flat is omitted in R.
2. In R:

3. This sharp is omitted in R.
4. This point of division appears only in R.
5. This flat appears only in F, although it is implied in the other MSS. due to the b flat in the tenor part.
6. In R:

7. This point of division is omitted in S.
8. In S:

9. This sharp appears only in F.
10. A Long in R.
11. In F:

12. This flat is omitted in R.
13. In editing these verses, Trucchi (Poesie, I, 155) has an extra line after this. He attributes the text to Francesco. In R, stanza four is placed before stanza three.
3(2). Pur piegherà l'altr cor quello strale
Che renda a sensi el perduto vigore

4(1). Et la virtù dell' eccelso splendore
Renderà pace al mio molesto affanno.

5(1). Amor....

1. A Long in the MS.
2. The MS. has an extra Semibreve rest at this point.
3. A more logical order for the text would be:
   '2.Innamar senpre con sincero core
   Ma s'umiltà contra durega vale'.
Unfortunately there is no other copy of the text with which to check.
1. This flat is in the signature of P. only. The additional ones written in the part are the ones given by S.
2. In P:
3. Omitted in P.
4. In P:
5. In P:
6. Point only in P. There the following measure reads:
7. Point in S. only.
8. As in P.
9. In P:

This was previously published in Schering, _Gesch. der Musik in Beispielen_, with the text omitted in one part.
3(2). Onde piangendo grido a ciascun passo  
De'l dolce morte or mi fa finire.

4(1). Poscia che mai nè mirar nè seguire  
Potrò l'alta belleza,  
Piena d'asprezza,  
Di voi, mia guerriera.

5(1). Benche....
This ballata is written entirely with via artis. Notice that the point of division is used at all bar-lines except where there are ligatures and before the final Longs. A reproduction of the original notation may be found in Wolf, Gesch. d. Mens. not., II, 94. It is transcribed in the same work, III, 128.

2. Che fa? che non c'è, nè tu, nè sarà mai.

3. Che fa? che non c'è ne tu, nè sarà mai.

(Seconda pars)

1. Tu

2. Tu

3. Dolce riposo e pace e a sol nel chiaro
   Eterno cielo, non qua giusto in terra.

4. Se tu non credi, credimi ch'egli erra
   Qualunque opinione contra quest'aur.

5. Che fa? che pensi...
1. Note this unusual use of a Third at a cadence.

2. In P:

3. In P:

4. In P:

5. The text has been published by Trucchi (II, 161).

6. This stanza is indicated only in S.

---

24.  

\[ \text{Secunda pars:} \]

1. Chi più le vuol sa... pe... re, quel menì

2. Chi più le vuol sa... pe... re, quel menì

---

le sa,  

2. Co... lui sa po... col quel

---

cre... de po... te... re Al... cun

cre... de po... te... re Al... cun

---

bon... chon a-ve... giama perfec... 

bon... chon a-ve... giama perfec...
3(2). Dunque stolto è qual buon veda'l piacere
Et noi prende, per dire il vo' più netto,

4(1). Che rado un dolce caso tornerà.

5(1). Chi più le vuol sapere...

1. Through some oversight this was copied into S. twice.
2. Notice how smoothly this measure of unison fits into the general style.
3(2) Virtù de tte, gentil, dove si posa
L'anim' anobilisce et fallo umile
4(1) Però seguire d'amore el vero stile,
Virtù s'intende, l'altr'è grande errore.
5(1) Chi pregio...
6(2) Alcuna volta fu' degli' ignoranti
Che dicien che virtù è donna amare.
7(2) Non conosciava ancor i lor senbianti
Falsi da far la mente giusta errare.
8(1) Or ch'è so quel che son e quanto vare
Prova m'è tratto fuor del lor ardore.
9(1) Chi...

1. In R. this note is sustained without the rest.
2. An a in P.
3. This measure varies in each MS.; S. is given above; in P. it is:
4. The duration of this note and rest vary in each MS., even between parts.
5. Note this brief unison passage following a crossing of the parts.
6. In S.: The same in P.
7. A b in R. and P.
8. A point here in P. is unaccountable.
9. The following set of stanzas is given only by S. and P.
10. This stanza is indicated only in S.
4(1). Ne raguard’ altra, avendo lei giannay
Et per dar vita a llei mort’are’chiesto.

5(1). Com’al seguir... 3

6(2). Et or mi veggio, pur bene sperando,
Amor, del mio servir, esser tradito.

7(2). Da llei ancor del che e’l come e’l quando
Tacer mi pare per non esser udito.

8(1). Con isperanqa di mostragli a dito
Quanto e’l tradirmi suo e disonesto.

9(1). Coma...

10(2). Però mie nuova nello stremo morso 4
Vedi che son de di quando m’a offeso

11(2). Costo’ da chu speray’ aver soccorso
Che pur demay el più gravoso peso

12(1). Ond’é partito fra mie sospir preso
Di star fuggiendo.

13(1). Com’al seguir....
4(1). Dunque signor, che'l sai,
Scuopri le el mio dolore,
Dille: "e'more sanpa colpa in martiro..."

5(1). Cogli ochi assai...

1. This composition uses white notation to change the division of the Semibreve from duple to triple.
2. The tenor is given without text in F.
3. This point of division is given only in F.
4. This very necessary flat appears only in S.
5. This accidental is found only in F.
6. In F:

7. This point is missing in S.
8. This accidental is found in F. only.
9. An f in F.
10. This point is missing in F. Note the fine hocket in these measures.
11. This stanza is not indicated in F.
1. Notice this unusual key signature. F. has none in the superius but uses accidentals to give the same result. P. has but one flat in the superius but also uses accidentals to give the same result.
2. This point of division is given in F. only.
3. This point is omitted in S.
4. In F. the d is repeated in place of this rest.
5. In F: __
6. In S: __
7. In F: __
8. There is no point here in F. Notice the unusual a flat which follows.
9. This point appears only in P.
10. F. omits this accidental; P. has it two notes later.
11. These points are omitted in F.
12. This accidental is omitted in S.
13. In F: __
14. In F: __
15. This accidental appears in F. only.
16. In F: __
17. This stanza is not indicated in F.

4(1). Et non mi val sospir, pianti, né stride Che chi dè aver merce per piata m'odi.

5(1). D'amor mi biasmo...
1. A Long rest in the MS.
2. A Minim rest in the MS.
3. 'contate' in the t.s.
4. (1). Si che già di pietà m'è l cor conquiso
   Da llagrima e sospir cotante sparte.

3(2). Piangi la mie fortuna per ch'io sento
   Da suo salute ogni mie ben diviso,

29.  

p di  

Da poi che va mie' donna in altra parte, mie
cor languendo da me si di

Secunda pars:

2. Giambi ma no spero el

mio pensier conten to, quando lontan sa

rò dal tuo bel viso,

rò dal tuo bel viso,
30.

Donna, perché mi fai più consu...ma... re.

Donna, perché mi fai più consu...ma... (Secondo passo)

Tu può comprender...

per segni del vis...so

per segni nel vis...so

donna miè del cuor

donna miè del cor
3(2). Tu sola se'che m'à preso et conquiso.
   Tu sola se'mie sperança, mie vita.

4(1). Piacciti dar rimedio alla fedita,
   O'altra che tu non mi può aiutare.

5(1). Da poi che...

1. Notice this progression of successive Octaves and Fifths, an echo of the art
   of improvised discant described by an anonymous writer of the thirteenth century.
   Cf. Géraud, La musique au moyen âge, p.424, or Coussemaker, Script., I, 325.
2. These were each Longs in the ES.
4(1). Forse suo crudeltà che a lasciata
L'alma tanto ondeglie e ch'elle si
fura,
Piatosa fia et ara del servo cura.

5(1). Da ppo c'a tte rinasce l'core...

1. Note the extreme rhythmic complexity of this measure.
2. This use of a Semibreve rest instead of two Minim rests in a compound metre is rare.
3. 'prest'a' as given in the tenor part is the proper reading. The extra 'i' is a nonsense vowel added for the musical pulse.
4(1). D'oggi in domane, e qual fu', sono ancora,
Cosi talor aviene per troppa fede.

5(1). De'! che mi giova...

1. These measures are necessarily small because of the odd number of Breve values.
2. A Long in the ES.
3(2). Che chi mal fa e pur segue l'errore
Più è da reputare magior difetto.

4(1). Dunque segui d'amore el dolce effetto
Che nel misero petto
Ritorni el bene che già solea avere.

5(1). De'! non fugir...

1. This sharp is omitted in R.
2. This point of division appears only in F.
3. This sharp appears in F. only.

In this composition are found the shortest note values to be found in any of Francesco's music. In R. it appears doubly augmented, so that the note values are there the customary ones.
4(1). Di lei degno non se' 
Nè a lei degno pare 
Che tu la degi' amare. 
Leva dunque el pensier; non amar più.

5(1). (De'! pon' quest'....)  

6(2). Levar non potrei mai  
Il mio amor da lei 
Tanto legato m'è.

7(2). Et tu sempre starai 
Com pena e dolgie, o mei! 
Tuo non si curerà

8(1). Certo nessun lo sa, 
Donna di gran valore, 
A picciol servidore 
Per sofferenza già benigna fu.  

9(1). (De'! pon' quest'....)  

10(2). A quest' a chu non cale 
Di questa ballatetta con riferenza di' 

11(2). Che sa ben che nel valore 
Ma fuggir la saetta non può la qual sentì.

12(1). È' sì forte'l ferl 
Che chura pocha pacie, 
Se tal servo li spiacie, 
Amor lo scusa e li a sua gran virtù.

13(1). (De'! pon' quest' amor giù.... 

1. In F. this entire composition is transposed a Fifth down. In the superius the signature contains one flat (b) thus maintaining a corresponding tonality. In the tenor the same result is achieved by the omission of sharps and the addition of one flat throughout the part. This is the only work of Francesco's which has been transposed thus between two MSS.

2. In F: 

3. In F: 

4. This sharp is omitted in the transposed F.

5. In F there is a flat before this note which would be a b.

6. In F: 

7. In F: 

8. In F: 

9. This stanza should be assumed here although it is not indicated in either MS.

10. The remaining stanzas appear only in F.

11. The verses up to this point have been published, with considerable variation, by Carducci (Cant., p.318) and by Trucchi (Poesie, II, 153). The latter accredits them to Francesco.
35.

1. De'! sospirar so...ven...te Con stretto son, vegiando per sen... 

2. Non trovando all'affanno
Rimedio alcun, tanto sono in martire

4(1). Et assai mi raggiri 
Che ne' pensier mi pala aver fallato. 
Ha pur s'i' sono errato 
Piaciati farne chiara la mie mente.

5(1). De'! sospirar....
4(1). Per ch'è quando il tuo è più serrato?
Tanto più arde e più fia donn'altrui?

5(1). De'! volgi gli ochi...

1. This signature is not given in F. The flats written in the part are those of E.
2. In F:
3. This sharp is in F. only.
4. A ♭ in S.
5. This flat is in F only.
6. There is a rest in F. in place of the d.
7. Semibreves in both MSS.
8. A Long in S.
9. These stanzas are in F. only.
3(2). Fa creder che no sia quel ch'è provatto,  
Nè più cercare saper quando ci chiama.  

4(1). All fugle lui e ll'esercito brama  
Di quel ch'è giusto e in vita ti reggie.

1. The form of this work is definitely marked Ballata above the music in the MS. 
Like many of the compositions in B. this is written so inaccurately one wishes there were another copy extant. Each liberty which has been taken in the transcription has been indicated, however, in the following notes.
2. There is an extra Breve rest here.
3. This note is a Long in the MS.
4. A Breve rest in the MS.
5. This was a Semibreve in the MS.
6. Note the Third which begins this section.
VI. P. 104v-105r, containing No. 148 above and No. 38 beneath.
TriLY Soseiv ^ra.-\o

Si-

3(2). Tenp nè lloco non guardan se dire
Posson farmi morire
Mostrandosi angosciosi

4(1). Et s'allor par nostri ochi esser piotosi
Si vantano che nno portian dent' al core
Il loro amore.
Ch' i sa fatt' a lla prova.

5(1). Donna, che d'amor....

This point of division is in R. only.
White notation is used here and in similar places in this composition.
This sharp is omitted in R.
This point is in P. only.
This point is missing in Q.
In R: J j-g-
This sharp is in R. only.
In B: | , ~ i The same in P::
This stanza is indicated only in S.

This ballata is referred to by the Anonymous V (Coussemaker, Script. III, 395-6) as follows:
'And NICOLAUS DE AVERSAs, of the order of the Celestines, said that when CECUS DE FLORENTIA placed red imperfect Semibreves in the discant of his ballade he did not err, but rather did he make a mistake in placing red Semi-breves in the tenor, since the tenor is of minor prolation.'
The unknown author goes on to discuss the rules as given by Jacques de Liège referring to the correct usage in the Gloria and Credo of FRINETUS, a 'great motet Rex Karole', the cantilena of NICOLAUS DE AVERSAs. He concludes: 'This is the form of CECUS DE FLORENTIA, however'; and then quotes the first five and one-half measures of the superius part, and the first four measures of the tenor part.
There is no variation of notes between the MSS. in these measures; however, in the use of points Anonymous V agrees with P, which may mean that he was familiar with that MS. Even there the tenor does not use any red notes or their equivalent in white notation in spite of the reference to them. Cf. Plate VI.
1. A Breve rest in the MS.
2. There is a point of syncopation here.
3(2). Ne cos' al mondo so che piu' m'apaghi
Che mirar te,
Ne cheggio altro piacere.

4(1). Però ch'a di virtu tanto podere
La tua soma biltate
Ch'a onestat'e amor sempre m'invita.

1. In the MS. there is a single bar-line across the staff at this point instead of the usual Long rest.
1. It is dubious whether any significance should be attached to the fact that the stanza ends at this point. It is such a rare occurrence that we are inclined to regard it an error of the copyist.
1. This composition is one Breve short. The above is offered as a likely solution.
2. Note the similarity with the last three measures of the first section.
3. As in no. 41, this unusual position of the final syllable appears to be an error.
Donna, l'animo tuo pur fuge a mo.

Et gli occhi vaghi tuoi

Por... tan gli strai cu ca... don cu tu... vuo.

(Secondo passo)

2. Et to... au do... to tes-

2. Et l'ax da... to te-

Caro di gran bel... le... c... Per che lissie du... ra,

Caro di gran bel... le... c... Per che lissie du... ra,
4(1). Mostrare l'volto bel, pien di mercede
E duregà aver poy.
Non è dolor che tanto al servo noi.

5(1). Donna,

1. This sharp is omitted in F.
2. A Long in F.; in S: ∘ □
3. This sharp is omitted in S.
4. In F: =
5. A Long in S.
6. These verses, with seven additional lines, have been published by Carducci (Cant., p.119).
3(2). Ma pur tuo gentilezza
E il valor mi conquise.

4(1). Pero c'amor mi misse
Nel cor ch'ìmi donassi
Quando m'innamorassi
A donna d'alto stato.

1. This signature is given only in S. The flats given with the part are those of F.
2. This rest is missing in S.
3. In F:
4. This sharp is omitted in F.
5. In F:
6. Trucchi (II, 156) attributes these verses to Francesco.

45. S. 158r; F. 1r; B. 24r; R. 34r; P. 85v-86r.

Bellata no. 45 has also been observed by Bukofzer in the Bodleian manuscript, C.S. accl. 222, fol. 38, a fragment from the same source as the two Paduan fragments.
3(2). Perch' a diletto mi fai ognor dolore,
Vegendo tuo nero
Mancar nel viso bello che tolto m'ai?

4(1). Vuoi tu, per ch'io t'amai e tanto
T'amo d'altro ben non sento,
Tener la vita mia in tal tormento.

5(1). Donna, si t'è fallito....

1. The signature of the superius is lacking in R. and F. In the latter the flat is constantly inserted throughout the part.
2. The tenor signature is found only in B. and P. The other MSS, use the flat as indicated in the part.
3. This point of division is in R. only.
4. This sharp is found in F. and S. only.
5. As so often happens at phrase endings, the relative values of note and rest here vary between both parts and in each MS.
6. B. has only the first line of text for each section of the tenor.
7. This sharp is omitted in F. and B.
8. In S. and P.
9. This sharp is missing in F.
10. A Long in F.
11. These two notes were Semibreves in B.
12. Including signatures, this flat is indicated in all MSS. save S. and R.
13. This flat is omitted in R.
15. This accidental is found in F. only.
16. This sharp appears only in F.
17. In S. and P.
18. In S. this note is followed by another Long an octave lower.
19. The following verses are not given in F.
20. This indication is in F. and S. only.
3(2). Non mie cagione diede el viso molle
di ciò pensando el viver mi dispiace.

4(1). Dall'amor non si sfacce
perch'io a rimirarti spesso vegno
C'altro non è conforto né sostegno.

I dolori di la vita e l'anima
è che donna

Dall'amor sa-via magnì a nì-ma.
1. Notice these spaces between the end of one phrase of text and the beginning of the next. They are much more irregular than similar places in the two-part madrigals, and here tend to make the text appear poorly placed.

4(2). Et non lodo soccorrere
   Se da onor non fugommi.

4(1). Ond'io ora ben purgomi
   S'a dio ma'volli offendere,
   C'amor m'a fatto accendere
   E' l'timor mi disanima.
3(2). In questo vago tempo
Ogni cosa à vagheça

4(1). L'erb'è con gran frescheça
E fiori corrono prati
E gli alberi adornati
Sono in simil maniera.

1. This note was a Semibreve in the KS.

This is the shortest of the entire works of Francesco. Notice the very unusual ending in each section, two Semibreves and a rest instead of the usual Long. The relative size is caused, not by a change in the verse form, but rather by a reduction in the use of melisma in the music.
3(2). Quanto soave, altera, umile,
   D'ogni virtù per suo natura scorta

4(1). Et per mie grave sorta
   Tu vuoi ch'i'le sia servo, signor mio,
   C'appena tu, non ch'io,
   Farle potresti degamente honore.

5(1). Facto m'à serv'amore....
1. Notice this imitation of the tenor.
2. Scribal error for 'i'.

3(2). Per te di e notte moro
Et ramentarti mai mie cor non tace,

4(1). Ma sarn'io nonn'ò tuo pace
Staranno lagrimosi gli ochi miei.

5(1). Fjor.....
1. Fortuna, vi... a morir, e crudel don...

2. Son contra me, perché di vita pe...

3. Ma pur non temo, l'ancor non è se...

(Segundo pars)

A. Regna in quest'alba domina tal vin.

3. Suo fiamma in essa son tutte per...

4. Ch'è cor-de' a... morte con...

5. Lei addarni pe...

6. -le addarni pe...
4(1). Con fortuna amor sempre si tene
In un volere al mio dolore intiera.
Ma pur non temo c'ancor nonn'è sera.

5(1). Fortuna ria....

6(2). Più ch'altro d'altra, quest'amor m'accende
Il cor e l'alma mia,
Di star suggetto a lei:

7(2). Non vera fe, nè mio dolor l'arrende.
Amor vuol che ciò sia
Per forza di costei,

8(1). Ch'è volto contra me 'l cielo e li dej.
Di vita'l mie pensier se ne dispera
Ma pur non temo ch'ancor non è sera.

9(1). Fortuna ria....

1. In F:

2. In F:

3. This sharp appears only in S.
4. This sharp is found in F. only.
5. A Long in F.
6. This sharp is omitted in P.
7. Here the sharp appears only in P.
8. This sharp is omitted in S.
9. In F:

10. In F:

11. In F:

12. There is the usual variance of note value in this measure.
13. In F:

14. In S:

15. In F, this stanza is placed beneath the superius part.
16. The following stanzas appear only in F.

A unique feature of this work is that the last line of each stanza which is sung to the music of the first section is identical. The verses have been published by Trucchi (II, 166).
1. Gia' dan- no re sper-tan- za Ebrei, ma or da

me tutt'è fug-gi-ta, che fal-na-

ment-te mi veg-gio tra-di-

(Secon-dà par)

2. Tra-di-to ma' un fals' a-mante

3. Sì, sì, sì, sì, sì.

Con suo so-mbrio puo-

ma-li-to-

52.
1. Due to their irregular number, the Breves must be used as units in this composition.
2. One wonders why this accidental was considered necessary since there is no signature. It is not before a note which might be lowered by musica ficta, and even if the part were transposed it would still be unnecessary.
3(2). Anno avuto poder di far suggetto
    A voi 'l mio cor ch'esser 'lber' solea.

4(1). Sì che la mente mia
    Non può sperar salute,
    Se da voi concedute
    Non son a me movendovj a pietade.

5(1). Gjà....

6(2). Mai non permise forza di fortuna
    Nè amor, poi ch'èbì ingegno e vita

7(2). Che di me signoria avesse alcuna
    Dall'altre donne assai fosse pulita

8(1). Salvo che voi, gradita
    Sopra'ogn'altra, m'avete
    D'amor presso con rete
    Ma non usate però crudeltade.

9(1). Gjà.....

1. An extra 'Gjà' is inserted here, inconsistent with the form.

   Notice the long ligatures in the instrumental tenor part to this composition.
4(1). I'temo, vaga donna, c'è quell'ora  
Che fi'el tuo partimento  
Non sie greve'l tormento  
A far partir da mme l'alma smarrita.

5(1). (Gjà per....) 17

6(2). De'! discreto signore,  
Ussa nel servitore  
Pietà alcuna a scampo di sua vita.

7(2). E però il tuo valor deponga,  
Al mio dolore  
Se può riparo de la tua partita,

8(1). Se pur da morte si difende vita,  
Fia me'pena saputa  
Seray crudel tenuta  
Dove non se'sol per questa partita.

---

1. This sharp is given only in R.
2. In S:
   \( \text{\textbf{\textcolor{red}{\textbullet\textbullet\textbullet}}} \)
3. In F. and B:
   \( \text{\textbf{\textcolor{red}{\textbullet\textbullet\textbullet}}} \)
4. In R:
   \( \text{\textbf{\textcolor{red}{\textbullet\textbullet\textbullet}}} \)
5. These sharps are given in F. and B. only.
6. This sharp is given in S. and R. only.
7. Here the sharp is omitted in S. and R.
8. At this point the sharp appears only in F. and E.
9. In R:
   \( \text{\textbf{\textcolor{red}{\textbullet\textbullet\textbullet}}} \)
10. S. has the sharp here; F. and B. place it after the next note; E. and R. omit it entirely.
11. In S:
   \( \text{\textbf{\textcolor{red}{\textbullet\textbullet\textbullet}}} \)
12. In F:
   \( \text{\textbf{\textcolor{red}{\textbullet\textbullet\textbullet}}} \)
13. In R:
   \( \text{\textbf{\textcolor{red}{\textbullet\textbullet\textbullet}}} \) The same in E. and F:
14. In S:
   \( \text{\textbf{\textcolor{red}{\textbullet\textbullet\textbullet}}} \)
15. This sharp is omitted in R. and F.
16. The sharp here is omitted in B. and S.
17. The usual indication of a repetition of the first stanza is not given here but may safely be assumed. The remaining stanzas appear only in R.

---

55. S. 160v.
4(1). Suo treça bionda, dorato colore,
C'amor conseco, non credo, che'll'aggia.

1. A Long rest in the MS.
2. Notice the use of dissonance at the beginning of the section.
3. Note that the last six measures are identical with those of the first section.
I(1). Et non pensando al poter degli dei
Mi stava pargoletto
Poi cercandomi el petto
Lo stral dorato dentro vi trovay.

1. A Breve rest in the MS.
1. Gli ochi che in prima tanto bel piacere mi
derin son dentr'al core, Non seguitando a
neccher

2. Vana speranza amor che nel passa to tem-
Vana speranza amor che nel passa to tem-

3. Ma nelle vogue sue tante le ga-

4(1) Onde piangendo l'anima s'attrista
E mor al di dolore
Che gli ochi con amor non può vedere.

5(1) Gli ochi che in prima...
6(2). Così pien di tormento'l cor mi veggo
Nè so nè penso che cuor là si nova
7(2). Dimmi signor perché di mal en peggio
Costei mi guida non con giusta prova
8(1). Ch'è gentil cor dè parere cosa nova
Usando tel errore verso di chi si muore
Fe' suo valore.
9(1). Gli ochi che in prima........

1. F. has no signature for the superius part. In both F. and E. the tenor has no signature but has a flat before the only note affected.
2. In S:

3. In S:

4. This appears in F. only.
5. This is inserted in F. to cancel the accidental noted above.
6. A Breve ligature in S.
7. In F:

8. This stanza is indicated only in S. The following stanzas occur in F. only.

Trucchi (II,157) accredits this poem to Francesco.

58.
4(1). Però ringraziar te, benigno sire,  
Ché mi ramenta ancora  
Del ben ch'el'ebbi allora  
Per tuo virtù et per altrui pietate.

5(1). I'fu tuo serv', amore, .... 5

6(2). Passato e'l fiore e'l tempo puerile,  
Immaginay porre fin al mio amare,

7(2). Disposto più nell'animo virile  
Della gloria mondana un po' cercarre.

8(1). In ciò fu vano il mio imaginare  
Per una vaga luce da tte pur mi riduce  
Tant'e'l valore della sua gran biltate.

9(1). I'fu....

10(2). Po che tua singnoria pur questo vole  
Più che glaiser contento vive'l core.

11(2). Ma un sinistro solo forte mi dole  
Ch'endengno mi reputo a tanto honore.

12(1). Ma see degno mi say, ti priego, amore  
Che qui fermo mi tenga tanto che'l mio'fin venga  
In questo stato di felicitate.

13(1). I'fu....

14(2). Maravigliosi assay del gran podire  
Ch'el dato a lley, coal gentile e bella,

15(2). Che m'è mutato con dolce piacere  
Della mia lingua in tedescha favella.

16(1). La qual promessa in me mai non si svella  
Da me per alcun tempo, fe'ciò saper a tempo  
Non spero mai sentire aversitae.

17(1). I'fu....

59. 

The next four measures of this part are omitted in F.

2. In F: 

3. Note this rare use of the Third as the initial interval.

4. In F. and P: 

5. This indication is omitted in F. and P. The following stanzas are given only in F.
3(2). Ma sempre amando questa in pura fede
S ervendo che c'è V'Vede
M erito alcuno ancor trovar dovrai.

4(1). Ben temo a tanto sospiro e per lei
Forza non 'abra intiera
Che morte pria m'ancida, in che ella spera.

5(1). Il suo bel viso...

1. S. begins the first line with an F-clef instead of the G-clef used in the other MSS. The mistake is not continued in the second line.
2. The tenor is given without text in F. Consequently some of the notes which are repeated in order to accommodate the text as given in S. are sustained in the former MS. This evidence definitely indicates that the text in F. could not have been fitted in by a singer - in the manner in which stanzas three and four were fitted to the music by the singer of the superius part - and that it was consequently either played directly by an instrument or else sung on a single vowel, which after all is an instrumental style.
3. In F:
4. In F:
5. An f in S.
6. This accidental is found in F. only.
7. The following stanzas are found in S. only.
Tenor: 'non ardisco'

el tormento

Ne d'amor la dolcezza al cor sen-

(Sopranos)

2. Sìn gnos s'è tua ques-

Andare:

gen. t.: donna Be...
3(2). Ch'è imme d'ogni biltà vera cholonna
   Et di virtù sopr'ogn'altra pregiata.

4(1). Sentir per me quel ch'io per lei non fai
   Terrà mi sempre'n guai e in pavento.

5(1). I'non ar...........

S.169v; R.35v-36r.

163
4(1). Ma quella crudeltà che in te dimora
Non ista ben in sì gentil figura.

1. This point of division is in S. only.
2. This point is found only in R.
3. An † in R.
4. In R:

5. S. uses white notation for the triplets in this composition. R. secures the same rhythm by use of *vitae* and special forms of notes discussed in chapter four.
6. In R:

7. In R:

8. This sharp appears only in S.
9. There is the usual discrepancy in size between this note and rest.
3(2). O giovineca in cui placer si stende,
Nessun grave pensier in te s'annidia.

4(1). Tutt'al il diletto e vechieca la'nvidia,
La poco dura il tuo giocondo stato.

5(1). I'piango.....

1. This sharp was placed directly beside the flat which appeared in the part
several notes before it was needed. This practice of indicating changes in advance
suggests that normally an accidental influences the entire phrase before which
it is placed, rather than just a single note. Thus in the present instance, were
it not for the sharp given with the flat the latter would have continued in force
for two measures.
2. A Breve rest in the KS.
3. This $ represents the lowest note reached in any of Francesco's works. Cf.no.75.

63.

---

8.136v.
4(1). Et sola di se stesso s’innamora
Ne’ specchi vagheggiando
Pur mirando l’ombra sua fallace.

1. A Breve in the MS.
2. A Long rest in the MS.

64.

S.126r-127r; F.6r.
3(2). Che com pura neve al sol mi sfave
   Et non si cura per ch'io mi scolori.

4(1). Et so gli affetti del mie mal giori
   Che lle parole e bello vede amore.

5(1). (La bonda treppa.....)  

6(2). Dunque amor che sai lo stato mio
   Che mi fa nel foco esser beato

7(2). De'! Fa che nel bel viso il qual io
   Con voci assa' platose t'ò chiamato

8(1). Ore per me vi ti veggia a guisto grato
   Acciò che me non vengna in dolore.

1. In F: 

2. This sharp is omitted in F.
3. An a in F.
4. In F: 

5. This stanza, necessary for the form, is not indicated in either MS.; the following stanzas are in F only.
3(2). Sarai sempre per me di pietà gnuda
Come ancora sempre ciascun vede.

4(1). Ma ll'amor che mi tien, questo non vede.
Che in tale errore ti tengha
Per men male mi spengha
Dalle tuo fiamme el cor per servir mio.

5(1). L'alma......

1. In S:

2. In F:

3. This sharp appears only in F.
4. A in S.
5. In F:

6. In F:
41. Et tal sotto color di bene a inganni
Parla che più tacer sarebbe felice.

1. White notation is used for all triplets in this work.
2. In P:

3. This point of division appears only in P.
4. This sharp is found only in S.
5. In P:

6. Cf. the ending of the same stanza in no. 41. In the present case an immediate conclusion of the vocal part, followed by an instrumental postlude, is possible.

67.

S.155v; P.4r.
4(1). Veggendo ch'a mme prieghi non discende
L'angelica figura e'l viso pio.

5(1). L'antica.........

1. In F:

2. A g in F.

3. The relative sizes of note and rest vary.
4(1). Di ritornare a llei ai mm parti
  Che'l corpo sança'l cor star no pò.

5(1). L'aspecto.....
l'ho nes...ta tuo bil...tà donde a...

strin...gen pur chi'tà

secun...da pars:

2. In...du...sse ma...mar la vagha lu...
3(2). A quel disio c'è morte mi conduce
Seguendo tu tuo crudel nome a torto

4(1). Ma prima sofferrò mi vegha morto,
E indarno po y mi chyami,
Che per tuo crudeltà volghi al mio core.

1. A Breve in the MS.
2. A Semibreve in the MS.
3. This rest is preceded by a superfluous Semibreve rest.
4. Notice this dissonant Third, used as a phrase-ending.
3(2). Alcuna volta mi fa rallegrare
Mostrando listo a mme suo viso adorno
E poi pare smarrita

4(1). Dunque perd’io l’anima sbigottita.
Dolce morte ti prendi
Si ch’a un otta e non a stento pera.

5(1). Ma’non s’andra.....

1. This point of division appears only in P.
2. In F:
3. In P:

4. This point appears in F. only.
5. S. has the signature octonaria here. From the style of the notation, the change should come as indicated, three measures earlier.
6. An a in S.
7. Wolf (Gesch.d.Musik, III, 124) reverts to the original metre at this point for four measures.
8. In S:
9. In F:
10. In F:

11. This sharp is missing in F.
12. This stanza is not indicated in P.

Riemann (Gesch.d.Musik, II, 1, 87ff.) believes that this is a canon in augmented proportion, indicated by what he considers to be the meaning of the text, and gives the music transcribed accordingly. We cannot agree with him.

There is a reproduction of the original notation in Wolf, op.cit., II, 91.
1. Nel la partita pensar gli ochi miei

Pian-ger e pian-ger voglion stran-chil co-

Pian-ger e pian-ger voglion stran-chil co-

2. Nell'
3(2). Et sempre spanderò lagrime fora
   Fin ch'gli rivedrò lieti tornati

4(1). Et son d'ogni biltà si adornati
   Che chi gli guata e non prende amore
   Quel si può dir che sia senza valore.

5(1). Nella partita...

---

1. An f in F.
2. In both F. and P. this note is a g. Notice that this measure, as given in $E$, is repeated by the superius.
3. This sharp is omitted in F.
4. Here the resolution of the dissonant Third, with which the section begins, is delayed longer than is customary.
5. This sharp appears only in F.
6. This stanza is not indicated in P.

---

72.

---
3(2). Che fanno in terra un nuovo paradiso
Con lo splendor d'un ciel di nove stelle.

4(1). Amor, com'è più bella delle belle
Mi dà cotanta donna per signore.

1. A Long in B.
2. A Semibreve in B.
3. This accidental appears only in S.
4. S. has a superfluous Breve rest here.
5. This point of division appears only in B.
6. B. has a superfluous Semibreve rest here.
3. Et amor che mi duca eterno sia


5. Dunque per tua et non per mia virtute
   Spera d'allor in me qual che salute

6. Che ll'alma questo piange et sol disia

7. Nella tuo luce...........

1. There is a Semibreve or its equivalent lacking at this point. We venture to suggest the above possibility.
2. This was a Breve in the MS.
3. There is an extra Semibreve rest here.
4. Notice that this ballata is irregular in that each group of lines contains but one stanza for the second section. Thus the musical form is A B A A B A A, while the poetical form is A B C A D E A.
5. This is a direction only, the abbreviation of et cetera.
3(2). Seguissi da quel di ch'h'le mi diedy
Con la ment'e col core.

4(1). Nè fede nè pietà nè caldo amore
Nè merve mai trovai
Ma solamente guay
Et lei crudele, ingrata et infortuna.

5(1). Nessum provò

1. A Long rest in the MS.
3(2). Che ben vedresti inn esso stare Amore
Et la tuo vista bella et amorosa

4(1). A chiu servir non è l'alma angosciosa
Che tte servendo pur servir dysia.

5(1). Non creder, donna..............

1. Tempus imperfectum; the sign is missing in F.
2. Tempus perfectum; again missing in F. In F. these come five measures later.
3. In S:

4. This point appears only in F.
5. This point is missing in F.
6. F. omits this note.
7. This point is found only in F.
8. In S:

9. Again in this work we have the lowest register used in Francesco's music.
Cf. no. 62.
10. This stanza is not indicated in F. The text to this work is by Franco Sacchetti. It has been published by Carducci (Cant., p. 239), who gives stanza five in full, identical with stanza one. In his Rime di Cinc... e d'altri..., Carducci prints two additional groups of stanzas for this ballata.
3(2). Usando pura fe' mi tien nascoso
   El tuo veoso viso e'l dolce amore

4(1). De tuoi pretiosi ochi onde'l mie core
   Per gran doglia si sfave.
   O me! rendimi pace
   Del disio, donna, ch'io da te tte sentia.

5(1). Non per fallir....

6(2). Pensando che sanga mia copla sento
   Pianti, sospir, lamenti e gran langore,

7(2). Credo ch'ara piata del mio tormento
   Che ma'non merita pena'l servire

8(1). Oi mei, donna et signore, fammi sentire
   Quella gioia e diletto
   C'aven dal tuo aspetto
   Qual mi fu tolto per falsa resia.

9(1). Non per fallir....

1. In F: 

2. These are Longs in F.

3. In F, this flat is not introduced until the following measure. Once used, it is continued in the signature throughout the composition.

4. This flat is subsequently continued in the signature of each V.S.

5. In S: 

6. In F:

7. In F:

8. In F:

9. In F:

10. In S:

11. In F:

12. In F:

13. In F:

14. This stanza is indicated only in S. The following stanzas are found only in F.
Gran virtù è refrenar volontà
Per honestate
Chè seguir donna è soffrir tormento.
1. C'ho l'amar più d'amor co-strette.

Tenore

Toh Quanto più mi vo nella tua vaghegge.

Del dolce

Viso pien' d'ogni bel le.

2. Cre-do ahe insieme

Secunda parte

Sar tutt'i de... y A sfor... mar
3(2). Perche nessuna vaga quanta lei
Kai nacque al mondo tanto oltra misura

4(1). Et piu c'altra bella in suo figura.
Risplende sì che concede chiarezza
A chi chom a lei tra gentilezza.

5(1). Ognor mi trovo.......

1. One of the rare places where a ledger line is used. This could easily be avoided by placing the clef in a different position as the range is still small.
2. This interval would be most awkward if performed otherwise than with an instrument.
3. The following intervals are so uncommon that we venture to suggest that the copyist has again erred, and that this phrase be raised a Third and the following one lowered a Third to read as follows:

79.

S. 141r; F. 7v-8r; P. 108v.
3(2). Quando gli occhi mirai
C'è un traffitto al cor pensoso et lasso

4(1). Che sol partire'un passo
Lo spirito mie d'amore
Nè forca a nè valore
Ma sospirando lei sempre disio.

5(1). Or'è tali........
80.

1. Cede me! di co-

Non più, non più ar-

do.

Non più, non più ar-

do.

Non mi pur mo-

lar, cru-

dell' a-

mo.

re! (Seconda parte)

2. Tu pur si-

con lar-

con l'an-

re!
3(2). Et poi mi lasci et di me non ti cale
Nè a costei per cui non trovo loco

4(1). O lass'a me quant'è penoso el givoco
Che sotto speme affligi ogni amatore.

5(1). (Oyme! el core....)

6(2). Per più tormento m'ài fatto fedele
Di così alta et nobil figura

7(2). Che vede la mie pena el crudele
Et non m'aiuta nè di me non cura.

8(1). Fanciulla, ome!, com'è penosa et dura
La fiamma che di te m'incende el core.

1. The signature of the superius occurs only in P. S. secures the same tonality by the use of accidentals.
2. This sharp appears only in P.
3. Longs in P.
4. This stanza, essential for the form, is not indicated in either MS. The remaining stanzas are found only in P.
4(1). Sì che ciascuna nel parlare sia prestata.
S'ha questo servio è stato tolto il core
Diseglisi con gran festa
Quel che si leggga ch'egli ama a tanto onore.

5(1). Per allegreza del parlare d'amore...
1. This accidental appears only in B.
2. A Long in E.
3. In F:
4. In F:
5. This sharp appears only in S.
6. This sharp is omitted in S.
7. Although the use of an upbeat is extremely rare in the fourteenth century, it is justified at this point by the rhythmic progressions in the remainder of the composition. Cf. also the line just above this.
8. This sharp is given here in B. only. In S. it occurs three notes later.
9. In S:
10. In B. the tenor is given without text.
11. This stanza is not indicated in B.
3(2). Corre la nostra vita e mai non cessa
In fin che giunge all'ultimo confine.

4(1). Chi più combatte contra a tai ruine
Più tost'è vinto et più s'apressa morte.
4(1). Che gentilega esser platosa auole
   Però el cor non crede
   Che non soccorrà, al languir mi vede.

5(1). Per la belleca.......

1. Note the relationship of the text in the tenor to that of the superius. Most of the time it is rhythmically in canon although not melodically.
3(2). Questa che morte mi torra da lei!
Non pietà d’altra donna nè piacere.

4(1). Ya quanto seguo suo crudel volere
Et a costei più dar mi
Tanto a disfami piu la trovo fera.

5(1). Per servar umiltà...
3(2). Ond’l’non posso, o vera virtuosa,
Veder quant’io vorrei la tuo biltate

4(1). Ch’è mie tesoro e mie felicitate;
Quest’è la cagion del mie tormento.

5(1). Per un amante rlo....

1. This point is lacking in the MS.
2. This rest is omitted in the MS.
3. A Semibreve in the MS.
3(2). Che spesso sol per gli ochi so'selvagia
   Mi fano sparger gran planti e sospir molti
4(1). Che dentro nella mente son raccolti
   Per ch'io non vegio anchora ----
   Quell'ora che siate pia.
5(1) (Pju bella... )
6(2). Merçe, ai lasso! l'sol merçe dimando
   Et ben servando degna paccie aspetto
7(2). Istringavy a mi piatate, atimè! mirando
   Gli gran afanni del fedel sugetto
8(1). E cho'benignio e gratioso aspetto
   D'alquen beatto signior
   Fattemi degno con me'cor disia.

1. This is one of the group of compositions definitely labelled ballate in B.
   As evidenced by the many points of division, there is considerable use of via artis.
2. This progression is mos' unusual.
3. This sharp was placed before the preceding a. Cf. measure four above.
4. A Semibreve in the MS.
5. This word was illegible in the MS.
6. This stanza, necessary for the form, was not indicated in the MS.
7. Scribal error for 'con'.
3(2). Et che sommo dolore mie vit'assale
Che s'alt abandonat'esser si vede

4(1). Ma se lecito m'è chiede mercede,
Humile quant'io deggio,
V'a lei, ballata, di ch'i'glele cheggio.

5(1). Po c'amor ne......

1. In S. there is not room for the text in the tenor part so only the beginning of each phrase is given in the MS. as indicated. In F. the complete text appears.
2. In F:
3. In F:
4. In F:
5. A Breve in the MSS.
6. The following stanzas appear only in F.
1. In S:

2. In R:

3. There is a point of division here in R. Throughout this composition R. frequently uses the point in such a way as to indicate a division of the metre into 2/2 time. We have not shown these points in the above transcription.

4. This sharp appears only in S.

5. In S:
   The same in F:

6. In B:

7. This rest is omitted in B.

8. R. has a bar-line in place of these rests. The other MSS. vary slightly as to the size of the rest.

9. In R. this bar is no different from those between phrases.

10. The appearance in R. of stanza four as given here has helped immeasurably in ascertaining the true ballata form. In all the other MSS. it appears at the end as usual, and is followed by the restatement of the beginning of stanza one.

11. In S. this stanza is given under the superius part.

12. In F. and B:

13. This point appears in B. and R.

14. In B:
4(1). Dunque da poi che sol per te sospiro,
Donna, che'l vedi et say
Esser men'dura pur convieni omay.

5(1). S'andrà.......

1. In S:

1a. In S:

2. P. has a point here which cannot be accounted for.
3. This sharp appears in F. only.
4. Long rests in F.
5. In S, this measure has a Semibreve extra:

6. This measure is omitted in P.
7. Only a Breve in S.
8. In S:

9. In S:

10. This flat must have been observed in each MS. although it is actually indicated in P. only.
11. In P: The same in S:

12. In P: The same in S:

13. In P:

14. This sharp appears here in P. only. In the other MSS. it follows the next note.
15. This flat is missing in S.
16. In S:

17. In S:

18. This stanza is not indicated in P.
3(2). Ma che a mne, perc’al mie servir merto,
Si piega a darmi suo giusto volere
Se’l mio distino in ciò può di te più,

4(1). Se la tua forza per tempo non more,
Vinci, signore, di mie fortuna i venti.
Si che buon porto i mie disiy contenty.

5(1). Se la nimica........

1. There is a point of syncopation here in the MS.
2. This point of augmentation is missing in the MS.
4(1). Se offendo tua honestate
Segue, dal tuo bìlta ne colpa,
Et di te è la colpa
Che tolto aì di liberta la chiave.

5(1). Se lla vista soave...

1. The copyist failed to put the flags on this triplet in the MS.
3(2). Per servar on-stà soffert'ò tanto
Pena ch'esser dovreb di pace dengo
Et non è la colpa, l'altruy difetto.

4(1). Dehi mergè noma collei'n cor'aspetto
Vosta biltà serena
In atto di pietà del mie martire.

5(1). Se mergè,.....
3(2). Ne questo fare alcun debb'esser greve
   Pensando'l fin c'aspetta di vedere,
4(1). Se non s'aspetti ancor molto dolere
   Quando'l passato non potrà tornare.
5(1). Se pronto non sarà l'uom... 10

1. This composition was actually written in 4/2 metre, but it employs so many
triplets of various sizes, indicated in the KSS. by white notes, that we have
changed it to the above metre for the sake of clarity. Rhythmically this is the
most intricate of any of Francesco's music. It has been transcribed by Coussae-
maker and published in Capelli, Poesie musicale, and Riemann, Beispielen.
2. This sharp appears in F. only.
3. In F. and S. this note is a g.
4. This flat appears in B. only.
5. B. has an extra Semibreve rest here.
6. In B:

7. In B:

8. A Breve in B.
9. This flat appears in F. only.
10. This stanza is given in S. and F. only.
3(2). Sie la co\xt{\text"{s}}tanza mie, le fè, le prove,
Le l\xt{\text"{a}}grim\xt{\text"{e}} a\xt{\text"{s}}pir ch\xt{\text{"}{\textasciito{I}}} sparsi may

4(1). Sie benedetta tu che lieta stay
Del mio greve dolore
Tanto se\xt{\text"{b}}ella e di virtute honore.

5(1). Sie maladetta....

---

1. This point is in F. only.
2. In S:
3. In P:
4. In F:
5. In S:
6. In F:
7. In F:
8. In F:
9. In F:
10. There is no point here in F.
11. In S. and R:
12. This stanza is not indicated in P. The complete text has been published in Levi, Lirica antica, p.285.
3(2). Et non farà tua dureça tal piagha
    Ch'a servir te mie fè non sie più nova
4(1). La qual cercando, altro modo non trova
    Per farti ben platosa di crudele.
5(1). S'j'ti son......

1. There is the usual variation between the relative size of note and rest here.
2. In R:
3. This sharp appears in R. only.
4. In S: This is a good example of the use of the rest to which
    Schering calls attention (Stud. Z. d. Frühren., p. 54),
    a rest to give the organist an opportunity to fill the
    windbox of his instrument. Coming in the only MS. known to have been made especi-
    ally for an organist such an explanation is reasonable.
5. This sharp is omitted in F.
6. This point of division appears in F. only.
7. This sharp appears in F. only.

96.

S.139r.
3(2). Perché'l mio cor tuo suol esser consente
Sì vago oggetto in sè veder gli fai

4(1). Et benchè tuo piacer contenga guay
E' pensier di speranza inanfi vanno.

5(1). Tante bellezze........

1. The relative sizes of note and rest vary here.
4(1). D'ogni doglia e sospiro son contento
Et d'esser tuo fedele.
Po ch'è non se' crudele
A darmi di tuo vista dolce posa.

5(1). Vaga fanciulla.....

1. This accidental appears in F. only.
2. In S: [\text{ accidentally omitted in S.}]
3. In S: [\text{ accidentally added in S.}
4. This accidental is omitted in F.
5. In F: [\text{ accidentally added in F.}
6. In S: [\text{ accidentally added in S.}
7. This rest is missing in S.
1. Va pure, Amore, col bel reti tu.

2. Vero, rimmi nel mar con liberi.

Piglia un que tu vuol, chi 'ndi secol to da pan ni tuo.
3(2). Nè potra'mai con tua sagicitate
Pigliami po ch'io conosco il rapace

4(1). Tuo pelago, le reti e la fallace
Esca che come sui
Assalti, e tuoi' aversi,
E abassi tuey.

5(1). Va pure, amore, colle reti tue...

---

1. In F:

2. There is the usual discrepancy between note and rest values here.

3. In F:

4. This sharp appears in S. only.

5. This point is in F. only.

6. This stanza is indicated in S. only.

---

There is the usual discrepancy between note and rest values here.

---

Secondo passo:

---

166
3(2). Vuoi vendetta far per mio fallire
Qual non cognosco e assai ci è pensato.

5(1). Vidi ti, donna.......

100.

(S. 167r; E. 1ov; R. 49r; P. 103v.)

1. Vidi ti, donna...

7. Vidi ti, donna...

ri-
-
ri-
-

ri-
-
ri-
-

Troppo amar' altrui congelarsi

(Secunda parte)

2. Giovane, bella, e virtuosa e
3(2) Po che principio fosti della piaga
Sia assanaria com' a farla ardita,

4(1) Virtù che regna in te non si smarita
Sichè in due corpi un solo animo sia.

5(1) Vjta non è... 9

1. This accidental is omitted in R.
2. In R. and F:

3. In R:

4. In R:

5. This sharp appears in F. only.
6. The relative size of note and rest vary.
7. In F: The same in R:

8. This sharp appears in S. only.
9. This stanza is omitted in F.

The text of this ballata appears in Sercambi, Novelle (c.1400), where it is rendered by singers and players in the introduction to the ninety-seventh novella. The framework of Sercambi's work, including this ballata, is being edited at the present time by Dr. Robert S. Pratt from the Milan Trivulziano MS. 193.

The text of this ballata appears in Sercambi, Novelle (1374-c.1390), where it is rendered by singers and players in the introduction to the ninety-seventh novella. The framework of Sercambi's work, including this ballata, has been edited by Robert S. Pratt in Wm. F. Bryan, et. al., Sources and analogues of Chaucer's Canterbury Tales (1941) from the Milan Trivulziano MS. 193.
3(2). Bien che loyal sera' n tout ma vie

4(1). Poyr tant, ay! clere stelle, vos prie
Com lermes e sospyr très dousmante
Che loyaute haies pour vestre amye.

1. This is one of the compositions definitely marked ballata in B.
2. This part is not given in B.
3. A Breve rest in B.
4. There is an extra Semibreve rest here in B.
5. There is a point here only in B.
6. This sharp appears in B, only.
7. There is no point here in S.
8. This change is made necessary by the odd number of Breve values in this section.
9. This sharp is missing in B.
10. S. has an extra point here.
11. The following stanzas appear only in B.

This is the only work by Francesco that is not written in the Florentine dialect. Neither is it in the French form which Machault uses. It rather shows many traits of the Provencal dialect, supporting other evidence as to the influence of the Troubadour art on the Italian music of the fourteenth century.
3(2). Et certo son seguir fin alla morte.
Così sanza martir mi penso stare.

4(1). Et se per ben servir mi vorrà atare
Di scioglier dal legame al crudele,
Inbalsimar farò poi le catene.

5(1). Amar sì....

1. This accidental appears in F. only.
2. S. omits this accidental.
3. This point appears in F. only.
4. In S.
5. A Minim in S.
6. In F.
7. This stanza is not indicated in F.
1. Amor o' al tuo suppetto o mai dal l'...

Tenori

Contratenori

Sotto tuo

Et corri vò con...

Secunda pars:
3(2). C'a nulla cosa si può aguagliare
Tal la produsse chi tutto potea.

4(1). Per chè tutta virtù in lei si crea.
O felice cui leghi a tal catena!

1. This part is not given in P.
2. In S:
1. Amor in te spera' già lungo tempo.

2. (Secundo pars:)

2. Tu sai, andare.
3(2). Et sempre lej seguí per dritte strade
Nè ancor trovai piatà per dire omei.

4(1). Amor tu, solo, sa'quelch'io vorrei,
Nè la stagione a tte mancè, nè'l tempo.

5(1). Amor in te spera'.....
1. *Amor immol genti* è una luce

Tenors:

Contratenors

2. Ne ssi orn-mo-ve

Secunda pars:

Secunda pars:

Per sà-ria di ven-ati, *Nu a-ome* simà pe *tra*...
3(2). In ben oprar veloce, al male è lento
Et il suo passo aretra
Per non voler del mondo false lode.

4(1). Onde sua vita a buon porto conduce
Di che suo fama splende
E magior gloria dal superno attende.

5(1). Amor....

1. This point of division is found only in F.
2. There is a point here in P. only.
3. This point is not given in S.
4. This sharp is omitted in S.
5. This sharp appears only in P.
6. In F: 

7. S.alone indicates a return to the first stanza here.
4(1). Però ch'î't'amo e' perfectamente
Che come che del dono i'mì sia vago
Pocho nel cor m'apaga
Pensando ch'appagata te non senta.

1. A Breve rest in the MS.
2. There is a point after this ligature. If we assume that this could mean a repetition of the ligature as indicated above, the tenor part comes out evenly with the others; otherwise it is two measures short. There is no precedent for such an assumption however, so the omission is probably a copyist's error.
Caro signor pa-le-sa
la tuo leggiadre-

Che se s'a-pri-st-il ben dol-

Tenor

Contratempo
3(2). Né ispergiuro sente o'nganno vede
   Pur c' adenpia suo voglia con dilecto

4(1). Dei non ti sia dispecto
   Quell'amorosa ferpa ch'ell'accessa,
   Fiamma ch'i'ò nel pecto
   Usar mi fece a mmie vita difesa.

5(1). Caro..... 12

1. In F:

2. This accidental appears in F. only.

3. This part has text in S.

4. In F:

5. This flat appears only in F.

6. In F:

7. This point appears only in F.

8. In F:

9. This point appears only in S.

10. S. has an extra Semibreve rest here.

11. In F:

12. This stanza is indicated in F. only.
Che cos'è questa mor" che l' ciel pro-
Per far più man-
Per far più
Per
Festa la tuo
manifesta la tuo
Per più manifesta la tuo
(Secunda parte)
---
1 ce?
2 Ell'
---
3. Ell'
---
3. Ell'
---
---
---
---
---
---
---
---
---
---
---
---
---
---
---
---
---
---
---
---
---
---
---
---
---
---
---
---
---
---
---
---
---
4. (1) Et a chui lice star fixo a verderla
Tutta giola e virtù in se conduce.

5. (1) Che...

6. (2) Ancor l'alme beate che in ciel sono
Guardan questa per fera e gentil cosa

7. (2) Dicendo: fia che in questo trono
Segga costei dov'ogni ben si posa.

8. (1) E qual nel sommo idio ficcar gli occhi osa
Vede come esso ogni virtù in lei induce.

1. In S:

2. Although not a true canon, this part is written in rhythmical imitation of the
superius throughout. It is without text in F.

3. In S:

4. In F:

5. In F:

6. This stanza is indicated only in F. The following stanzas are given only in S.
Secunda parte

2. Ma vero

mentem ma non mi terranno Dal

mentem mai non mi terranno Dal

mentem ma non mi terranno

proposito mie questi inviedio

proposito mie questi inviedio

Dal proposito mie questi inviedio
3(2). Ben potranno dir mal, se dir vorranno
Ch'ı' non seguiti quel ch'ı' mi dispuosi.

4(1). Già lungo tempo e farogli dogliosi
Non già con villania
Ma per tener tal via
Che far non mi potran diventar rosso.

5(1). Che pena.......

1. This point is omitted in S.
2. This sharp appears in P. only.
3. F. omits this point.
4. This point appears in P. only.
5. Only F. has a point here.
6. In F: 

7. In S: 

8. In F: 

9. In F: 

10. Note this progression of six parallel Fourths.
11. This stanza is indicated in F. only.
12. In Paris, n.a. 4917:

13. This sharp is omitted in P. 4917.
14. In P. 4917:

15. This part is omitted in P. 4917.

190
3(2). Chè quanto lo intelletto è più possente
Nella ragion più manca d'ogni lato

4(1). Ma vengamo a rimedio che cc'è dato
Che toglie el viver mesto
Del creder puro e stiam contenti a questo.

5(1). Contemplar.... 14

1. This composition is definitely marked ballata in B.
2. This sharp is omitted in S. Notice that the interval, with the sharp inserted, is the tritone.
3. A Breve in S.
4. A Long in B.
5. This sharp is omitted in S.
6. This point appears only in B.
7. B. has a sharp before this g.
8. This sharp appears only in B.
9. This point occurs in P. only.
10. B. has an extra Breve rest here.
11. In S:
12. In P:
13. This is one of the few points at which the Maxima is used.
14. This stanza is indicated in S. only.
3. This sharp is omitted in S.
4. R. omits this point.
5. This point appears only in S.
6. This point is given in P. only.
7. Note this imitation of the contratenor of two measures previous.
8. In F:
9. This sharp is missing in R.
10. In R:
11. This is one of two compositions which have the verto and chiuso in the first section. Cf. the discussion in chapter V.
12. In F. and R:
13. In S:
14. A Semibreve in S.
15. In P:
16. In F. and P:
17. This sharp appears in F. and R.
18. This point appears in F. and P.
19. This sharp is missing in F.
20. In S:
21. The true order of stanzas in this work is uncertain, due to the variation between MSS. In S. stanzas 1, 2, 4 are given with the music, as above. After the music stanzas 3, 6, 7, 9 appear in order. In F. 1, 2 are with the music; 3, 6, 7, 4, 5 are after. In R. 1, 2, 3, 4 are with the music; none follow. In P. 1, 2, 4 are given with the music; 3 only is given after the music. Cf. Plate VII.

1. In F. stanzas four and five are given after stanzas six and seven.
2. This point is missing in F.
3. This sharp is omitted in S.
4. R. omits this point.
5. This point appears only in S.
6. This point is given in P. only.
7. Note this imitation of the contratenor of two measures previous.
8. In F:
9. This sharp is missing in R.
10. In R:
11. This is one of two compositions which have the verto and chiuso in the first section. Cf. the discussion in chapter V.
12. In F. and R:
13. In S:
14. A Semibreve in S.
15. In P:
16. In F. and P:
17. This sharp appears in F. and R.
18. This point appears in F. and P.
19. This sharp is missing in F.
20. In S:
21. The true order of stanzas in this work is uncertain, due to the variation between MSS. In S. stanzas 1, 2, 4 are given with the music, as above. After the music stanzas 3, 6, 7, 9 appear in order. In F. 1, 2 are with the music; 3, 6, 7, 4, 5 are after. In R. 1, 2, 3, 4 are with the music; none follow. In P. 1, 2, 4 are given with the music; 3 only is given after the music. Cf. Plate VII.
4(1). L'arco per saettar cuor che contenda
A llegriadrie per mostrarsi e che'l vede.

5(1). Cosa....

6(2). Ma cerca amor un fedel cuor gentile,
Honesto, umile et cheto et quel saetta.

7(2). Et sottomette al suo caldo fucile.
Se quest'è, dunque a tte, donna, s'aspecta.

8(1). D'aver piêtà della mie fè perfecta
Che grida ognor merçe, merçe, merçe.

1. The relative sizes of note and rest vary.
2. A d in S.
3. There is an extra Semibreve rest here in F.
4. This stanza is placed here only in F.
5. The other MSS. place it after the music.
6. This sharp is omitted in S.
7. This stanza is indicated only in F.
8. The following stanzas appear only in S.
9. The contratenor is without text in F.
1. Note this imitation of the contratenor, with a figure which is used several other times.
2. The MS. has an extra Breve rest at this point.
3. The fourth stanza, which is found in all other ballate save the fragments beginning with no. 150, is missing here although there was adequate space in the MS. for it. The position of stanza three indicates that the ballata form was nevertheless intended.
1. D’io farmen gli occhi mie nel partir dur-

Tenore:

1. D’io farmen gli occhi mie nel partir dur-

Contratenore:

Secunda pars:

Andare:
Vroina a immaginare quella serena
Vista la qual mi par candida rosa

4(1). Ei cosi gludo mie vita noiosa
Et tanto sto in guerra quant'io tardo
D'immaginar per chui passomi il dardo.

1. There is a cross at this point in the MS., indicating the exact beginning of the verno. It is the only place where this is clearly indicated; usually the transcriber must judge by the length of the chiuso.
1. Donnà, il prego amor, il qual mi faccio e to

Tener. Donnà

Contratenor: Donnà

ti dice in fiamma...

faccia cotale bene et mai prova...

Secunda pars:

che t'ha senti
3(2). Et se l'ele sentirai tanto angosciose
Quanto le sente el mie cor con affanno

4(1). Forse che allor ristorera il danno
Delle mie pene amare
Et per te poy non fien tenute care.

5(1). Donna, 1'prego.....

1. A Minim in E.
2. This point is missing in B. and F.
3. Here the point is omitted in S.
4. This flat appears only in F.
5. This point is given in F. only.
6. This part has text in F. Many times notes, sustained in other MSS. as given above, are divided in this MS. to fit the syllables.
7. This sharp is given in B. only.
8. This flat appears in F. only.
9. These are Long rests in B.
10. This point is given only in F.
11. This point appears in F. and B.
12. In addition to the signature of F. this flat appears in B. and F.
13. This sharp is given in B. and F.
14. This point occurs in F. only.
15. A d in B.
16. Notice the triad at this cadence.
17. In S.
3(2). Po che non vedrete
   El bel viso lucente et gratioso.

4(1). Lasso, a me doloroso
   Dunque ormai vi chiudete
   Po che'l placere perdete
   Che consolava ogni altro sentimento.

5(1). Donna,......

6(2). Quel ben che tu m'adato
   Amor, det, dimmi se gli è da gradire

7(2). Da po ch'is son privato
   Dal dolce, po che s'è facto sentire

8(1). Non è maggior martiro
   Ch'esser abbandonato
   Di'l diletto gustato
   E ben llo provo onde me ne lamento.

9(1). Donna'l tuo parti.......

1. S. has a c-clef by mistake at the beginning of this part instead of the f-clef. The part is not given in F.
2. A Breve in S. In F. this measure reads:

3. This sharp is omitted in F.
4. F. has text with this part, dividing some of the notes to accommodate all the syllables.
5. This sharp appears in F. only.
6. In S:
7. In F:
8. This stanza is omitted in F. The remaining stanzas are given only in F.
3(2). Et penso quando ad te mi diede amore
     Che frutto diventai per tuo virtute

4(1). Morto nell'ombre con nove ferute
     A luce ritornai
     La quel mirando, non morrò giamay.

5(1). Donna...

6(2). Questo valor tien seco la mie fede
     Et fammi d'ogni pena trar diletto.

7(2). Se l'occhio fer'aver di me ti vede,
     Ricorre la memoria al primo effetto

8(1). Mostrandoti pietos'all'inteletto
     Tal che gli amari guay
     Da mme discaccio e fa cio che tu say.

9(1). Donna...

10(2). Fa', credi, pensa et di'pur a tuo posta
     C'ogni mal quanto in me pace mi fia.

11(2). È ver che tua vergogni'assai mi costa,
     Che biamo segue a donna usar follia

12(1). Dulmi che lla tua colpa vuo'far mia
     Ma quanto più diray,
     Tacendo mosterrò chi'non fallay.

13(1). Donna per farmi........

1. This sharp occurs only in F.
2. In F: F:

3. This point appears in F. only.
4. Notice again the use of a triad as partial cadence at the vero. Here its resolution is shown in the chiuso.
5. This stanza is indicated in F. only.
6. This and subsequent stanzas are indicated in F. only.
4(1). Onde mal fa chi tanta fede oblia
Et mostra altrui
Che'n donna non si può aver fidanza.

5(1). El gram......

1. This sharp is omitted in F.
2. This point appears only in B.
3. In F. and G:

4. This part is omitted in P.
5. This sharp is omitted in S. and B.
6. This sharp appears only in P.
7. A Long in B.
8. There is an extra Semibreve rest here in B.
9. In S. this is only a Breve.
10. An a in B.
11. This sharp appears in F. and B.
12. In P:

13. B. has a Breve rest here.
14. This sharp occurs in B. only.
15. In F:

16. In B. and P:

17. S. has a b here.
18. In B:

19. This stanza is omitted in S.
20. This stanza is given in F. only.
1. El mio dolce sospirar, mov' e corre
Per grazia.

Tenor:

Contratenor:

pot'al-la mia donna, Amo

2. Con

Secunda pars:

quella tenerezza che susa...
3(2). Pogli dinanzi al volto acciò che grave
Comprenda quanto a mm'è del suo conspecto

4(1). Eser lontano e gli è c'altro diletto
Non è che Ilei veder di tutt'el fiore.

5(1). El mie dolce....

1. This sharp appears only in F.
2. This is the highest note reached in any of Francesco's music.
3. This sharp is omitted in F.
4. In F:
5. In F:

6. Notice this imitation of the contratenor. It is repeated inversely in the
next measure of the superius. Cf. a similar passage six measures later.
7. This stanza is indicated in F. only.

Wolf has published this composition in his Sing- und Spielmusik
and his Geschichte der Musik, confusing it with the madrigals as to form.
4(1). Po che la tuo biltà tanto mi tene
Sugetto a tte che d'altro non mi cale
Sosta la grave pena che m'assale
Vegendo a sai gram fè far villania.

5(1). Gentil aspetto......

1. The unusual signature of two flats occurs here in P. The use of these accidentals (b and £) in other MSS. is indicated at the appropriate places throughout the part. P. also has text with this part, dividing some notes to accommodate all the syllables.

2. This point occurs only in R.

3. This sharp appears in F. only.

4. This point is given only in P.

5. Here the point appears in both R. and P.

6. This point is omitted in F.

7. This flat occurs in R. as well as P.

8. This flat is given in F. as well as P.

9. In F. and R.

10. This flat is given in S. as well as P.

11. This accidental appears in all MSS. save R.

12. This accidental is found in all MSS. save P.

13. This flat appears only in S.

14. Here the sharp occurs in all MSS. save F.

15. In S:

16. This accidental appears in F. and R. only.

17. This flat is given in F. only.

18. This sharp is found in R. only.

19. This point appears in F. and R.

20. In F:

21. This is the only composition by Francesco in R. which has the first and second endings marked. They are called Overta and Clus.

22. In R. the stanza ends at this point and is followed by the indication for stanza five.

23. This stanza is indicated in F. only.

The first section of the music to this work has been published in Besseler, Musik d. M.A., p. 162. The text has been published in Carducci, Cant., p. 317.

The first section of the music to this work has been published in Besseler, Musik d. M.A., p. 162. The text has been published in Carducci, Cant., p. 317. A portion of this ballata has been identified on fol. 3v of the fragmentary manuscript of the Archivio Capitolare of the Cathedral at Pistoia. Cf. Federico Ghisi, 'Un frammento musicale della "Ars Nova Italiana,"' Rivista musicale italiana, XLII (1938), 162-168.
4(1). Dei per Dio, el mi dolgo; abbimi un poco
Per liscusato, amore,
Ch'el tu'ardore non â in costei effetto.

5(1). Già......

1. In S. this note is omitted.
2. In S.
3. An f in F.
4. In S. this measure is written:
5. This flat appears only in F.
6. In F:
7. A g in S.
8. In F:
9. This stanza is indicated in F. only.
3(2). Ch'è come son dianzi al suo conspetto
In pace pongo ciascun mie desire

4(1). Ogni viltà nel cor sento perire
E'n se virtù destere.
Chi l'usa di mirare,
Ha ne' costumi suoi l'anim'avegga.

5(1). Giunta......

1. S. lacks the following four measures.
2. In S:

3. A b in E.
4. This sharp is lacking in E.
5. S. unexpectedly begins the last phrase of the text to stanza two at this point in the tenor.

The complete text has been published in Capelli, Poesie, p.29.
4(1). Et ben ch'io viva, mai non v'segueire  
Se non v'io, chiara stella et dolc'amore.

5(1). Gram piante agli ooch...  

1. In all three parts in all five MSS. the time values vary here, some having a  
Long note and Breve rest, others having a Long note and Long rest.

2. In B. only; in all others the c is repeated here.

3. A point of division only in B.

4. This flat appears only in E.

5. A g in E.

6. In F:   

7. Note that the last four measures are alike in both sections.

This is one of the few compositions which are definitely marked  
ballata in B. It was previously published by Ludwig, Z. F. Kw., V, 459. The  
verses have been published by Levi, p. 142.
Guard'una volta, Inizia, verso 'l tuo ser -

Con atto di merce -

De la qual a té pie - to - sa - mente

(Seconda passo)

chio - de.

2. Po che si bel - là

vol - gi gli o -
Quella virtù d'amor che llui spira
Per che d'assai ti vede
Accenda te per la suo pura fede.

1. B. has an extra Semibreve rest here.
2. In B. this is a Long, followed by a point.
3. This sharp appears only in S.
4. This is only a Breve in S.
5. An f in S.
6. This sharp appears only in F.
7. In B.
8. This signature is given in F. and B.
9. Note the unusual spread of the harmony at this point.
10. This sharp appears two notes later in B.
11. This flat is omitted in S.
3(2). Pero pur spera l'anima mie trista,
    Per ben servir, suo merto in tal creatura.

4(1). Che mal sarfa che('n) sai nobil figura
    Celato stese sdegno o crudeltade.

1. This part is omitted in B.
2. A Breve rest in B.
3. A Semibreve rest in S.
4. There is a Long rest here in B.
5. This flat appears in B. only.
6. This point is given in B. only.
7. Note again how the phrases of the contratenor overlap and imitate the superius.
8. A d in B.
9. This sharp is given only in S.
10. In B:

11. In B:  

12. This Maxima is given in B. only; S. has two Longs instead.
13. B. has an extra Minim rest here.
14. There is a point after these two notes in B.
15. B. has an extra Breve rest here.
3(2). Adorna se'colla suo gentilezza
Humana, no, ma su, dal paradiso

4(1). Donne, vedete el più bel c'altro viso,
Da llei apprendete, ch'ì'dir nol saprei,
Quanto bisogna a ttal virtù da ley.

5(1). La dolce...
1. In B. this is definitely marked ballata. Only the first three words are given as title; otherwise the text is entirely missing in each part. Except for no. 143 in the Prague MS., this is the only occasion where one of Francesco's compositions is given in such a manner, indicating its probable use as an instrumental number.

2. This point appears only in R.

3. This point is given in B. and R.

4. In B:

5. R. and P. have text with this part, dividing some of the note values in order to accommodate all the syllables. The flat is found in the signature of S. and P.

6. This part is given only in R. Its style is so different from that of the other contratenors, especially the passages of parallel Fourths at the end of each section, that we doubt very much if Francesco wrote it. There are no captions given with the part.

7. In B:

8. In B:

9. B. has an extra Breve rest here.

10. In R:

11. In B:

12. In P:

13. In B: The same in P:

14. This is only a Minim in B.

15. In R:

16. B. has two extra Minim rests here.

17. In R:

18. This stanza is given only in P.

19. The following stanzas are omitted in R.

The text to this ballata has been published by Trucchi, Poesie, II, 161.
Secunda pars:

2. Fuit di tanno piacere la dolge

1. Fuit di tanno piacere la dolge

2. Fuit di tanno piacere la dolge
3(2). Sperando aver la gratia che s'aquista
Ispesse volte per virtù d'amare

4(1). Or vegio la speranza mia mancare
Chè l'uso non mi fay
Che tu solevi, ond'io sto in pene et in guay.

5(1). L'alma......

234
1. This composition is definitely marked ballata in B.
2. This accidental is given only in B.
3. This sharp appears only in P.
4. This part is given without text in B.
5. In B:

6. This sharp is omitted in B. and P.
7. A c in B.
8. This is only a Breve in S.
9. In B:

10. This sharp is omitted in P.
11. This Breve rest is lacking in S.
12. A Long in B.
13. In B:

14. An a in S.
15. In B:

16. B. omits this sharp.
17. In B:

18. In F, and B:

19. In F:

20. In B:

21. B. lacks this Breve rest.
22. This point appears only in B.
23. In S. and F:

24. This stanza is not indicated in B. and F.
4. E ben ch'io m'accostassay
   A mirar suo biltate
   Pur mia lealtate
   Ruppe el vago aspecto
   Che risplende.

5. La mente......

1. An e in S.
2. In S: e
3. This is only a Minim in both MSS.
4. This sharp appears in F. only.
5. This entire measure is missing in S.
6. The last six measures of both sections are identical in each part.

The text of this ballata, with four additional stanzas, has been published in Carducci, Cant., p.155.
129.

1 bas-til sol, di don- na van-a in-namo-ra-to son che pur mi li

Tenor

Contra-tenor

... singa con in-ga-no, Danmi speran-za, non mi t'as-si-n...

... no Per che A-la cel suo ben di-si-a-

...-to. 1. l' mi dolgo che tu-tu o' amor fel-ilo Se...gui-to

Secunda pars:

Secunda pars:
3(2). Piacer non è che mai potessi averlo
Ma le promesse dolci e l'viso bellissimo
A l'lei sanza ragion mi sfanno umile,
Ancor la mente atolta non si sacia
Facci si incontrò, non prendo la gratia.
Altri che il vero amante fa beato.

5(1). La solor, di donna......

1. The alternative to this upbeat is a metre based on the Breve value. Cf. no.153.
2. In S:

3. This sharp appears only in F.
4. This sharp is given in both F and E.
5. Note this triad coming at the beginning of a section, and its prompt resolution.
6. A e in F.
7. An f in S.
8. The last seven measures are identical in both sections.
9. This stanza is indicated only in S.
3(2). Ma par che'l mie servire ell'abbia a sdegno
Come crudel ch'alcun'amor non sente

4(1). Nè per altra cagion così dolente
Viver mi fa e stare in tanto ardore.

1. A Long in B.
2. A Minim in B.
3. This sharp is in B. only.
4. This accidental is in B. only.
5. A Breve in B.
6. In B:
7. There is a point here in B.
8. A Semibreve in B.
4(1). Sarà la morte non picciolo acquisto
Po che tanto diviso
Se'dal tuo paradiso
Dunque, de'l chiami lei pietosamente.

1. In P: Notice the altered position of the text;
2. S. has an extra Breve rest here.
3. In P:
4. In P:
5. This sharp appears in P. only.
6. In P:
7. A d in P.
8. In P:
9. In P:
4(1). Però che prima può l'anima mia
Ch'abbandonarti col corpo morire.

5(1). Nella mie vita.... 9

1. In F: 

2. This sharp is given in F only.
3. This point appears only in F.
4. A in S.
5. A Long in S.
6. In S:

7. A c in S.
8. A g in S.
9. This stanza is indicated only in S.

246
3(2). Ma i dolci mie sospiri
Chi torrà? chè con più mi rai dolere
Più sento amore che mi consuma e sface

4(1). Tu sola, la mia pace,
Quel ben che'l mio cor chiede, ai in tua balia
Et fuor di te non spera nè disia.

5(1). Nè'n ciascun.......

1. F. and S. have a flat and sharp side by side here; F. has only the latter.
2. A d in S.
3. This flat appears only in F.
4. This accidental is given in F. only.
5. This accidental is omitted in S.
6. This flat is missing in F.
7. In S:
8. This stanza is indicated only in S.
(Secunda pars)

2. Vo' ben che ciascuno l'abbia sse

2. Vo' ben che ciascuno l'abbia sse

Per c'a virtù dièl tem
3(2). Che se nel tempo verde non s'appara,
Tropp'è greve nel tempo.

4(1). Voi, giovani, per tempo,
Vogliate el tempo porre,
Che sì veloce corre,
Nella virtù c'ogn'altra cosa avanza.

5(1). Nessun ponga speranza.... 20

1. This point is given in F. only.
2. B. has an extra breve rest here.
3. In B. this part is without text. The three following measures have a confused succession of via artis signs.
4. This point is missing in F. and P.
5. This point appears in F., and B. only.
6. This point is given in B. only.
7. There is a sharp here in F. only.
8. There is a Semibreve in S.
9. There are two Minims here in B.
10. There is a point here only in F.
11. In B.
12. This is a Long in B.
13. This measure is made out of proportion in B. with via artis signs.
14. This point is found in F. and P.
15. In F. the flat of the signature is omitted for one line. This has the effect of raising this and the following D. Cf. Plate VIII.
16. F. has an extra Semibreve rest here.
17. This accidental appears in F. and B.
18. From this point to the end, B. has an incoherent succession of via artis.
19. This stanza is indicated in F. and B. only.
20. This stanza is indicated in F. and B. only.
135. S.134r; F.30v; B.23v-24r; R.52r; P.61v-62r.

1. Nonn
ai-râ mal pie-tâ, questa me don-

Tenor;

Contrâ tenor;

nâ, Se tu non fai, A mo-

re, Chel-

la sie cer-tâ

del mie grand ar-do-

re, a.Sel-

Secunda pars.

Secunda pars.
3(2). Sol pella sua bellezza ch'è conforto
d'altro non prende l'anima dolente.

4(1). Forse da lei sarebbero in me spente
Le fiamme che nel core
Di giorno in giorno crescono 'l dolore.

5(1). Non arà ma'...........

253
1. This point appears in B. and P.
2. This sharp is given in S, B, and P.
3. This point appears in B. only.
4. B. lacks this point.
5. In P:

6. This part has text in S.
7. This point is only in R.
8. B. has a Semibreve rest and point here.
9. This sharp is found in F. and B.
10. This point is missing in S.
11. This point is found in B. and R.
12. This sharp is omitted in R.
13. B. has an extra Breve rest here.
14. This point is found in R. and P.
15. This accidental is in F. only.
16. In S. and P. this flat comes in the previous measure.
17. In S. and P. this flat occurs two measures earlier.
18. In B. the following two measures contain only Minims.
19. This accidental is in S. and B.
20. S. and P. omit this accidental.
21. In S. and P. this flat comes in the previous measure.
22. This point is only in S. and P.
23. In R:

24. In R:

25. In S. and P:

26. This point appears in F. and R.
27. In F. and R:

28. In R:

29. This point is found in F. only.
30. This sharp appears in B. only.
31. In R:

32. This point appears in R. and P.
33. S. and R. lack this accidental.
34. This point is missing in R.
35. In F. this is the first Semibreve of a ligature.
36. In F.:

37. This sharp is given in S.
38. In S. this stanza is beneath the second section of the tenor part.
39. This stanza is indicated in F. only.

This was the first of Francesco's works to receive transcription to modern notation. Fetis deciphered the first section and published it in the first issue of La Revue Musicale, 1827. It was later reprinted in his Hist. de la musique, V. The text is by Bindo d'Alesso Donati, and is published in Carducci, Cant., p. 309.
3(2). E' per tormento del tuo servidore
Che in te si specchia e muor per tuo vaghegga

4(1). Po che degli ochi vaghi usci la frecca
Che l'amoroso cor conquide a torto.

5(1). Non do la colpa.......

1. All points of division used in this composition are given in R. only.
2. A b in F.
3. A Semibreve in S.
4. This accidental is omitted in R.
5. This sharp is given in F. only.
6. Semibreves in F.
7. A d in R.
8. This note is omitted in S.
9. A g in F.
10. This accidental is omitted in S.
11. In F:
    12. A d in S.
12a. In S:
13. A Long in S.
14. This flat is in S. only.
15. In R:
16. In F:
17. A b in F.
18. The chiuso in this part was omitted in R.
19. This stanza is not indicated in R.
1. Thia part haa text In S.
2. In S:
3. This sharp is lacking in S.
4. In F:
5. In F:
6. S. and F. have a point here.

7. In S:
8. A Long in S.
9. This sharp appears in F. only.
10. Note the triad at this cadence. It is resolved in the chiuso.
11. This stanza is not indicated in F. The following stanzas appear only in F.
12. S. lacks the chiuso of the contratenor.

The text to this work is by Francesco. It has been published in Carducci, Cant., p.319, and in Trucchi, Poesie, II, 154.
Orsè, gentili spiriti ad austeritatem

Tempus:

Contratenor.
1. Nel sue luce sancite ard'e stava l'Amor vittorioioso che di...

2. Amen pa fer dolce sa di gloria chi la mia

3(2). Ha l' alma mia, fedelissima ancilla,
Piatà non trova in questa chia lampa,
E null' altro che lei ama o desira.

4(1). O sacra idea, al tuo servo un po' spira
Mercè mercè sol chiamo, già conquiso;
De, fallo pria che morte m' abbia anciso.

1. Stanzas three and four do not appear in S. but are given by Carducci, Cant., p.320, and by Wesselofsky. The text is probably by Francesco. This is the ballata which was sung in the Paradiso degli Alberti. The text as given there has the following line in place of line three of the first stanza: 'Mirate d'esta Cosa suo bel viso'.

261
3. Non is pe-rän con ten-
or:

Chi di lun-

Vel-ven
1. S. lacks this sharp.
2. In B:

3. This point is missing in B.
4. From this point to the end of the first section, S. was copied a third higher.
5. This sharp appears in B. only.
6. An a in S.
7. This point was given only in S.
8. In B:

9. In F: The same in B:

10. In B:

11. This point is omitted in F.
12. Cf. these last seven measures with those of stanza one. There is a long rest here in S. and F. In the tenor and contratenor parts these MSS. have a phrase indication, as shown above, at the beginning of the next measure. B. has a single barline here, similar to the ones which it has at the verto and chiuso earlier. These facts indicate a distinct division of the work at this point, so that the music which follows may be regarded as a new setting for the third stanza, in place of the usual repetition of the music of stanza two.
13. In B. this work is definitely labelled a ballata.
14. This stanza is not given in B.
15. Cf. the use of the verto and chiuso in the first section of no. 111. The music continues with stanza two, reserving the chiuso for the return in stanza four.
16. This point appears in F. only.
17. This sharp is given in F. only.
18. The following three measures of the tenor are missing in S.
19. The last eight measures are identical to those to be sung with stanza four, and are also very similar to those of the first two stanzas.
1. Perché di nuovo sdegno el petto di me
2. Perché tuo serle s'è sottogotto mi

II. Vendetta far dov'ei, ma il

In giunza sostegno io che piaccia eco

Mostra chi mi offende, vendetta della pena ch'è sosten

Fer contra te, vàga, 오 논 mingge

Lei per cui la vita e l'altra forza te

2. Ma però della men
3. T'al che d'amor concen

7. Tant'è la fiamma d'amor

12. Fam es ser sos se
4(1). Convien che sia sentita
Da lì quanto'l nimica la mie voglia
Se già con greve doglia
La vita non conduce a mortal segno.

5(1). Perche......

6(2). Di ciò che'è fatto mi fia sofferente
La mente da che vuoi, donna gradita.

9(1). Ma la fortuna mia or'e amarita,
Forse tempo verrà con miglior segno.

10(1). Per che tuo serv'e........

13(2). Perche cerca la mente
Far cosa che dallei fosse gradita

14(1). Adunque se'punita,
Non vuol che sia l'offesa
Non è far più contesa,
Pe'riverenza del suo aspecto degno.
1. This is marked ballata in B.
2. This point appears in B. only.
3. This accidental is given only in P.
4. A c in S.
5. This accidental is missing in B.
6. B. has an extra Breve rest here.
7. B. has a Semibreve rest extra here.
8. In S:

9. A Minim in S.
10. This sharp is lacking in B. and P.
11. This sharp is given in P. only.
12. A Semibreve in S.
13. In P: In B. the three parts read:

14. In S:

15. Stanza four is given after the superius part in each MS. These first four stanzas have been published by Trucchi, Poesie, II, 163.
16. This stanza is indicated in P. only.
17. Stanzas eight and nine are given after the tenor part in each MS.
18. Stanzas thirteen and fourteen are given after the contratenor part in S. and P.

Each part has a complete ballata text of four stanzas unto itself. As in the case of no. 11, the continuity of the text justifies the belief that the verses were sung separately, one at a time in order, as numbered above.
1. Per la mia dolce piazza che per o chi liungo sono

peretro nel core le gome

prese e terrà sempre amo
1. Tempus perfectum.
2. This is a ⌁ in the MS.
3. A Minim in the MS.
4. Tempus imperfectum. In the MS. both these signs fill only one space, rather than the entire staff as was the later practice.

A reproduction of the original notation may be found in Wolf, Gesch. d.Mens.not., II, 92, with a transcription in III, 125. Riemann (Hdb. d.Musikgesch., I, 2, 330) gives this in a distorted form to support his hypothesis regarding instrumental preludes, etc. With this he also gives an added distortion to show the fundamental structure based, as he maintains, on faux-bourdon.
3(2). Pero che lla ragion pur mi rafrena
Onde disposto son cosi morire,

4(1). Lla ben ti pregho, amor, del non soffrire
Ch'io pera in tanto oblio,
Talle palesse tu el voier mio.

5(1). Per seguir la speranza....

---

1. This accidental is omitted in P.
2. An F in P.
3. There is a natural here in F.
4. The sizes of note and rest vary here in each MS., in all three parts.
5. This sharp appears in F. only.
6. In R. from this point to the end of the first section, the part is written a
Third higher.
7. This accidental is found in F. and P.
8. In F. and R., this sharp does not occur until the next measure; whereas in S. it
affects the entire phrase.
9. Note that the last six measures are identical with those of the first section.
10. In R. and F., this sharp is placed before the following F rather than here.
11. This stanza is indicated only by S. and P.

This text, accredited to Francesco, is published in Trucchi, Poesie, II, 156.
3(2). Solo il pensier ch'è sì da l'lei diviso
Ben che l'ochio mental sempre la vede

4(1). Onde ti chero, alta donna, mercede.
Che quando tornera quel dolce tempo
Al quale per vederti 'l spendo 'l tempo
Non mi sia del tuo aspetto avara.

5(1). Po che partir con.....

---

1. In F:

2. This sharp is given in F. only.

3. In F, and the Prague MS:

4. S. omits this c.

5. This is a Semibreve in S.

6. This sharp appears only in S.

7. In S:

8. In S:

9. In S:

10. This stanza is indicated in S. only.

11. This composition appears without text in the Prague MS.

12. This sharp is omitted in the Prague MS.

13. This note is omitted in the Prague MS.
3(2). Et benche separato el corpo dolga
   Raccordarsi di lui dà refrigerio

4(1). Quando da sse a sse l'uom nel pensiero
   Rassegna e suoi fidati et chi è stato.

5(1). Posto che......
3(2). El non sara che'l contrario fa prova
   Più si dista quel ch'è duro ad avere.

4(1). Ma vuole el mio piacere,
   Allor che'l tuo si move
   A rriguardar altrove.
   Da tte seguire non partir giamay.

5(1). Quanto più caro fay.....

6(2). I'credo c'onestà et tua grandezza
   Indenga me e non ti cal d'amore.

7(2). Ma più amante in donna pon fermezza
   Servir quand'è onesta e di valore.

8(1). Però si ch'è non creder fore
   Esser della mia mente.
   Però ch'è sei possente
   Mi fe'che non tem partirà giamay.

9(1). Quanto............

1. This part lacks text in R.
2. This part lacks text in R. and P.
3. This sharp is given in B. and R. only.
4. This is a Long in B.
5. A Semibreve in S.
6. There is a point here in B.
7. A Semibreve in R.
8. A Breve in ESS.
9. A Breve in F.
10. This accidental is in R. only.
11. In B:

12. This and the following Semibreve are each Minims in B.
13. A Breve in B.
14. In R:

15. R. has a sharp here which ought to go with the note before this if anywhere.
16. This sharp is given in B. only.
17. A Long in B. and P.
18. This point is given only in P.
19. This rest is missing in F. In S. the note which follows it is missing.
20. This stanza is indicated in S. and B. only. Those following are given only in F.
3(2). Come nel sole nonn è mai difetto
Sperai che tu di me non fussi dura.

4(1). Or vegio bene che contra natura
Son di durezza tuo biltà vestute
Poi che non ai pietà di mio ferite.

5(1). Quel sol che raça......

1. In S:

2. In S:

3. P. lacks this sharp.

4. In S:

5. In S:

6. In S:

7. In S:

8. In S:

9. S. lacks this sharp.

10. This sharp is given only in F.

11. In S:

12. In F:

13. This stanza is indicated only in S.
3(2). El cor di me da mme tu ai rimosso
Cogli ochi belli et la faccia gioysa

4(1). Però al servo tuo, le! sie pietosa
Mergè ti chiegho alla gram pena mia.

5(1). Questa fanciulla......

6(2). Se non soccorri alle doglose pene
Il cor mi verrà meno che tu m'a'tolto

7(2). Che la mia vita non sente ma'bene
Se non mirando'l tuo vecoso volto

8(1). Da poi fanciulla che d'amor m'a involto
Priego ch'alquanto a mme beningia sia.

9(1). Questa fanciulla......

1. This part lacks text in F.
2. This point is found only in F.
3. This note is omitted in F.
4. In P:
5. This measure was omitted in S.
6. This sharp is given only in S.
7. This stanza is indicated only in S. The following stanzas are found only in F.

Wolf (Hdb.d.Not.kunde,II,254) gives an arrangement of this work in two-part organ tablature, taken from F. where it appears anonymously. Ludwig (Adler, Hdb.d.
Musikgeesch.,I,281) refers to an arrangement in the Munich MS.3232a as a Kyrie.
3(2). Vinca pieta la tuo voglia gelata
Si ch'a tte piaccia el mie leal servire
4(1). Non per ch'intenda mai da tte partire
Si quanto vuov'er me spietata et acerra.
5(1). Selvagia fera, ......?
6(2). Nel primo aspetto fosti graciosa
Colle tue belle et figurate membra
7(2). Or pur selvagla, altera et disdegnosa
Ti se' mostrata a me se ben t'imnebra
8(1). O quanta chiara et fulgida ti senbra.
Quella veloce stella di Minerva.
9(1). Selvagia.....
10(2). Giola, graveca, piacimento et doglia
Fan per pieta di me duro lamento
11(2). Per non ben cerner di qual piu si spoglia
Quest'angelica forma per cui spento
12(1). Riputo me s'el mi à duro tormento.
Nel mod'uso lungamente osserva.
13(1). Selvagia fera, ........

1. This point is given only in P.
2. In S. there is a break here in the staff which is so even in each line as to indicate the use of a six-pointed lining pen by the copyist.
3. This point is given only in S.
4. This flat appears only in P.
5. This accidental occurs only in S.
6. Another use of the triad at the cadence.
7. The following stanzas are lacking in P.

The original notation of this work may be seen in Plate VI.
1. Se fossi contento del dover morire

Contralto:

Non lasci-rò tue vol-ti, ch'essi

A piacere tol-tol miei angui-

Se mil-te mor-te, Signor mi fossi sa-

Seconda parte:
3(2). Et se in me pene tte vedrò allegrare
Serà contento'l core.

4(1). Che lumi tuoi mi tolgan el dolore
Et fan mi al contento
Che mai non sento che sai sia martire.

5(1). S'j'fossi.....

1. In F:

2. This measure is missing in S.
3. F. lacks this sharp.
4. In F:

5. This sharp is only in F.
6. This stanza is indicated only in F.

290
1. Frapments of ballate, having stanzas one and two only. Note that they are found only in S. No. 138 would also be in this category were it not for the text found elsewhere by Carducci.

This work uses white notation for the triplets.
These verses have been published in Capelli, *Poesie musicali*, p. 28.
This work uses white notation for all triplets.
1. These flats are not in the signature of the MS. but are inserted each time the note appears in a phrase throughout both parts of the composition.

2. A ∅ in the MS.
1. Senpre giro cendol' nobil

vi... so, Donna della mie

vi... ta, Ne mai da me tu non sara par.

Secunda pars:

z.Gli:

splendor vaghi degli ochi lucen...
1. The MS. has an extra Semibreve rest here.
2. The MS. lacks a Semibreve rest here.
3. This is only a Breve in the MS.
I

From the records of Magistro della Grascia nell' Archivo centrale di Stato (Florence):¹

MCCCCLXXXXVII die IIII mensis setembris magister Francischus de Orchani, de populo S. Laurentii, decessit; de quarterio S. Johannis; sepultus fuit in dicta ecclesia per Giglium Luchini bechamortum.

II

The inscription on the grave stone:

Luminibus captus, Franciscus mente capaci cantibus organicis, quem cunctis Musica solum pretulit, hic cineres, animam super astra reliquit. M.CCC.LXXXXVII.die.II.sep.

III

Giovanni Villani (c.1275-1348) was a patriotic merchant of Florence who, attending the Roman Jubilee of Pope Boniface VIII, conceived the idea of writing a history extolling the glories of his native state. After his death the work was continued to 1363 by his brother, Matteo, with a still further continuation by the latter's son, Filippo. The entire section devoted to music is given below, taken from the edition of 1847:

De IOANNE BARTHOLO et FRANCISCO Musicis

Musicae artis disciplinam Florentini multi memorabiles habuere; sed qui aliquid in ea scientia ediderint pauci exstant, inter quos Ioannes a Cascia, Bartholus et Laurentius Masini prae ceteris praestantius et artificiosius cecinerunt.

Quorum primus, cum partim organo, partim modulatis per concentum vocibus in nostra maiori ecclesia symbolum caneretur, tam suavi dulcique sono artisque diligentia eumdem intonuit, ut relicta consueta interpositione organi, cum magno concursu populi, naturalem sequentem harmoniam, deinceps vivis vocibus caneretur, primusque omnium antiquam consuetudinem chori virilis et organi aboleri coegit. Nam cum Mastini de la Scala tyranni atria quaestus gratia frequentaret, et cum Bononiensi artis Musicae peritissimo, de artis excellentia, tyranno eos irritante

¹Gandolfi, Una riparazione a proposito di Francesco Landino.

301
muneribus, contenderet, mandrialia, sonosque multos intonuit, mirae dulcedinis et artificiosissimae melodiae, in quibus magne quam suavis fuerit in arte doctrinae manifestavit.

Sed hos reliquisque omnes, quos laudabilis tulit antiquitas, vivus adhuc Franciscus excedit, de quo non sine affectatae fabulae timore scribere ausim.

Hunc vix tempus medium infantiae egressum, sors iniqua varioli morbo coecavit, hunc eundem ars Musices fames luminibus reformavit. Severior illi occasio corporalia abstulit lumina, sed interioris hominis oculos speculatio lyncæa fecit. Argumentum sane, si verum amemus, quo illos verberibus adigamus, qui plenis censibus miserrimo torpescunt otio, quibus abuti honestius putarem, quam illos sinere sub ignava desidia obdormire.

Hic natus est Florentiae, patre Iacobo pictore, vitae simplicissimae, rectoque viro, etcui scelera displicerent. Postquam tamen infantiam lumiibus orbate am exesserat, caecitas miserae intelligens, ut perpetuæ noctis horrorem in aliqo levamine solaretur, Caeli, ut puto, benignitate, quae tantae infelicitati compatiens solatia praeparavit, decantare pueriliter coepit. Factus deinde malusculos, quum melodiae dulcedinem intellelississet, arte primo vivis vocibus, deinde fidibus canere coepit et orgæ, cumque in arte mire profecerit, omnium stupore musicae artis instrumenta, quæ nuncum viserat, tractabat, prompte, ac si oculis frueretur, manuque adeo velociissima, quae tamen mensurate tempora observaret, orgæ tangere coepit, arte tanta tantaque dulcedine, ut incomparabiliter organisas omnes, quorum memoria haberi posset, sine dubio superaret. Et quod referri sine commento fictionis fere non postes.

Musicum instrumentum organum tantis compositum fistulis, tantis interius contextum artificiis, tamque dissimilibus proportionatum servitis, expositis tenuissimis cannulis, quae facile etiam contactu perminimo laeduntur; et exenteratis viscribus instrumenti, quorum stilus si locis dimovetur suis per linear spatium, corrumpitur, et intrometer folibus spiritum stridulis complit coebus dissonare; omnibus remotis quæ ad compagem eius et ordinem pertinerent, temperatum et consonantii modulantium restituat in integrum, emendatis quae dissonantiam obstrepebant.

Et quod est amplius; lyra, limbuta, quintaria, rebeba, avena, tibiisque et omni musicorum genere canit egregie, et quæ reddunt sonitum concinnum per varias symphonias ore aemulans, humanoque commiscens concertui, tertiam quamdam ex utroque commixtæ tono musicæ speciem adinvenit iucunditatis ingenuae.

Insuper genus quoddam instrumenti ex limbuto medioque canone compositum excogitavit, quod appellavit Serenam Serenarum, instrumentum sane quod reddat verberatis fidibus suavissimam melodiam.

Referre quanta et quam pulcra fuerit in arte molitus supervacaneum puto, cum hu iuscemodi virorum ephemerais dicentes obnubilare soleant gratiam brevitatis. Scire tamen opera est pretium est neminem organo unquam excellentius cecinisse: ex quo factum est Musicorum consensu omnium eidem artis palam concedentium, ut Venetiis ab illustrissimo ac nobilissimo Cyprorum Regis publice, ut poetas et Caesaribus mos est, laurea donaretur.
Praeter haec ad laudis eius cumulum accedat, quod grammaticam atque
dialecticam plene didicerit, artemque poeticae metro fictionibusque tractaverit.

VULGARI BUSQUE RHYTHMIS egregia MVLTAM dictaverit: in contumeliam, ut ita
dixerim, Florentinae inventutis effeminatae, quae muliebri studens ornamento,
turpi mollitie, virili animo deposito, fatigatur.

IV

A eulogy by Christoforo Landino, grand nephew of Francesco:

Sed nec tu fueras una contentus in arte
Cum posses veterum dogmata nosse patrum,
Nam solers rerum causas, penitusque repostae
Natura occultas tendis inire vias;
Et quod terrenis oculis vidisse negatum est,
Cernere mente parens Calliopea dedit.

V

A letter from Archiv. centr. di Firenze: Signori, Carteggio, Missive,
Registri. 1 Cancellaria, filza 16.

Episcopo Florentino

Reverende in Christo pater. Specular! pulcerrimum est ingentia Dei dona,
quae humano generi immensa sua bonitate concessit, quibusque fuerunt mortales
ornati participesque divinae beatitudinis sunt effecti. . . . .

Ea propter, ut aliquando concludamus, sentientes de hospitali Sancti
Iohannis, quod Sanctae Reparatae vulgariter reputatur, de quo fuerat cuidam
vestro familiari provisum, controversiam nuperrime suscitatum, ut dicatur ad
comune Florentiae pertinere, nos, Franciscum Iacobi musicum et organistam hono-
rare suarum virtutem meritis cupientes, cujus in hac quam longa oratione com-
mandavimus, facultate, non quasi caecus, sed plus quam Argus oculatus emicuit, ex
quo et urbi nostrae gloriosum nomen et ecclesiae Florentinae ab isto caeco lumen
accedit, Paternitatem vestram affectuosissime deprecamur, quatenus ad tolendum
omnem litigium, de eo sibi praemissis opportunus, canonice dignemini providere:
ut qui in ecclesia Dei, ornatus moribus et decoratus tantae professionis splen-
dore, laudabiliter est versatus, possit suppetentibus necessariis ad divini
cultus ampliationem quod sibi superest vitae ferventius dedicare.

--Datum Florentiae X septembris XIII Ind. [1375]

2Wesselofsky, Il Paradiso, I, 104.
3Ibid., App. 10.
A eulogy from Cino Rinuccini, written shortly after the death of Francesco:

E accioch'è nelle arti liberali niuno savio ci manchi, avemo in musica Francesco, cieco del corpo, ma dell' anima illuminato, il quale così la teorica come la practica di quell' arte sapea, e nul sul tempo fu migliore modulatore di dolcissimi canti, d'ogni strumento sonatore, e Massimamente d'organi, co' quali con piacevole dolcezza ricreava i stanchi.

A eulogy from Guido del Palagio, a poet contemporaneous with Francesco:

Floriva in quel tempo Francesco degli Organi, musico teorico e practico (mirabil cosa a ridirel) il quale cieco quasi a nativitá, si mostró di tanto intelletto divino, che in ogni parte più astratta mostrava le sottilissime proporzioni de' suoi musicabili numeri, e quelle con tanta dolcezza col suo organo praticava, che (cosa non credibile pure a udirla!) non ostante questo, egli, con ogni artista e filosofo disputava, non tanto nella sua musica, ma in tutte le arti liberali, perchè di tutte quelle in buona parte erudito si era.

A letter in verse from France Sacchetti, inviting Francesco to some proposed festivities:

Veggendo tante piaghe e tanti segni,
Francesco, io temo che nel ciel sovrano
Non abbia preso gia la tromba in mano
Que' che voira che ciascun si rassegni;
E temo ch' al gridar: Venite, a' degni,
Il numero non si ritrovi vano,
Perchè lo 'ngrato popoli cristiano
Segue pur mal con forze e con ingegni.
Abbiam fame e discordia, morte e guerra,
Chi vacilla e chi fugge, e non sa dove,
Ma da' suc' vizi nessun si disserra.
Dunque col dolce suon che da te piove,
Anzi che quell' orribil giunga in terra,
Priego ch' adorni le parole nove.
Francesco's reply:

Se per segno mirar che dal ciel vegni
Dover tosto finire il monte e'l piano
Pensar si può, temp' è che noi veggiamo
Di ciò dimostrazione, e tu l'assegni:

Discordia, fame, e regni contra regni,
Aer disposto a dar morte all' uom sano,
C'hanno a significar fine mondano;
Di che possibil è quel che disegni.

Ma se'l mimer de' buoni andrà sì a terra,
Come tu temi, a me lagrime piove,
E'l visio n' è cagion che'l mondo affera.

Vestita la canzon, che'l cor commove,
Rimando a te, ch'omai per la terra
Cantando potrà gire qui e altrove.
BIBLIOGRAPHY

I. GENERAL REFERENCE WORKS

G. Adler, Handbuch der Musikgeschichte (Berlin: Wilmersdorf, 1930), I.

C. Burney, General History of Music (London: Robinson, 1782), II.

F. Fétis, Histoire générale de la musique (Paris: Didot, 1869-1876), V.

H. Riemann, Handbuch der Musikgeschichte (Leipzig: Breitkopf & Härtel, 1901-1913), I,II; II,1; II,2.


II. ITALIAN LITERATURE

L. Biadene, in Rassegna bibliografica della letteratura italiana, VI (1898), 329.

A. Capelli, Poesie musicali dei secoli XIV, XV, e XVI (Bologna: Romagnoli, 1868).


-------, Cantilene e ballate, strambotti e madrigali nei secoli XIII e XIV (Pisa: Nistri, 1871).

-------, Opere, VIII: Musica e poesia nel mondo elegante italiano del secolo XIV (Bologna: Zanichelli, 1893).

-------, Le Rime di Cino et d'altri del secolo XIV (Florence: Barbera, 1862).


F. Trucchi, Poesie italiane inedite di doughto autori dall' origine della lingua infino al secolo XVII (Prator Guasti, 1846), II, Poeti trecentisti.

307
III. WORKS ON THE MIDDLE AGES AND THE FOURTEENTH CENTURY


-----------------, 'Studien zur Musik des Mittelalters,' *Archiv für Musikwissenschaft*, VII (1925), 167, 252.

A. Bonaventura, 'Il Boccaccio e la musica,' *Rivista Musicale Italiana*, XXI (1914), 405.


-----------------; 'Origins of the Italian Ars Nova,' Papers read by members of the American Musicological Society, Dec. 29 and 30, 1937.

F. Fétis, 'Decouverte de MS. interessans pour l'histoire de la musique,' *La Revue Musicale*, I (1827), 111.


-----------------; 'Les instruments de musique au moyen âge,' *Revue des Cours et Conferences* (1928), 614.

O. von Gerstfeldt, 'Francesco Landini degli Organi,' *Deutsche Rundschau*, CXXIII (1905), 444.

H. Gutman, 'Der Decamerone des Boccaccio als musikgeschichtliche Quelle,' *Zeitschrift für Musikwissenschaft*, XI (1929), 397.

F. Ludwig, 'Die mehrstimmige Musik des XIV Jahrhunderts,' *Sammelbände der Internationale Musikgesellschaft*, IV (1903), 16.

-----------------; 'Die Quellen der Motetten ältesten Stils,' *Archiv für Musikwissenschaft*, V (1923).

-----------------; 'Musik des Mittelalters in der Badischen Kunsthalle Karlsruhe,' *Zeitschrift für Musikwissenschaft*, V (1923), 434.


J. B. Rietstrap, *Armorial Général* (2nd ed., Gouda, 1887), II.
BIBLIOGRAPHY 309

J. B. Rietstrap, Planches de l'Armorial Général (Paris: 1912), IV.

A. Schering, 'Das kolorierte Orgelmadrigal des Trecento,' Sammelbände der Internationale Musikgesellschaft, XIII (1912), 172.

--------, Studien zur Musikgeschichte der Frührenaissance (Leipzig: Breitkopf & Härtel, 1914).


J. Wolf, 'Florenz in der Musikgeschichte des XIV Jahrhunderts,' Sammelbände der Internationale Musikgesellschaft, III (1902), 599.


--------, Handbuch der Notationskunde (Leipzig: Breitkopf & Hartel, 1919), II.


--------, 'Die Tänze des Mittelalters,' Archiv für Musikwissenschaft, I (1918).

IV. EDITIONS AND REPRODUCTIONS OF CONTEMPORARY MATERIAL


E. de Coussemaker, L'art harmonique aux XIIe et XIIIe siècles (Paris: Durand, 1865).


R. Gandolfi, Illustrazioni di alcuni cimeli concernenti l'arte musicale in Firenze (Florence: 1882).


7Newly edited by Cl. Sartori (Florence: Olschki, 1938).
F. Ludwig, ed., Guillaume de Machault Werke, Publicationen Alterer Musik des Deutsche Musikgesellschaft (Leipzig: Breitkopf & Härtel, 1926 ff.), I, 1; III, 1; IV, 2.


Cl. Sartori, La notazione italiana del trecento in una redazione inedita del Tractatus Practice Cantus Mensurabilis ad Modum Italicorum di Prosdocimus de Beldemandis (Florence: Olschki, 1938).

A. Schering, Geschichte der Musik in Beispielen (Leipzig: Breitkopf & Härtel, 1931).

Sercambi, Novelli (projected ed, by R. Pratt).

G. Villani, Liber de civitatis Florentiae famosis civibus (Galletti, ed.; Florence: Mazzoni, 1847).


J. Wolf, 'Johannes de Grocheo Theoria,' Sammelbände der Internationale Musikgesellschaft, I (1900).

In addition to those cited above, the following recent works are significant:


E. Li Gotti, La poesia musicale italiana del sec. XIV (Palermo, G. B. Palumbo, 1944).


Gustave Reese, Music in the middle ages (New York, W.W. Norton, 1940).
<table>
<thead>
<tr>
<th>Music</th>
<th>Manuscript sources</th>
<th>Transcription previously published</th>
<th>Verses</th>
<th>Author</th>
<th>Text previously published</th>
</tr>
</thead>
<tbody>
<tr>
<td>14 2 B Abbonda di virtù</td>
<td>156r</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>101 3 B Adiu, adiu doux dame</td>
<td>164v 30r</td>
<td>62r</td>
<td></td>
<td>Carducci, Cant., p.250</td>
<td></td>
</tr>
<tr>
<td>15 2 B Allexandra, lo spirt</td>
<td>155r 37v</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16 2 B Altera luce</td>
<td>155v</td>
<td></td>
<td></td>
<td>F. Landini</td>
<td></td>
</tr>
<tr>
<td>16 2 B Altri n’arà</td>
<td>140r</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18 2 B Ana donna chi tt’</td>
<td>164v 8v 26v</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>102 3 B Amar sì li alti</td>
<td>156v 63r</td>
<td>114v</td>
<td></td>
<td>Trucchi, II, 155</td>
<td></td>
</tr>
<tr>
<td>103 3 B Amor c’al tuo</td>
<td>140v</td>
<td>113r</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19 2 B Amor con fede</td>
<td>130r</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>104 3 B Amor in te spera’</td>
<td>29v</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>105 3 B Amor inna uom gentil</td>
<td>152r 34r</td>
<td>109r</td>
<td></td>
<td>Schering, Beispielen</td>
<td></td>
</tr>
<tr>
<td>20 2 B Angelica biltà</td>
<td>123v</td>
<td>64r</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>150 2 F Ara’ tu pietà</td>
<td>140r</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21 2 B Benche crudele</td>
<td>135v</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>151 2 F Benche la blonda</td>
<td>152v</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22 2 B Benche ora piova,</td>
<td>158v</td>
<td></td>
<td></td>
<td>Wolf, Gesch. Notation</td>
<td></td>
</tr>
<tr>
<td>106 3 B Cara mie donne,</td>
<td>161r</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>107 3 B Caro signor, palesa</td>
<td>163v 25v</td>
<td>63v</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>109 3 B Che cos’ è quest’</td>
<td>163r 36v</td>
<td>37r</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23 2 B Che fa’? che pensi?</td>
<td>157v</td>
<td>104r</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>109 3 B Che pena è quest’</td>
<td>130v 35v</td>
<td>100r</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24 2 B Chi più le vuol</td>
<td>125r</td>
<td>101r</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25 2 B Chi pregio vuol,</td>
<td>157r</td>
<td>11r 69v</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. B - Ballata, F - Frammento, M - Madrigal, P - Pesche.
2. This appears in two parts in Paris, B. N., Nouv. acq. 4917.
<table>
<thead>
<tr>
<th>Number</th>
<th>Parts</th>
<th>Beginning of text</th>
<th>S.</th>
<th>E.</th>
<th>B.</th>
<th>R.</th>
<th>P.</th>
<th>Transcription published</th>
<th>Author</th>
<th>Text published</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>(Tenor)</td>
<td>Ciascun vuole</td>
<td>121v</td>
<td>89v</td>
<td>10v</td>
<td>90r</td>
<td>11r</td>
<td>Adler, Handbuch, I</td>
<td>F. Landini</td>
<td>Carducci, Opere VII, 320</td>
</tr>
<tr>
<td>26</td>
<td>2</td>
<td>Com' al seguìr</td>
<td>153v</td>
<td>48v</td>
<td>49r</td>
<td>50r</td>
<td>53v</td>
<td>G. Sacchetti</td>
<td>Carducci, Cant., p. 41</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>2</td>
<td>Cogli ochi asesel</td>
<td>157v</td>
<td>49v</td>
<td>50r</td>
<td>53v</td>
<td>57v</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>110</td>
<td>3</td>
<td>Contempler le gran</td>
<td>153r</td>
<td>79v</td>
<td>89v</td>
<td>113v</td>
<td>114v</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>111</td>
<td>3</td>
<td>Conviens'a fede te</td>
<td>152v</td>
<td>32v</td>
<td>71v</td>
<td>107v</td>
<td>109v</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>112</td>
<td>3</td>
<td>Cosa nulla più</td>
<td>132v</td>
<td>35v</td>
<td>87v</td>
<td>88v</td>
<td>137v</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>3</td>
<td>Così pensoso</td>
<td>123v</td>
<td>45v</td>
<td>39v</td>
<td>46r</td>
<td>40r</td>
<td>Ellinwood, Mus. Quart. XXII</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>2</td>
<td>D’amor mi biamno,</td>
<td>145v</td>
<td>3v</td>
<td>94v</td>
<td>95v</td>
<td>153v</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>2</td>
<td>Da poi che va mia</td>
<td>153v</td>
<td>153v</td>
<td>154v</td>
<td>155v</td>
<td>156v</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>2</td>
<td>Da poi che vedi</td>
<td>150r</td>
<td>150r</td>
<td>151r</td>
<td>152r</td>
<td>153r</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>2</td>
<td>Dappo c’atte rin-</td>
<td>151r</td>
<td>151r</td>
<td>152r</td>
<td>153r</td>
<td>154r</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>113</td>
<td>3</td>
<td>Debbà l’anim’alt-</td>
<td>145v</td>
<td>146v</td>
<td>147v</td>
<td>148v</td>
<td>149v</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>2</td>
<td>De’ che mi giova</td>
<td>149r</td>
<td>149r</td>
<td>150r</td>
<td>151r</td>
<td>152r</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>3</td>
<td>De’ dimmi tu che</td>
<td>125v</td>
<td>126r</td>
<td>127v</td>
<td>128r</td>
<td>129r</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>2</td>
<td>De’ non fugir’</td>
<td>144v</td>
<td>32r</td>
<td>50v</td>
<td>51v</td>
<td>145v</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>2</td>
<td>De’ pon’quest’amor</td>
<td>144r</td>
<td>2r</td>
<td>52v</td>
<td>145r</td>
<td>146r</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>2</td>
<td>De’ sospirar so-</td>
<td>149v</td>
<td>149v</td>
<td>150v</td>
<td>151v</td>
<td>152v</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>2</td>
<td>De’ volgi gli ochi</td>
<td>146r</td>
<td>12r</td>
<td>53v</td>
<td>147r</td>
<td>148r</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>114</td>
<td>3</td>
<td>Dijvennon gli ochi</td>
<td>39v</td>
<td>39v</td>
<td>40v</td>
<td>41v</td>
<td>42v</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>2</td>
<td>Dolci signore,</td>
<td>79v</td>
<td>79v</td>
<td>80v</td>
<td>81v</td>
<td>82v</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>2</td>
<td>Donna, che d’amor</td>
<td>150v</td>
<td>150v</td>
<td>151v</td>
<td>152v</td>
<td>153v</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>2</td>
<td>Donna con v’rimane</td>
<td>144r</td>
<td>144r</td>
<td>145r</td>
<td>146r</td>
<td>147r</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>115</td>
<td>3</td>
<td>Donna, t’prego am’</td>
<td>145r</td>
<td>33v</td>
<td>53v</td>
<td>101v</td>
<td>102v</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>2</td>
<td>Donna, la mente mia</td>
<td>13v</td>
<td>13v</td>
<td>14v</td>
<td>15v</td>
<td>16v</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>2</td>
<td>Donna, la mie part-</td>
<td>151r</td>
<td>151r</td>
<td>152r</td>
<td>153r</td>
<td>154r</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>2</td>
<td>Donna, lenguir mi</td>
<td>149r</td>
<td>149r</td>
<td>150r</td>
<td>151r</td>
<td>152r</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>2</td>
<td>Donna, l’animo tuo</td>
<td>151v</td>
<td>2v</td>
<td>52v</td>
<td>152v</td>
<td>153v</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>116</td>
<td>3</td>
<td>Donna, l’ tuo part-</td>
<td>149v</td>
<td>5v</td>
<td>52v</td>
<td>149v</td>
<td>150v</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. Also in Padua, Biblioteca Universitaria, MS. 1472.
<table>
<thead>
<tr>
<th>Number</th>
<th>Part</th>
<th>Beginning of text</th>
<th>S.</th>
<th>F.</th>
<th>E.</th>
<th>F.</th>
<th>F.</th>
<th>Transcription published</th>
<th>Author</th>
<th>Text published</th>
</tr>
</thead>
<tbody>
<tr>
<td>152 2 F</td>
<td>Donna perché mi</td>
<td>144v</td>
<td>1</td>
<td>4</td>
<td>85v</td>
<td>86r</td>
<td></td>
<td>F.Landin</td>
<td>Trucchi,II,156</td>
<td></td>
</tr>
<tr>
<td>117 3 B</td>
<td>Donna per farmi</td>
<td>146v</td>
<td>35r</td>
<td>7v</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>44 2 B</td>
<td>Donna, se'l cor</td>
<td>153v</td>
<td>1r</td>
<td>24r</td>
<td>34r</td>
<td>85v</td>
<td>86r</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>45 2 B</td>
<td>Donna, si t'ò fall-</td>
<td>153r</td>
<td>1r</td>
<td>24r</td>
<td>34r</td>
<td>85v</td>
<td>86r</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>46 2 B</td>
<td>Donna, tu prendi</td>
<td>146v</td>
<td>147r</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>47 2 B</td>
<td>Duolsi la vita</td>
<td>145r</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>48 2 B</td>
<td>Echo la primavera</td>
<td>135r</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>118 3 B</td>
<td>El gram disio</td>
<td>147v</td>
<td>24v</td>
<td>74v</td>
<td>75r</td>
<td>84v</td>
<td>85r</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>119 3 B</td>
<td>El mie dolce sospir</td>
<td>147v</td>
<td>24v</td>
<td>148r</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 2 M</td>
<td>Fa metter bendo</td>
<td>123v</td>
<td>41v</td>
<td>42v</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>49 2 B</td>
<td>Fatto m'è serv'</td>
<td>148v</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>50 2 B</td>
<td>Fjor di dolcega</td>
<td>148r</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>51 2 B</td>
<td>Fortuna ria,</td>
<td>147v</td>
<td>10r</td>
<td>46r</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>120 3 B</td>
<td>Gentil aspetto,</td>
<td>133r</td>
<td>27v</td>
<td>52v</td>
<td>66v</td>
<td>67v</td>
<td></td>
<td>Besseler,</td>
<td>Carducci,</td>
<td></td>
</tr>
<tr>
<td>52 2 B</td>
<td>Gjè d'amore</td>
<td>160r</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>53 2 B</td>
<td>Gjè ebbi libertate</td>
<td>46r</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11 (Contra)</td>
<td>Gjè furon le</td>
<td>122v</td>
<td>90r</td>
<td>11r</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>121 3 B</td>
<td>Gjè non biasam'</td>
<td>169v</td>
<td>39r</td>
<td>117v</td>
<td>113r</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>54 2 B</td>
<td>Gjè perch'1penso</td>
<td>159r</td>
<td>1v</td>
<td>59v</td>
<td>46v</td>
<td>69v</td>
<td>69r</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>55 2 B</td>
<td>Gjovine donna</td>
<td>160v</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>56 2 B</td>
<td>Gjovine vagha,</td>
<td>160r</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>122 3 B</td>
<td>Giunta è vaga belte</td>
<td>163v</td>
<td>25r</td>
<td></td>
<td>69v</td>
<td>69r</td>
<td>69r</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>57 2 B</td>
<td>Gli ochi che in pr</td>
<td>149v</td>
<td>7r</td>
<td></td>
<td>69v</td>
<td>69r</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>123 3 B</td>
<td>Gram plant' agli</td>
<td>133v</td>
<td>26r</td>
<td>54v</td>
<td>54v</td>
<td>67v</td>
<td>67v</td>
<td>Ludwig,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>124 3 B</td>
<td>Guard' una volta,</td>
<td>161v</td>
<td>21v</td>
<td>24v</td>
<td>25r</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>53 2 B</td>
<td>I' fu tuo serv'</td>
<td>165v</td>
<td>53v</td>
<td>54v</td>
<td>113v</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>59 2 B</td>
<td>Il suo bel viso</td>
<td>141v</td>
<td>46v</td>
<td>47r</td>
<td></td>
<td>114v</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>60 2 B</td>
<td>I'non ardisco mos-</td>
<td>41v</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>61 2 B</td>
<td>In somm' altega</td>
<td>169v</td>
<td></td>
<td>35v</td>
<td></td>
<td>36r</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>62 2 B</td>
<td>I'piango, lasso!</td>
<td>136v</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. Also in Padua, Biblioteca Universitaria, MS.694.
<table>
<thead>
<tr>
<th>Number</th>
<th>Part</th>
<th>Beginning of text</th>
<th>S.</th>
<th>F.</th>
<th>P.</th>
<th>R.</th>
<th>Transcription published</th>
<th>Author</th>
<th>Text published</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number</td>
<td>P.</td>
<td>Beginning of text</td>
<td>S.</td>
<td>F.</td>
<td>R.</td>
<td>P.</td>
<td>Transcription published</td>
<td>Author</td>
<td>Text published</td>
</tr>
<tr>
<td>--------</td>
<td>----</td>
<td>-----------------------------------</td>
<td>----</td>
<td>----</td>
<td>----</td>
<td>----</td>
<td>-------------------------</td>
<td>--------------</td>
<td>----------------</td>
</tr>
<tr>
<td>77</td>
<td>B</td>
<td>Ochi dolenti</td>
<td>135v</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>137</td>
<td>B</td>
<td>0 fanciulla giulia</td>
<td>159v</td>
<td>34v</td>
<td></td>
<td></td>
<td>86v</td>
<td>F.Landini</td>
<td>Carducci, Cant.</td>
</tr>
<tr>
<td>78</td>
<td>B</td>
<td>Ognor mi trovo</td>
<td>136v</td>
<td></td>
<td></td>
<td></td>
<td>97r</td>
<td>Trucchi,</td>
<td>II, 154</td>
</tr>
<tr>
<td>3</td>
<td>M</td>
<td>O pianta vagha</td>
<td>129r</td>
<td>43v</td>
<td></td>
<td></td>
<td>44v</td>
<td></td>
<td></td>
</tr>
<tr>
<td>79</td>
<td>B</td>
<td>Or'e ttal l' alma</td>
<td>141r</td>
<td>7v</td>
<td></td>
<td></td>
<td>108v</td>
<td></td>
<td></td>
</tr>
<tr>
<td>133</td>
<td>B</td>
<td>Orsu, gentili spir</td>
<td>142r</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>F.Landini</td>
<td>Carducci, Cant.</td>
</tr>
<tr>
<td>80</td>
<td>B</td>
<td>Gyme! el core</td>
<td>141v</td>
<td></td>
<td></td>
<td></td>
<td>103r</td>
<td>Levi, p.225</td>
<td></td>
</tr>
<tr>
<td>139</td>
<td>B</td>
<td>Partesi con dolore</td>
<td>154v</td>
<td>27v</td>
<td>30v</td>
<td></td>
<td>64v</td>
<td>Trucchi,</td>
<td>II, 163</td>
</tr>
<tr>
<td>81</td>
<td>B</td>
<td>Per allegreça</td>
<td>159r</td>
<td>5v</td>
<td>7v</td>
<td></td>
<td>65r</td>
<td></td>
<td></td>
</tr>
<tr>
<td>140</td>
<td>B</td>
<td>Perche di novo</td>
<td>164r</td>
<td>30v</td>
<td>25v</td>
<td></td>
<td>64v</td>
<td></td>
<td></td>
</tr>
<tr>
<td>140</td>
<td></td>
<td>(Tenor) Per che tuo ser</td>
<td>164r</td>
<td>30v</td>
<td>25v</td>
<td></td>
<td>65r</td>
<td></td>
<td></td>
</tr>
<tr>
<td>82</td>
<td>B</td>
<td>Per che virtù fa</td>
<td>42v</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Gotti,</td>
<td></td>
</tr>
<tr>
<td>83</td>
<td>B</td>
<td>Per la belleça</td>
<td>165r</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Il Sacchetti</td>
<td></td>
</tr>
<tr>
<td>141</td>
<td>B</td>
<td>Per la mie dolce</td>
<td>143r</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Wolf, Gesch.</td>
<td>Not.</td>
</tr>
<tr>
<td>6</td>
<td>M</td>
<td>Per l' anfluenza</td>
<td>126v</td>
<td>50v</td>
<td></td>
<td></td>
<td></td>
<td>Riemann, Gesch.</td>
<td></td>
</tr>
<tr>
<td>142</td>
<td>B</td>
<td>Per seguir la sper</td>
<td>166r</td>
<td>21v</td>
<td></td>
<td></td>
<td>62v</td>
<td>Ellinwood,</td>
<td>F.Landini</td>
</tr>
<tr>
<td>84</td>
<td>B</td>
<td>Per servar umiltà</td>
<td>168v</td>
<td>3r</td>
<td></td>
<td></td>
<td>65v</td>
<td>Trucchi,</td>
<td>II, 156</td>
</tr>
<tr>
<td>95</td>
<td>B</td>
<td>Per un amante rio</td>
<td>166v</td>
<td></td>
<td></td>
<td></td>
<td>8v</td>
<td></td>
<td></td>
</tr>
<tr>
<td>96</td>
<td>B</td>
<td>Più bella donna</td>
<td>166v</td>
<td>32v</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>97</td>
<td>B</td>
<td>Po c' amor ne' belgli</td>
<td>168r</td>
<td>9v</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>153</td>
<td>F</td>
<td>Po che di simil</td>
<td>139v</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>143</td>
<td>B</td>
<td>Po che partir</td>
<td>165v</td>
<td>23r</td>
<td></td>
<td></td>
<td>92v</td>
<td></td>
<td></td>
</tr>
<tr>
<td>88</td>
<td>B</td>
<td>Psyche da tte</td>
<td>142v</td>
<td>5v</td>
<td>37r</td>
<td>9v</td>
<td>10r</td>
<td></td>
<td></td>
</tr>
<tr>
<td>144</td>
<td>B</td>
<td>Posto che dall' asp</td>
<td>154r</td>
<td>35r</td>
<td></td>
<td></td>
<td>88v</td>
<td></td>
<td></td>
</tr>
<tr>
<td>145</td>
<td>B</td>
<td>Quanto più caro</td>
<td>143v</td>
<td>25v</td>
<td>49v</td>
<td>50r</td>
<td>90v</td>
<td></td>
<td></td>
</tr>
<tr>
<td>146</td>
<td>B</td>
<td>Quel sol che raça</td>
<td>139v</td>
<td>22r</td>
<td></td>
<td></td>
<td>91v</td>
<td></td>
<td></td>
</tr>
<tr>
<td>147</td>
<td>B</td>
<td>Questa fanciull'</td>
<td>138v</td>
<td>22v</td>
<td></td>
<td></td>
<td>70v</td>
<td></td>
<td></td>
</tr>
<tr>
<td>99</td>
<td>B</td>
<td>S' andrà sança</td>
<td>167r</td>
<td>14r</td>
<td></td>
<td></td>
<td>7v</td>
<td></td>
<td></td>
</tr>
<tr>
<td>90</td>
<td>B</td>
<td>Se la nimice</td>
<td>167v</td>
<td></td>
<td></td>
<td></td>
<td>8v</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. Also in Padua, Biblioteca Universitaria, MS. 694, and in Prague, University Library, XI, F. 9.
<table>
<thead>
<tr>
<th>Number</th>
<th>B</th>
<th>S.</th>
<th>F.</th>
<th>E.</th>
<th>P.</th>
<th>Transcription published</th>
<th>Author</th>
<th>Text published</th>
</tr>
</thead>
<tbody>
<tr>
<td>91</td>
<td>2 B</td>
<td>Se lla vista soave</td>
<td>137v</td>
<td></td>
<td></td>
<td>137v</td>
<td>Capelli, Poesie, p.23</td>
<td></td>
</tr>
<tr>
<td>143</td>
<td>3 B</td>
<td>Selvagia fera,</td>
<td>137r</td>
<td></td>
<td></td>
<td>137r</td>
<td>Capelli, Poesie, p.23</td>
<td></td>
</tr>
<tr>
<td>92</td>
<td>2 B</td>
<td>Se merge donna</td>
<td></td>
<td>20r</td>
<td></td>
<td>20r</td>
<td>Levi, p.294</td>
<td></td>
</tr>
<tr>
<td>154</td>
<td>2 F</td>
<td>Senpre giro caendo</td>
<td></td>
<td></td>
<td>170v</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>93</td>
<td>2 B</td>
<td>Se pronto non sara</td>
<td>170r</td>
<td>12v</td>
<td>28r</td>
<td>170r</td>
<td>F.Sacchetti</td>
<td>Capelli, Poesie, p.32</td>
</tr>
<tr>
<td>12</td>
<td>3 M</td>
<td>Si dolce non sono</td>
<td>123v</td>
<td>44v</td>
<td>9v</td>
<td>123v</td>
<td>Carducci, Opere, VIII, 362</td>
<td></td>
</tr>
<tr>
<td>94</td>
<td>2 B</td>
<td>Sie maladetta</td>
<td>170v</td>
<td>6v</td>
<td>28r</td>
<td>170v</td>
<td>Mus.Quart.XXII</td>
<td></td>
</tr>
<tr>
<td>143</td>
<td>3 B</td>
<td>S'j'fossi certo</td>
<td>138r</td>
<td>29r</td>
<td></td>
<td>138r</td>
<td>F.Sacchetti</td>
<td></td>
</tr>
<tr>
<td>95</td>
<td>2 B</td>
<td>S'j'ti son</td>
<td>142v</td>
<td>8r</td>
<td>48v</td>
<td>142v</td>
<td>F.Sacchetti</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>2 M</td>
<td>Somma felicità,</td>
<td>127v</td>
<td></td>
<td></td>
<td>127v</td>
<td></td>
<td></td>
</tr>
<tr>
<td>96</td>
<td>2 B</td>
<td>Tante bellece</td>
<td>139r</td>
<td></td>
<td></td>
<td>139r</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>2 M</td>
<td>Tu, che l'oper'</td>
<td>122v</td>
<td>42v</td>
<td></td>
<td>122v</td>
<td>Wolf, S.I.M.G.,III</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>2 M</td>
<td>Unna conlona</td>
<td>129r</td>
<td>11v</td>
<td></td>
<td>129r</td>
<td>Eliinwood, Mus.Quart.XXII</td>
<td></td>
</tr>
<tr>
<td>97</td>
<td>2 B</td>
<td>Vaga fanciulla</td>
<td>165r</td>
<td>10v</td>
<td></td>
<td>165r</td>
<td></td>
<td></td>
</tr>
<tr>
<td>98</td>
<td>2 B</td>
<td>Va pure, amore,</td>
<td>171r</td>
<td>9r</td>
<td></td>
<td>171r</td>
<td></td>
<td></td>
</tr>
<tr>
<td>140</td>
<td></td>
<td>(Contra) Vendetta far</td>
<td>164r</td>
<td>30r</td>
<td>25v</td>
<td>164r</td>
<td></td>
<td></td>
</tr>
<tr>
<td>99</td>
<td>2 B</td>
<td>Vidi ti, donna,</td>
<td>171r</td>
<td></td>
<td></td>
<td>171r</td>
<td></td>
<td></td>
</tr>
<tr>
<td>102</td>
<td>2 B</td>
<td>VJta non è piu</td>
<td>167r</td>
<td>10v</td>
<td>49r</td>
<td>167r</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. Also in Modena, Biblioteca Estense, L.568.
2. Also in Padua, Biblioteca Universitaria, MS.694.