.

.

FOURTEENTH-CENTURY ITALIAN CACCE

Plate I.   Tosto che l'alba, codex Palatino 87 (Squarcialupi)
folio 25v-26r, Biblioteca Medicea-Laurenziana, Florence.

FOURTEENTH-CENTURY ITALIAN CACCE

EDITED BY

W. THOMAS MARROCCO

Second Edition, Revised
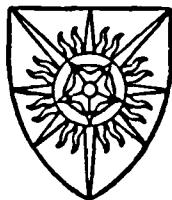
To

Nino Pirrotta

PREFACE TO THE SECOND EDITION

The present revision of this book is the result of further study in Italy as a Fulbright research Fellow in 1950. The munificent grant made it possible for me to examine Italian music codices first-hand and to discover six additional compositions in canon form. These are numbers 8, 11, 12, 14, 17, and 22. Because interest in the music of the Italian trecento has grown considerably during the past two decades, complete collections of the music of one composer or of one form are indispensable. I am particularly indebted to the Mediaeval Academy of America which understood the need for and made possible the publication of the second edition.

Dr. Nino Pirrotta, formerly Director of the Biblioteca Musicale di S. Cecilia, Rome, Italy, and at present Professor of Music and Librarian of the Eda Kuhn Loeb Library at Harvard University again offered a helping hand which I readily accepted. Many corrections and revisions have been made in accordance with suggestions by him and the late Dr. Manfred Bukofzer, to whom I am deeply grateful. I owe an expression of gratitude to Dr. Teresa Lodi, Directress of the Biblioteca Medicea-Laurenziana in Florence, Italy, and Dr. Anita Mondolfo, Directress of the Biblioteca Nazionale Centrale in Florence, through whose kindness and cooperation photographic reproductions of the music manuscripts were obtained.

<div align="right">

Los Angeles, California
1961

</div>

CONTENTS

PLATES

AN INTRODUCTORY STUDY OF THE CACCIA

The term caccia means hunt or chase. Like the madrigal and ballata, the composition bearing this name occupied a prominent position in the music of the Italian trecento. In its literary sense, the caccia was originally a descriptive poem which dealt with an episode of the hunt set to a composition in canon form. The assembling of the hunting party with dogs and falcons, the departure, the sighting of the prey, the chase and capture of the quarry represent a striking contrast to the idyllic madrigals. Later, any scene lending itself to vivid description was introduced into the poetry.[1]

In its musical sense, the term caccia, like its Spanish counterpart, caça, and the French chace, indicated the musical form (today known as canon), not the poetic content. The three caças, O Virgo splendens, Splendens ceptigera, and Laudemus Virginem, found in the Llibre Vermell, a fourteenth century manuscript preserved at the monastery of Montserrat in Spain, are all addressed to the Blessed Virgin Mary;[2] while the four integral chaces describe an alba, Tres dous compains leves su, a hunt, Se je chant mais que ne suelh, a bizarre and comical enterprise, Umblemens vos pri merchi, and an aspiring singer, Talent m'est pris de chanter commeli coccu.[3] It is on the basis of this premise that this writer disagrees with Ellinwood who affixes the title, Pesca, to Landini's caccia, Così pensoso come amor mi guida, because the subject matter deals with a piscatorial adventure.[4] If such were the custom, it would then be proper to call those cacce describing a market scene and a fire, mercato and incendio. Ellinwood was apparently influenced by Carducci's collection of poems titled Cacce in rima. Carducci separates and subtitles each group according to subject matter, and, as a result, one finds poems describing venatorial episodes as "Alla Capriola, Alla Volpe, Alla Cerbia, Alle Quaglie"; piscatorial, "Pescatrici"; nautical, "Barcaioli"; market scenes, "Merciai Ambulanti, Rivenduglioli, In Mercato"; and a fire scene, "Al Fuoco!" Also included in his collection are two poems which portray the action of a battle. But these are really frottole and were not given musical settings, that is, canonic settings.[5] Therefore, Carducci errs in calling these "cacce" because a poem, irrespective of subject matter, is a caccia only when it is set to the musical device of canon. Contrarily, a hunting episode does not necessarily imply a musical setting in canon form.[6]

Towards the end of the fourteenth century, some composers, notably Mattheus de Perugia, employed the canon device in a movement of the Mass.[7] It is interesting to note, however, that by the beginning of the fifteenth century the term "caccia" was displaced in favor of "fuga".

The caccia technique was, then, at the disposal of all three poetic forms, madrigal, ballata, as well as the caccia. Several examples of madrigals have come down to us with non-canonic first sections, but with canonic ritornelli. These are: Sì come al canto, FN 70v, and All' ombra d'un perlaro, FN 60v, both by Magister Piero; Per riddi' andando ratto, FN 58v-59r, by Giovanni da Firenze; Dà, dà, chi avareggia pur per se, FL 50v-51r, by Lorenzo Masini da Firenze; La bella e la veçcosa cavriola, FL 27r, by Ser Gherardello da Firenze, and the anonymous Nel prato pien di fior, PR 9v-10r. Only one example of a ballata poem has survived set to a canon, Dal traditor non si può l' uom guardar.[8] On the other hand, ten madrigal poems and sixteen cacce poems, all included in this volume, were set to canons.

---

[1]Translations of three cacce (nos. 7, 9, and 19) may be found in Leonard Ellinwood, The Works of Francesco Landini (Cambridge, 1939), p. xxvii; Gustave Reese, Music in the Middle Ages (New York, 1940), p. 366; Lorna de Lucchi, An Anthology of Italian Poems (New York, 1924), p. 95.

[2]Dom Gregori M. Suñol, "Els Cants dels Romeus," Analecta Montserratensia, I (1917), 100-192.

[3]Nino Pirrotta, "Per l'origine e la storia della caccia e del madrigale trecentesco," Rivista Musicale Italiana, XLVIII (1946), 305-323. In this article, Pirrotta offers convincing testimony that the composition, Talent m'est pris, is a rota, i.e. a circular canon. To the above-mentioned chaces may be added those by Guillaume de Machaut titled, Le lay de la fonteinne and Le lay de confort. Transcriptions in modern notation may be found in Guillaume de Machaut, Musikalische Werke, ed. by Friedrich Ludwig, in Publicationen älterer Musik, Vol. IV, 1954, 235-256, and in Polyphonic Music of the Fourteenth Century, ed. by Leo Schrade, Vol. II.(Monaco 1956),39-74.

[4]Op. cit., p. 35.

[5]Giosuè Carducci, Cacce in rima dei secoli XIV e XV (Bologna, 1896). Frottole were set to music in the fifteenth and early sixteenth centuries. In the fourteenth century, the frottola was a poem not intended for a musical setting. Its main characteristic is a conglomeration of bizarre and strange facts without connection and at times without sense, in an irregular meter and without a pre-established rhyme scheme. It resembles the caccia in that it does contain dialogue and excitement.

[6]See Ettore LiGotti, L'Ars Nova e il madrigale (Palermo, 1944), p. 48. The madrigal Con levrieri e mastini set to music by Gherardello da Firenze describes a chase.

[7]Et in terra, found in Biblioteca Estense, Modena, codex Lat. 568, folio 9-10.

[8]See p. 28. Cf. Machut's canonic ballade, Sans cuer-Dame par vous—Amis dolens, in Musikalische Werke, ed. Ludwig. Publicationen älterer Musik, (Leipzig, 1926), I, p. 16.

The period during which cacce appeared was a rather brief one. They were included in the codices of the latter part of the fourteenth century, but by the beginning of the fifteenth century, they had already disappeared.[9] We may therefore assume that they enjoyed their greatest diffusion from approximately 1350 to 1380. It is, however, surprising to note that of the several hundred known examples of secular music of the Italian Ars Nova, only twenty-six are in canon form. These compositions were not intended for popular consumption, for the music was too refined, too florid, and rhythmically intricate, to be sung with any degree of competence by provincial or itinerant musicians. Carducci mentions hypothetically, but to us quite plausibly, that the cacce were represented in a manner similar to the later canti carnascialeschi. He states,

> Io sono tentato a credere che alcune almeno di queste cacce fossero
> rappresentative in effeto, o, per dir meglio, quasi rappresentate . .
> . . . o da cori cantati o da una persona sola accompagnata da coro,
> con i gesti e con gli arnesi di quell'esercizio, e anche recando in
> mostra alle volte qualche prodotto animale della caccia e della pesca.[10]

> I am tempted to believe that at least some of these cacce were repre-
> sentations in effect, or, better, almost represented . . . . . either by
> sung choruses or by one singer accompanied by a chorus, with gestures
> and trappings of the sport [hunting and fishing tackle] and also display-
> ing at times the results of their catch.

These are true art-songs and were expressly intended for the amusement of patrons, patronesses, and courtiers, who, on occasions, served as adjudicators during the musical contests. An example of such musico-polemics is found in two settings of Con bracchi assai (nos. 4 and 5) by Magister Piero and Giovanni da Firenze. It may also be added that certain representations of the hunt, as well as the idyllic madrigals, were allegories which veiled, more or less subtly, their amorous significance, as in the following example, Nel boscho senza folglie:[11]

> In the leafless woods while chasing an exhausted partridge,
> A white hare suddenly jumped in front of me,
> Her delightful beauty made me forget the bird
> And I chased the hare with my greyhounds.
> At the sight of the dogs she scampered into a cave
> Where she was caught trembling with fear.

>> I gathered her into my arms and kissed her,
>> Never before have I caught such sweet game.

Somewhat less subtly is the action of the hunter in Seghugi a corta[12] who abandons a bear and fox hunt at the sight of a pretty maid: (second stanza and ritornello)

> Out in the clearing, at the sound of the [hunter's] horns,
> And at the approach of a storm
> A pretty maid appeared from the dale.
> She cried, "After it, after it, after the Fox!"
> I took her by the hand, "Come here, here, forget the Fox!"
> She said, "Oh no, oh no, because I don't want to!"

---

[9]The music is preserved in the following codices: Biblioteca Medicea-Laurenziana, Florence, codex Palatino 87 (Squarcialupi); Biblioteca Nazionale Centrale, Florence, codex Panciatichiano 26; Bibliothèque Nationale, Paris, fonds Italien 568, and codex Reina, fonds fr. nouv. acq. 6771; Biblioteca Vaticana, codex Rossiano 215; British Museum, London, Additional MSS. 29987 and Biblioteca Estense Modena, Estense Lat. 568.

[10]Carducci, op. cit., pp. 11-12.

[11]Carducci, ibid., p. 12. See page 62 of the present volume.

[12]See number 23.

> I embraced her, crushing her proud spirit
> And carried her off into the woods.

The exuberance found in the caccia is traced directly to the frottola. From the madrigal the caccia borrowed the contemplative opening, which sets the scene of action, and the closing couplet called ritornello. Apart from their affinities in music and poetry, the canonic madrigal differs from the caccia in that the former has neither dialogue nor excitement;[13] the poet objectively relates an episode of an idyllic nature, whereas in the caccia, the poet is suddenly torn from pleasant thoughts by the shouts and cries of vendors and fishermen, or becomes an eager and vocal participant in the ensuing action.

The caccia and the chace were apparently unknown before 1300. Johannes de Grocheo writing ca. 1300 mentions among the vulgar forms, cantus gestualis (chanson de geste), cantus coronatus (conductus), stantipes, ductia, additamenta, motetus (for the litteratis), organum, hoquetus, and rotundellus (for the common people).[14] The chace is conspicuously absent. The word caches is mentioned in an anonymous French translation of Alanus de Lilla's Anticlaudianus.[15] These verses written in praise of music mention instruments, notation, and musical forms. The last few lines read as follows:

> Et de notes toutes figures
> Longhes, brieues, menres, minimes,
> Et les rifflans semiminimes,
> Et toutes notes pour motes;
> Pour rondiaux et pour hoques;
> Y sont aussi et estampies,
> Caches et balades jolies,
> Courans et belement tenans
> Et aucune foys arestans;
> La sont vois, son, comunament,
> Soit bas ou hault moyennement.

In Italy the caccia is first mentioned (and thoroughly described) by an anonymous writer of the early fourteenth century, whose treatise, Capitulum de vocibus applicatis verbis[16] was joined to Antonio da Tempo's Summa artis vulgaris dictaminis written in 1332. The anonymous writer states:

> Cacie sive Incalci, a simili per omnia formantur ut motteti,
> salvo quod verba caciarum volunt esse aut omnes de septem, aut
> omnes de quinque sillabis. Volunt etiam esse ad tot quot partes
> sunt et omnes volunt esse formate supra primam partem, ita
> quod, si facta fuerit ad quinque partes, omnes quinque cantores
> cantare possint simul primam partem. In numero canentium
> habere vult talis ordo qualis dictus est in mottetis, scilicet
> quod, quando unus ascendit, alter descendit, tercius firmus
> stet, quartus pauset, quintus rumpat. Et sic, cambiando
> officia, fiat diversitas decorata, inveniendo sepissime in
> consonantiis. Et pars illorum et omnes in fine, in consonantia

[13]The term, canonic-madrigal, implies a madrigal poem set to the musical device of canon. Its poetic form was at first amorphous exhibiting a variety of rhyme schemes. Towards the latter part of the fourteenth century, the various rhyme schemes were dropped in favor of ABB, CDD:EE. For a discussion of the madrigal see my article, "The Fourteenth-Century Madrigal: Its Form and Contents," Speculum, XXVI (1951), 449-457.

[14]Johannes Wolf, "Die Musiklehre des Johannes de Grocheo," Sammelbände der I.M.G., I (1899-1900), 65-130. Grocheo's Theoria gives us the most extensive information on secular musical forms before 1300.

[15]Francesco Novati in his article, "Per l'origine e la storia delle cacce," Studi Medievali, II (1906-07), p. 308, errs in placing these lines in the thirteenth century. The notational nomenclature used in these verses is clearly that of the fourteenth century.

[16]Santorre Debenedetti, "Un trattatello del secolo XIV sopra la poesia musicale," Studi Medievali, II (1906-07), p. 79.

se reperient quis in quinta, quis in octava; et caveant a tritono,
ut dictum est supra in mottetis.

. Cacce, or incalci, are in all respects composed similarly to
motets, saving that the words [verses] of the cacce should be
either all of seven or all of five syllables. They seek also to be
corresponding to the number of parts [voices] there are, and all
should be formed over the first part [voice], so that if a caccia
were composed of five parts [voices], all five singers
may sing the first part together. In the number of singers
[among the singers] there should be the same order as was
said of the motets, that is, when one ascends the second
descends, the third remains steady [holds], the fourth pauses,
and the fifth embellishes. Thus, by alternating their roles,
may an adorned variety be produced, frequently converging
in consonances. Let some of them [singers] and all at the
close, find themselves in consonance, some at the fifth,
some at the octave, and let them avoid the tritone as was
said of the motet.

This description does not conform to the numerous examples which have come down to us. It does,
however, resemble the rondellus, with its multiple number of voices and the "alternating of their
roles." And on this point there is agreement in that imitation is implied. Imitation, or interchange of
voices, is a feature which has already been detected in certain examples of organa found in the reper-
toire of the Notre Dame school.[17] The step from fragmentary imitation to an extended canon, - from
brief interchange between two upper parts in Perotin's Viderunt to the chace, Se je chant mais,
appears to be a logical one. Pirrotta prefers to insert two smaller steps between these, - the
rondellus and the rota. He states, "the rota as a circular canon would represent, in the evolution of
the structural principle of the canon, a very important intermediate link between the rondellus and the
canon in strict sense."[18]

Whether the French chace preceded and influenced the Italian caccia is a matter which may never
be decided conclusively. It would appear logical, in view of the dominant position held in musical
composition by France in the thirteenth century, to give that country the credit for having been the
fountain-head of all musical forms. But there are several features of the caccia, which, apart from
the use of canon, show no influence of the chace. These are 1) melismas on the opening and closing
syllables of the poem, 2) a concluding ritornello, and 3) a supporting instrumental or third vocal part.[19]

The accounts of several historians indicate that their conclusions regarding the formal structure
of the caccia were based on a study of a limited number of cacce.[20] Some writers have treated the
subject superficially, while others have chosen to ignore it. The ritornello, or second section of the
caccia, occasions the greatest variance of opinion. It should be recognized that the structure of the
caccia is subject to variations, for, as the poetic content is often varied, so is the musical scheme.
The first section of the caccia is in canonic imitation always at the unison.[21] Whether or not this sec-

---

[17]Gustave Reese, op. cit., p. 305.

[18]Nino Pirrotta, "On the Problem of Sumer is icumen in," Musica Disciplina, II (fasc. 3 and 4, 1948), p. 213.

[19]Cf. Friedrich Ludwig, "Die italianischen Madrigale, Balladen, und Cacce," Handbuch der Musikgeschichte,
ed. G. Adler, 2nd ed. (Berlin, 1930), I, p. 278; and Heinrich Besseler, Musik des Mittelalters und die Renaissance,
(Potsdam, 1931), p. 158, are of the opinion that the French chace preceded and influenced the Italian caccia. This
writer agrees with Nino Pirrotta, who, in a brilliant article, "Per l'origine e la storia della caccia e del madrigale
trecentesco," Rivista Musicale Italiana, XLVIII (1946), 305-323, sees a slight precedence of the Italian caccia.
Apart from the use of canon, the caccia exhibits several features already mentioned which distinguish it from the
French chace.

[20]Cf. Leonard Ellinwood, op. cit., p. xxvii; Theodore Gérold, Histoire de la musique, (Paris, 1936), p. 381; Karl
Nef, An Outline of the History of Music, (New York, 1939), p. 66; Henry Prunières, A New History of Music, trans.
Edward Lockspeiser, (New York, 1943), p. 28. Francesco Vatielli, Storia della Musica, (Milan, 1946), p. 28.

[21]The canonic-madrigal, De' dimmi tu, by Landini, proves an exception to the rule. It differs from the other
canons in that the imitation occurs between the second and third voices and at the fifth. .

tion is followed by a ritornello depended on the composer. He was at liberty to omit it entirely, (in which case the final couplet was assimilated into the first and only section), to write for one voice alone, to write two or three-part harmony, or to compose a three-part canon. The ritornello is in canonic imitation in the following:

> Chon bracchi assai (Giovanni da Firenze)
> Chon bracchi assai (Piero)
> · Così pensoso
> Dappoi che'l sole
> Faccia chi dee
> Passando con pensier
> State su, donne
> Tosto che l'alba

The ritornello is omitted in the following:

> Cacciando per gustar-Ai cenci, ai toppi
> Con dolce brama
> In forma quasi tra'l veghiar e'l sonno
> Nell'acqua chiara
> Or qua, conpagni

The ritornello is not in canonic imitation, but is sung either in unison or solo in the following:

> Apposte messe
> Per sparverare

The ritornello is not in canonic imitation, but in two or three-part harmony:

> Chavalcando con un giovine accorto
> La fiera testa
> Giunge il bel tempo
> Ongni diletto
> Per larghi prati
> Quan ye voy le duç
> Seghugi a corta(FN and L MSS.)
> Useletto selvaggio

The ritornello is a triple canon in the following:

> De', dimmi tu
> Nel boscho senza folglie

With four exceptions all cacce have a third instrumental or vocal part serving as a bass which does not participate in the canon but which occasionally imitates one of the upper voices in short sequential fragments.[22]

The entry of the second voice is often indicated by means of a cross or insignia elaborately wrought, or by a series of rests at the beginning of the composition conveying to the performer the number of breve measures rest before the entrance of the second voice. The ritornello is indicated by its abbreviated form, tornelli, or by the following monogram: As a rule the first section of the caccia

is cast in double rhythm whereas the contrasting ritornello is, in most cases, in triple (simple or compound) rhythm.

---

[22] Here, too, amorphousness exists. Nos. 2, 10, 11, and the ritornelli of 15, 21, and 23 have vocal tenor parts. In no. 15 the tenor participates in the fugue-like opening.

Unless the composer had given a specific ending for the second voice, the performer was obliged, at times, to hold the notes of the last and penultimate measures of the second part twice their original value in order that all parts of the composition might end simultaneously. This procedure is shown in the following excerpts:

Dappoi che'l sole (measure no. 200) ex. 1a and 1b

Così pensoso, (from measure no. 105) ex. 1c and 1d

A certain distinguishable pattern is followed by all caccia composers in the structure of the melodic line. The initial note is, in most cases, a longa, and from this point the first voice usually proceeds in madrigalian fashion with a long melismatic passage sung on the opening syllable. The first voice may continue its flight for from four to as many as twenty-two measures before the entry of the second voice. The general direction of the melody is a gradual descent until the cadence is reached, at which point it combines with the entry of the second voice forming a perfect fifth.[23]

The range of the melodies varies from a ninth to a tenth, and only in two cacce does the range extend to an eleventh and twelfth respectively. Skips of more than a fifth are seldom found. Only when the music seeks to interpret the excitement of the words is the smooth flow of the melody violated. A glance at the following example demonstrates this effective procedure:

---

[23]Although there are exceptions, this is the interval employed in most canons. One canon uses the interval of the fourth for the entrance of the second voice, two the prime, and five the octave.

Tosto che l'alba
(69)

suo - na!"   "Ai - o,   ai-

bracchi.   Sta-rá avvi - sa - to.   "Bus -

The technique of hocket, in the European art of polyphonic music, was confined to a period of about 200 years. This device appeared suddenly in the musical art of the thirteenth century, reached its peak in the fourteenth, and lost itself slowly in the forms of polyphonic writing in the fifteenth.[24] Its purpose is to break up the movement of the melodic line or lines through the insertion of a rest after a note (or notes) in alternation. No regard is shown to the chopping up of the words in the process.[25] In order to identify the several ways hocket is used in cacce, the following examples are given. In its simplest form the truncation occurs after two or more notes, ex. 3a; in the second form, hocketing is confined to one voice, ex. 3b; in the third type, hocket occurs between two voices, ex. 3c; and in the fourth type each of the voices hockets in turn, ex. 3d:

3a Passando con
pensier (231)

mi ba - gna -

i

3b Nell'acqua
chiara (23)

vè, vè, vè, ch'il

e dol - ce pe -

3c Nel boscho senza
folglie (53)

ra   Vol - tan -

l'al - tra con la

3d Per larghi
prati (103)

chu -

cu -

[24]Marius Schneider, "Der Hochetus," Zeitschrift für Musikwissenschaft, XI (1929), p. 391.
[25]For a humorous description of the use of hocket see W. E. Wooldridge, Oxford History of Music (2nd ed., Oxford, 1929), I, p. 290.

Contrary motion prevails at the cadences. In two-part cacce both parts may converge stepwise to the final, or diverge ending on the interval of the fifth, see ex. 4a and 4b. Where three parts are concerned, the tenor usually descends to the final while the cantus and contratenor ascend to the octave and fifth respectively, or to the fifth. Characteristically, the third, which invariably appears in the penultimate chord, is deliberately omitted in the final chord.

4a Chavalcando (46)

4b A poste messe (59)

ta-ta col collar di va - io.

va - io.

4c Passando con pensier (236)

4d Chon bracchi assai (81) Giovanni da Firenze

gna - i

The oldest musical documents of the cacce are those of Jacopo da Bologna, Giovanni da Firenze, and Magister Piero. Jacopo migrated from court to court in central Italy, where, owing to his fame, his presence was acclaimed. He was considered an expert musician and was the author of a theoretical treatise, "L'arte del biscanto misurato."[26] Giovanni da Firenze was organist at Santa Maria del Fiore in Florence and also lived at the court of Mastino II della Scala at Verona. Filippo Villani, the fourteenth century Florentine historian, tells us that Jacopo and Giovanni met and engaged in musical contests at the court of Mastino II in 1351.[27] Immediately after these composers come Vincentius de Arimino (Rimini), also known as Abate Vincentius da Imola, Francesco Landini, Niccolo del Preposto da Perugia, Gherardello da Firenze (died between 1362 and 1364), Lorenzo Masini da Firenze, Andrea dei Servi (died 1415),[29] Donato da Firenze, and Zaccaria, whose name is indicated in the Squarcialupi codex as Magister Zacherias Chantor Domini nostri Papae. His papal service extends from 1420 to 1432.

---

[26]W. Thomas Marrocco, The Music of Jacopo da Bologna, (Berkeley and Los Angeles, 1954), pp. 146-155. A German translation of Jacopo's treatise by Johannes Wolf is found in Theodor Kroyer-Festschrift (Regensburg, 1933), 17-29.

[27]Liber de civitatis florentiae famosis civibus, ed. Galletti, (Florence, 1847), p. 34.

[28] For a biography and collected works of Landini see L. Ellinwood, op. cit. Ellinwood, in his "Francesco Landini and his Music," Musical Quarterly, XXII (1936), p. 191; and in his The Works of Francesco Landini, p. xiv, states that Francesco probably studied under Giovanni da Cascia (Firenze) and Jacopo da Bologna. I have not been able to locate the source of Ellinwood's statement, but, considering that fact that Francesco was in his early twenties when he presumably visited the Visconti court, it is quite probable that, despite his blindness, he could have studied under Giovanni and Jacopo.

[29]The few facts which were uncovered on the life of Andrea dei Servi can be found in R. Taucci's Fra Andrea dei Servi, (Rome, 1935).

It is extremely unfortunate that the names of the poets do not appear on the musical manuscripts, for the cacce which are preserved in music codices bear only the names of the composers who set the poetry to music. Excepting four cacce whose authors are known, time, fire, and negligence have destroyed the manuscripts containing the poems as well as the identity of the poets. The probability that the composers themselves supplied their own texts should not be overlooked, for Francesco Landini was well-known as a poet and as a musician. Yet, he, too, often used poems by other poets. The only poets whose names we definitely know are Franco Sacchetti and Niccolò Soldanieri.

Franco Sacchetti (1333?-1400), the son of a Florentine merchant, was born in Ragusa and went to Florence after his father's death in 1347, where he became interested in the study of commerce and literature and later in the writing of poetry.[30] In 1352, before his marriage, he began writing love lyrics in imitation of Boccaccio and Dante, and from this period on, he formed many acquaintances with court musicians. During this time he met Niccolò da Perugia who later set Franco's poems to music. Although the poetry may not have been set to music at its inception, it is certain that the poems were conceived in such metrical forms as to make them easily adaptable to musical settings.

Although Franco Sacchetti is the best-remembered of the poets, he was not the first to use the new form. Probably the earliest was Niccolò Soldanieri, of whom very little is known.[31] He was a Florentine who preceded Sacchetti and who died 21 September 1385. According to Carducci, Soldanieri appears to be the oldest and strongest if not the most elegant writer of his time.[32] Soldanieri's caccia is completely true to the original meaning because it describes a hunt.

There are five other poets, their identities unknown, whose cacce contain lively descriptions of hunts for stag, quail, or chamois with bloodhounds, mastiffs, and falcons, interruptions by occasional showers - all of which are similar in every respect to that of Soldanieri. The remaining cacce, though retaining the name and form associated with Soldanieri, are not cacce in the original and more exact sense of the word because the subject matter was varied in many ways by later poets.[33] The three cacce by Franco Sacchetti, which, according to Carducci, are the "flower of cacce," are clearly atypical, because one is a gentle idyll describing maidens gathering flowers; another concerns itself with women strolling about the countryside; and the third relates the action of a battle. Indeed, Sacchetti breaks away not only from the original subject of the caccia, but also from the original kind of rhyme. Finally, the hunt motif gave way to other descriptive scenes such as fishing, sailing, incendiary, market, and rural pursuits.[34]

It is understood, then, that the caccia poem was originally an episode of the hunt. The structure of the canon probably influenced composers to prefer texts dealing with the hunt; the action of one voice giving chase to the other connoted the idea of flight and pursuit.

The following is a list of cacce, canonic-madrigals, and canonic-ballata in approximately chronological order:

Opening Words	Composer	Subject Matter	Type
Giunge il bel tempo	Jacopo da Bologna	Nature	c.m. (canonic-
Per sparverare	" "	Quail hunt	caccia madrigal)
Useletto selvaggio	" "	Satire	c.m.
Nel boscho senza folglie	Giovanni da Firenze	Partridge hunt	c.m.
Per larghi prati	" "	Hunt (various quarry)	c.m.
Chon bracchi assai	" "	Quail hunt	caccia
Ongni diletto	Magister Piero	Love	c.m.
Chavalcando con un giovine accorto	" "	Love	c.m.

[30] LiGotti-Pirrotta, Il Sacchetti e la tecnica musicale del trecento italiano, (Florence, 1935), p. 10.

[31] Jolanda Miraglia, La vita e le rime di Niccolò Soldanieri, (Palermo, 1947).

[32] Carducci, op. cit., p. 7, refers to Soldanieri as a writer of true cacce. Three cacce were written by Soldanieri but only one was set to a canon by Lorenzo da Firenze.

[33] Two cacce, the third is a frottola.

[34] See nos. 2, 6, 7, 9, and 19.

Opening Words	Composer	Subject Matter	Type
Chon bracchi assai	Magister Piero	Quail hunt	caccia
Con dolce brama	" "	Sailing	caccia
Seghugi a corta	" "	Hunt (various quarry)	caccia
Or qua, conpagni	Anonymous	Chamois hunt	caccia
Tosto che l'alba	Gherardello da Firenze	Deer hunt	caccia
Apposte messe	Lorenzo da Firenze	Deer hunt	caccia
In forma quasi tra'l veghiar e'l sonno	Vincenzo da Rimini	Market scene	caccia
Nell'acqua chiara	" "	Market scene	caccia
Così pensoso	Francesco Landini	Fishing	caccia
De'dimmi tu	" "	Satire	c.m.
Quan ye voy le duç	Anonymous	Love	c.m.
La fiera testa	Niccolò da Perugia	Philosophic	c.m.
Dappoi che'l sole	" "	Fire	caccia
Passando con pensier	" "	Rural scene	caccia
State su, donne	" "	Rural scene	caccia
Faccia chi dee se'l po	Donato da Cascia	Philosophic	c.m.
Dal traditor	Andrea dei Servi	Philosophic	canonic-ballata
Cacciando per gustar- Ai cenci, ai toppi	Zaccaria	Market scene	caccia

According to Carducci, the poem of the caccia consists of blank verse and alternating rhyme with two hendecasyllabic verses joined together in the final rhyme.[35] However, a survey of the cacce compiled by Carducci shows no evidence that the poems adhere strictly to this pattern. While the poems consist of blank verse and alternating rhyme, the couplets do not always alternate systematically with the blank lines. The initial verses of the cacce are usually in iambic pentameter with feminine endings. Each is hendecasyllabic before the poet's thoughts are interrupted by the shouts and cries of hunters or vendors. The occurrence of dramatic dialogue which follows will immediately violate all semblance of meter. The only similarity to the madrigal poem is in the final hendecasyllabic couplet. The unique difference lies in the effervescent excitement in which the caccia abounds, cries, commands, goading, bargaining, and humorous touches bordering on the burlesque, to which purpose onomatopoeia is effectively used. The strong, marked rhythms are accentuated by the use of hocket to stress the excitement of the chase or of the market. There are no examples of cacce poems employing a language other than Italian. Among the canonic-madrigals, that is, madrigal poems set to the caccia technique, La fiera testa is partly Italian and Latin; Ongni diletto contains Italian and French lines; and Quan ye voy le duç is entirely in French. When one recalls the close political relations between Italy and France and the sixty-seven years of Papal residence in Avignon, the use of the French language, at least in Lombardian courts, is not considered unusual.

Up to the thirteenth century both Italian and French notation went hand in hand in their development, except that the French recognized only fixed values of their notation, while Italian notation was not concerned with fixed but rather with changing values.

The notation employed in cacce falls into two general categories. The first comprises those compositions written by members of the early fourteenth century Italian school, namely, Piero, Jacopo, and Giovanni; while those of the second category were written in a system combining French and Italian elements which Apel terms "mixed notation,"[36] and were used by the later composers such as Landini, Zaccaria, and Andrea dei Servi. The Italian notational system rests upon the practice of Petrus de Cruce who established the brevis as the fundamental unit. This practice is corroborated by Jacopo da Bologna, who, in his treatise states, "Nota che il tempo e le brieve una cosa significano."[37] Notice that tempus and brevis signify but one thing, (i.e. the same thing.)

Characteristic of the early fourteenth century notation is the use of points of division introduced by Petrus de Cruce, which is somewhat similar in meaning to our present-day barline. Here the subdivisions of the brevis are clearly marked by points which enclose from two to as many as twelve

[35]Carducci, op. cit., p. 10.
[36]Willi Apel, The Notation of Polyphonic Music from 900 to 1600, Fourth edition, revised with commentary (Cambridge, 1949), p. 374.
[37]W. Thomas Marrocco, The Music of Jacopo da Bologna, p. 148

semibreves. The scribe of the Rossi 215 codex was very meticulous in this regard and gave added information to the reader by placing one of the following letters at the beginning of the composition:

.p. - divisio perfecta	s.p. - divisio senaria perfecta
.i. - divisio imperfecta	s.i. - divisio senaria imperfecta
.q. - divisio quaternaria	.o. - divisio octonaria
.s. - divisio senaria	.n. - divisio novenaria
s.g. - divisio senaria gallica[38]	.d. - divisio duodenaria
(in the French manner)	

The use of points of division continue in the later codices, (FN, P, PR, and L) but the letters are used less frequently. The Squarcialupi, which is the most beautifully limned, is practically devoid of points as well as letters.[39] In the absence of these, the performer was obliged to classify the notes into those groups in which they fell most easily. Besides the point of division, there are also points of perfection which indicated perfection or triplicity of the longa or brevis; the point of augmentation which served in the same capacity as our present dot; and the point of alteration which is placed before the first of two short notes preceded by a longer one. Its peculiarity lies in its function. It concerns not the note it follows, but the second of the two short notes which it precedes, the value of which it doubles.

The transcriptions of the compositions which follow were executed as faithfully as possible, with strict adherence to the notation and rhythm given by the composers.[40] Those instances where the position of a note or its value was not clear were resolved according to the author's judgment and so indicated in foot-notes. Where the position of the syllable of the words in relation to the music was indefinite, their position was determined according to the most logical rhythmic recitation. Even the elaborately illuminated Squarcialupi manuscript is not lacking in defects in the position of the text, which was probably added at a later time and not always by the same scribe who copied the music notation.[41] In all transcriptions, the treble clef was used for the vocal parts, and the bass clef was used for the tenor part. A five line staff was preferred over the six line staff of the Florentine manuscripts. Excepting numbers 2, 10, 14, and 26, the two upper voices of all canons are to be performed one octave lower than written. Ligatures are indicated thus: ⌐─┐ In rare instances the rapidity of some repeated notes sung on one syllable justified the use of broken-line ties.

The addition of complementary accidentals by musicologists in the music of this period has been the cause of much controversy. In this work, the author has not attempted to offer any solution to this vexing problem; all suggested complementary accidentals were placed above the notes in the transcriptions.

---

[38]See plate on page IV.

[39]In the ritornello of Landini's De' dimmi tu, a circle is given to represent tempus perfectum, prolatio minor (3/4 time). In the first edition of this work, the ritornello was transcribed in 4/4 time, the O having been interpreted as Octonaria.

[40]The flight and pursuit principle of the chase suggesting rapid motion prompted the use of rhythmical values corresponding to 1/4 those of the originals. In certain cases the values were halved. The original time signatures were annotated in the transcriptions with the modern signatures in parentheses.

[41]Whenever available the transcriptions were made from the Squarcialupi manuscript. The collation in the appendix lists all variations of rhythm and notation.

CROSS REFERENCE TABLE

Opening Words	No. of voices	Type	Composer	FL	FN	L	P	Other Mss.	Previously Published
1. Apposte messe,1st sec. ritornello	2 1	caccia	Lorenzo da Firenze	49v-50r	76v-77r				1*
2. Cacciando per gustar	3	caccia	Zaccaria	176v-177r				Mod 16v-17r	2
3. Chavalcando	2	c.m.	Piero		91r				3, 4, 5
4. Chon bracchi assai	3	caccia	Giovanni da Firenze		93v-94r				6, 7
5. Chon bracchi assai	3	caccia	Piero		92v				
6. Con dolce brama	3	caccia	Piero		98v-99r				
7. Così pensoso		caccia	Francesco Landini	128v	45v-46r	39v-40r			8
8. Dal traditor	3	canonic-ballata	Andrea dei Servi	185v					9
9. Dappoi che'l sole	3	caccia	Niccolò da Perugia	82v-83r		41v-42r			
10. De dimmi tu	3	c.m.	Francesco Landini	125v-126r					10, 11
11. Faccia chi dee se'l po	3	c.m.	Donato da Cascia	75v-76r			45v-46r		
12. Giunge il bel tempo	2	c.m.	Jacopo da Bologna		93r				12
13. In forma quasi tra'l	3	caccia	Vincenzo da Rimini	36r		69v-and 32r in-complete			
14. La fiera testa	3	c.m.	Niccolò da Perugia	95v					
15. Nel boscho senza folglie	3	c.m.	Giovanni da Firenze		97v-98r				
16. Nell' acqua chiara	3	caccia	Vincenzo da Rimini	36v-37r		40v-41r	32v-33r		
17. Ongni diletto	2	c.m.	Piero		88r			R 8v-9r incomplete	
18. Or qua, conpagni	3	caccia	Anonymous					R 19v-20r	13
19. Passando con pensier	3	caccia	Niccolò da Perugia	85v-86r			29v-30r		14, 15
20. Per larghi prati	3	c.m.	Giovanni da Firenze		96v-97r				
21. Per sparverare 1st sec. ritornello	3 2	caccia	Jacopo da Bologna		70r	22v-23r			16
22. Quan ye voy le duc	3	c.m.	Anonymous		90v				
23. Segugi a corta	3	caccia	Piero		99r	78v			
24. State su, donne	3	caccia	Niccolò da Perugia			42v-43r			17
25. Tosto che l'alba	3	caccia	Gherardello da Firenze	25v-26r		26r	25v-26r		18, 19, 20 21, 22, 23
26. Useletto selvaggio⁴²	3	c.m.	Jacopo da Bologna	13v	72v-73r	43v-44r		PR 8v	24, 25

The reader is urged to consult a recent publication which appeared too late to be considered in this volume: Kurt von Fischer, Studien zur italienischen Musik des Trecento und frühen Quattrocento, Stuttgart, Publikationen der Schweizerischen Musikfor- schenden Gesellschaft, 1956.

*See following page for explanation of numbers in this column.

⁴² The modern spelling is uccelletto. In FL it is uselletto, but in FN, PR, and L, the spelling is oseletto. This composition must have enjoyed wide diffusion, for in addition to the above-mentioned codices, a fragment of the ritornello is preserved in the Biblioteca Universitaria, Padua, MS. 658, the verso side of which contains Jacopo da Bologna's madrigal, O cieco mondo.

FOURTEENTH-CENTURY ITALIAN CACCE

I Apposte messe
Caccia

Lorenzo da Firenze
Text by Niccolò Soldanieri

FL 49v–50r

Ap -

po-sto mes - se vel-tri et gran ma - sti - ni, "Te,te Villan te,te,Ba

Ap -

ril!" Chia _ man _ _ do,

po-ste mes _ se vel-tri et gran ma _ sti _

"Ciof,ciof,qui qui,ciof." Brac_chi e se _ gu-gi per boschi aizzan _ do, "Ec _ co,

_ ni, "Te,te,Vil-lan te,te,Ba - ril!"Chia _ man _

ec_co.la, echo_ la!" Guar_da,guar_da quà.""Las_sa, las-sa, las_sa.""O tu,o tu,o tu." "Pas_sa, pas_sa,pas-

do, "Ciof, ciof, qui,qui,ciof." Brac_ chi e se_gu _ _gi

sa!" "Ecco, e_cho.la" "Guarda,guarda quà." "Las.sa,las.sa,las_sa." "O tu,o tu,o tu."

per boschi aizzan _ _do "Ecco, echo.la." Guar.da,guarda quà." Las_sa, Lassa,

3

"Passa, passa, pas _ _ sa."

"Las.sa." "O tu, o tu, o tu." "Passa, passa, pas _ _ sa." Ecco, echo_la." "Guarda, guarda quà." Lassa, lassa,

"Ec_co, echo_la." "Guarda, guarda quà." "Lassa, lassa, Lassa." "O tu, o tu, o tu." "Passa, passa pas _ _ sa."

lassa." O tu, o tu, o tu." "Passa, passa, pas _ _ sa."

La cerbia uscì al grido e al l'ab_ ba_ _io.

"Ecco, echo_la." Guarda, guarda quà." "Lassa, lassa, lassa," "O tu, o tu, o tu."

Bianca lattata col collar di va _ _io.

"Passa, passa, pas _ _ sa." La cerbia uscì al grido e al l'abba_ _io.

Bianca latta_ta col collar di va_ _io

Bianca lattata col collar di va _ _io.

Bianca lat_ ta_ ta col collar di va_ _io.

[1] E in M S.

Bianca latta_ta col collar di va _ _io.

4

Ritornello

A

A

ri_ _col_ ta bu, bu, bu, bu, bu . . . .

bu, bu, bu, bu, bu, san_ za cor_ no. Ta_tim ta_

_tim ta_tim ta_tim ta _ tim ti _ ton ti _ ton ti _ ton ta_tim ta_

_tim ta_tim ta_tim so _ na _ va per i _ scor_ no No no no

no

90

100

no.

Lasciati i cani a lei si fèr vicini
"Ai cane!" "O tu del can, grida, de grida"!
"Vè, vè, là, la, vè."
Passando il poggio, allor furon le strida.
"Cu cu, cu cu, cu cu."
"Dàlli, dàlli, o tu."
Che è? che è? che è"
L'uccel, l'uccel, l'uccel,
Che me, che me, che me
Uccella e stassi in su un appio melo,
Perche' ella in mano a me lasciò del pelo."

5
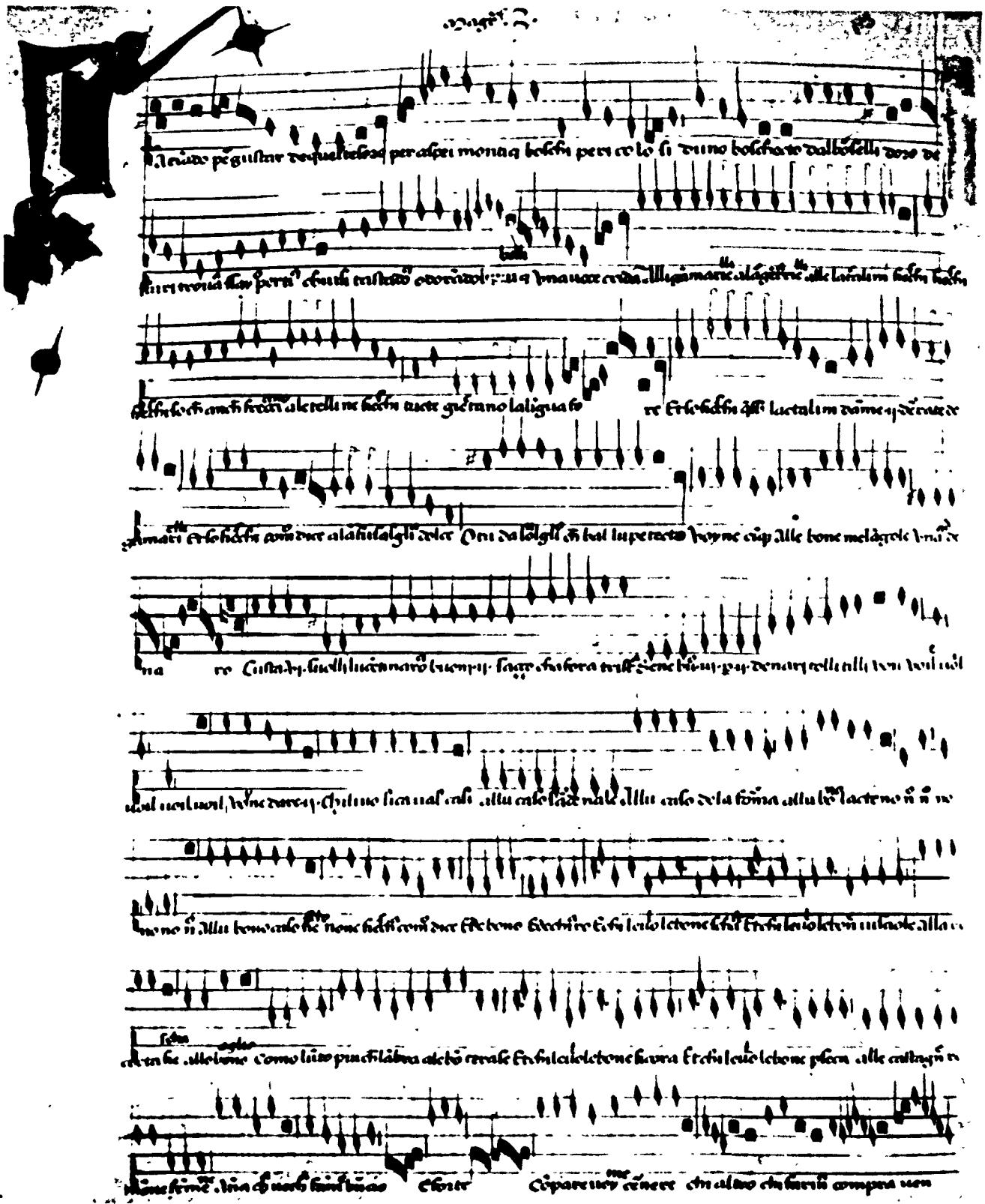
Plate II.   (a) Cacciando per gustar, codex Estense Lat. 568,
folio 16v, Biblioteca Estense, Modena.
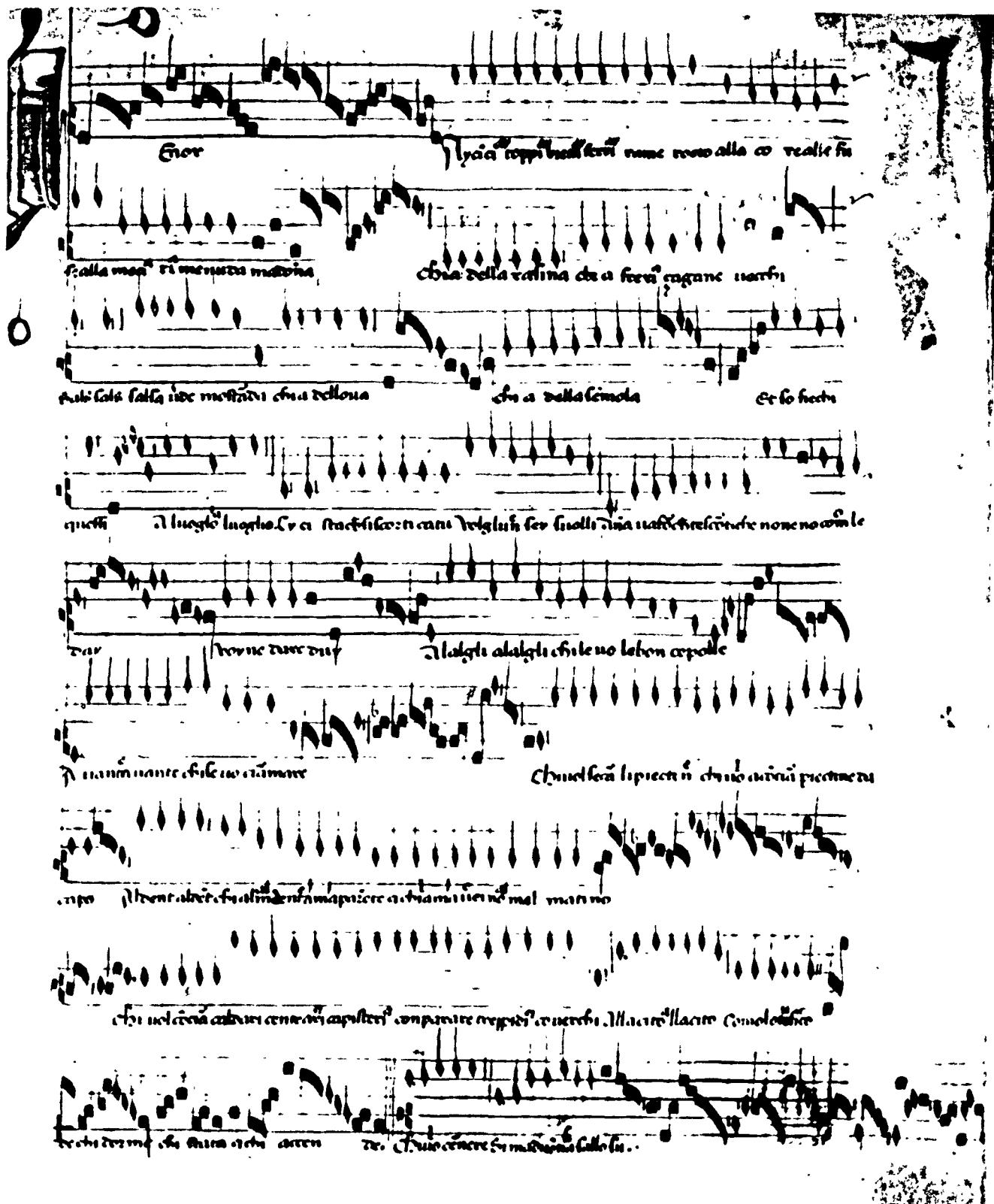
Plate II.   (b) Cacciando per gustar, (tenor part) codex
Estense Lat. 568, folio 17r, Biblioteca
Estense, Modena.

Caccia

FL. 176v-177r

Zaccaria

Cac _ _cian _ do per gu _ star di quel te _ so _ ro

Per a _ spri mon _ ti e boschi pe _ ri _ glio _ si D'uno boschet _ to

Cac _

d'ar _ bus _ sel _ li d'o _ ro. Di fior tro _ vai as _

_ cian _ _do per gu _ star di

"Ai cenci, ai top _ pi, ai vetro, ai ferro, ai rame rot _ to!" "A l'a _ go _ ra fu _ sa!" La merce _ ri _ e

sai a _ per _ ti e chiu _ si. Ta _ stando e o _ do _ ran _ do li più bel _ li

quel te _ so _ _ro Per a _ spri mon _ ti e boschi

mi _ nu _ ta, Ma _ _don _

et u-na vo-ce gri- da, "A li gam-ba-rel-li,a-li-gam-ba-

pe- ri- glio- -si D'uno boschet- -to d'ar-bus-sel- -li

-na!" "Chi ha de la ra-si-na?" "Chi ha frescie o za- ga-ne

rel-li,a li lat-ta-ri-ni fie-schi!" "Fieschi, fieschi son che an- che

d'o- -ro. Di fior tro-vai as- -sai a- per- tie

vec- -chie?" "Sals, sals,

frizza- no!" "A li lat-ta-ri-ni fie- schi!" "Tut- ti getta-no la lin-gua

chiu- si. Ta- stando e o-do-ran- -do li più bel- li

sal- sa ver-de, mo- star- da!" Chi ha de l'uo-va?"

fuo- -ri."

et u- -na vo-ce gri- -da, "A li gam-ba- rel- li,a li gam-ba-

7

"E son fieschi quissi latta-ri-ni!" "Da-

-rel-li, a li latta-ri-ni fie- schi!" "Fieschi, fieschi

"Chi ha de la se-mo-la?"

-me dui der-ra- te di gam-ba-rel- li!" "E son fieschi

son che an- che frizza-no!" A li lat-ta-ri- ni fieschi."

"E son fieschi

co- mo di- -ci?" "A la infu-sa-glia dol-ce." 'O tu de

"Tut- ti get-ta-no la lin-gua fuo-

quessi?" "A l'o-lio, a l'o-lio

l'o-lio, che val-lo pe' tet- -to?"

-ri."

'E son fieschi quissi

"Ci, ci sta, che si é scorti-ca-to!" Bo-glio-ne sei

"Vo' ne cin- que." "A li buo-ni me-Lat-ta-ri-ni!" "Da- -me dui derra-te di gamba-rel-li."

suol - li,An- -na, va fuor che ti scorti-chi." "Non ne vo."

lango-li!" "U- na de- na-

"E son fieschi co-mo di - ci?" "A la in-fu-sa-glia dol-ce."

Co - me le dai?"

- ro!" "Cos- ta sei sol-li lo

"O tu de l'o- lio, che val-lo pe' tet- -to?"

cen-te- na-ro,e vo' ne dui.""Sac-cio che fo-ra tri-sta." "Se ne vuoi tre per due da-

"Vo ne cin - que." "A li buo-ni me - lan-go- li!"

"A

cac-cio fie- sco!"   "Non é fie-sco co-mo di - ci."

"Chi vol-li ca- val-ca- ci?"   "A lu ca-cio sar- di-na- le."

"Et é buono   et é chia-ro."   "E

"A lu ca-cio de la   for- ma!"   "A lo bo-no lat- te."   "No,

Chi vuol se-gar li pet-ti-ni?" "Chi vuol con-ciar-li pet-ti-ni da ca-po?"

chi li vuol li buo - ni sca-fi?"   "E   chi li vuol li buo - ni

no, no,   no,   no, non   l'ho."

"Al dent, al dent!" "Chi ha mal dente ha el mal pa-

vi-scio-li?"   "A la ri- cot-ta fie-sca!"

"A lo buo-no ca - cio fie-sco!"   Non é fie-sco co-mo

-ren- te, e chi ha'l mal vi - ci- no ha'l mal mat - ti - no."

11

180

"Al buon o - lio co - mo l'un-to piú che l'ambra!" "A le buon ce-

di - ci." "Et é buo-no et é chia-ro"

190

ra - ge!" "E chi li vuol le buo - ne fi-co-ra?"

"E chi li vuol li buo - ni sca-fi?" "E chi li vuol li

"E chi li vuol le buo - ne per-si-ca?" "A le ca-

buo - ni vi scio-li?" "A la ri-

"Chi

200

sta - gne ri - mon - de, fem-mi-ne!" "An-na, ca vien

-cot- ta fie-sca." "Al buon o - lio

vuol con - ciar cal - la - re cen- -tra-ri, ca-pis-te-ri,

12

ca!"   "Fam-mi be-ne, cio —   é

co-mo l'un to   piú che l'am-bra." "A le buon ce-

e com-pre - ra trep-pie-di   e co -per-chi- e?"

for -   te?"   "E

-ra- ge!"   "E   chi li vuol le   buo -   ne

"A   l'a — ce- to, al'a- ce- to!"   "Co- me'l tos-

"Com -   -pa-   -re,

fi- co- ra?"   "E   chi li vuol le   buo -   ne per-si- ca?"

-si- co."   "Chi   vuol

vo'   me   cer- ne- re?" "Chi

"A   le ca- sta- gne ri - mon- de,   fem-mi- ne!"   An-na ca,vien

cer-ne- re?"   "Si   ma - don-na, si, sal-go

al - tro che fa - ri - na com - pra

ca!" fam·mi be - ne cio é for - - te?"

su!"

ven - de, Chi dor.

"Com - -pa - re, vo' me

-me, cac - cia stu - -ta, e chi ac - cen-

cer - ne - re." Chi al - -tro che fa - ri - -na

com - -pra ven - -de.

FN 91r

Magister Piero

Guardando in mezzo di questa verdura
Vedemo Amor in forma d'una dea,
Che due doncelle in suo braccio tenea.
L'una biondetta cogli occhi leggiadri,
L'altra col viso benigno et humile
E di coraggio ciascuna gentile.
Quando ci vide Amor, le braccia aperse
Allor queste col raggio di sua vista
Ansono intrambi d'amorosa lista.

Giovanni da Firenze

FN 93r - 94v

Chon   brac-chi as- sa- i e

Chon

chon mol- -ti spar- ve- -ri.

bracchi as- sa i e chon mol- ti spar-

Uc- -cel-la-vam su per la ri- va d'A-da E   qual

-ve- -ri   Uc-

di- -ce- -va, "Da,da!" E

-cel-la-vam su per la ri- va d'A-da E qual di-

un a-qua ven- -e.

-pes-ta un a-qua ven- -e.

Ritornello

So-la e-ra li on- de fra me di- -ce-a,

So-la e-ra li on- de fra me di-

"Ec- cho la pioggia, ec-cho Di-do et E- -ne-

-ce-a, "Ec- -cho la pioggia ec-cho Di-do et E-ne-

-a.

-a.

Ne corser mai per campagna levrieri
Come facea ciascun per fuggir l'acqua;
E qual dicea, "Da qua, dammi'l mantello!"
E tal, "dammi il cappello!"
Quando io ricoverai co'l mio uccello
Dove una pasturella il cor mi punse.

V Chon bracchi assai
Caccia

Magister Piero

-ce a "Da, da," e qual, "Va qua, "Va-rin, torna pic-cio-lo e

d'Adda   qual di-

qual pren - dea le qua-glie a vo-lo a vo- lo quan-

ce a,"Da, da." e qual, "Va-qua, Va-rin, torna pic - cio-lo."
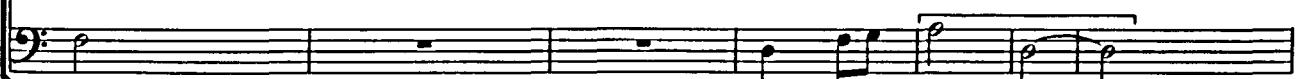
do con gran tem-pesta un'acqua giun_

qual pren - dea le qua-glie a vo-lo a vo-lo quan_

-do con gran tem-pesta un'acqua giun_

70

Ritornello

1

se. Per- ch'e - ra so- la in

se. Per- ch'e- ra

80

fra me di— co e ri- do, "Ec-co la pioggia il bosco E-ne-a e Di-

so- La in fra me di— co e ri-do, "Ec-co la pioggia il bosco E-ne-a

90 1

-do."

e Di - -do."

Ne corser mai per campagna levrieri
Come facea ciascun per fuggir l'acqua;
E qual dicea,"Da qua, dammi 'l mantello
E tal,"Dammi 'l cappello!"
Quando io ricoverai co'l mio uccello
Dove una pasturella il cor mi punse.

¹ Longa in MS.

21

Plate III. (a) <u>Con dolce brama</u>, codex <u>Panciatichiano 26</u>
folio <u>98v</u>, Biblioteca Nazionale Centrale,
Florence.

Plate III. (b) <u>Con dolce brama</u> and <u>Seghugi a corta</u>, codex
<u>Panciatichiano 26</u> folio 99r, Biblioteca
Nazionale Centrale, Florence.

Caccia

Magister Piero

Con dol-, con dol-ce bra-ma e . con gran di-

-si- o, dis-si al co-mi- to quan-do fu' in ga- li- a, "An-di-

Chon dol-, chon dol-ce bra- ma e con

-amo al por- to del-la don-na mi- a." Et e-gli tos-to pre-se il suo fra-

gran di- si- o, dis- si al co-mi- to quan- do fu' in ga- li-

-schetto, "Su! su! a ban- co, a ban- co, pi- glia vo- ga!" E da le pop-

-a, "An- di- -a-mo al por- to del-la don-na mi- a!"

¹ɼ in M S.

Lyrics under the staves:

-pe mo-la via la so- -ga. Lo ven-to è buon e tutti alzon l'an-

Et e-gli tos-to pre-se'l suo fras-chet-to "Su, su, a ban-co, a ban-co pi- glia

-ten- na, "Ai- os, Ai- os, e l'ar-bo-ro driz-zan- -do, Chi- na el qua-der-nal tutti ti-

vo-ga!"E da le pop- pe mo-la via la so- -ga. Lo ven- to è

-ran- do, "Sa-ia la ve-la saia in-ve-sti go- me- -ne,"

buon e tutti alzon l'an-ten- na, "Ai-os, ai-os, e l'ar-bo-ro driz-zan- -do,

"Is-sa, is-sa, pur te di ma-no 'n ma- -no!" La ve-la è su, da

Chi- na el qua- der-nal tut-ti ti-ran- -do "Sa-ia la ve-la,

vol-ta che si sa- -no A - do le fon-de ca-la l'anzo-le- -lo. A

saia, in-vesti go - me - ne." "Is-sa is-sa pur te di ma no'n ma- -no.

den-tra poz- -za mo-la del-la so - -sta. A l'or- -za

La ve-la è su, da vol-ta, che si sa- -no A- do le fon-de ca-la l'an-zo-

po - -pe cia-sche - d'un s'a - co-

-le- -lo- A den- tra poz- za mola del la so - -sta. A

-sta.

l'or- -za po- -pe cia-sche- d'un s'a - co- -sta.

24

Francesco Landini

FL 128v

Co- -si pen- so-so com' a- mor mi ghui-

-da, Per la ver- de ri- ve- ra passo, passo,

Co - si pen- so- so chom' a- mor mi ghui-

Sen- ti," Le-va quel sas- so! "Ve'l gran-chio, ve, ve'l pesce,piglia, pi-glia!"

da, Per la ver- de ri- ve- ra pas-so, pas-so,

"Ques-t'è gran ma-ra-vi- glia." Co- minciò I- sa-bel- la con i-

Sen- ti," Le-va quel sas- so!" "Ve'l gran-chio, ve, ve'l pesce, piglia,

¹Brevis in M S.

25

Voice 1: -stri - da, "O me, o me!" "Che ai, che ai?" "I son mor - sa nel

Voice 2: pi - glia!" "Quest' è gran ma - ra - vi - glia." Co - minciò I - sa - bel - la

Voice 1: di - to! "O Li - sa; l pesce fug - ge!" "I l'o, I l'o!"

Voice 2: con i - stri - da, "O me, o me!" "Che ai, che ai? "I son mor-

Voice 1: L'Ermelli - na l'a pre - so." "Tiello ben, tiel!" "Ques-t'è bel - la

Voice 2: -sa nel di - to!" "O Li - sa, l pe - sce fug - ge!"

Voice 1: pes - chie - ra." "In - tan-to giunse l'a - mo - ro - sa schie -

Voice 2: "I l'o, I l'o!" "L'Ermelli-na l'a pre - so." "Tiello ben, tiel!" "Ques-t'è

26

-bel-la pes-chie-ra." In- tanto giunse l'a-mo- ro-sa schie-

Ritornello
(9)

Do - ve va- ghe tro- -vai don- ne a-man-

Do -

-ti, Che man-chel- son a lor con be' sen-bian-

-ve va- ghe tro- vai don - ne a-man- ti, Che man-

-chel- son al- lor con be' sen- bian- -ti.

-ti.

¹d-c in MS.

Canonic - Ballata

Fra Andrea dei Servi

FL 185v-186r

Dal tra- di- tor non si può l'uom guar- da-

Dal

re, Che mo- stri buo- na fac- cia Con sa- ga-

tra- di- tor non si può l'uom guar- da- re, Che mo-

ci co- stu- mi e fal- sa trac-

stri buo- na fac- cia Con sa- ga- ci co-

cia. Pes- si- ma pe- sti-

stu- mi e fal- sa trac- cia.

len ça cer–ta– men – te fa– mi– liar ni– mi –

Pes– si– ma pe– sti– len–ça cer– ta–

co, È so – pra tut – te l'al– tre a– spr'e mor – ta –

men – te fa– mi– liar ni– mi– co,

È so– pra tut– te l'al– tre a– spr'e mor– ta– le.

le.

Questa malvagia torma fradolente
    Fe' già per antico,
    A molti buoni non pensato male.

Simile a Giuda un traditor cotale,
    Pien d'infinita taccia,
    Tradito m'ha con dimostrar bonaccia.

Però si guardi ciascun com' si fida,
    E come crede altrui,
    Bench'altri il parlar abbia pien di mèle.

Che tal si finge amico e par che rida,
    Dicendo i' sono e fui
    E sarò sempre servitor fedele.
Che poi ascoso vento alle sue vele,
    E con inganni allaccia
    Chi più sicuro dorme in le sue braccia.

29

Niccolò da Perugia

Dap- -poi che'l so- le i dol- zi

Dap-

ra- zi a- scon- -de   E la lu- na di- mo- stra'l suo splen-do- re,

-poi che'l so- le i dol- zi ra- zi a-

Sen- tì un gran ro- mo- re for- te gri- da- re   "Al fuo-co,al fuo-co!"

scon- de   E la lu- na di- mo- stra'l suo splendo- re,   Sen-

Et poi stando un po - co,   "O-vè? Do-v'è?" "È quà!" "Su, su!   O-gn'uom:

ti un gran ro- mo-re for-te gri-da - re,   "Al fuo-co al fuo-co!"

30

su! fuor le lu-cer-

Et poi stando un po - co, "O-v'è? Do-v'è?" "È quà!" "Su, su!

-ne! Lu - mie - re con lan - ter-

O-gn'uom: su! Fuor le lu-cer-

-ne." "O tu del-la cam-pa-

-ne! Lu - -mie-re con l'an-ter-

na!" Suo-na!" "Don, don, don, don," "Allarme, allar - me!"

- ne."
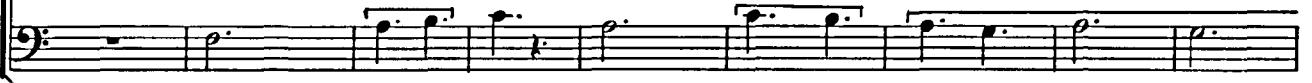
te' La cer- vel- lie- ra La scur' e la gor-gie-ra! Tos-to, tos-

"O tu, del-la campa - na! Suona!" "Don, don, don, don." "Allarme, allar- me!"

-to! che'l fuo-co pur s'a pi - glia!" "Man-da per la fa-mi- glia." "All'acqua, all'

"Tu te' la cer-vel- lie- ra La scur' e La gor - gie-ra!

acqua!" "Su con le me - zi-

Tos-to, tos - to! che'l fuo-co pur s'a pi - glia." "Manda per la fa-mi- glia."

-ne!" Chi por-ta doc- ce, chi re - ca-va sca- -le,

"All'acqua, all'ac - qua!" "Su con le me - zi- -ne!"

Chi si fa - ce-a ma - le, Et chi di-ce-a,"Ac - cor - ri!"

Chi porta docce, chi re-ca-va sca- -le, chi

O me! soc-cor-ri!" "O tu,del-la trombet-ta Suona!" "Ta-tim, ta-tim."

si fa- ce-a ma - le, Et chi di-ce-a "Ac-cor- ri!"

Cias-cun si ti-ri-a-drie- -to!"

O me, soccor- ri!" "O tu,del-la trombet - ta, Suona!"

Chi sgom- bra, et chi ru- ba- -va,

"Ta-tim, ta-tim." Ciascun si ti-ri-a-drie- - to!"

Et qual l'acqua ver- sa- -va, Et tal rom-pea

Chi sgom-bra, et chi ru- ba- -va,

l'u- scio con l'ac- cet- -ta. Qui ognun s'af-fret-

Et qual l'acqua ver- sa- -va, Et tal rom-pea l'u-

-ta pur d'a-mor- za- re'l fuo- -co

-scio con l'ac- cet- -ta, Qui ognun s'af- fret-

et le fa-vil- -le. Pas- sa-t'e- ran le squil-

ta pur d'a-mor- za-re'l fuo- -co et le

34

-le, Quan- do e ma- e- stri con grand'ar-go- men-

fa-vil- le, Pas- -sa-te- ran le squil- -le,

-to gri-da-van "Tut-ti a cha- sa ch'egli è spen-

Quan-do e ma- e- stri con grand'ar-go- men- -to gri-davan

-to!" gri- da-van "Tutti a cha- -sa,

"Tut-ti a cha- sa, ch'egli è spen-

ch'egli è spen-

gri- da-van "Tut-ti a cha- sa, ch'egli è spen-

170   180   190   200

¹ No ending for the second voices is offered in M S., but the augmentation at the cadence is suggested by the editor.

¹Perfetta meter indicated in L manuscript only.

Canonic - Madrigal

Francesco Landini

FL 125 v-126 r

De' dim-mi tu che se' co-si fre-gi-a-

-to, Di per- le d'oro, quando

De' dim-mi tu che sse'

De' dim-mi tu che sse' co- si fre- gia-

tu ti ve- -di chi

co- si fre- gia- -to

-to Di per- le d'o - ro

ti par es— ser, par a-ver non cre- di

Di per- le d'o - ro quando tu ti ve-

quando tu ti ve- di chi

37

Ric- -c'a cha-va-llo, ben ac-com-pa-gna-

-di   chi   ti par es-ser, par a-ver non

ti par es - ser, par a-ver non cre - -di

-to   Ma   un fun' m'é quel che per glo-ria

cre - -di   Ric-   c'a

Ric -   c'a cha- val-lo ben ac-compa-gna-

tie- -ni,   Et

cha- vallo ben ac-com-pa-gna-   to,   Ma

to,   Ma   un   fun' m'é quel che

fre- gi, drap-pi et ton di pa- la- fre-

un   fun' m'é quel che per glo- ri-a tie-

per glo- ri-a tie- ni,   Et

[1] Two superfluous minimæ in the MS. are omitted in the transciption.

38

Lyrics under the music:

ni,

Et fre-gi drap-pi e ton-di pa-la-fre-

fre-gi drap- pi e ton di pa-la-fre-

ni.

ni.

ni.

Ritornello

A che di ch'i di te ch'a quel ch'i sen- to O-

A che di ch'i di- te ch'a quel ch'i sen-

A che di ch'i di- te ch'a quel ch'i sen- to

gni sta- to di gen-te cer-ca ven- to.

to O- gni sta- to di gen-te cer-ca ven- to.

O- gni sta-to di gen-te cerca ven- to.

39

Canonic - Madrigal

Donato da Firenze

po   Do –   vian l'o – prar   per – chè non tor na'l

ten –   po

po   Do –

ten –

Do –   vian l'o –   prar   per – chè non tor-na'l

vian l'o – pra – re per –   chè non tor-na'l ten –

po.

ten –   po.

po.

XII Giunge'l bel tempo
Canonic - Madrigal

44

mor do v'es- ser

mor drei tut- ta

le-

a.

Ritornello

Ed o gni frut- to del pia d'a-

Che sol con- si- glio fan

cer ger- mo- vo-

mar di vo-

glia.

glia.

glia.

glia.

Caccia

Vincentius De Arimino

FL 36r

In for- ma qua - si tra'l ve - ghiar el son -

-no Io sta-va stanco, del dor- mir di - si-o, Quan - do questa tem-pes-ta

In for- ma qua - si tra'l ve - ghiar e'l son -

ci ap-pa - ri - o. "O della barca, pre-mi e'n vi - a." "De' sta for-te!"

-no Io stava stanco, del dor- mir di-si-o, Quan-

"Vol- gi man, guard' al tuo re mo." "La, quà, mo."

- do questa tem - pes - ta ci ap-pa - ri - o. "O della barca,

47

"Stal-li." "Vè ch'i pre- -mo." "Gamba-rel-li, Gamba-rel-li, chi vuol pe- -sce

premi e'n vi- a." "De' sta for- te!" "Vol- gi man, guard'al tuo re-

e sar-ci-ne sec-che?" "O ti, ar- ri- va! arri- va (L'e) fat- to."

mo." La, quà, mo." "Stal-li." "Vè ch'i pre- mo." "Gamba- rel-li, Gamba-

"Che val l'u- -na?" An-co sen- ti-va di-

-rel- li chi vuol pe- sce e sar-ci- ne sec- che?" "O

-re, "Chi vol a-ce-to?" "O(chi) vol a-ce-t'a- ce- to!" Et co-si

ti, ar- ri- va!ar-ri- va (L'e) fat- to." "Che val l'u-

¹ See footnote No. 1 on following page.
² D in Manuscript.

48

Niccolò da Perugia

So - vr'ogn'i-ta-li-an   que- sta pre- li-
per qui-

ba.   Al-   ba sub ven-tre pal-la de-co- ra-tur, Per-
rit.   So- vr'ogn'i-ta-li-an   que- sta pre-

chè del mondo si- gno- rie ri-chie-
li-   ba.   Al-   ba sub ven-tre pal-la de-co-

de   Vel-   ud
ra- tur Per- chè del mon-do si- gno-rie ri-chie-

¹ Measure Lacking.

Ritornello

Cist

Cist

fier cy- miers   et   la fiam- ma   che

fier cy- miers   et   la fiam- ma   che

m'art.   So-   frir   m'e- stoyt

m'art.   So-   frir   m'e- stoyt

che son   fier   le- o-   part.

che son   fier le-   o-   part.

1 Measure lacking
2 in M.S.

Canonic - Madrigal

FN 97v-98r

Giovanni da Firenze

Nel bo-scho sen-za fol-glie Cac-

Nel

cian-do u-na per-ni-ce mol-to stan-cha Sal-tom-

bo-scho sen-za fol-glie Cac-cian-do u-na per-ni-ce

-m'i-nan-zi u-na le-pre

mol-to stan-cha Sal-tom-m'i-nan-zi

bian-ca la sua bel-la va-ghez-za La-sciar mi fe-ce la chaccia pri-

u-na le-pre bian-ca la sua bel-la va-

Top staff (measures ~46-54): -me - ra Et se - guir l'al - tra con la mi - a le - vrie -

Middle staff: -ghez - za La-sciar me fe-ce la caccia pri - me - ra Et se - guir

Second system:
Top: -ra Vol - tan - do - si più vol - te U- sci de'
Middle: l'al - tra con la mi - a le - vrie - ra Vol - tan - do - si

Third system (70):
Top: ca - ni e fuggi n'u-na ta - na Et li fu pre-sa te-mo-ro-sa e sa -
Middle: più vol - te U- sci de' ca - ni e fug-gi n'u-na ta - na

Fourth system (80):
Top: -na.
Middle: Et li fu pre - sa te-mo-ro-sa e sa- -na.

¹Breve rest lacking in MS., but interpolated here

55

Plate IV. (a) Nell'acqua chiara, codex Additional MSS. 29987
folio 40v, British Museum, London.
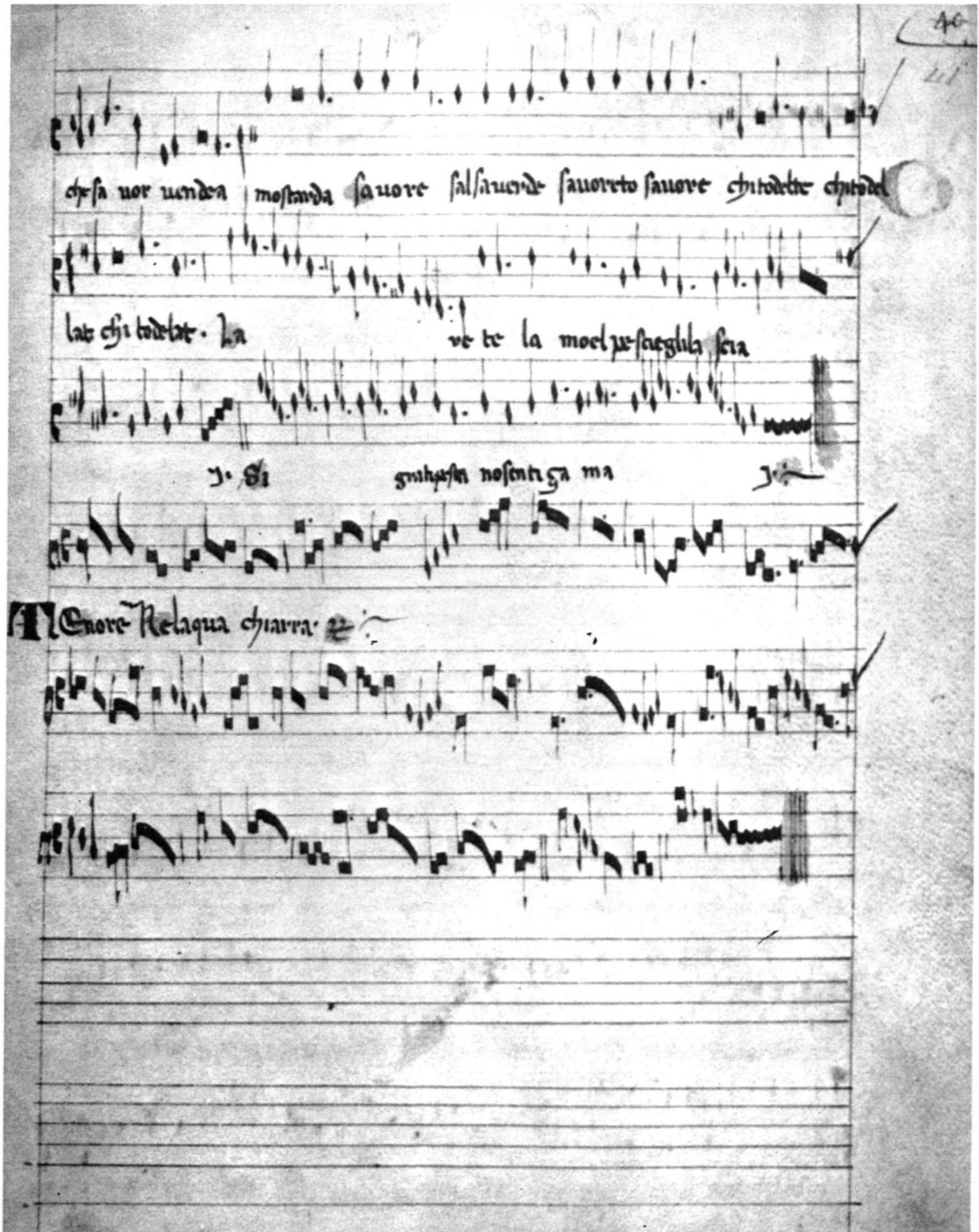
Plate IV. (b) Nell'acqua chiara, codex Additional MSS. 29987
folio 41r, British Museum, London.

FL 36v - 37r

Vincentius De Arimino

ti - ra su, e non par - la - re." "O me ch'el pur sen

"Vè, vè, vè, v'e, ch'il sen -

- va!" Lasciò l'a- mo per u-na bo-ce ch'egli udì gri-da -

-to!" "Ad - duc-quàl ce-sto!" Ell'è fat- to!" "Tira presto,

re, "Pa- ro - li, chiavi, la-ve-zi!" "Pa- ro - li, chiavi, la chia-va du -

ti - ra su, e non par - la - re!" "O me ch'el pur sen

ra!" "Vien quà, vien quà, che val u - na?" "Sei da- na-ri!"

va!" La- sciò l'a- mo per u-na bo-ce ch'egli udì gri-da-

¹ C in M S.

58

An - cor u-dì gri-da - re, "Chia re-molo?"

re, "Pa - ro li, chiavi, lavezi!" "Pa - ro - li, chia-vi, la chiava du-

"Chia remolo?" "O-li-o o-li-o, chia remolo?" "Io n'o mez-zo sta-ro."

ra!" "Vien quà, vien qua, che val u- -na?" "Sei danari."

"Quanto va - le?" "Tre sol-di!" "Trop- po è

An - cor u-dì gri-da- re, "Chia remolo?"

ca-ro." "Chia vetro rotto?" "Chia ferro rotto?" "A-go-ra, fu-sa, my-

"Chia remolo?" "O-li-o, o-li-o, chia remolo?"

¹ Point Lacking in M S.
² Long a in M S.
³ Brevis rest in MS.

"Chi tô del lat?" "Chi tô del lat?" "Chi tô del lat?" La

do-po lei ve - ni- a un che sa- vor ven- de- a, "Mo-

re- te e l'a- mo e'l pe-sce li la- scia-

star- da, savoret!" "Sa-lsa verde, Savoret savoret!" "Chi tô del lat?" "Chi tô del

-i, Si'

la?" "Chi tô del lat?" La re - te e l'a-mo e'l

gran tempesta non senti giamma - -i.

pesce li la - scia- -i.

¹ Brevis rest in MS.
² Brevis rest lacking in MS.

XVII Ongni diletto
Canonic - Madrigal

FN 88 r
.d. *indicated in Rossi Ms.*

Magister Piero

62

Plate V.   Or qua, conpagni,   codex Rossiano 215, folio 19v-20r
Biblioteca Vaticana, Rome.

Anonymous

R 19v-20r
(sg)[1]

"Or quà con- -pa-gni, quà cum gran pia-ce- re, chiamat'i

can quà to- sto!" "Bo-cha negra, toy, toy! Biancho pe-lo, sta quì, sta, ch'u-na cha-mo-za a

"Or quà, con- -pa-gni, quà cum gran pia- ce -

mi me parve-de- re!" "Di dunde-na!" "De- quà, de quà! Per qual via

re, chiamat'i can quà to- sto!" Bocha negra, toy, toy!" Bianco pe- lo

va?" Per quel bo-scha io guata, gua-

sta quì, sta, ch'u-na cha-mozaa mi me par ve-de- re!" "Di dun-dena! de

[1] Senaria Gallica

System 1 lyrics:
-ta a- sco- sa!" "Mol- ton, Mol- ton! Chi se', chi
quà, de quà! Per qual via va?" "Per quel bo- scha
io, guata, gua- ta a- sco- sa!"

System 2 lyrics:
se'?" "I' son guar-da- pas- so." "Que voy, que voy?" "Va de quà!"

System 3 lyrics:
"Non vi-di che son mol-te? pi-glia l'u- -na."
"Mol- ton, Mol- ton!"Chi se', chi se'?" "I' son guar-da- pas- so." "Que

System 4 lyrics:
"Quala voy?" "Que- -sta de- -drieto
voy,que voy?" "Va de quà! Non vi-di che son mol-te? pi-glia l'u-

¹A-D-A in original, - probably an error of the copyist.
²Idem. To avoid clash between second and tenor parts, A-C-A is suggested.

65

bian - cha, per- ch'io la vego stan -

- na." "Qua-la voy?" "Que - sta de -

-drieto bian - cha, per- ch'io la vego

stan -

- cha."

- cha."

Noi tuty la seguimo cum effetto
Aidando l'un al altro,
"Piya, piya, fay, fay!"
Cun forte la mala ch'en
Ver la tana va quasi a deletto
"Non po fugir, non po, non po,
Che'l can la tien!"
"Ne movre non si sa, perch'è smarita!"
"Ça fou, ça fou, se avili!"
"Vè cun se rebufa!"
"Bala s'tu voy!"
"Ça fa la!"
"Ite mo, che non morda
Perché fera non fa, no!"
Chosì fo ly destesa
Per questo modo presa.

Niccolò da Perugia
Text by Franco Sacchetti

FL 85v-86r

Pas -

- san - do con pen - sier per un bos - chet - - to, Don - ne per

Pas -

quello gi-van fior co - glien - - do, "To' quel, to' quel!" di - cen - do, Ec-cho-lo,

- san - do con pen - sier per un bos - chet - - to.

ec - cho lo!" "Che é?" Che é?" "Il fior a - ly - so!" "Va

Donne per quel-lo gi-van fior co - glien - - do, "To' quel, to quel!" di - cendo,

System 1:
lla per le vi - o- -le!" "O me ch'el prun mi pun- -ge!"

"Ec - cho-lo! ec-cho-lo! "Che é?" "Che é? "Il fior a - ly - so!"

System 2 (measure 50):
"Quell'altra me v'aggiunge." "U" "U" "O ch'é qual che sal - ta?"

"Va - lla per le vi- o - le!" "O me ch'el prun

System 3 (measure 60):
"É un gril lo!" "Ve-ni- -te quá, cor-re - te, ra-pe-ron-zo- li co-

mi pun- -ge!" "Quell'al-tra me v'aggiunge." "U" "U" "O ch'é quel che

System 4 (measure 70):
-glie- -te!" "E non son des-si!" "Si sso - no." "Co-le- i, o co-le-

sal - ta?" "É un gril- -lo!" "Ve-ni- te quá, cor-re - te, ra-pe-ronzo-

System 1 (mm. ~78–88), top voice:
-i!" "Vien quá, vien quá pe' fun - - - ghi." Costá." costá." pel ser-

Middle voice:
-li co - glie - - - te!" "E non son des - si!" "Si sso - no."

System 2 (mm. ~88–99):
-mo - li - no." No' sta - rem trop - po ch'el tem-po si tur-ba e ba-le-na e

"Co - le - i, o co - le - i!" "Vien quá, vien quá pe fun - ghi." "Costá,

System 3 (mm. ~99–109):
tuo - na, e ve - spro gia suo - - na!" "Non é egl'ancor

costá, pel ser - mol - li - no." "No' sta - rem trop - po ch'e'l tem-po si tur-ba

System 4 (mm. ~109–):
no na!" "O-di, o-di!" "L'usignuol che can - ta." "Piu bel v'é,

e ba-le-na e tuo - - na, e . ve - spro giá suo - - na."

piú bel v'é!" I sen - to, e non so che." "O - ve, do - ve?" "In quel

"Non é egl'ancor no - - na!" "O - di, o - di!" "L'u-signuol

ce - spu - glio!" "Toc-ca, pic - chia, ri - toc - cha; men - tre

che can - ta." "Piú bel v'e, piú bel v'e!" "I sen - to, e non

ch'el bus - so cre-sce et u - na ser - pe n'e -

so che." "O - ve, do - ve?" "In quel ce - spu - glio!" "Toc - ca,

sce. "O me, o me tri - sta!" "O me las - sa!" "O me! fuggen -

pic-chia, ri - toc - cha; men-tre ch'el bus - so cre-sce

e tal per-cuo- -te. Tien-si be-a- ta

van ghir-lan- -de, tal ció ch'a col-to la-

chi piú fuggir puo- -scia e tal per-cuo- -te. Tien-si be-

-a-ta chi piú fuggir puo- -te.

Ritornello

si fi-so stetti'l dì che lor mi-ra-

Si

Canonic - Rispetto

Giovanni da Firenze

FN 96v-97r

Per lar-ghi pra-ti e per gran

Per

bo-schi fol- -ti.

lar-ghi pra-ti e per gran bo-schi fol-

Leg-gia-dre don-ne e va-ghe don-zel-let-te, Ve-sti-te strette choi cap-pel-li

-ti.

Leg- gia-dre

sciol- -ti.

don-ne e va-ghe don-zel-let-te, Ve-sti-te stret-te choi cap-pel-li sciol-

[1]This poem is in the form of a Rispetto which consists of a quatrain in alternating rhyme and a refrain usually having two couplets, ABAB CC DD. An extra strophe was added to the present rispetto.

Con ar - chi, con turchassi, e con sa - et - te. Et con le u-ri e ri-a-man corre chac-

-ti.

-cian - do. Uc - ci - den - do e pil - glian - do

Con ar - chi con turchassi e con sa - et - te. Et con le u-ri e ri-a - man corre a chac-

Cer - vi, Capri-o - li, Cinghia-li e Lu - pi. En-

-cian - do. Uc - ci - den - do e pil - gliando

Cer - vi, Capri-o - 'li, Cin-ghia-li e Lu - pi. En-

-trando so - le ne' luo - ghi più chu-

-trando so - le ne' luo - ghi più cu-

Ritornello

Per ri - po - sar-si al - l'om-

Per ri - po - sarsi al - l'om-

- bra.

- bra.

¹ Duodenaria rhythm indicated in MS. ¾ time suggested allotting twelve sixteenth notes to a brevis
² Quarter rest lacking in MS.

76

Caccia

FN 70r

Jacopo da Bologna

Per spar-ve-ra-re tol-si el mio spar-ve-ro.

Per

-ro. Bracchi e bracchi chia-man-do "Eit, cit, Ba-rat-tie-ra, Te-va-

spar-ve-ra-re tol-si el mio spar-ve-ro. Bracchi e

rin, te, te!" Zon-ze-mo al-la cam-pan-gna, vi-di cer-

bracchi chia-man-do, "Eit, eit, Ba-rat-tie-ra, Te-va-rin, te,

-char e rin-fres-car la chan-gna. "Bur-la, qui, Te-va-rin,

te!" Zon-'xe-mo al-la cam-pan-gna, vi-di cer-char e

77

fiù!" "Ve' la Ba-rat-tie-ra, fiù!" "A - mo - ro-sa boc-ca, fiù!" "Le - va,

rin-fres-car la chan - - - gna. "Bur-la, qui, Te - va-rin, fiù!"

le - va, le - va - la!" "Guar-da, guar - da,

"Ve' la Ba-rat-tie-ra, fiù!" "A - mo-ro-sa bocca, fiù!" "Le - va, le - va, le - va,

guar - da - la!" Per la mi - a don - na pre - si Qua-glie as-

-la!" "Guar-da, guar - da, guar - da-la!"

-sa - - -i. Poi del re - di - re non mi

Per la mi - a don - na pre - si Qua-glie as - sa -

du – bi – ta –

– i. Poi del re – di – re non mi du – bi – ta –

– i.

Ritornello

– i. Per quel-la tol-s'el

Per quel-la tol-s'el

mi-o spar-ve – ro in pun – gno, Et questo fu

mio spar-ve – ro in pun – gno, Et questo fu

l'ul-ti-mo di di giun – gno.

l'ul-ti-mo di di giun – gno.

Canonic - Madrigal

Anonymous

FN 90 v

Quan ye voy le duç tens ve — nir que

Quan

re — ver — dit la pre Et

ye voy le duç tens ve — nir que re — ver — dit la

i' oi le rou-si-gnol cen-tir ou boiç soç la ra-

pre Et i' oi le rou-si-

me — e, At on — ques ne me puis te-

gnol cen-tir ou boiç soç la ra-me —

ner ... de can- ter Car tu- it

e, At on- ques ne me puis te- ner

mi de- sir e tou- te ma pen- se- e,

de can- ter Car tu- it mi de- sir e

Son en ce- le a- mor e ser- vir

tou- te ma pen- se- e, Son

cui i'ay m'a- mor do- ne- e, Sanç re-

en ce- le a- mor e ser- vir cui i'ay m'a- mor do-

Ritornello

¹ d, e in M S.

Magister Piero

FN 99r

Se - ghu - gi a cor - ta e can per la fo - re -

se - ghu -

-sta. In su, in giù, in quà, in la ab-ba-ian - do, "Bauf, bauf,

-gi a cor-ta e can per la fo - re - sta. In su, in

bauf, ba bauf!" E cac-cia - to - ri chia-ma-re con-for-

giù, in quà, in la ab-ba-ian - do, "Bauf, bauf, bauf, ba - bauf!"

-tan - do, "Ve' la, ve' la, ve'!" "Dra-gon, Dragon, te, te, te." "Ol - la, ol-la, ol-la!" "Qual

E cac-cia-to-ri chia-ma-re con-for-tan-do, "Ve' la, ve' la,

è, qual è. qual è, vien quà, vien quà, che qui son gli or - - si!"

vè!" "Dragon, Dragon, te, te, te!" "Ol - la, ol - la. ol - la." "Qual è, qual

Sen - ti - va quan - do ad al-tra cac - cia cor -

è, qual è, Vien quà, vien quà, che qui son gli or - si!" Sen - ti - va

Ritornello

- si. Po che lun-

quan - do ad al-tra cac - cia cor - - si. Po - co lun-

Po - co lun-

-gi dal bo - -scho.

-gi dal bo - -scho.

-gi dal bo - -scho. .

Al suon de' corni e de l'altra tempesta,
D'una vallea uscì la villanella.
"Ai, ai, ai, da', da', a la volpe!"
Allor la presi per la man, "Vien quà,
Quà, lascia andar la volpe !"
Disse, "De no, de no, perchè i" non voglio!"
Pur l'abbracciai che non le valse orgoglio;
E porta la nel bosco.

84

Caccia

Magister Piero

85

-la ol-la!" "Qual è, qual è, qual è, vien quà, vien quà, che qui son gli or-

-do, "Ve'la, ve'la, ve'!" "Dragon, dragon, te, te!" "Ol-la, ol-la, ol-la "Qual

-si!" Di - ce - va quan - do ad al-tra cac - cia cor-

è, qual è, qual è, vien quà, vien quà, che qui son gli or - si!" Di-

- si. Po co lun-

ce - va quan - do ad al-tra cac - cia cor - si. Po co lun-

Po co lun-

Ritornello

-ghi dal bos - - co.

-ghi dal bos - - co.

-ghi dal bos - -co.

Al suon de'corni e de l'altra tempesta,
D'una vallea usci la villanella.
"Ai, ai, ai, dà, dà, a la volpe!"
Allor la presi per la man, "Vien qua,
Quà, lascia andar la volpe!"
Disse, "De no, de no, perehè i "non voglio!"
Pur l'abbracciai che non le valse orgoglio;
E porta la nel bosco.

86

Caccia

Niccolò da Perugia
Text by Franco Sacchetti

"Sta-te su don-ne, che dob-bian no' fa-re?" "Il più bel tem-po non si vi-de ma_y." "Git-ta-te gliarcho_la_y, i na-spi con le roc-

"Sta-te su don-ne che dob-bian no' fa_re?" "Il più bel tem-po non si vide ma_y." "Git-

che!" "Non si-a-te scioc-che, che, fi-li nes-su-na!" "Or su, or su!" Ad u-na ad u-na, per le mansi piglia-ro "Tut-te

-ta-te gliarcho_la_y, i na-spi con le roc-che!" "No si-a-te scioc-che, che fi-li nes-su-na!" "Or su, or su!" Ad u-na ad u-

cho-ren-do ad un fiu - me an da- ro. "A l'a-qua,a l'a- qua!"

-na, per le man si pi-glia-ro, Tutte cho-ren- do, ad un fiu-

Chi a granchi pes - - scha - Chi git-ta a' pe-sci l'e- -scha.

-me an- da- ro. "A l'a-qua,a l'a- qua!" Chi a granchi pes- -scha.

Po-y su per l'on- de, chor- ron al mu - li- no, 'O mu-gna-

Chi git-ta a' pesci l'e - - scha. Po-y su per l'on- de,

-io, o, mu-gna- io, "Pe-sa- mi co-ste- -y."

chor- ron al mu- li- no, 'O, mu-gna- io, o, mu-gna- io,

88

Lyrics under the music:

"Pe-sa an che le - y!" "Que-sta pe-sa cen - to, e questa ben du-

"Pe-sa mi co-ste.- -y "Pe-sa anche le - y!"

-gen. to!" Tu se' u - na gras - -sa!" "Che ti

"Que-sta pe-sa cen - -to, e ques-ta ben du-gen - -to!"

ven-gha fra-cas - sa!" "E tu se' ti-si- cuc - -cia!"

"Tu se' gras - sa!" Che ti vengha fra-cas- -sa!"

"Che ti crie-pi la buc - -cia!" "O fanciul-le, o, fanciul-

"E tu se' ti-si- cuc - -cia!" Che ti criepi la

89

-dro!" "O La-pi-no, o Va-nello, o Ce-che-rel- lo!" "Che è,che

-dro!" "O La-pi-no,

e?" "Il lu-po se ne va col mio a - gnel -

o Vanello, o Ce-che-rel- lo!" "Che è,che è?" "Il lu-po se ne va col

-lo!" A quel ro - mo - re ri - stret - te!

mio a- gnel- -lo!" A quel

Fu- giron in ver me le gio-vi - net-

ro - mo - re ri - stret - te! Fu- gi-ron in ver me le gio-vi-
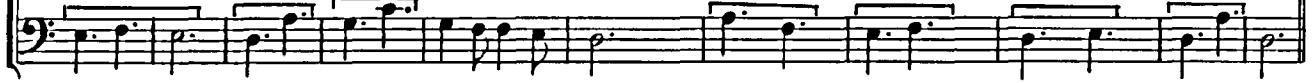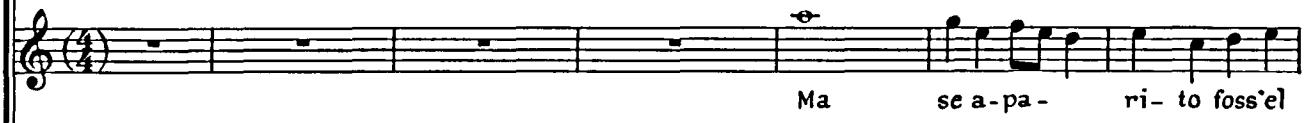
FL 25v-26r

Ghirardello da Firenze

O

Tos-to che l'al-ba del bel gior-no ap-

-pa- re I-sve-glia li cac-cia-tor. "Su, su, su, su, ch'egli è'l tem - po!"

O

Tos-to che l'al-ba del bel gior-no ap-pa-

"Al- let-ta li can, te, te, ta, te, Vi-o- la, te, Pri-me - ra, te!"

-re I-sveglia li cac-cia- tor, "Su, su, su, su, ch'egli è'l tem - po!" "Al-

Su al-to al monte con buon ca ni al ma- no E gli bracchetti al pia-no. E ne la

-letta li can, te, te, te, te, Vi-o- la, te Pri-me - ra, te!" "Su

¹ A in M S.

piaggia ad or-di- ne cia-scu-no. Io veggio sentir

al-to al mon-te con buon ca-ni al ma- no E gli bracchetti al piano E ne la piaggia ad

u- no de' no-sti mi-glior bracchi. Starà avvi-sa-to "Bus- sa-te d'ogni la-

or-di- ne cia- scu-no. I' veg- gio sen-tir

-to cia-scun le macchie che Qua-gli-na suona!" "Ai-o, ai-o!" A te la

u- no de' no-stri mi-glior bracchi. Sta-rà avvi-sa-to. "Bus- sa-te d'ogni la-

cer-bia vie- ne Car-bon la prese e in boc-ca la te- ne.

-to cia-scun le macchie che Qua-gli-na suo-na!" "Ai-o, ai-o!" A te la

cer-bia vie - ne. Car- bon la pre-see in boc - ca la te - ne-

Ritornello

Del   monte que' che

Del

v'e- ra su gridava al al - tra   da l'altra e suo corno so-na-va,

monte que'che v'e - ra su gridava al

al-tra   da l'altra e suo corno so-na-va,

[1] E in MS.
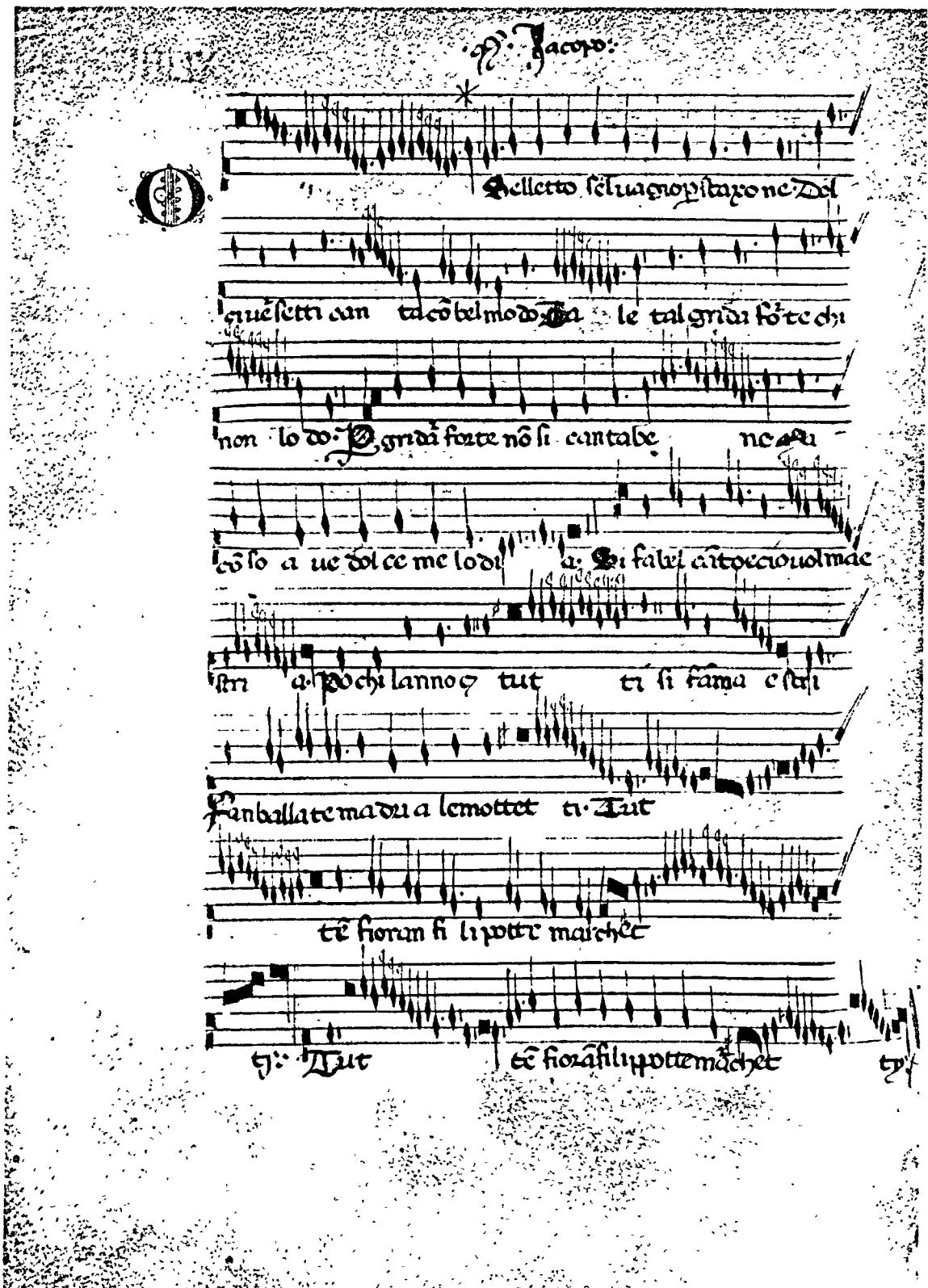
Plate VI. (a) <u>Oselletto selvaggio, codex fonds italien 568,</u>
<u>folio 43v, Bibliothèque Nationale, Paris.</u>
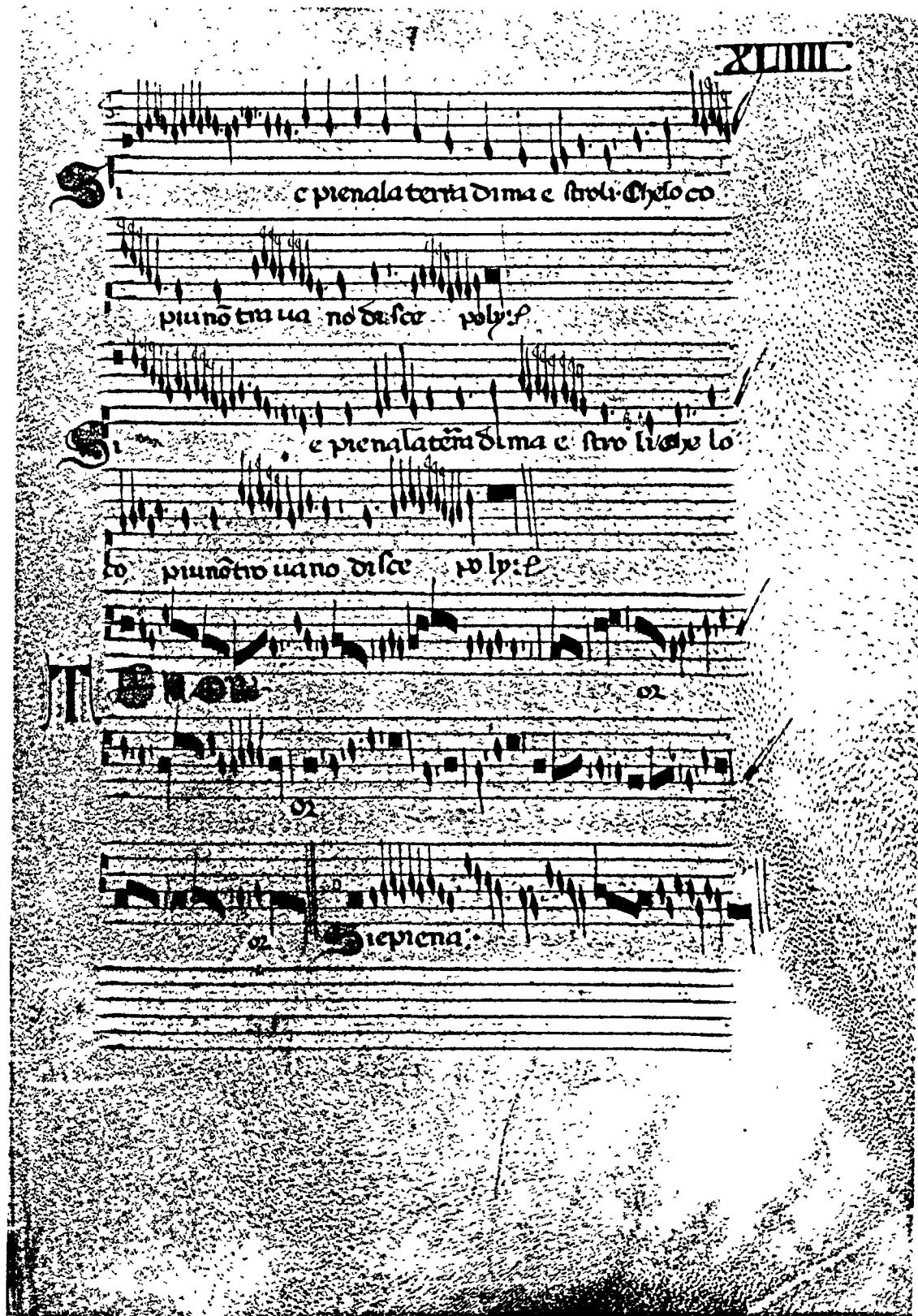
Plate VI. (b) Oselletto selvaggio, codex fonds italien 568,
folio 44r, Bibliothèque Nationale, Paris.

Jacopo da Bologna

FL 13 v

Lyrics under the staves:

-ti en-fi-o ran Fi- li- pi e Mar- chet-

-ti en- fi-o-ran Phillipi e Mar-chet-

-ti.

-ti.

Ritornello

Si è pie-na la terra di ma- e- stro-

Si è pie-na la ter-ra di ma-e-stro-

-li che lo-co più non tro-va- no di-sce- -po-li.

-li che lo- co più non tro-va- no di- sce- -po-li.

BIBLIOGRAPHY

Apel, Willi. French Secular Music of the Late Fourteenth Century, Cambridge, Mediaeval Academy of America, 1950.

———. The Notation of Polyphonic Music 900 - 1600. Cambridge, The Mediaeval Academy of America, 1942. Revised, fourth edition with commentary, 1949.

Besseler, Heinrich. "Ars Nova" in Die Musik in Geschichte und Gegenwart, ed. by Friedrich Blume, Kassel und Basel, 1949, column 605 ff.

———. Musik des Mittelalters und die Renaissance. Potsdam, Akad. Verlagsgesellschaft Athenaion, 1931.

———. "Studien zur Musik des Mittelalters," Archiv für Musikwissenschaft, VII (1925), 167-252.

Bonaccorsi, Alfredo. Un nuovo codice dell'"Ars Nova", il codice Lucchese. Rome, Giovanni Bardi, 1947.

Bonaventura, Arnaldo. "Il Boccaccio e la musica," Rivista Musicale Italiana, XXI (1914), 405-442.

Borren, Charles Van den. "Le Manuscrit musical 222 C. 22," Annales de l'Academie royale d'archeologie de Belgique, LXXIV (1927), 71-150.

Bukofzer, Manfred. "Popular Polyphony in the Middle Ages," Musical Quarterly, XXVI (1940), 31-49.

———. Sumer is icumen in, a revision. Berkeley, University of California Publications in Music, 1944.

———. "Two Mensuration Canons," Musica Disciplina, II (1948), 165-171.

Carapetyan, Armen. "A Fourteenth-Century Florentine Treatise in the Vernacular," Musica Disciplina, IV (fasc. 1. 1950), 81-92.

Carducci, Giosuè. Cacce in rima dei secc. XIV e XV. Bologna, Zanichelli, 1896.

———. Opera VIII: Musica e poesia nel mondo elegante italiano del sec. XIV. Bologna, Zanichelli, 1893.

Davison, A. T. and Apel, Willi. Historical Anthology of Music. Cambridge, Harvard University Press, 1946.

Debenedetti, Santorre. "Un trattatello del sec. XIV sopra la poesia musicale," Studi Medievali, II, (1907), 59-77.

Egidi, Francesco. Un frammento di codice musicale del secolo XIV, Rome, 1925.

Ellinwood, Leonard "Francesco Landini and his Music," Musical Quarterly, XXII (1936), 190-216.

———. "Origins of the Italian Ars Nova," Bulletin of the American Musicological Society, (1937), 29-37.

———. The Works of Francesco Landini. Cambridge, The Mediaeval Academy of America, 1939.

Fischer, Kurt von. Studien zur italienischen Musik des Trecento und frühen Quattrocento, Stuttgart, Publikationen der Schweizerischen Musikforschenden Gesellschaft, 1956.

Frati, L. "Frammento di un codice musicale del secolo XIV," Giornale storico della letteratura Italiana, XVIII (1891), 438-439.

Gandolfi, Riccardo. Illustrazioni di alcune cimeli concernenti l'arte musicale in Firenze. Florence, Grandi, 1892.

Ghisi, Federico. "Italian Ars Nova Music," Musica Disciplina, I, (Journal of Renaissance and Baroque Music) (1946), 173-191.

Handschin, Jacques. "The Summer Canon and its Background," Musica Disciplina, III (fasc. 2, 3, 4, -1949), 55-94. Part 2 in Musica Disciplina, V (1951), 65-113.

Klauwell, Otto. Die Historische Entwicklung des Musikalischen Canons. Leipzig, Dennhardt, 1875.

LiGotti, Ettore. La poesia musicale italiana del sec. XIV. Palermo, Palumbo, 1944.

———. L'Ars Nova e il madrigale. Palermo, Reale Accademia di Scienze, Lettere, e Arti, 1944.

———. Poesie musicale italiane del sec. XIV. Palermo, Palumbo, 1945.

———. Restauri trecenteschi. Palermo, Palumbo, 1947.

LiGotti, E. and Pirrotta, N. Il Sacchetti e la tecnica musicale del trecento italiano. Florence, Sansoni, 1935.

Liuzzi, Fernando. "Musica e poesia del Trecento nel codice Vat. Rossiano 215," Rendiconti della
     Pontificia Accademia Romana di Archeologia, XIII (19 7), 59-71.

Lovarini, Emilio. "Giosuè Carducci 'Cacce in rima dei secc. XIV e XV' " Rassegna Bibliografica
     della Letteratura Italiana, V (1897), 132-141.

Ludwig, Friedrich. "Die italianischen Madrigale, Balladen, und Cacce," Handbuch der Musikgeschichte,
     ed. G. Adler, 2nd ed. Berlin, Keller, 1930.

----------------. "Die mehrstimmige Musik des XIV Jahrh.," Sammelbände der internationalen
     Musikgesellschaft, IV (1902-03), 16-70.

----------------. "Geschichte der Mensuralnotation von 1250 bis 1460, Besprechung des Buches von
     Johannes Wolf," Sammelbände der I.M.G., VI (1905), 597-641.

Machaut, G. de Musikalische Werke, 3 vols., ed. Ludwig, Publicationen älterer Musik. Leipzig,
     Breitkopf & Härtel, 1926-29.

Marrocco, W. Thomas, "The Fourteenth Century Madrigal; Its Form and Contents," Speculum, XXVI
     (July 1951), 449-457.

----------------. The Music of Jacopo da Bologna. Berkeley and Los Angeles, University of Cali-
     fornia Press, 1954.

Miraglia, Jolanda, La Vita e le rime di Niccolò Soldanieri. Palermo, Pezzino and Figlio, 1947.

Morini, Adolfo. "Un celebre musico dimenticato, Giovanni da Cascia," Bollettino della Regia
     Deputazione di Storia Patria per l'Umbria, XXVII (1924), 305-309.

Novati, Francesco. "Per l'origine e la storia delle cacce," Studi Medievali, II (1906-07), 303-315.

Pirrotta, Nino. Il codice Estense Lat. 568 e la musica francese in Italia al principio del '400.
     Palermo, Reale Accademia di Scienze, Lettere, e Arti, 1946.

----------------. "Lirica monodica trecentesca," La Rassegna Musicale, IX (1936), 317-325.

----------------. "On the Problem of 'Sumer is icumen in,' " Musica Disciplina, II (fasc. 3 and 4,
     -1948), 205-216.

----------------. "Per l'origine e la storia della caccia e del madrigale trecentesco," Rivista
     Musicale Italiana, XLVIII (1946), 305-323.

----------------. The Music of Fourteenth Century Italy, Amsterdam, American Institute of
     Musicology, 1954.

Pirrotta N. and LiGotti E. "Il codice di Lucca," Musica Disciplina, III (1949), 119-138; IV (1950), 111-
     152; V (1951), 115-142.

Plamenac, Dragan. "Another Paduan Fragment of Trecento Music," Journal of the American Musi-
     cological Society, VIII, (Fall 1955), 165-181.

Prunières, Henry. A New History of Music, English trans. Edward Lockspeiser, New York.
     MacMillan and Co., 1943.

Reese, Gustave. Music in the Middle Ages. New York, Norton, 1940.

Riemann, Hugo. "Das Kunstlied im XIV and XV Jahrhundert," Sammelbände der I.M.G., VII (1906),
     529-550.

----------------. Handbuch der Musikgeschichte, 4 vols. Leipzig, Breitkopf and Härtel, 1905.

Sacchetti, Franco, Il libro delle rime, ed. Gigli. Lucca, Franco and Majorchi, 1853.

Sartori, Claudio. La notazione italiana del trecento. Florence, Olschki, 1938.

Schneider, Marius. "Der Hocketus," Zeitschrift für Musikwissenschaft, XI (1929), 390-396.

Schofield, Bertram. "The Provenance and Date of 'Sumer is icumen in,' " Music Review, IX (May
     1948), 81-86.

Sesini, Ugo. "Il canzoniere musicale trecentesco nel codice Vat. Rossiano 215," Studi Medievali,
     Nuova Serie, XVI (1943-50), 212-236.

Taucci, Rodolfo. Fra Andrea dei Servi. Rome, Collegio S. Alessio Falconieri, 1935.

White, John R. "Music of the Italian Ars Nova." Unpublished Doctoral Dissertation, Graduate School,
     University of Indiana, 1952.

Wolf, Johannes. "Die Musiklehre des Johannes de Grocheo," Sammelbände der I.M.G., I (1899-1900),
     65-130.

----------------. "Die Rossi Handschrift 215 der Vaticana und das Trecento Madrigal," Jahrbuch der
     Musikbibliothek Peters, XLV (1938), 53-69.

----------------. "Florenz in der Musikgeschichte des XIV Jahrh.," Sammelbände der I.M.G., III
     (1901-02), 599-646.

------------. Geschichte der Mensuralnotation von 1250 bis 1460, 3 vols. Leipzig, Breitkopf & Härtel, 1904.

------------. "Italian Trecento Music," Proceedings of the Musical Association, LVIII (1931-32), 15-31.

------------. Musikalische Schrifttafeln, Leipzig, 1923.

------------. Sing und Spielmusik aus älterer Zeit. Leipzig, Quelle and Meyer, 1926.

Wooldridge, Harry E. Oxford History of Music. 2nd ed., Vol. II, London, Oxford University Press, 1929.

APPENDIX

SIGLA

FL   Florence, Biblioteca Medicea-Laurenziana
                  codex Palatino 87 (Squarcialupi)

FN   Florence, Biblioteca Nazionale Centrale
                  codex Panciatichiano 26

L   London, British Museum
                  additional mss. 29987

Mod   Modena, Biblioteca Estense
                  codex lat. 568

P   Paris, Bibliothèque Nationale
                  fonds Italien 568

PR   Paris, Bibliothèque Nationale
                  f. fr. nouv. acq. 6771 (Reina)

R   Rome, Biblioteca Vaticana
                  codex Rossiano 215

VARIATIONS IN THE MUSICAL READINGS

In collating the various codices, a number of notational and rhythmical differences were discovered. These variations are listed below. In the first column of readings, representing the text as transcribed above, a blank indicates that the reading is clear from the context. A blank in another column indicates agreement with the reading in the transcribed text.

I Apposte messe

measure no.	FL	FN	L	P
10				
13				
15				
43				
51				

II Cacciando per gustar

	FL	Estense Lat.
measure no. 3		F sharp
26		F sharp
46-47	White semiminimae	Semiminimae colored red
48		
55	White semiminimae	Semiminimae colored red
59	White semiminimae	Semiminimae colored red
64-65		
71		
74	White semiminimae	Semiminimae colored red
82	White semiminimae	Semiminimae colored red
93-94		
101		F sharp
105-06		
114		F sharp
125		no ligature
132		
155		
178		
207-210		
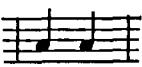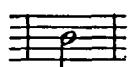
measure no. 215-216

220

249-254

Tenor

19		flat
43	White semiminimae	Semiminimae colored red
46		
55	White semiminimae	Semiminimae colored red
57	White semiminimae	Semiminimae colored red
60-63		
81-82		no ligature
89	White semiminimae	Semiminimae colored red
96	White semiminimae	Semiminimae colored red
112-114		no ligature
121		
124		
136		no ligature
138-140		
171		

| measure no. 176-177 | | | no ligature |

| | 182 | | B flat |
| | 204 | | |

| | 210 | White semiminimae | Semiminimae colored red |
| | 210 | | |

| | 223 | White semiminimae | Semiminimae colored red |
| | 227-228 | | |

| | 239 | | |

| | 246 | | no ligature |

| | 249 | | no ligature |

VII Così pensoso

measure no.	FL	FN	L
	meter not indicated		senaria imperfetta
11-12	no ligature	ligature	ligature
15	♩. ♩.	♩. 𝄾·	
21			no ligature
27	♩. ♩ ♪	♩. 𝄾 𝄾 ♪	
28			semibrevis lacking
33			no ligature
56			" "
61			" "
76-77			" "
78-79	♩. ♩. ♩.	♩. ♩. ♩.	♩. ♩. ♩.
85	♩. ♩. ♪	no ligature	no ligature
94	♩. ♩	♩ 𝄾 ♩	
103			two minimae in place of two semibreves
107	♩. ♩	𝄾 ♩ 𝄾 ♩	
108			no sharp sign

tenor

1-4	♩. ♩. ♩. ♩.		♩. ♩. ♩. ♩.
6-8	♩. ♩. ♩. ♩.		♩. ♩. ♩. ♩.
21	♩. ♩.	♩. ♩.	
57-59	♩. ♩. ♩.		♩. ♩. ♩.

measure no.	FL	L
5	alteration point	no indication
7		measure lacking
8	b, c, a, b	a, c, a, b
10	♩. ♩ ♪	♩. ♩.
28	♩. ♩.	♪ ♩ ♩.
34		minima rest lacking
34-35		brevis rest lacking
49-50		superfluous brevis rest
51	semibrevis rest	brevis rest
56	brevis	perfect long
76		brevis rest
84	♩. ♩ ♪	♩. ♫♫
94	two semibreves	two minimae
102-103		superfluous brevis rest
115		„ semibrevis rest
123-124		„ „ „
189		alteration point lacking
142		superfluous minimae rests
160		„ „ „
171-178		„ „ „
178-179		„ brevis rest
207-208	ligature	no ligature
225-226	„	„ „
227	no ligature	ligature
228	ligature	no ligature
235	„	„ „
237	„	„ „
238-240	„	„ „
241-242	„	„ „
243-244	„	„ „
245	„	„ „
247	second and third beats are semibreves	second and third beats are minimae

tenor

25	imperfect longa	perfect longa
31-33	⌜c, a, f⌝	⌜c, a,⌝f
55	brevis	longa
71-72		superfluous rest
99	brevis	longa
118	f	g

| measure no.	FL	L
140-141	⌐a, g, f¬	⌐a, g,¬f
146	two minimae rests	three minimae rests
190-195	⌐a, g, a, f, e, d¬	⌐a, g, a, f,¬e, d
213-214		two initial measures in ritornello; probably error of copyist. Notation and rhythm entirely different.
241-242		no ligature
243		" "

XIII In forma quasi tra'l veghiar e'l sonno

measure no.	FL	L
6	sharp indicated	no sharp sign
10		
20	semibrevis	brevis
31-98		melody written third lower
41	e, d, e	e, d, d
47		
49		minima rest
52		
54-55	⌐g, f, e¬	⌐g, f,¬e
60		
69	brevis	semibrevis
71		
75		f sharp
78	a, a, a,	a, g, a
79	brevis	semibrevis
80		
84		
93		
102		no sharp
112	no sharp	
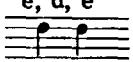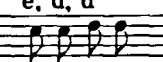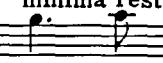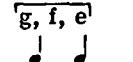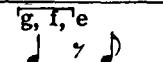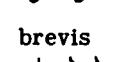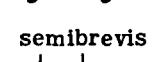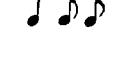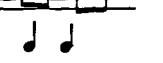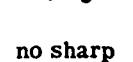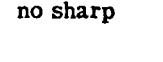
No tenor part available in L manuscript.

XVI Nell' acqua chiara

measure no.	FL	L	P
1	initial note a long	brevis	
5-6		c, sharp	
10			
33			
36	two semibreves	two minimae	
37		sharp indicated	
38	last note c	last note d	
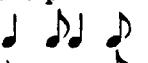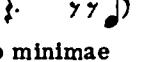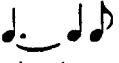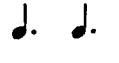
110

| measure no.	FL	L	P
39		semibrevis lacking	
41	[notation]		[notation]
44	[notation]	[notation]	[notation]
46		superfluous rest	
46	[notation]	[notation]	[notation]
48	a, g, a, b,	a, b, a, b,	a, b, a, b,
52	[notation]	[notation]	
59	[notation]	[notation]	[notation]
60	[notation]	[notation]	
61		measure lacking	
62	[notation]	[notation]	[notation]
65	[notation]		[notation]
73	[notation]	[notation]	
76	[notation]	[notation]	[notation]
79	[notation]	[notation]	
83	[notation]	[notation]	[notation]
84	two semibreves	two minimae	
88-89		superfluous brevis rest	
95	[notation]	[notation]	
97		b flat	
104	[notation]	[notation]	
105	[notation]	[notation]	
108		a, sharp	
110	[notation]	[notation]	
112	[notation]	[notation]	[notation]
120	breve rest		
131	[notation]		[notation]
133	[notation]	[notation]	
135-148		melody written third higher	
157	Measure lacking [notation]	[notation]	[notation]

tenor

	FL	L	P
28	brevis	longa	
41	"	"	
47		"	
52	imperfect longa	perfect longa	
59-61	d, e, d, a, f	d, e, d, a,	d, e, d, a,
103	imperfect longa	perfect longa	
108	[notation]	[notation]	
110		phrase needlessly repeated	
143	[notation]	[notation]	

XIX Passando con pensier

measure no.	FL	P
	Meter not indicated	Octonaria rhythm indicated in tenor part. The first section is in substantial agreement with FL.
		tenor
1-14	no ligature	ligature
16-22		
25		
49		
55-56	no ligature	ligature
63		
68		
97	no ligature	ligature
149		no ligature
170	no ligature	ligature
181		no ligature
186		
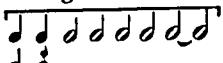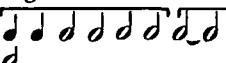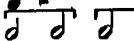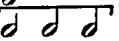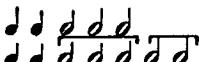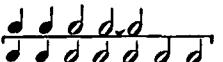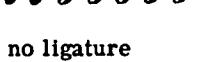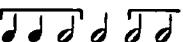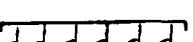
XXI Per sparverare

measure no.	FN	L
1	initial note a longa	brevis
6		
8		
9	brevis	semibrevis
12		semibrevis lacking
17	two breves	two semibreves
18-19		no ligature
21-22	two breves	four semibreves
27	brevis	semibrevis and rest
30		
32		no ligature
34		
39	no sharp	sharp
40		no ligature
42		
46		
54		
60		
82-83		no ligature
89-90	longa	brevis
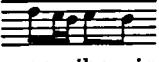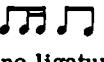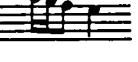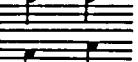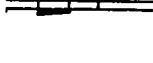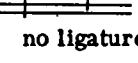
measure no.	FL		L	
99–102	e, a		⌐e, a⌐	
104			no ligatures	
113				
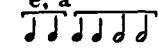
So numerous are omissions of measures in the tenor part of the L manuscript, that a transcription is impossible.

XXV Tosto che l'alba

measure no.	FL	FN	L	P
4				
8				
10				
13	g, a, a,	g, a, g		
15				
17	g·		a	
20				
36				
63	d, e, d, c	d, e, d, d,	d, e, d, d,	d, e, d, c
64				
83–84				
92				
93–94				
97				
104				
104	g, a			g, g
106	e, d		d, d	d, d
112				
118	brevis	longa		

tenor

	FL	FN	L	P
1	⌐f, e, d⌐	⌐f, e,⌐d		
3–12	d, ⌐e, f, d, e, d, e, a⌐	⌐d, c, f, d, e,⌐ ⌐d, e, a⌐		
35–38	⌐c, b⌐	no ligature	no ligature	no ligature
39–43	⌐b, c, b, a, f, g⌐	⌐b, c, b, a,⌐ ⌐f, g⌐		
47	semibrevis rest lacking			
48–51	⌐g, f⌐	no ligature	no ligature	no ligature
64–67	two longae		maxima	maxima
70–77				
93–95				
96				
98				
103	d, b, d	c, b, d		

measure no.	FL	FN	P	PR
7	♩ ♩	♩ ♪ 𝄾	♩ ♩	
11	♫	♫	♫	
14			no sharp	
25	♩ 𝄾 ♩	♩ ♩ ♩		
27	♩ ▬	♩ ♩ 𝄾	♩ ♩ 𝄾	
28	𝄾 ♩ 𝄾 ♩	♩ 𝄾 ♩ 𝄾		
40	♩ 𝄾 ♩		♩ 𝄾 𝄾 ♩	♩ 𝄾 𝄾 ♩
43	♩ 𝄾 ♫		♩ 𝄾 𝄾 ♫	
52	♩ ▬			♩ 𝄾 ▬
73		In ritornello, secundo given for primo. Probably error of copyist.		
76	b, a	b, c	b, b, a	

tenor

6	♩ ▬			♩ 𝄾 ▬
11	last note a brevis		last note a semibrevis	
15	♩ ▬			♩ 𝄾 ▬
23-25				ligature
42	sharp			no sharp
49	flat			no flat
70-72	g, f	no ligature	ligature	no ligature
74	𝄢 ♫♫♫	𝄢 ♫♫♫		
76	o ρ	ρ ρ ρ		