



THE MANCINI CODEX : A MANUSCRIPT STUDY

by

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DECLARATION

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

DEDICATION

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

and Dante

ACKNOWLEDGEMENTS

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

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

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

INTRODUCTION

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

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

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

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

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

A study of this nature uncovers more questions that it proposes answers for, and can perhaps hope to be nothing more than exploratory, in isolating those areas surrounding the manuscript itself which still require investigation and understanding.

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VOLUME I

THE MANUSCRIPT



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

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

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

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

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

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

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

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

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

DESCRIPTION OF MANUSCRIPT CONTENTS

missing folios

1. I-Las 184 f. 1a

trimming : top and right

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

7 staves

P1 : not indented - capital "L" - Tenor - Man. 1

P2 : Man. 1 - T

P3 : " " "

P4 : " " " conclusion

P5 : capital "C" - "Contratenor" - Man. 1

P6 : Man. 1 - Ct

P7 : " " " conclusion

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

2. I-Las 184 f. 1a'

trimming : top and left

title line : blank

7 staves

P1 : not indented - capital "D" - Cantus - Man. 2

P2 : Man. 2 - C

P3 : " " "

P4 : " " "

P5 : " " " conclusion

P6 : blank (erasure shows through)

P7 : blank (erasure shows through)

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

3. I-Las 184 f. 2a

trimming : top and right

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

7 staves

P1 : not indented - capital "D" - "Tenor" (vertical) - Man. 2

P2 : Man. 2 - T conclusion

P3 : no capital - "contratenor" - Man. 2

P4 : Man. 2 - Ct

P5 : " " " conclusion

P6 : blank

P7 : blank

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

4. I-Las 184 f. 2a'

trimming : top and left

title line : "Fratris bartholinj"

7 staves

P1 : not indented - capital "S" - Cantus - Man. 3

P2 : Man. 3 - C

P3 : " " " conclusion and added text

P4 : capital "S" - Tenor - Man. 3

P5 : Man. 3 - T conclusion

P6 : capital "C" - "Contratenor" - Man. 4

P7 : Man. 4 - Ct incomplete but with continuance mark

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

missing folios

5. I-Las 184 f. 2b

trimming : top and right

title line : "de padua" 2b

7 staves

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

P2 : Man. 5 - C

P3 : " " "

P4 : Man. 5 - C conclusion and added text

P5 : capital "Z" - Tenor - Man. 5

P6 : Man. 5 - T

P7 : " " " conclusion

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

6. I-Las 184 f. 2b'

trimming : top and left

title line : "Fratris bartholinj"

7 staves

P1 : not indented - no capital (trimmed) - Cantus - Man. 6

P2 : Man. 6 - C

P3 : " " "

P4 : " " " conclusion and added text

P5 : no capital (trimmed) - Tenor - Man. 6

P6 : Man. 6 - T

P7 : " " " conclusion

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

7. I-Las 184 f. 1b

trimming : top and right

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

7 staves

P1 : not indented - capital "L" - Cantus - Man. 7

P2 : Man. 7 - C

P3 : " " "

P4 : " " " conclusion and added text

P5 : capital "L" - Tenor - Man. 7

P6 : Man. 7 - T

P7 : " " " conclusion

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

8. I-Las 184 f. 1b'

trimming : top and left

title line : "Fratris bartholinj"

7 staves

P1 : not indented - no capital (trimmed) - Cantus - Man. 8

P2 : Man. 8 - C

P3 : " " "

P4 : " " "

P5 : " " " conclusion and added text

P6 : blank

P7 : blank

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

missing folios

9. I-Las 184 f. 3a

trimming : top and right

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

7 staves

P1 : not indented - capital "L" - Tenor - Man. 9

P2 : Man. 9 - T

P3 : " " "

P4 : " " "

P5 : " " " conclusion

P6 : blank

P7 : blank

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

L.H.M. - 751

10. I-Las 184 f. 3a'

trimming : top and left

title line : "Fratris bartholinj"

7 staves

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

P2 : Man. 10 - C

P3 : " " "

P4 : Man. 10 - C conclusion and added text
P5 : blank
P6 : blank
P7 : blank

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

11. I-Las 184 f. 4a

trimming : top and right

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

7 staves

P1 : not indented - capital "S" - Tenor - Man. 10
P2 : Man. 10 - T
P3 : " " "
P4 : " " " conclusion and added text
P5 : capital "C" - "Contratenor " - Man. 10
P6 : Man. 10 - Ct
P7 : " " " conclusion

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

12. I-Las 184 f. 4a'

trimming : top and left

title line : "Fratris bartholinj"

7 staves

P1 : not indented - capital "N" - Cantus - Man. 11
P2 : Man. 11 - C
P3 : " " "
P4 : " " " conclusion and added text
P5 : capital "N" - Tenor - Man 11
P6 : Man. 11 - T
P7 : " " " conclusion

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

missing folios

13. I-Las 184 f. 4b

trimming : top and right

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

7 staves

P1 : not indented - capital "T" - "Teneur" - Man. 12

P2 : Man. 12 - T conclusion

P3 : capital "M" - Cantus - Man. 13

P4 : Man. 13 - C

P5 : " " " conclusion

P6 : capital "T" - "Teneur" - Man. 13 conclusion and added text

P7 : added text

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

14. I-Las 184 5. 4b'

trimming : top and left

title line : blank (trimmed)

7 staves

P1 : not indented - no capital (trimmed) - Cantus - Man. 14

P2 : Man. 14 - C

P3 : " " " conclusion and added text

P4 : no capital - "(Tene)ur" - Man. 14 conclusion

P5 : no capital - Cantus - Man. 15

P6 : Man. 15 - C conclusion

P7 : no capital - "(Teneu)r" - Man. 15 conclusion and added text

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

15. I-Las 184 f. 3b

trimming : top and right

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

7 staves

P1 : not indented - capital "M" - Cantus - Man. 16

P2 : Man. 16 - C

P3 : " " " conclusion and added text

P4 : capital "T" - "Teneur" - Man. 16 conclusion

P5 : capital "C" - "Contra teneur" - Man. 16
P6 : Man. 16 - Ct conclusion : "Contra teneur" - Man. 15 conclusion
P7 : blank

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

16. I-Las 184 f. 3b'

trimming : top and left

title line : "Fratris Antonij"

7 staves

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

P2 : Man. 17 - Tr conclusion

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

P4 : Man. 17 - C

P5 : " " " conclusion and added text

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

P7 : Man. 17 - T conclusion

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

missing folios

17. I-Las 184 f. 5a

trimming : top and right

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

8 staves

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

P2 : Man. 18 - C

P3 : " " "

P4 : " " "

P5 : " " " conclusion and added text

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

P7 : Man. 18 - T

P8 : " " " conclusion

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

18. I-Las 184 f. 5a'

trimming : top and left

title line : "Franciscj cecj"

8 staves

P1 : indented - capital "D" - Cantus - Man. 19

P2 : Man. 19 - C

P3 : " " "

P4 : " " "

P5 : " " "

P6 : " " " conclusion and added text

P7 : blank

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

missing folios

19. I-Las 184 f. 5b

trimming : top and right

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

8 staves

P1 : indented - capital "C" - Tenor - Man. 20

P2 : Man. 20 - T

P3 : " " "

P4 : " " " conclusion

P5 : added text

P6 : capital "T" - "Teneur" - Man. 21 conclusion

P7 : capital "C" - "Contra teneur" - Man. 21 conclusion

P8 : added text

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

20. I-Las 184 f. 5b'

trimming : top and left

title line : "Johannes Ciconia"

8 staves

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

P2 : Man. 22 - C

P3 : " " "

P4 : " " " conclusion

P5 : capital "L" - Tenor - Man. 22

P6 : Man. 22 - T

P7 : " " "

P8 : " " " conclusion and added text

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

21. I-Las 184 f. 6a

trimming : top and right

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

8 staves

P1 : indented - capital "D" - Cantus - Man. 23

P2 : Man. 23 - C

P3 : " " "

P4 : " " " conclusion and added text

P5 : capital "T" - "Tenor" - Man. 23

P6 : Man. 23 - T

P7 : " " "

P8 : " " " conclusion and added text

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

22. I-Las 184 f. 6a'

trimming : top and left

title line : "Magister Antonius cachara"

8 staves

P1 : indented - capital "R" - Cantus - Man. 24

P2 : Man. 24 - C

P3 : " " "

P4 : " " "

P5 : " " "

P6 : " " "

P7 : " " " conclusion

P8 : blank

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

missing folios

23. I-PEco 3065 f. 7a

trimming : top only

title line : "de teramo" "lviii"

8 staves

P1 : indented - capital "U" - Tenor - Man. 25

P2 : Man. 25 - T

P3 : " " "

P4 : " " "

P5 : " " "

P6 : " " " conclusion and added text

P7 : no capital - continuation of Contratenor - Man. 25

P8 : Man. 25 - Ct conclusion

other markings : illegible scribble in all margins

24. I-PEco 3065 f. 7a'

trimming : top only

title line : "Cachara"

8 staves

P1 : indented - capital "D" - Cantus - Man. 26

P2 : Man. 26 - C

P3 : " " "

P4 : " " "

P5 : " " "

P6 : " " " conclusion and added text

P7 : blank but containing white notation scribbles

P8 : " " " " " " " " " "

other markings : right and left margins contain illegible scribbles

25. I-PEco 3065 f. 7b

trimming : top only

title line : "de teramo" "lviiiij" "lviiiij"

8 staves

P1 : indented - capital "D" - Tenor - Man. 26

P2 : Man. 26 - T

P3 : " " "

P4 : " " "

P5 : " " "

P6 : blank but containing white notation scribble

P7 : " " " " " " " "

P8 : " " " " " " " "

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

26. I-PEco 3065 f. 7b'

trimming : top only

title line : "Magister Antonius Cachara"

8 staves

P1 : indented - capital "A" - Cantus - Man. 27

P2 : Man. 27 - C

P3 : " " "

P4 : " " "

P5 : " " "

P6 : " " "

P7 : " " " conclusion : capital "C" - "Contratenor" - Man. 27

P8 : Man. 27 - Ct incomplete

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

missing folios

27. I-Las 184 f. 6b

trimming : top and right

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

8 staves

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

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

28. I-Las 184 f. 6b'

trimming : top and left

title line : blank (trimmed)

8 staves

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

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

29. I-Las 184 f. 8a

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

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

8 staves

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

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

P8 : Man. 29 - Ct conclusion

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

30. I-Las 184 f. 8a'

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

title line : "Magister Antonius cachara"

8 staves

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

P2 : Man. 30 - C

P3 : " " "

P4 : " " " conclusion

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

P6 : Man. 30 - Ct

P7 : " " "

P8 : " " " conclusion

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

31. I-Las 184 f. 9a

trimming : top, right and bottom

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

8 staves

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

P2 : Man. 30 - T

P3 : " " "

P4 : " " " conclusion

P5 : added text

P6 : added text

P7 : blank

P8 : blank

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

32. I-Las 184 f. 9a'

trimming : top, left and bottom

title line : "Magister zachara"

8 staves

P1 : indented - capital "I" - Cantus - Man. 31

P2 : Man. 31 - C

P3 : " " "

P4 : " " " conclusion

P5 : capital "T" - "Tenor" - Man. 31

P6 : Man. 31 - T

P7 : " " " conclusion and added text

P8 : blank

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

33. I-Las 184 f. 10a

trimming : top, right and bottom

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

8 staves

P1 : indented - capital "C" - "Contratenor" - Man. 31

P2 : Man. 31 - Ct

P3 : " " "

P4 : " " " conclusion and added text

P5 : blank

P6 : blank

P7 : blank

P8 : blank

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

L.H.M. - n. 3222

34. I-Las 184 f. 10a'

trimming : top, left and bottom

title line : "zacharias"

8 staves

P1 : indented - capital "A" - Cantus - Man. 32

P2 : Man. 32 - C

P3 : " " "

P4 : " " "

P5 : " " " conclusion

P6 : capital "S" - Cantus - Man. 33

P7 : Man. 33 - C

P8 : " " " conclusion and added text.

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

35. I-Las 184 f. 11a

trimming : top and right

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

8 staves

P1 : indented - capital "A" - Tenor - Man. 32

P2 : Man. 32 - T

P3 : " " "

P4 : " " " conclusion and added text

P5 : capital "S" - Tenor - Man. 33

P6 : Man. 33 - T

P7 : " " " conclusion and added text

P8 : capital "C" - "Contratenor" - Man. 32 left unfinished

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

36. I-Las 184 f. 11a'

trimming : top and left

title line : "Antonellus Marot"

8 staves

P1 : indented - capital "D" - Cantus - Man. 34 (stanza)

P2 : Man. 34 (stanza) - C

P3 : " " " "

P4 : " " " "

P5 : " " " "

P6 : " " " " conclusion and added text

P7 : blank

P8 : blank

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

37. I-Las 184 f. 11b

trimming : top and right

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

8 staves

P1 : indented - capital "D" - Tenor - Man. 34 (stanza)

P2 : Man. 34 (stanza) - T

P3 : " " " "

P4 : " " " "

P5 : " " " " conclusion - "volta carta per la volta"

P6 : capital "D" - Cantus - Man. 35 conclusion

P7 : capital "D" - Tenor - Man. 35 conclusion and added text

P8 : blank

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

38. I-Las 184 f. 11b'

trimming : top and left

title line : "Antonellus"

8 staves

P1 : indented - capital "M" - Cantus - Man. 34 (ritornello)

P2 : Man. 34 (rit) - C

P3 : " " " " conclusion

P4 : capital "M" - Tenor - Man. 34 (ritornello)

P5 : Man. 34 (rit) - T

P6 : " " " " conclusion

P7 : capital "A" - Tenor - Man. 36 (first section)

P8 : Man. 36 - T (first section) - continuance mark at end of line

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

62; 63

39. I-Las 184 f. 10b

trimming : top, right and bottom

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

8 staves

P1 : indented - capital "A" - Cantus - Man. 36

P2 : Man. 36 - C

P3 : " " "

P4 : " " "

P5 : " " " conclusion

P6 : no capital - second section of Tenor - Man. 36

P7 : Man. 36 - T conclusion and added text

P8 : blank

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

40. I-Las 184 f. 10b'

trimming : top, left and bottom

title line : "Antonellus"

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

P1 : indented - capital "P" - Cantus $\frac{1}{2}$ Man. 37

P2 : Man. 37 - C

P3 : " " "

P4 : " " "

P5 : " " " conclusion and added text

P6 : capital "P" - Tenor - Man. 37

P7 : Man. 37 - T

P8 : " " " conclusion

P9 : Contratenor - Man. 37 - conclusion

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

41. I-Las 184 f. 9b

trimming : top, right and bottom

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

9 staves : final staff has been added

P1 : indented - capital "D" - Cantus $\frac{2}{3}$ Man. 38

P2 : Man. 38 - C
P3 : " " "
P4 : " " " conclusion and added text
P5 : capital "D" - Tenor - Man. 38
P6 : Man. 38 - T
P7 : " / " conclusion : "Contratenor" - Man. 37
P8 : Man. 37 - Ct
P9 : " " " (this contratenor completed on f. 10b')
other markings : B.L. - 37; L.H.M. - 33

42. I-Las 184 f. 9b'

trimming : top, left and bottom

title line : "Antonellus"

8 staves

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

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

43. I-Las 184 f. 8b

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

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

8 staves

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

P8 : blank

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

44. I-Las 184 f. 8b'

trimming : top and left. Left hand side badly damaged

title line : "Antonellus"

8 staves

P1 : indented - capital "M" - Cantus - Man. 41

P2 : Man. 41 - C

P3 : " " "

P4 : " " "

P5 : " " " conclusion and added text

P6 : capital "M" - Tenor - Man. 41

P7 : Man. 41 - T

P8 : " " " conclusion

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

missing folios

45. I-Las 184 f. 12a

trimming : top

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

8 staves

P1 : indented - capital "V" - Cantus - Man. 42

P2 : Man. 42 - C

P3 : " " "

P4 : " " " conclusion : capital "T" - "Triplum" - Man. 42

P5 : Man. 42 - Tr

P6 : " " "

P7 : " " " conclusion : capital "T" - "Teneure" (pes)"Contrateneure"

P8 : no capital "secunda pars/contratenoris - "Atandre" conclusion (Man. 43)

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

46. I-Las 184 f. 12a'

trimming : top

title line : blank (trimmed)

8 staves

P1 : indented - capital "P" - Cantus - Man. 44 (1st section)

P2 : Man. 44 (1st section) - C

P3 : " " " " "

P4 : " " " " "

P5 : " " " " "

P6 : " " " " " conclusion "verte folium pro secunda parte"

P7 : capital "T" - "Teneure" - Man. 44 (1st section)

P8 : Man. 44 (1st section) - T conclusion

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

47. I-Las 184 f. 12b

trimming : top. Right hand margin badly lacerated.

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

8 staves

P1 : indented - capital "C" - "Contrateneure" - Man. 44 (1st section)

P2 : Man. 44 (1st section) - Ct

P3 : " " " " " conclusion

P4 : blank

P5 : "

P6 : "

P7 : "

P8 : "

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

48. I-Las 184 f. 12b'

trimming : top only but contents of page erased.

title line : blank erased

? staves

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

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

49. I-Las 184 f. 13a

trimming : top and right

title line : "Joh fulgⁿ" T.R. 13a LXXX "lxxx"

8 staves

P1 : indented - capital "M" - Cantus - Man. 45

P2 : Man. 45 - C

P3 : " " "

P4 : " " " conclusion

P5 : capital "M" - Tenor - Man. 45

P6 : Man. 45 - T

P7 : " " "

P8 : " " " conclusion and added text

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

50. I-Las 184 f. 13a'

trimming : top and left

title line : "Magister iohannes"

8 staves

P1 : indented - capital "I" - Cantus - Man. 46

P2 : Man. 46 - C

P3 : " " "

P4 : " " "

P5 : " " "

P6 : " " " conclusion and added text

P7 : capital "C" - Tenor - Man. 47

P8 : Man. 47 - T conclusion and added text

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

51. I-PEco 3065 f. 14a

trimming : top and right

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

8 staves

P1 : indented - capital "I" - Tenor - Man. 46

P2 : Man. 46 - T

P3 : " " "

P4 : " " " conclusion

P5 : no capital - Cantus - Man. 47

P6 : Man. 47 - C

P7 : " " " conclusion and added text

P8 : blank but holding scribbled white notation

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

52. I-PEco 3065 f. 14a'

trimming : top and left

title line : blank (trimmed)

8 staves

P1 : indented - capital "C" - Cantus - Man. 48

P2 : Man. 48 - C

P3 : " " "

P4 : " " "

P5 : " " "

P6 : " " " conclusion and added text

P7 : capital "C" - "Contratenor" - Man. 49

P8 : Man. 49 - Ct conclusion : remainder blank

other markings : no legible figures or notes

53. I-PEco 3065 f. 15a

trimming : top and right

title line : "Ciconie" "lxxxiiij" "lxxxiiij"

8 staves

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

P2 : Man. 48 - T

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

other markings : B.L. - 2;

54. I-PEco 3065 f. 15a'

trimming : top and left

title line : "Magister Johannes"

8 staves

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

other markings : none

55. I-PEco 3065 f. 15b

trimming : top and right

title line : "Ciconia"

8 staves

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

other markings : B.L. - 3

56. I-PEco 3065 f. 15b'

trimming : top and left

title line : blank (trimmed)

8 staves

P1 : indented - capital "D" - Cantus - Man. 50 (ritornello)

P2 : Man. 50 (rit) - C

P3 : " " " " conclusion

P4 : capital "D" - Tenor - Man. 50 (ritornello)

P5 : Man. 50 (rit) - T

P6 : " " " " conclusion ; capital "D" - Contratenor - Man. 50 (rit)

P7 : Man. 50 (rit) - Ct

P8 : " " " " conclusion - remainder blank

other markings : none

57. I-PEco 3065 f. 14b

trimming : top and right

title line : "Ciconia"

8 staves

P1 : indented - capital "C" - Cantus - Man. 52

P2 : Man. 52 - C

P3 : " " "

P4 : " " " conclusion and added text

P5 : capital "T" - "Tenor" - Man. 52

P6 : Man. 52 - T conclusion : capital "C"-"Contratenor" - Man. 52

P7 : Man. 52 - Ct

P8 : " " " conclusion and remainder blank

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

58. I-PEco 3065 f. 14b'

trimming : top and left

title line : "Johannes"

8 staves

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

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

59. I-Las 184 f. 13b

trimming : top and right

title line : "Ciconia" T.R. 13b LXXXV "lxx..."

8 staves

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

other markings : B.L. - 47; 9

60. I-Las 184 f. 13b'

trimming : top and left

title line : "Johannes"

8 staves

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

P8 : Man. 54 - T conclusion

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

missing folios

61. I-Las 184 f. 16a

trimming : top, right and bottom

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

8 staves

P1 : indented - no capital - Cantus - Man. 55

P2 : Man. 55 - C

P3 : " " "

P4 : " " " conclusion and added text

P5 : no capital - Tenor - Man. 55

P6 : Man. 55 - T

P7 : " " " conclusion

P8 : blank

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

62. I-Las 184 f. 16a'

trimming : top, left and bottom

title line : blank (trimmed)

9 staves : final staff is short and has been added

P1 : indented - no capital - Cantus - Man. 56

P2 : Man. 56 - C

P3 : " " "

P4 : " " "

P5 : " " "

P6 : " " " conclusion and added text

P7 : no capital - "tenour" - Man. 57 conclusion

P8 : no capital - "contratenor" - Man. 57

P9 : Man. 57 - Ct conclusion (short added staff)

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

63. I-Las 184 f. 17a

trimming : top and right

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

8 staves

P1 : indented - no capital - Tenor - Man. 56

P2 : Man. 56 - T

P3 : " " "

P4 : " " "

P5 : " " " conclusion and added text

P6 : no capital - Cantus - Man. 57

P7 : Man. 57 - C

P8 : " " " conclusion and added text

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

64. I-Las 184 f. 17a'

trimming : top and left

title line : blank (trimmed)

8 staves

P1 : indented - no capital - Cantus - Man. 58

P2 : Man. 58 - C

P3 : " " "

P4 : " " "

P5 : " " " conclusion and added text

P6 : no capital - Tenor - Man. 59

P7 : Man. 59 - T

P8 : " " " conclusion and added text

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

65. I-Las 184 f. 18a

trimming : top and right

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

8 staves

P1 : indented - no capital - Tenor - Man. 58

P2 : Man. 58 - T

P3 : " " "

P4 : " " " conclusion

P5 : no capital - Cantus - Man. 59

P6 : Man. 59 - C

P7 : " " "

P8 : " " " conclusion

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

B.R. - 63

66. I-Las 184 f. 18a'

trimming : top and left

title line : blank (trimmed)

8 staves

P1 : indented - no capital - Cantus - Man. 60

P2 : Man. 60 - C

P3 : " " "

P4 : " " "

P5 : " " " conclusion and added text

P6 : no capital - Tenor - Man. 61 (D'andrea stephanj positioned in L.H.M.)

P7 : Man. 61 - T

P8 : " " " conclusion

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

67. I-Las 184 f. 19a

trimming : top and right

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

8 staves

P1 : indented - no capital - Tenor - Man. 60

P2 : Man. 60 - T

P3 : " " "

P4 : Man. 60 - T conclusion

P5 : no capital - Cantus - Man. 61

P6 : Man. 61 - C

P7 : " " "

P8 : " " " conclusion and added text

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

R.H.M. - 13

68. I-Las 184 f. 19a'

trimming : top and left

title line : blank (trimmed)

8 staves

P1 : indented - no capital - Cantus - Man. 62 (stanza)

P2 : Man. 62 (stanza) - C

P3 : " " " "

P4 : " " " "

P5 : " " " "

P6 : " " " "

P7 : " " " "

P8 : " " " " conclusion and added text

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

69. I-Las 184 f. 20a

trimming : top and right

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

8 staves

P1 : indented - no capital - Tenor - Man. 62 (stanza)

P2 : Man. 62 (stanza) - T

P3 : " " " "

P4 : " " " "

P5 : " " " "

P6 : " " " " conclusion : "contratenor" Man. 62 (stanza)

P7 : Man. 62 (stanza) - Ct

P8 : " " " " incomplete

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

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

70. I-Las 184 f. 20a'

trimming : top and left

title line : blank (trimmed)

8 staves

P1 : indented - no capital - Cantus - Man. 62 (ritornello)

P2 : Man. 62 (rit) - C

P3 : " " " "

P4 : " " " " conclusion : Tenor - Man. 62 (ritornello)

P5 : Man. 62 (rit) - T

P6 : " " " " conclusion "residium contratenoris" Man. 62 (stanza)

P7 : Man. 62 (stanza) - Ct

P8 : " " " " conclusion

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

71. I-Las 184 f. 21a

trimming : top and right

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

8 staves

P1 : indented - no capital - Cantus - Man. 63

P2 : Man. 63 - C

P3 : " " " conclusion

P4 : no capital - Tenor - Man. 63

P5 : Man. 63 - T

P6 : " " " conclusion and added

P7 : no capital - "El contratenore" - Man. 62 (ritornello)

P8 : Man. 62 (rit) - Ct conclusion

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

Orsucci"

72. I-Las 184 f. 21a'

trimming : top and left

title line : blank (trimmed)

8 staves

P1 : indented - no capital - Cantus - Man. 64

P2 : Man. 64 - C

P3 : " " "

P4 : " " "

P5 : " " " conclusion

P6 : no capital - Tenor - Man. 65

P7 : Man. 65 - T

P8 : " " " conclusion and added

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

missing folios

73. I-Las 184 f. 21b

trimming : top and right

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

8 staves

P1 : indented - no capital - Cantus - Man. 66

P2 : Man. 66 - C

P3 : " " " conclusion and added text

P4 : no capital - "tenour" - Man. 66 conclusion

P5 : no capital - "contratenor" - Man. 67

P6 : Man. 67 - Ct

P7 : " " " conclusion

P8 : blank

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

74. I-Las 184 f. 21b'

trimming : top and left

title line : blank (trimmed)

8 staves

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

P2 : Man. 68 - C

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

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

75. I-Las 184 f. 20b

trimming : top and right

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

8 staves

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

other markings : B.L. - 63; 51

76. I-Las 184 f. 20b'

trimming : top and left

title line : blank (trimmed)

8 staves

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

P8 : blank

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

77. I-Las 184 f. 19b

trimming : top and right

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

8 staves

P1 : indented - no capital - Tenor - Man. 70

P2 : Man. 70 - T

P3 : " " "

P4 : " " "

P5 : " " " conclusion

P6 : blank

P7 : blank

P8 : blank

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

78. I-Las 184 f. 19b'

trimming : top and left

title line : "Di francesco degl'organj"

8 staves

P1 : indented - no capital - Cantus - Man. 71

P2 : Man. 71 - C

P3 : " " "

P4 : " " " conclusion

P5 : no capital - Tenor - Man. 71

P6 : Man. 71 - T

P7 : " " " conclusion

P8 : added text

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

79. I-Las 184 f. 18b

trimming : top and right

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

8 staves

P1 : indented - no capital - Cantus - Man. 72

P2 : Man. 72 - C

P3 : " " "

P4 : " " " conclusion and added text

P5 : no capital - "tenor" - Man. 72

P6 : Man. 72 - T conclusion and added text

P7 : no capital - "contratenor" - Man. 72

P8 : Man. 72 - Ct conclusion and added text

other markings : B.L. - 67; 61

80. I-Las 184 f. 18b'

trimming : top and left

title line : "D'andrea stephanj"

8 staves

P1 : indented - no capital - Cantus - Man. 73

P2 : Man. 73 - C

P3 : " " "

P4 : " " "

P5 : " " "

P6 : " " "

P7 : " " " conclusion

P8 : added text

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

81. I-Las 184 f. 17b

trimming : top and right

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

8 staves

P1 : indented - no capital - Tenor - Man. 73

P2 : Man. 73 - T

P3 : " " "

P4 : " " "

P5 : " " "

P6 : " " " conclusion

P7 : blank

P8 : blank

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

82. I-Las 184 f. 17b'

trimming : top and left

title line : ".....pitor"

8 staves

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

P2 : Man. 74 - C

P3 : " " "

P4 : " " " conclusion

P5 : no capital - Cantus - Man. 75

P6 : Man. 75 - C

P7 : " " "

P8 : " " " conclusion and added text

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

83. I-Las 184 f. 16b

trimming : top, right and bottom

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

8 staves

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

P2 : Man. 74 - T

P3 : " " "

P4 : " " " conclusion and added text

P5 : no capital - Tenor - Man. 75

P6 : Man. 75 - T

P7 : " " "

P8 : " " " conclusion

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

84. I-Las 184 f. 16b'

trimming : top, left and bottom

title line : blank (trimmed)

8 staves

P1 : indented - no capital - Cantus - Man. 76

P2 : Man. 76 - C

P3 : " " "

P4 : " " "

P5 : " " " conclusion and added text

P6 : no capital - Tenor - Man. 76

P7 : Man. 76 - T

P8 : " " " conclusion

missing folios

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

Section A

Contents : Man. pp. 1-16 (ff. 1-4) (all from I-Las 184)

Parchment quality : fine grained and light colour with a slightly glossy finish

Staff ruling : Seven black five-lined staves per page

Notation space : slight variation from page to page but an average dimension of ca. 182 x 138 mm.

Initials : There is no indentation of the first staff of every page, but alternate red and blue initials of a moderate size are provided for the beginning of the principal voice of each composition. Smaller initials are provided for the entry of other voice parts on the page.

Original numbering : 1) where this has survived the trimming process, it appears in two series of identical numbering
a) light brown ink miniscule roman figures
b) larger red ink roman figures
2) runs from XX... to XXX...

Section B

Contents : Man. pp. 17-60 (ff. 5-15) {Man. pp. 17-22, 27-50 and 59-60 (ff. 5-6 and 8-13) from I-Las 184 and Man. pp. 23-26 and 51-58 (ff. 7 and 14-15) from I-PEco 3065}

Parchment quality : relatively coarse grained, darker in colour and with a flatter finish than that of the preceding section.

Staff ruling : Eight black five-line staves per page with the exception of Man. p. 40 (f. 10b') and Man. p. 41 (f. 9b) which have nine staves, the last being added after the primary ruling.

Notation space : relatively wide variety of dimensions but generally of

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

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

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

Section C

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

Parchment quality : similar to that of Section B

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

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

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

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

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

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

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

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

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

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

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

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

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

further foreign hand.

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

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

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

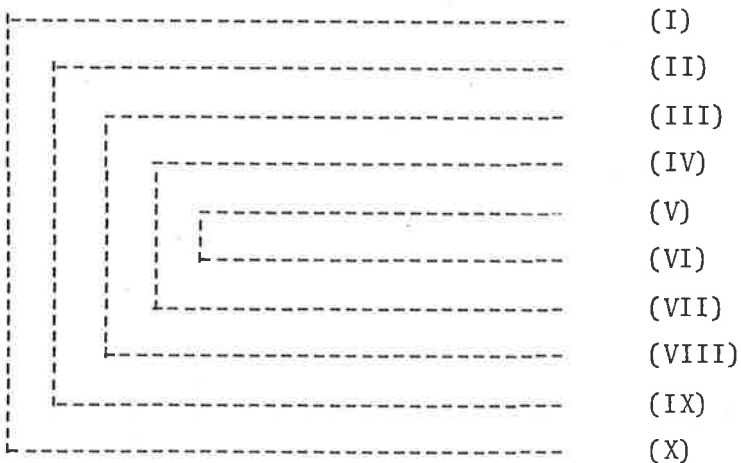
The process of reconstructing the original numbering system, with the assistance of ordering clues provided by the continuation of songs from one page to the next, and the manuscript characteristic of disposing the composer's name across the verso of one folio and recto of the next, produces the following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

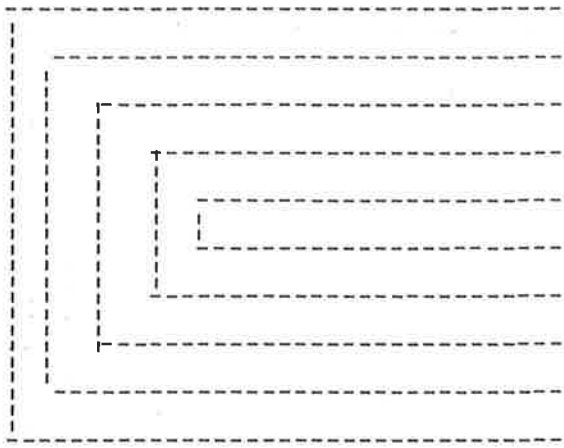
PROPOSED WORKING MODEL OF THE MANCINI CODEX

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

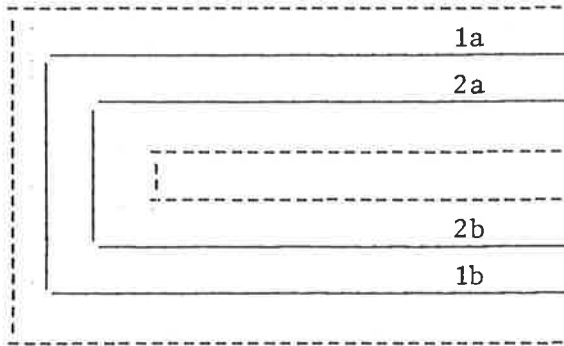
The result points to a manuscript of at least one hundred folios (or fifty double folios) which is more than double the size of the manuscript as it survives today. That it may have been even larger is quite possible, for the single gathering of section C has no original numbering and it may well have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

SECTION A

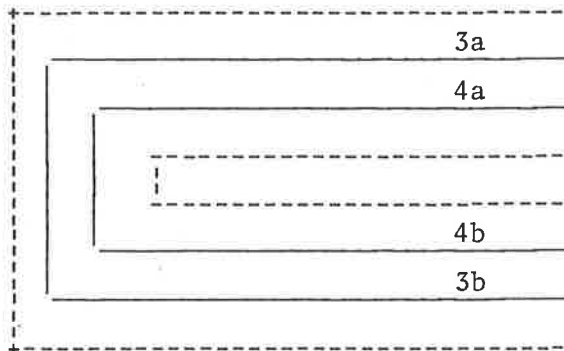




- (XI)
- (XII)
- (XIII)
- (XIV)
- (XV)
- (XVI)
- (XVII)
- (XVIII)
- (XIX)
- (XX)

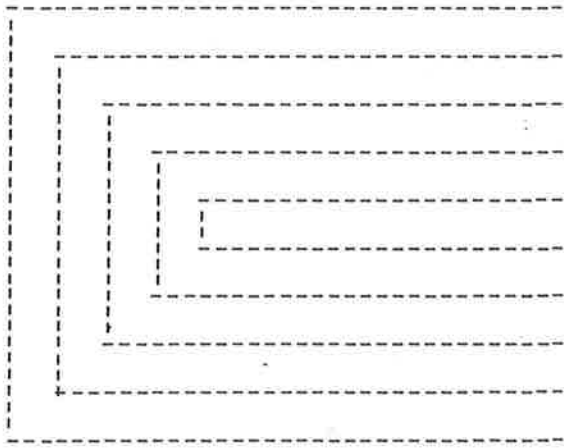


- (XXI)
- XX-- (XXII)
- XX-- (XXIII)
- (XXIV)
- (XXV)
- (XXVI)
- (XXVII)
- (XXVIII)

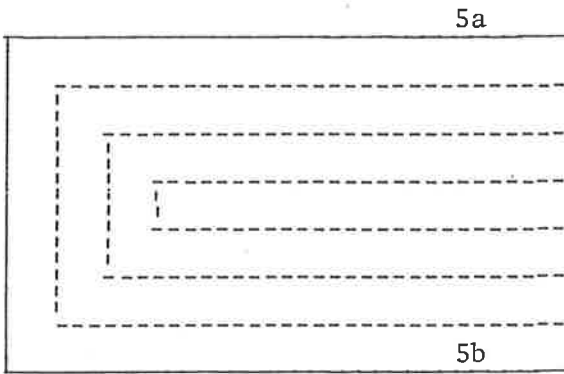


- (XXIX)
- XXX
- XXXI
- (XXXII)
- (XXXIII)
- XXX-- (XXXIV)
- XXX-- (XXXV)
- (XXXVI)

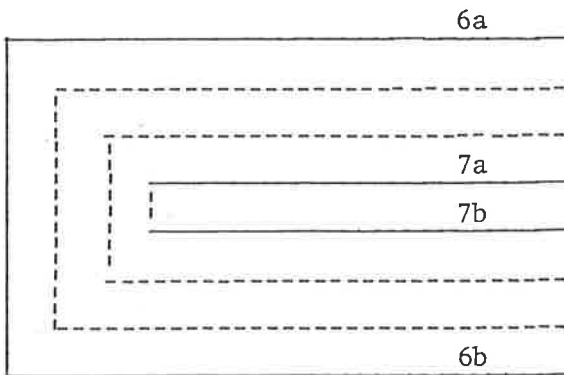
SECTION B



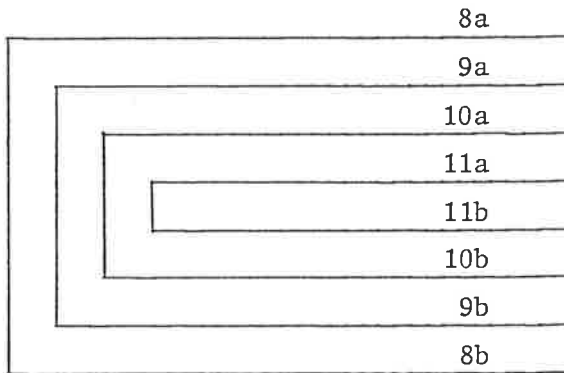
(XXXVI)
 (XXXVII)
 (XXXIX)
 (XXXX)
 (XXXXI)
 (XXXXII)
 (XXXXIII)
 (XXXXIV)
 (XXXXV)
 (XXXXVI)



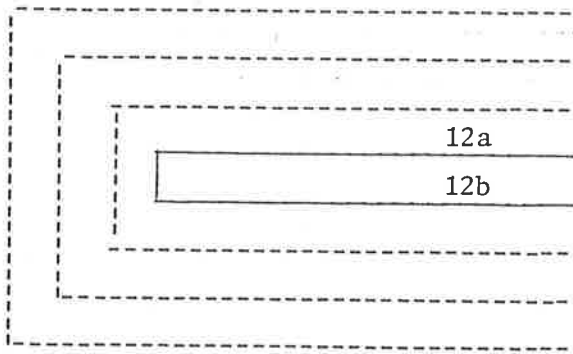
XXXXVII
 (XXXXVIII)
 (XXXXIX)
 (L)
 (LI)
 (LII)
 (LIII)
 (LIV)



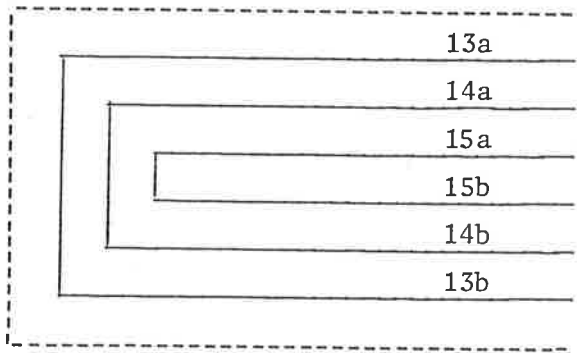
LV
 (LVI)
 (LVII)
 LVIII
 LVIII
 (LX)
 (LXI)
 (LXII)



(LXIII)
 LXIII
 LXV
 (LXVI)
 LXVII
 (LXVIII)
 (LXIX)
 (LXX)

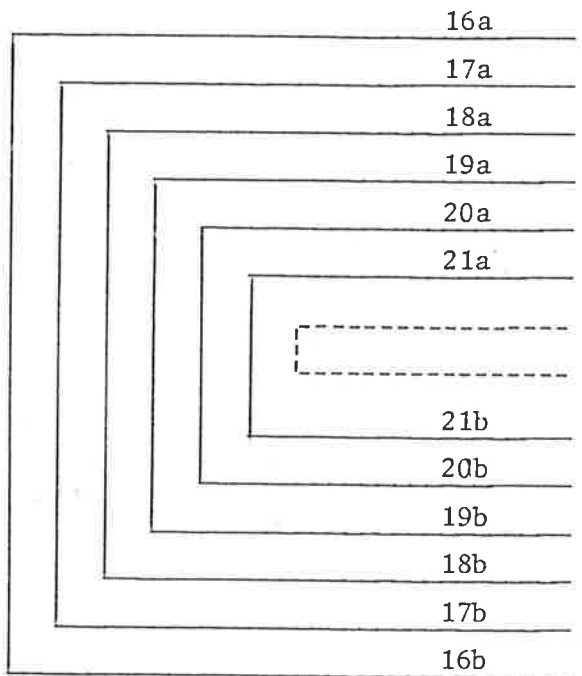


(LXXI)
 (LXXII)
 (LXXIII)
 (LXXIV)
 LXXV
 (LXXVI)
 (LXXVII)
 (LXXVIII)



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

SECTION C



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The second fascicle:

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

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

The third fascicle:

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

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

The fourth fascicle contains six works:

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

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

The fifth fascicle is considerably larger with thirteen works:

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

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

The sixth fascicle is very short with only three works:

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

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

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

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

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

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

The eight and final fascicle:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

CONCORDANCE CHECKLIST

| | | I-F1 87 | F-Pn 6771 | F-Pn 568 | I-Fn 26 | GB-Lbm 29987 | I-Moe M. 5. 24 | F-Pn 4917 | I-Pu 1475 | F-Pn 4379 | D-Mbs 14274 | I-FZc 117 | So11 | Other Mss. |
|---------------------------|---------------------|---------|-----------|----------|---------|--------------|----------------|-----------|-----------|-----------|-------------|-----------|------|----------------|
| 1. La douce ciere | Bartolino da Padova | x | x | x | x | x | | | | | | x | x | E-E.V. 111.24* |
| 2. Dueil angoisseux | Gilles Binchois | | | | | | | | | | x | | | |
| 3. Serva ciaschuno | Bartolino da Padova | | | | | | | | | | | | | |
| 4. Rechordete de mi | Bartolino da Padova | x | | | | | | x | | | | | | |
| 5. Zoya de novi odori | Bartolino da Padova | x | x | | | | | | | | | | | |
| 6. Per un verde boschetto | Bartolino da Padova | x | x | x | x | x | | | | | | | x | |
| 7. La sacrosancta karita | Bartolino da Padova | x | x | | | | | | | | | | x | |
| 8. Perche cangiato | Bartolino da Padova | x | x | | | | x | | | | | | | |
| 9. Le aurate chiome | Bartolino da Padova | x | x | | | | | | | | | | x | |
| 10. Sempre donna | Bartolino da Padova | x | x | | | | | | | | | | | |
| 11. Non chorrer troppo | Bartolino da Padova | x | x | | | | | | | | | | | |
| 12. La belle flour | | | | | | | | | | | | | | |
| 13. Mal vi loyaute | | | | | | | | | | | | | | |
| 14. Mon bel amy corteus | | | | | | | | | | | | | | |
| 15. Mon bel amy | | | | | | | | | | | | | | |
| 16. Merçi pour dieu | Antonio de Cividale | | | | | | | | | | | | | |
| 17. Loingtemps | Antonio de Cividale | | | | x | | | | | | | | | |
| 18. Va pur amore | Francesco Landini | x | | x | x | | | | | | | | | |
| 19. Donna s'i't'o fallito | Francesco Landini | x | x | x | x | x | | | x | | | | | |
| 20. Con lagreme | Johannes Ciconia | | | x | | | | | | x | | | x | |

| | | I-F1 87 | F-Pn 6771 | F-Pn 568 | I-Fn 26 | GB-Lbm 29987 | I-Moe M. 5. 24 | F-Pn 4917 | I-Pu 1475 | F-Pn 4379 | D-Mbs 14274 | I-FZc 117 | So11 | Other Mss. |
|--------------------------|-----------------------|---------|-----------|----------|---------|--------------|----------------|-----------|-----------|-----------|-------------|-----------|------|------------|
| 21. Ave vergene | | | | | | | | | | | | | | |
| 22. La fiamma | Johannes Ciconia | | | | | | | | | | | | | |
| 23. Donna posso | Nicolo da Perugia | | | | | | | | | | | | | |
| 24. Rosetta | Zachara da Teramo | | | | | | | x | | | | x | x | |
| 25. Un fior gentil | Zachara de Teramo | | | | | | | | | | | x | x | |
| 26. Deus deorum | Zachara de Teramo | | | | | | | | | | | | | |
| 27. Amor ne tossa | Zachara de Teramo | | | | | | | | | | | | | |
| 28. Plorans ploravi | Zachara de Teramo | | | | | | | | | | | | | |
| 29. Sol me trafige | Magister Zacharias | x | | | | | x | | | | | | | |
| 30. Ciaramella | Zachara de Teramo | | | | | | | | | | | | | |
| 31. Je suy navvres | Zachara de Teramo | | | | | | | | | | | | x | |
| 32. Ad ogne vento | Zachara de Teramo | | | | | | | | | | | | x | |
| 33. Spesso fortuna | | | | | | | | | | | | | | |
| 34. Del glorioso titolo | Antonellus de Caserta | | | | | | | | | | | | | |
| 35. De mia farina | | | | | | | | | | | | | | |
| 36. A pianger l'ochi | Antonellus de Caserta | | | | | | | | | | | | | I-PSac 5 |
| 37. Piu chiar ch'el sol | Antonellus de Caserta | | | | | | | | | | | | | I-PU 1115 |
| 38. De vogliateme oldire | Antonellus de Caserta | | | | | | | | | | | | | I-PAas 75 |
| 39. Con dogliosi martire | Antonellus de Caserta | | | | | | | | | | | | | |
| 40. Or tolta pur | Antonellus de Caserta | | | | | | | | | | | | | |

| | | I-F1 87 | F-Pn 6771 | F-Pn 568 | I-Fn 26 | GB-Lbm 29987 | I-Moe M.5.24 | F-Pn 4917 | I-Pu 1475 | F-Pn 4379 | D-Mbs 14274 | I-FZc 117 | So11. | Other Mss. |
|---------------------------|-----------------------|---------|-----------|----------|---------|--------------|--------------|-----------|-----------|-----------|-------------|-----------|-------|------------------------|
| 41. Madonna io me ramento | Antonellus de Caserta | | | | | | | | | | | | | |
| 42. Vous soyes | Antonio de Cividale | | | | | | | | | | | | | |
| 43. Atandre | | | | | | | | | | | | | | |
| 44. Par maintes fois | Johannes Vaillant | | | | | | | | | | x | | | F-Sm 222* ¹ |
| 45. Merçede o donna | Giovanni da Foligno | | | | | | | | | | | | | |
| 46. I cani sono fuora | Johannes Ciconia | | | | | | | | | | | | | |
| 47. Chi vole amar | Johannes Ciconia | | | | | | | | | | | | | |
| 48. Cacando un giorno | Johannes Ciconia | | | | | | | | | | | | | |
| 49. Gli atti col dancar | Johannes Ciconia | | | | | | | | | | | | | |
| 50. Una panthera | Johannes Ciconia | | | | | | | | | | | | | |
| 51. Le ray au soleyl | Johannes Ciconia | | | | | | | | | | | | | |
| 52. Chi nel servir | Johannes Ciconia | | | | | | | | | | | | | |
| 53. Per quella strada | Johannes Ciconia | | | | | | | | | | | | | |
| 54. Poy che morir | Johannes Ciconia | | | | | | | | | | | | | |
| 55. Piangono l'ochi | | | | | | | | | | | | | | |
| 56. Ayme per tutto | | | | | | | | | | | | | | |
| 57. Ay las quant je pans | | | | | | | | | | | | | | |
| 58. Non credo donna | | | | | | | | | | | | | x | |
| 59. Tal sotto l'acqua | Nicolo da Perugia | x | | | | | | | | | | | | |
| 60. Fugir non posso | | | | | | | | | | x | | | | I-Bu 2216 |

| | | I-F1 87 | F-Pn 6771 | F-Pn 568 | I-Fn 26 | GB-Lbm 29987 | I-Moe M.5.24 | F-Pn 4917 | I-Pu 1475 | F-Pn 4379 | D-Mbs 14274 | I-FZc 117 | Soil. | Other Mss. |
|----------------------------|---------------------|---------|-----------|----------|---------|--------------|--------------|-----------|-----------|-----------|-------------|-----------|-------|------------|
| 61. I senti matutino | Andrea Stefani | | | | | | | | | | | | | |
| 62. Imperiale | Bartolino da Padova | x | x | x | | | x | | | | | x | x | |
| 63. A tanti homini | | | | | | | | | | | | | | |
| 64. O chuor del corpo | | | | | | | | | | | | | | |
| 65. Mille merçe | | | | | | | | | | | | | | |
| 66. Je suy madame | | | | | | | | | | | | | | |
| 67. Merci merçi | | | | | | | | | | | | | | |
| 68. O pensieri vani | | | | | | | | | | | | | | |
| 69. De tristo mi topinello | | | | | | | | | | | | | | |
| 70. Spinato intorno | | | | | | | | | | | | | | |
| 71. S'i' ti so' stato | Francesco Landini | x | x | x | x | | | | x | | | | | |
| 72. Con tutta gentilecca | Andrea Stefani | | | | | | | | | | | | | |
| 73. Morte ma sciolt | Andrea Stefani | | | | | | | | | | | | | |
| 74. S'avessa força | Bonaiutus Chorsini | | | | | | | | | | | | | |
| 75. La vaga luce | Paolo da Firenze | | | | | | | | | | | | | |
| 76. Tra speranza e fortuna | | | | | | | | | | | | | | |

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

*¹ Also A-Wst 2777 F-CH 564

CONCORDANCE CHECKLIST

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

The manuscript providing the greatest number of concordances with Mancini is, as in so many other cases, the Squarcialupi Codex - I-F1 87. The significance of this is however blurred by the fact that I-F1 87 was a retrospective collection. This source, the largest surviving collection of Trecento music, is difficult to assess in relation to other sources, like the Mancini Codex, which were more properly contemporaneous with the musical traditions they were transmitting.

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

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

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

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

THE COMPOSERS AND THEIR WORKS

BARTOLINO DA PADOVA

The Mancini Codex is a significant source for the study of the works of Bartolino da Padova, since, next to I-F1 87 and F-Pn 6771, it holds the greatest number of his works. The following table lists the known compositions of Bartolino da Padova and the manuscript sources in which the pieces are relayed.

THE WORKS OF BARTOLINO DA PADOVA : CONCORDANCE CHECKLIST

TABLE I

| | Sq | R | Man | Lo | Pit | Mod | F1 | Pz |
|------------------------|----|---|-----|----|-----|-----|----|----|
| Alba colonba | x | x | | x | | | | |
| Ama chi t'ama | x | x | | | | | | |
| Amor che nel pensier | x | x | | | | | | |
| Chi puo servir | x | | | | | | | |
| Chi tempo a | x | x | | | | | | |
| Donna liçadra | x | x | | | | | | |
| El no me giova | x | x | | | | x | | |
| Gioia di novi odori | x | x | x | | | | | |
| I bei senbianti | x | x | | | | x | | |
| Imperiale sedendo | x | x | x | | x | x | | |
| La douce ciere | x | x | x | x | x | | x | |
| La fiera testa | x | | | | x | | | |
| La sacrosancta | x | x | x | | | | | |
| Le aurate chiome | x | x | x | | | | | |
| L'invido per lo ben | x | | | | | | | |
| Madona bench'io miri | x | x | | | | | | |
| Miracolosa | x | x | | | | | | |
| Nel sommo grado | x | | | | | | | |
| Non correr troppo | x | x | x | | | | | |
| Perche cançato | x | x | x | | | x | | |
| Per figura del celo | x | x | | | | | | |
| Per subito comando | x | x | | | | | | |
| Per un verde boschetto | x | x | x | x | x | | x | |
| Qual lege move | x | x | | x | | | | |
| Qual novita | x | | | | | | | |
| Quando la terra | x | x | | xx | | | | |

| | Sq | R | Man | Lo | Pit | Mod | F1 | Pz |
|-----------------------|----|---|-----|----|-----|-----|----|----|
| Quando necessita | x | | | | | | | |
| Quel digno de memoria | x | x | | | | | | |
| Quel sole che nutrica | x | | | | | | | |
| Rechordete de mi | x | | x | | | | | x |
| Sempre se trova | x | x | | | | | | |
| Sempre donna t'amai | x | x | x | | | | | |
| Se premio di virtu | x | x | | | | | | |
| Serva chi puo | x | | | | | | | |
| Serva ciaschuno | | | x | | | | | |
| Strinçe la man | x | | | | | | | |
| Tanto di mio cor | x | | | | | | | |
| Tuo gentil cortesia | x | | | | | | | |

As can be seen, I-F1 87 (Sq) is the most important source for this composer, since it contains thirty-seven of the thirty-eight securely attributed works. F-Pn 6771 (R) provides concordance for twenty-five of these thirty-seven, and Mancini, although it holds only eleven pieces by this composer, contributes one unica - Serva ciaschuno (Man. 3).

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

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

| La douce ciere (M) | | | |
|---------------------|-----|--------------|----------|
| Man. 1 | 3v? | *(C texted)? | T texted |
| I-F1 87 | 3v | C texted | T texted |
| F-Pn 6771 | 3v | C texted | T texted |
| GB-Lbm 29987 | 3v | C texted | T |
| F-Pn 568 | 2v | C texted | T texted |
| I-Fn 26 | 3v | C texted | T |
| Serva ciaschuno (B) | | | |
| Man. 3 | 2v | C texted | T texted |

Rechordete de mi (B)

Man. 4
I-F1 87
F-Pn 6771

| | | | |
|-----|--------------|-----------------|--------------|
| 3v? | *(C texted)? | Ct ¹ | *(T texted)? |
| 2v | C texted | | T texted |
| 2v | C texted | | T texted |

Gioia de novi odori (B)

Man. 5
I-F1 87
F-Pn 6771

| | | | |
|----|----------|--|----------|
| 2v | C texted | | T texted |
| 2v | C texted | | T texted |
| 2v | C texted | | T texted |

Per un verde boschetto (B)

Man. 6
I-F1 87
F-Pn 6771
GB-Lbm 29987
F-Pn 568
I-Fn 26

| | | | |
|----|----------|-----------|----------|
| 2v | C texted | | T texted |
| 3v | C texted | Ct texted | T texted |
| 3v | C texted | Ct texted | T texted |
| 2v | C texted | | T texted |
| 3v | C texted | Ct texted | T texted |
| 2v | C texted | | T texted |

La sacrosancta karita (B)

Man. 7
I-F1 87
F-Pn 6771

| | | | |
|----|----------|--|----------|
| 2v | C texted | | T texted |
| 2v | C texted | | T texted |
| 2v | C texted | | T texted |

Perche cangiato (B)

Man. 8
I-F1 87
F-Pn 6771
I-MOe 5,24

| | | | |
|-----|----------|--|--------------|
| 2v? | C texted | | *(T texted)? |
| 2v | C texted | | T texted |
| 2v | C texted | | T texted |
| 2v | C texted | | T texted |

Le aurate chiome (M)

Man. 9
I-F1 87
F-Pn 6771

| | | | |
|-----|--------------|--|----------|
| 2v? | *(C texted)? | | T texted |
| 2v | C texted | | T texted |
| 2v | C texted | | T texted |

Sempre donna (B)

Man. 10
I-F1 87
F-Pn 6771

| | | | |
|----|----------|----|----------|
| 3v | C texted | Ct | T texted |
| 2v | C texted | | T texted |
| 3v | C texted | Ct | T texted |

Non chorrer troppo (B)

Man. 11
I-F1 87
F-Pn 6771

| | | | |
|----|----------|-----------|----------|
| 2v | C texted | | T texted |
| 3v | C texted | Ct texted | T texted |
| 2v | C texted | | T texted |

Imperial sedendo (M)

Man. 62
I-F1 87
F-Pn 6771
F-Pn 568
I-MOe 5,24

| | | | |
|----|----------|----|----------|
| 3v | C texted | Ct | T texted |
| 2v | C texted | | T texted |
| 2v | C texted | | T texted |
| 2v | C texted | | T texted |
| 2v | C texted | | T texted |

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

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

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

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

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

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

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

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

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

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

TABLE III

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

TABLE IV

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

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

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

have a less expansive treatment.

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

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

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

Madrigals

Man. 1

S : .o. and .i. oscillation

Ri : .p.

Man. 9

S : .o., .p. and .i. oscillation

Ri : .p.

Man. 62

S : .o., .p. and .i. oscillation

Ri : .p. and .o.

Ballate

Man. 3

.p.

Man. 4

.p.

Man. 5

.p.

Man. 6

.i. and .o. oscillation

Man. 7

.o. and .i. oscillation

Man. 8

.n. and .d. oscillation

Man. 10

.p.

Man. 11

.p. and .o. oscillation

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

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

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

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

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

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

The image shows four systems of handwritten musical notation, each representing a different work from the Mancini Codex. Each system consists of three staves. The first system is labeled 'C. Man. 1' and has staves labeled 'C.', 'Ct.', and 'T.'. The second system is labeled 'C Man. 10' and has staves labeled 'C.', 'Ct.', and 'T.'. The third system is labeled 'C Man. 4' and has staves labeled 'C.', 'Ct.', and 'T.'. The fourth system is labeled 'C Man. 62' and has staves labeled 'C.', 'Ct.', and 'T.'. The notation includes notes, rests, and clefs (treble and bass clefs) on a five-line staff.

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

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

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

GILLES BINCHOIS

Dueil angoisseux (Man. 2) by Gilles Binchois, was copied into the Mancini Codex after the primary stage of compilation was concluded. Donna liçadra, a madrigal by Bartolino da Padova was erased to make space for this typical product of the Burgundian court. Why this isolated piece was included in this manuscript is not known, but the fact that the insertion was a piece by Binchois is not surprising when it is considered that the four main manuscripts for this composer, bearing the largest proportion of his works, were copied in Italy. In fact, this process of erasure to insert works by Binchois is a constant feature of GB-Ob Can. misc. 213 which contains nearly half of his secular songs. This manuscript was copied between 1422 and 1436 (Fallows 1980:712) and it is possible that the Binchois insertion into the Mancini Codex was effected within the same period.

This work is one of the few songs of the Burgundian School using as text the work of a known and well-reputed poet, in this case Christine de Pisan whom Binchois seems certain to have met at the Burgundian Court. (See III p.62).

This ballade was widely popular, a fact which is reflected in the number of manuscripts bearing the work and the wide geographical transmission of citations of the work. It was clearly popular in England where it served as the model for Bedyngham's Missa dueil angoisseux (Sparks 1963:457).

The popularity of the work must have been due in part to the effect of the poet's wrenching cry of grief and the composer's sensitivity to the text in producing an elegant synthesis of two arts.

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

"angoisseux":



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



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

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

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



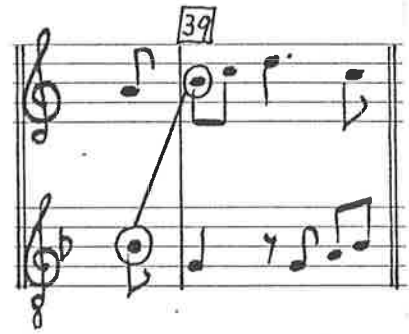
As can be seen, the fourth phrase is a closely patterned version of the first, and the third phrase is a virtual repeat of the second at the fifth degree

above. The increased tension produced by this transposed repeat provides the perfect setting for the climax of the piece. It is characteristic that this pattern of musical rhyme contradicts the verse rhyme.

Fingerprints of the Binchois style can also be seen in the use of cross-relations between Cantus and Contratenor:



and



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



and



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

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

ANTONIO DA CIVIDALE

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

CONCORDANCE CHECKLIST FOR THE SECULAR WORKS OF ANTONIO DA CIVIDALE

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

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

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

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

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

In all of these works, only one voice, the Cantus, is texted. This fact is perhaps a superfluous indication that these works fall firmly within the French tradition. Merçi pour dieu (Man. 16) features a Contratenor which shares its range with the Tenor, and these two parts together, provide a supporting duet for the text-bearing Cantus. The remaining two works, Loingtemps (Man. 17) and Vous soyez tres bien venus (Man. 42), feature use of the Triplum part which, in sharing its range with the Cantus, has the same function with respect to the Cantus as the Contratenor has with respect to the Tenor. In both works the Triplum part weaves around the Cantus and frequently lies above it.

The structure of these three rondeaux has been carefully planned such that the A and B sections are of approximately equal duration. Generally divisions within each section are designed to underline the content and structure of the text.

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

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

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

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

①

G G G

G

②

C

10

D

③

C

15

m

A musical score snippet consisting of two staves. The top staff begins with a circled number 4. It contains a sequence of notes with a bracket above it labeled '25'. Below the staff, there are chord markings 'D' and 'A'. The bottom staff contains notes with a bracket above it labeled '25' and a chord marking 'C' below it.

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

A musical score snippet showing three staves. The top staff has a circled number 11. The first two staves have vertical double lines with the number 8 between them, indicating parallel octaves. The bottom staff has a circled number 11. The music is in a key with one flat and a 6/8 time signature.

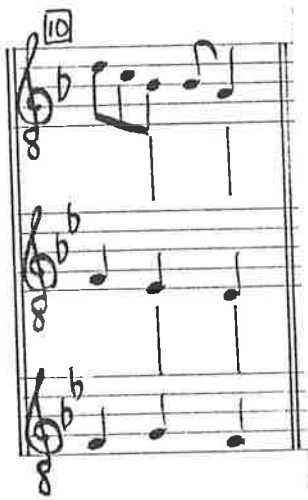
Typical appearances of parallel fifths can be seen between Cantus and Contratenor at bars 8 and 19:

A musical score snippet for bar 8. It shows three staves. The top staff has a circled number 8. The first two staves have vertical double lines with the number 5 between them, indicating parallel fifths. The bottom staff has a circled number 8.

A musical score snippet for bar 19. It shows three staves. The top staff has a circled number 19. The first two staves have vertical double lines with the number 5 between them, indicating parallel fifths. The bottom staff has a circled number 19.

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

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



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



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

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

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

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

FRANCESCO LANDINI

The Mancini Codex offers very little new information to a study of the works of Francesco Landini, since it contains only three works from this composer's huge output. None of these three works are unique to Mancini or offer any enriching material to the versions found in other sources. From the table below, it can be seen that each of the three works features in the authoritative source for Landini - I-Fn 26 (FP) - as well as I-F1 87 (Sq) and F-Pn 568 (Pit).

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

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

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

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

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

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

The incorporation of melismatic extension of the first and penultimate syllables of text-lines is a particularly Italian characteristic, reflecting the influence of the madrigal style, and is clearly in evidence in these three works as the table below demonstrates.

| | First Syllable | Central Syllables | Penultimate Syllable | Final Syllable | Number of Syllables |
|-----------------------------|----------------|-------------------|----------------------|----------------|---------------------|
| <u>Va pur amore</u> | | | | | |
| R line 1 | 3 | 7 | 5 | 2 | 11 |
| line 2 | 3 | 3 | 3 | 1 | 7 |
| line 3 | 1 | 7 | 9 | 2 | 11 |
| 1M line 1 | 6 | 9 | 6 | 2 | 11 |
| line 2 | 6 | 6 | 6 | 2 | 11 |
| <u>Donna s'i'to fallito</u> | | | | | |
| R line 1 | 6 | 6 | 3 | 1 | 7 |
| line 2 | 3 | 6 | 3 | 1 | 11 |
| line 3 | 1 | 6 | 12 | 1 | 11 |
| 1M line 1 | 6 | 6 | 3 | 1 | 11 |
| line 2 | 3 | 3 | 3 | 3 | 7 |
| line 3 | 2 | 6 | 9 | 1 | 11 |
| <u>S'i' ti so' stato</u> | | | | | |
| R line 1 | 3 | 6 | 6 | 2 | 11 |
| line 2 | 3 | 7 | 11 | 1 | 11 |
| 1M line 1 | 3 | 6 | 6 | 2 | 11 |
| line 2 | 3 | 6 | 9 | 1 | 11 |

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

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

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

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

The image shows a musical score with four staves, numbered 1 through 4. Each staff begins with a circled number: 1, 2, 3, and 4. The music is written in a 2/4 time signature. Staff 1 has a circled '5' above the fifth bar and a circled '10' above the tenth bar. Staff 2 has a circled '25' above the twenty-fifth bar and a circled '30' above the thirtieth bar. Staff 3 has a circled '45' above the forty-fifth bar and a circled '50' above the fiftieth bar. Staff 4 has a circled '65' above the sixty-fifth bar and a circled '70' above the seventieth bar. The notation includes various note values, rests, and phrasing slurs.

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

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

JOHANNES CICONIA

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

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

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

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

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

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

With equal respect for his adopted tradition, Ciconia provides all

CONCORDANCE CHECKLIST FOR THE SECULAR WORKS OF JOHANNES CICONIA

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

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

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

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

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

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

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

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

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

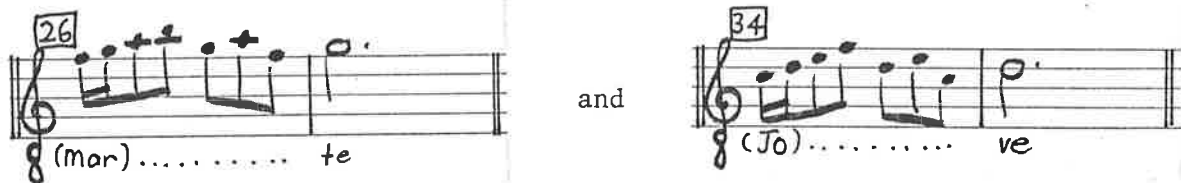
There are several surprising anomalies, however, that can be construed from the table. Note for example, the complete lack of melismatic attention paid to the opening syllable of the second line of the stanza of Una pantera (Man. 50). In this line the expected opening melisma is delayed and attached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

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



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

Compare:



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

Another feature, which is an innately Italian characteristic of madrigal style, is the use of the linking phrase between text-lines. Both Bartolino da Padova and Landini use this technique, which apparently stems from the earlier Jacopo. In the hands of Ciconia, however, this technique becomes a unique characteristic of an individual style. Traditional with the use of the linking phrase, is the lack of involvement of the Cantus. Ciconia follows this general rule, such that for a two-voice madrigal, the linking phrase is for Tenor alone, and in a three-voice madrigal, the linking phrase is for Contratenor and Tenor. Slightly less regular, though seen occasionally in the late madrigals of Landini, is the texting

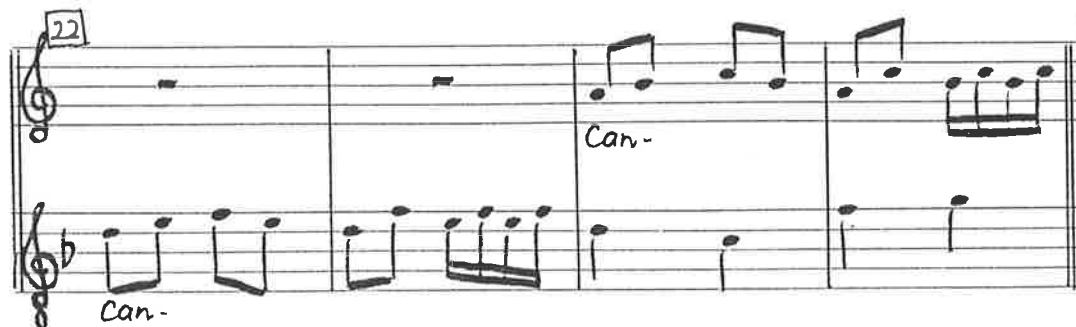
of the linking phrase. In the four madrigals of Ciconia, the linking phrase is texted more often than not and uses the opening syllable of the following line. Unique to Ciconia, however, is the consistent and rigorous use of an imitation technique which connects the linking phrase with the setting of the opening syllable of the following line. In the hands of Ciconia, then, the linking phrase is used to provide a textual and musical foretaste of the line to come.

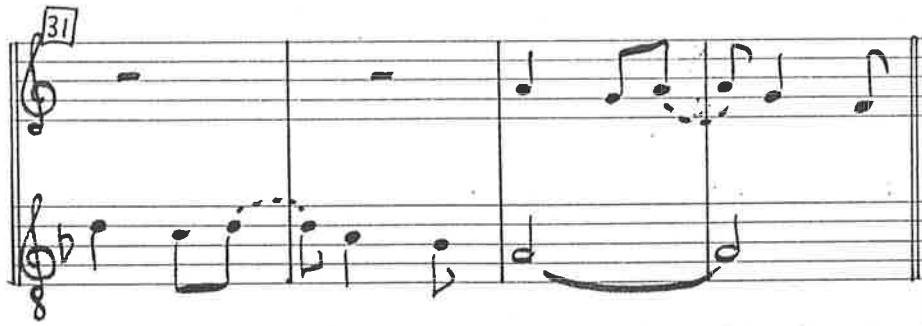
Thus the phrase linking the second and third lines of I cani sono fuora (Man. 46), takes a rhythmic motif established in the second line (See bar 14), reshapes it and presents it in the Tenor at bar 19. One bar later the Cantus presents an imitation at the fifth degree of this same motif:



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

Thus:





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

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



and

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

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

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

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

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

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

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

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

Although Ciconia's general style is decided by primary decisions in areas like melodic range, metre, duration, section proportions and the relationship of text to music, the individual fingerprints of his style are seen particularly in fine musical details, involving, for example, sequential activity and the incorporation of imitative techniques.

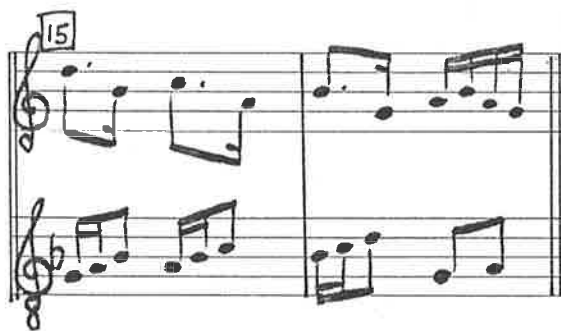
The sequence, at both the motivic and melodic levels, appears throughout his works, but with particular concentration in the madrigals. In I cani sono fuora (Man. 46), for example, the motivic sequence is found in descending form:



ascending form:



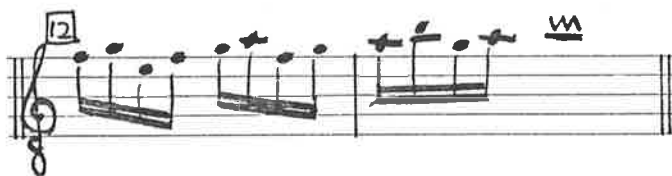
and in contrary motion:



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



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



and the more extended:



which is represented in augmentation as:



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



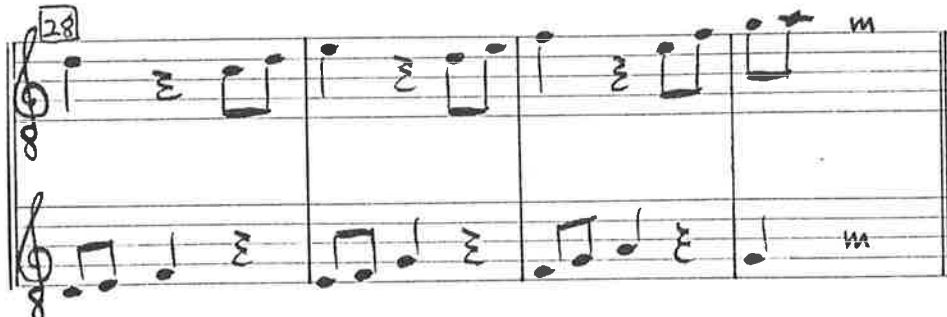
and also bars 4 and 91-92. A related motive provides melodic descent in:



The triplet figure provides the motif for descent in:



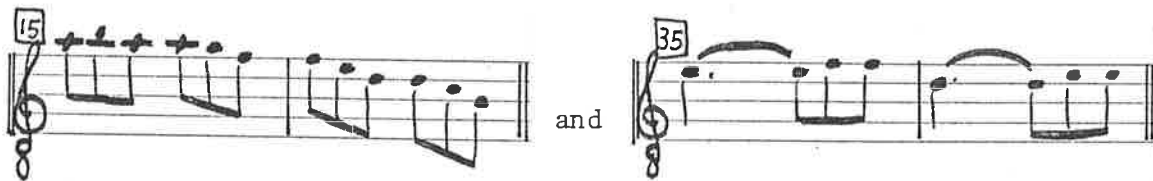
and also at bars 76-77. At a different level however is the following excerpt, which, though an example of elaborated ascent, involves both voices:



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



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



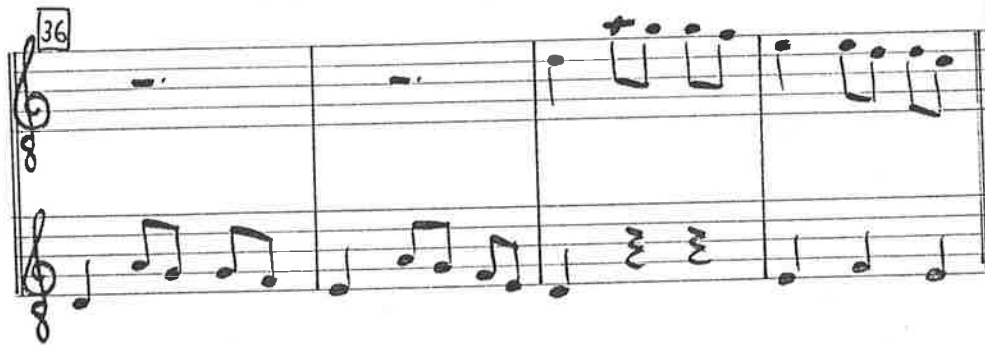
There is no sequential activity in the final ballata, Poi che morir (Man. 54).

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

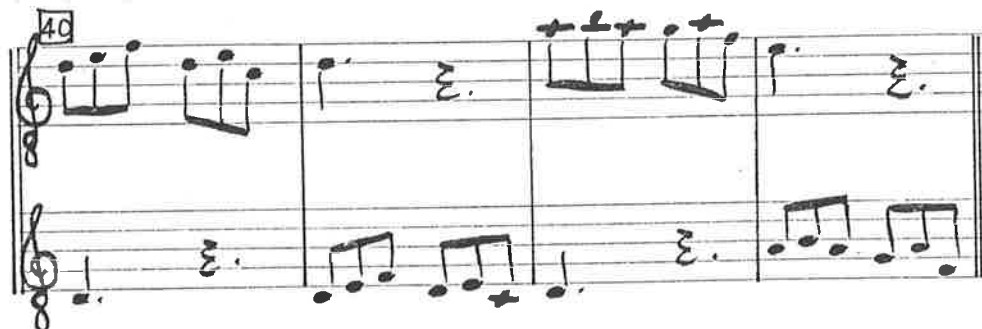
The first two madrigals, I cani sono fuora (Man. 46) and Cazando un giorno (Man. 48) have no added imitation beyond that found in the linking phrases, and the third, Una pantera (Man. 50) has only one additional imitative passage:



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



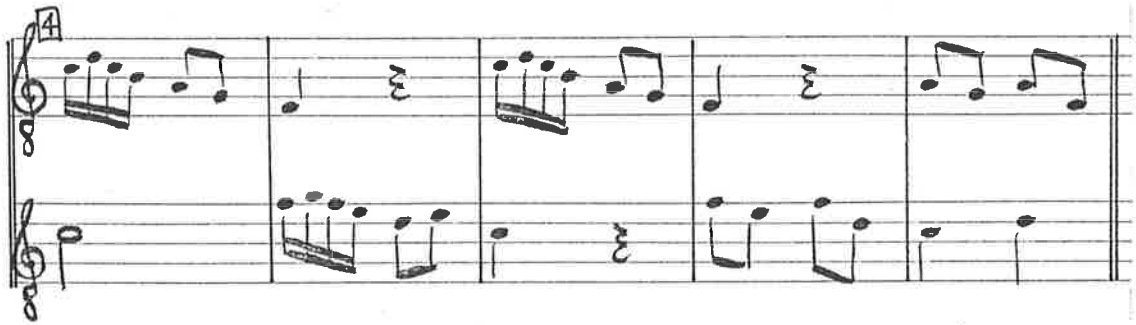
which demonstrates imitation between Tenor and Cantus beginning at the octave above, and ending at the fifth above. Immediately following this is a four bar passage, featuring imitation between Cantus and Tenor at the octave below.



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

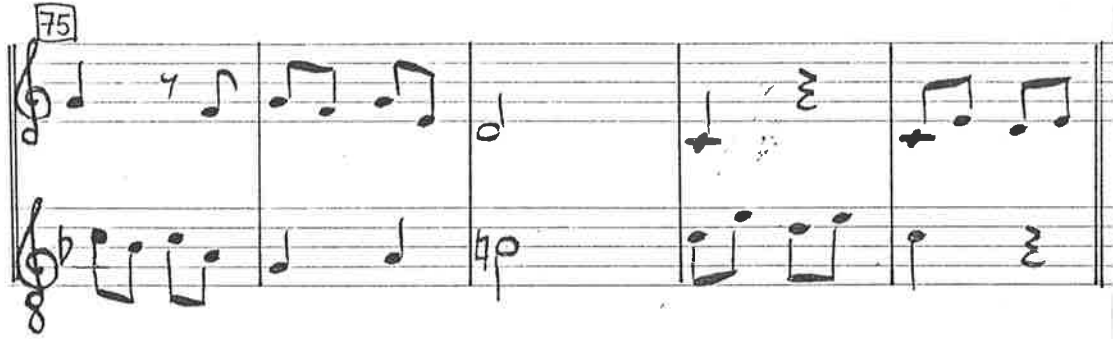


In the ballate, the appearance of imitation is less consistent and generally less rigorous. For example, this five bar passage from the opening of Con lagreme bagnandome (Man. 20), provides imitation which is allusive rather than exact:

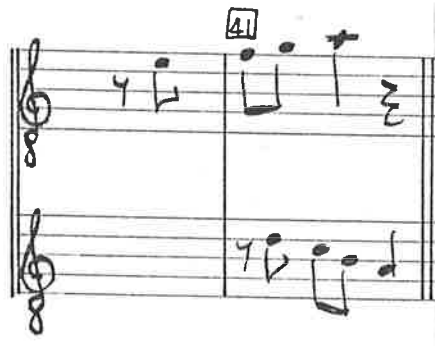


In the closing passage of this piece, however, is an extended example of sequential imitation which presents the motif in both its original and inverted form:





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



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

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

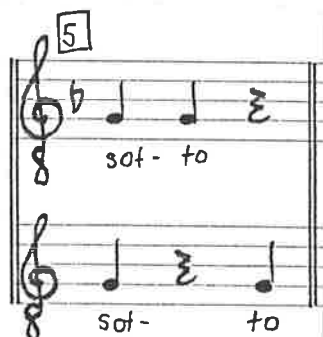
NICCOLÒ DA PERUGIA

The Mancini Codex has but a minor contribution to make to a study of Niccolò da Perugia, since it contains only two works by this relatively prolific composer. Donna poss'io sperare (Man. 23) is unique to the Mancini Codex and Tal sotto l'acqua (Man. 59) is also held in I-F1 87, the primary source for this composer.

In common with the general style of the composer's ballate, the two found in this source are both for two voices with text in both Cantus and Tenor. In the case of Donna poss'io sperare (Man. 23) however, the text in both voices is different, for this is a fully developed dialogue ballata, from both the textual and musical point of view. Tal sotto l'acqua (Man. 59) lies more centrally within this composer's style, in that it delivers the single text simultaneously in both voices.

Both ballate display the influence of the madrigal in the melismatic concentration on the opening and penultimate syllables of lines. Traditional too, is the varying of the proportion of melismatic and syllabic activity to point out line relationships and the relationship between ripresa and piede.

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



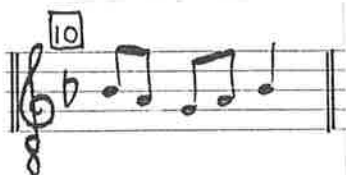
which first appears at bar 5. It is restated at bar 7, providing the conclusion to the first text-line. It next appears within the third text-line at bar 16, and thus serves to relate the opening and final lines of the ripresa. This same motif appears also in the piede at bar 29, within the opening line,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

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



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

The final motif:



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

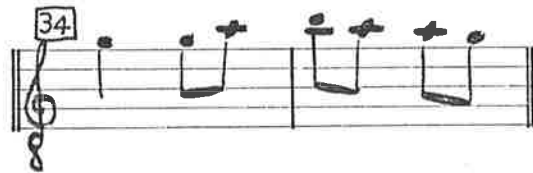
This motivic process operates under the cover of the deceptively simple style of this work and serves to set up a complexity of relationships both within and between lines, and at a higher structural level, between the two sections, ripresa and piede.

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



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

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



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

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

ANTONIO ZACHARA DA TERAMO

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

ZACHARA DA TERAMO - CONCORDANCE CHECKLIST

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

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

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

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

| | | | |
|-----------------|-------------------------|-----------------|-------------------------|
| <u>Madrigal</u> | | | |
| <u>Man. 28</u> | C texted* | | T texted |
| <u>Ballate</u> | | | |
| <u>Man. 24</u> | C texted | | T texted |
| <u>Man. 25</u> | (C texted) ¹ | Ct ² | T texted |
| <u>Man. 26</u> | C texted | | T texted |
| <u>Man. 27</u> | C texted | Ct ² | (T texted) ³ |
| <u>Man. 30</u> | C texted | Ct texted | T texted |
| <u>Man. 31</u> | C texted | Ct texted | T texted |
| <u>Man. 32</u> | C texted | Ct ² | T texted |

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

1. Cantus missing, but presumably texted.

2. Contratenor partial only but completely untexted.

3. Tenor missing but presumably texted (See Man. 25).

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

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

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

Man. 25 Man. 27 Man. 30 Man. 31 Man. 32

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

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

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

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

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

"Resistere non li val tanto e inportuna"

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

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

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

| | First Syllable | Central Syllables | Penultimate Syllable | Final Syllable | Number of Syllables |
|----------------|----------------|-------------------|----------------------|----------------|---------------------|
| <u>Man. 31</u> | | | | | |
| R line 1 | 6 | 2 | - | 1 | 10 |
| line 2 | - | 2 | - | - | 10 |
| line 3 | - | 2 | - | - | 10 |
| line 4 | - | 3 | - | 2 | 10 |
| 1M line 1 | - | 3 | 4 | 1 | 11 |
| line 2 | - | 3 | 3 | 1 | 11 |
| <u>Man. 32</u> | | | | | |
| R line 1 | 4 | 3 | 3 | 1 | 11 |
| line 2 | 4 | 2 | 3 | 1 | 11 |
| line 3 | 4 | 2 | 5 | 1 | 11 |
| 1M line 1 | 1 | 3 | 4 | 1 | 11 |
| line 2 | 4 | 2 | 7 | 1 | 11 |

Although there is a certain degree of melismatic attention paid to the opening and penultimate syllables of the lines of these ballate, there is no one guiding pattern evident throughout. Each work seems to present an individual approach to text setting. Ad ogne vento (Man. 32) reflects the highest degree of influence from the madrigal with its regular patterning of contrastive melismatic and syllabic writing, and positioning of the longest melismas at the ends of the ripresa and piede sections. Rosetta (Man. 24) a much more expansive work, adopts the traditional scheme with the exception of the treatment of the first line of the piede which presents virtually no expansion of the opening syllable and an unusually protracted setting of the central syllables. This anomaly is partly the result of Zachara shifting the opening melisma to the fifth syllable, where it is used to underline the meaning of "languire". There is little doubt that the music setting provides an amplification of the text sense here. Un fior gentil (Man. 25) presents a pattern clearly at odds with the traditional Italian approach. The opening syllables of lines are paid very scant melismatic attention although the penultimate syllables of the structurally significant lines (ripresa, first and fourth lines, and piede, second line),

receive a little more attention. Zachara's method of attaining balance in this work is however not related to the balancing of the melismatic and syllabic treatment of text but to a technique rarely found in the Italian music of this period - that of line repetition. Thus the opening line establishes its predominance over following lines by being stated twice and a sort of central symmetry is attained with the similar treatment given to the final line of the piede. Deus deorum (Man. 26) preserves the outline of the traditional approach in the important structural lines at the ends of the ripresa and piede. The opening line is given an unusually compact setting with virtually no extension of the opening or penultimate syllable. Although it is difficult to find a reason for this cavalier approach to a line highly significant from the structural and textual point of view, it does throw into high relief the melismatic emphasis given to the opening of the second line at (appropriately) "Mille". Amor ne tossa (Man. 27) achieves a kind of perverse balance by reversing the usual order of melismatic versus syllabic setting style. Thus there is no opening melisma, but a very extensive penultimate melisma at the end of the first line. The central line of the ripresa which would normally attract the degree of melismatic attention appropriate to its lesser structural significance, opens with a very broad melisma, very nearly matching that of the penultimate syllable of the preceding line. The ripresa's final line receives almost no melismatic attention and features a more relaxed setting of the central syllables. The piede of this piece assumes the normal proportions with the exception that penultimate syllables receive virtually no attention. This is directly related to the position of the onomatopoeic nonsense syllables which would lose their immediate effect if they were to be stretched through a melismatic setting. The two final works, Ciaramella (Man. 30) and Je suy navvres/Gnaff'a le guagnele (Man. 31), are distinctly unusual works and as the data provided in the

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

Imitation is not an important constructive tool in the hands of Zachara although there are some clear examples of this technique. In Deus deorum (Man. 26) for example, there is use of motific imitation at the octave in

Handwritten musical notation for measures 14 and 15. The music is written on two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure 14 begins with a boxed number '14' in the top left. The treble staff contains a quarter note followed by a dotted quarter note, then a group of four eighth notes. The bass staff contains a quarter note followed by a dotted quarter note, then a group of four eighth notes. Measure 15 continues with a group of four eighth notes in the treble and a dotted quarter note followed by a quarter note in the bass.

and

Handwritten musical notation for measures 30 and 31. The music is written on two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure 30 begins with a boxed number '30' in the top left. The treble staff contains a group of four eighth notes, followed by a quarter note and a dotted quarter note. The bass staff contains a quarter note, followed by a dotted quarter note and a group of four eighth notes. Measure 31 continues with a group of four eighth notes in the treble and a dotted quarter note followed by a quarter note in the bass. Both staves end with a fermata symbol.

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

Handwritten musical notation for measures 18 and 19. The music is written on two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure 18 begins with a boxed number '18' in the top left. The treble staff contains a quarter note, followed by a dotted quarter note and a group of four eighth notes. The bass staff contains a quarter note, followed by a dotted quarter note and a group of four eighth notes. Measure 19 continues with a quarter note and a dotted quarter note in the treble, and a quarter note and a dotted quarter note in the bass.

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

Handwritten musical notation for measures 94 and 95. The music is written on two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure 94 begins with a boxed number '94' in the top left. The treble staff contains a group of four eighth notes, followed by a quarter note and a dotted quarter note. The bass staff contains a quarter note, followed by a dotted quarter note and a group of four eighth notes. Measure 95 continues with a quarter note and a dotted quarter note in the treble, and a quarter note and a dotted quarter note in the bass. Both staves end with a fermata symbol.

and at the fifth above at:



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



and its use here demonstrates a technical skill rarely noted.

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



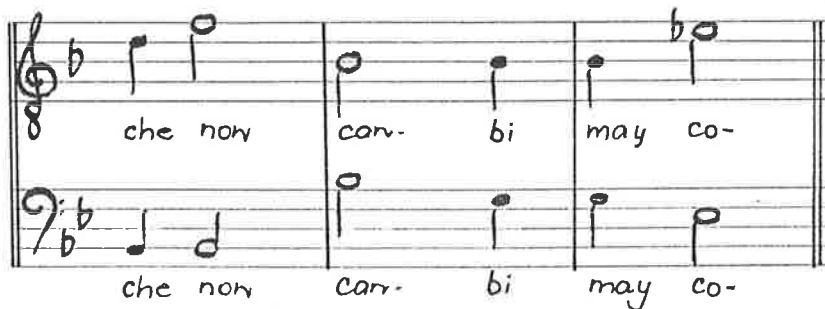
and later a single bar motif is repeated several times in an elaborated descent:



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



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



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

56

passio- na- to stando a guidi- ca.....

passio- na- to stando a guidi- ca

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

39

Se- ra in e-ter-num el nostro lau- da

Se- ra in e-ter-num el nostro lau- da

and

51

De la ven- detta e de tanta ius- ti

De la vendetta e de tanta ius- ti

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

Handwritten musical notation for the beginning of 'Amor ne tossa'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves begin with a first ending bracket. The lyrics are: 'Amor ne tossa non se po' ce- la'. The notation shows a syllabic setting with a strong rhythmic pattern.

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

Handwritten musical notation for the first line of the ritornello in 'Plorans ploravi'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are: 'patris expiragum 3 pian'. The notation shows a syllabic setting with a strong rhythmic pattern.

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

27

Et Par- te li- be- ral con

Sept ar- tes sacra sac- cra

Et Par- te li- be- ral con

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

30

Ciara- mella me dol- ce

Ciara- mella me dol- ce

Ciara- mella me dol- ce

which sets the tone for the rest of the piece.

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

Handwritten musical notation for three staves. Each staff is in treble clef and contains the lyrics "vol- ta co- me". The first staff has a box containing the number 7 above the first measure. The notes are: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

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

Handwritten musical notation for three staves. The first staff is in treble clef and contains the lyrics "do il so- no cos- si bal- la al bal...". A box containing the number 16 is above the first measure. The notes are: a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The second staff is in treble clef and contains the lyrics "C+ stops". A sharp sign (#) is above the first measure. The notes are: a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The third staff is in treble clef and contains the lyrics "do il so- no cos- si bal- la al bal...". The notes are: a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. A sharp sign (#) is above the first measure. A fermata (M) is above the final note.

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

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

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

MAGISTER ZACHARIAS

There is only one piece by Magister Zachariās in the Mancini Codex. This piece, Sol me trafege'l cor (Man. 29) is also found in I-F1 87, although there, as a two-voice piece rather than the three-voice version found in the Mancini Codex.

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

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

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

| | First Syllable | Central Syllables | Penultimate Syllables | Final Syllable | Number of Syllables |
|----------------|----------------|-------------------|-----------------------|----------------|---------------------|
| <u>Man. 29</u> | | | | | |
| R line 1 | 3 | 3 | 5 | 1 | 11 |
| line 2 | 3 | 2 | 3 | 1 | 11 |
| 1M line 1 | 3 | 3 | 1 | 1 | 11 |
| line 2 | 1 | 4 | 4 | 1 | 11 |

As can be seen, this work follows the madrigalian melismatic style closely, even to the extent of patterning the pede on the customary

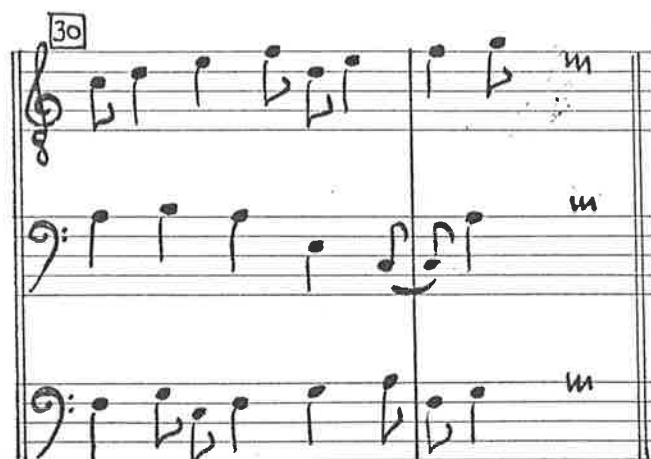
treatment of the ritornello. This is seen at the end of the first and the beginning of the second line of the piede, where scant melismatic attention is provided, in order to point out the balance existing between the treatment of the opening and penultimate syllables of the piede section.

The contrastive text setting style featuring the homo-rhythmic familiar style, which characterised the works of Zachara da Teramo, is not to be found in this work by Magister Zacharias. This is partly the result of only one voice of the three parts bearing the text, and partly caused by the reduced rhythmic and melodic contribution made by the Contratenor and Tenor in comparison to that of the Cantus.

A guiding characteristic of this work however, is the solid sense of tonal unity seen both within the two sections ripresa and piede, and throughout the piece as a whole. The following scheme which examines the Tenor note at key structural points (the opening chords of ripresa and piede and cadence chords at ends of text lines) demonstrates the parallel relationship between ripresa and piede and the overall symmetry.

| | <u>Ripresa</u> | | | <u>Piede</u> | | |
|------------|----------------|----|----|--------------|----|----|
| Tenor note | C | D | C | C | D | C |
| Bar number | 1 | 12 | 21 | 22 | 29 | 39 |

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



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



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

ANTHONELLO DE CASERTA

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

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

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

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

than in the texting and voicing area:

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

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

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

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

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

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

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

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

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

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

| | First Syllable | Central Syllables | Penultimate Syllable | Final Syllable | Number of Syllables |
|----------------|----------------|-------------------|----------------------|----------------|---------------------|
| <u>Man. 40</u> | | | | | |
| R line 1 | 7 | 4 | 2 | 1 | 11 |
| line 2 | 1 | 6 | 6 | 1 | 11 |
| 1M line 1 | 3 | 6 | 2 | 1 | 11 |
| line 2 | 1 | 7 | 4 | 1 | 11 |
| <u>Man. 41</u> | | | | | |
| R line 1 | - | 3 | 2 | 1 | 7 |
| line 2 | 1 | 2 | 1 | 1 | 7 |
| line 3 | 1 | 2 | 2 | 1 | 7 |
| 1M line 1 | - | 3 | 3 | 1 | 11 |
| line 2 | 3 | 3 | 3 | 1 | 11 |

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

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

three ballate develop a style which is uniquely their own and that has little to do with the influence of the madrigal.

Imitation is only rarely used by Anthonello in these works, there being only three examples throughout this small collection. Two of the three are found in the ceremonial madrigal Del glorioso titolo (Man. 34), possibly reflecting the importance of this work within the corpus of Anthonello's output. The first example of imitation in this work :



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



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



and its function here is apparently purely decorative.

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



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

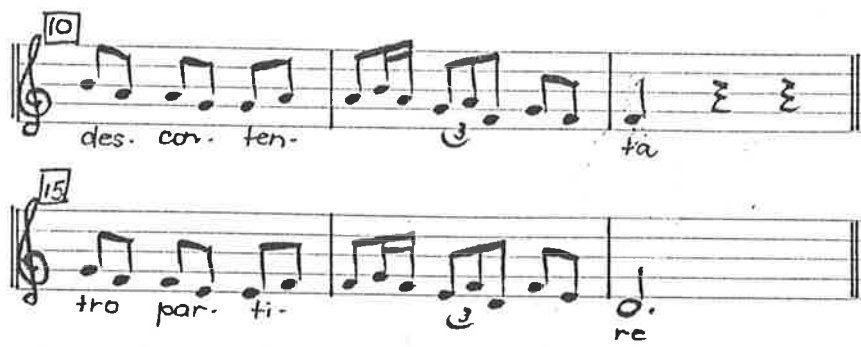
theme in its various permutations.

The image displays a musical score in G major, 2/4 time, consisting of six staves. Each staff begins with a measure number in a box: 1, 5, 13, 17, 30, and 21. The lyrics are written below the notes. The first staff (measure 1) is labeled 'A' and ends with a double bar line. The second staff (measure 5) has lyrics 'pian-ger l'o-'. The third staff (measure 13) has lyrics '-men-' and 'za'. The fourth staff (measure 17) has lyrics 'Vol-'. The fifth staff (measure 30) has lyrics 'Per ben a-mar'. The sixth staff (measure 21) has lyrics 'des-ti-' and 'no'. The music features a recurring motif of a quarter note followed by an eighth note beamed to a sixteenth note, which then continues as a quarter note.

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

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

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



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



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



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

JOHANNES VAILLANT

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

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

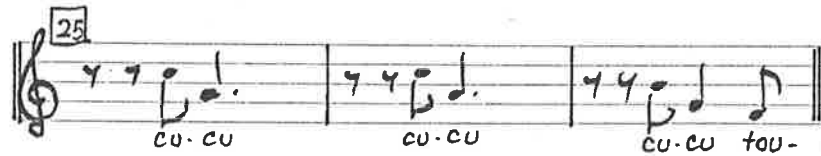
The rhythmic intricacy of the work, reflected in the use of duple units in a tempus imperfectum cum prolatione perfecta mensuration :



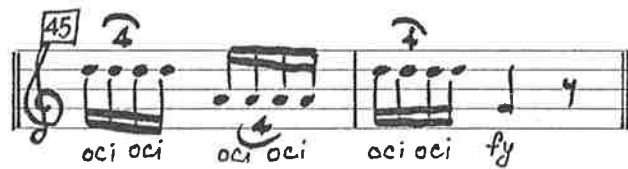
is the result of the desire to reflect more vividly the sound panorama of birds at battle and has little to do with the more abstract rhythmic complexities that characterise works of the Ars Subtilior style. Thus the two against three and four against three passages in this work are com-

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

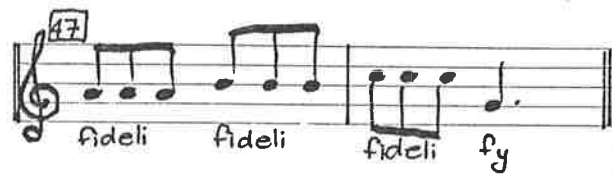
Some of the bird calls incorporated in this work are the single two note call of the cuckoo :



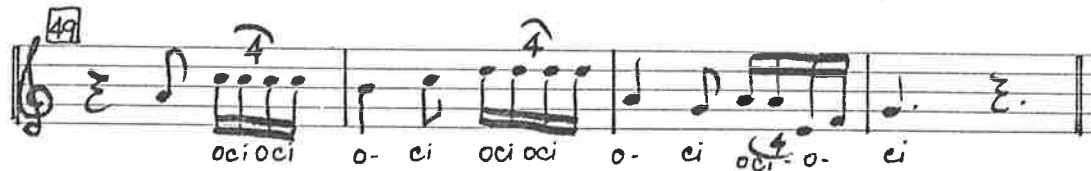
the variety of calls of the nightingale :



and



and



and the call of the lark :



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

GIOVANNI DA FOLIGNO

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

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

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

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

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



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



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



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

piede :



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

ANDREA STEFANI

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

The alternation of melismatic and syllabic text setting styles in the madrigal Morte m'a sciolt (Man. 73) can be seen clearly in the table below.

| | First Syllable | Central Syllables | Penultimate Syllable | Final Syllable | Linking Phrase |
|----------------|----------------|-------------------|----------------------|----------------|----------------|
| <u>Man. 73</u> | | | | | |
| S line 1 | 8 | 6 | 14 | 2 | - |
| line 2 | 14 | 2 | 7 | 2 | 2 |
| line 3 | 13 | 4 | 18 | 1 | - |
| Ri line 1 | 5/8 | 3/3 | 7/3 | 2/3 | - |
| line 2 | 3/5 | 5/5 | 8/6 | 1 | - |

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

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



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



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

117

Si- ghor ve- ra

la glo- ria del Si- ghor ve.

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

117

sciolt' A- mor d'o- gni

sciolt' A- mor d'o- gni

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

44

quel- la ch'era mie donn'al ciel n'e- ggi-

quel- la ch'era mie donn'al ciel n'e- ggi-

and

7/11

scian- do tri- ste li- be- ra mie vi-

scian- do tri- ste li- be- ra mie vi-

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

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

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

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

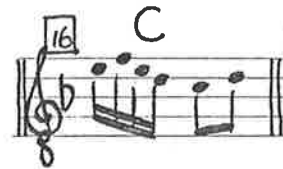
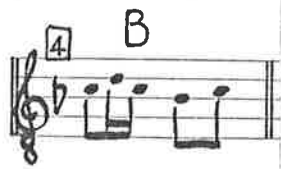
Con tutta gentilezza (Man. 72) shows no melismatic activity attached to opening syllables, though the penultimate syllables attract a little more attention, and particularly at the end of the fourth line, underlining the structural dominance of the ripresa over the piede. The compositional style of this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

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

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



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



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

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

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

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

BONAIUTUS CHORSINI

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

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

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

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

The image shows a handwritten musical score with four systems. Each system consists of two staves: a vocal line (treble clef) and a piano accompaniment line (treble clef).
System 1: Labeled '1' on the left. The vocal line starts at bar 14 (boxed) with a melodic motif. The piano accompaniment has a few notes.
System 2: Labeled '2' on the left. The vocal line starts at bar 15 (boxed) with a more complex melodic motif. The piano accompaniment has more notes.
System 3: Labeled '3' on the left. The vocal line starts at bar 24 (boxed) with a melodic motif. The piano accompaniment has more notes.
System 4: Labeled '4' on the left. The vocal line starts at bar 30 (boxed) with a melodic motif. The piano accompaniment has more notes.

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

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

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

PAOLO DA FIRENZE

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

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

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

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

25

Per quel le tre-ze d'o-ro, Che m'ano-da-ro!

Per quel le tre-ze d'o-ro, Che m'ano-da-ro!

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

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



MANUSCRIPT COMMENTARY



MANUSCRIPT COMMENTARY

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

ABBREVIATIONS USED

Note forms

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

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

Rest forms

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

Mensurations

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

Voice parts

| | | |
|----|---|-------------|
| C | = | Cantus |
| Ct | = | Contratenor |

T = Tenor


Tr = Triplum

Other signs

pa = punctus additionis

pd = punctus divisionis

sig = signature

touching tied = 

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

Concordances : F-Pn 6771 f. 13'-14; I-Fn 26 f. 108'-109;
F-Pn 568 f. 41'-42; GB-Lbm 29987 f. 14'-15
I-F1 87 f. 101'-102

Note : Mancini contains only T and Ct. C taken from I-F1 87 f. 101'-102.

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

I-F1 87 : S1 and Ri underlaid in all three voices. Added text at end of C. See III pp. 59-61

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

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

NOTES : Ct : 8: F sharp acc/ 11: .i. not indicated : B flat acc/
16: F sharp acc/ 19: F flat = F natural acc/ 20:
C sharp acc/ 23: .o. not indicated/ 26: B flat acc :
.i. not indicated/ 41: .o. not indicated/ 45: .i.
not indicated/ 54: .p. not indicated/ 66: B flat acc/
T : 1: B flat sig/ 11: .i. not indicated/ 24: .o. not
indicated/ 26: .i. not indicated/ 41: .o. not
indicated/ 43: .i. not indicated/ 54: B natural
sig change : .p. not indicated/ 67: B flat acc/

The following notes refer to I-F1 87 f. 101'-102, concordance consulted to reconstruct Man. 1.

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

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

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

Editions : Wolf 1904 (1955) : no. 45

Wolf 1955 : 159

Marrocco 1975 : 28-30

Apel 1970 : 16-18

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

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

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

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

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

See III p. 62.

Rhythm : tempus perfectum cum prolatione imperfecta

Reduction : b = dotted minim

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

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

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

The following notes refer to E-E v.III.24 f. 36'-38, concordance consulted
to solve problems of illegibility and trimming found in Mancini

- C : 1: sig \emptyset provided : first 3 breves - red/ 8: 1Bs, 2Cs (pa) (lig2), 3Am/ 14: 5Gm, 6Fm (both red)/ 15: 1Eb, 2Es : repeat sign marked/ 19: 5Fm, 6Em (both red)/ 21: preceded by sig. "3" : 1Fb, 2Em, 3Fm, 4Es, 5Dm/ 28: 1Gs, 2Fm, 3Am (pa), 4Gm (red) 5Fm/ 35: pd - bar end/ 38: 1As, 2Gs (pa), not in lig, 3Am/ 45: pd - bar end/ 46: B flat acc/ 47: 4Gm, 5Fm (both red)/ 48: pd - bar end/ 51: 5Fm, 6Em (both red)/ 53: preceded by sig "3" : 1Fb, 2Em, 3Fm, 4Es, 5Dm/
- Ct : 1: B flat sig/ 15: repeat sign provided/ 29: 1As, 2Bm, 3Cs, 4Am/ 32: pd - bar end/ 33: no E flat acc/ 35-36: pam, 1Cm, 2Am, 3Bm, 4Cs, 5Fs (lig2), pasb, 6Cs, pd/ 38: E flat acc/ 45: 1Fm, 2Cs, 3Bm, 4Gs/ 47: 1Ds, pam, 2Gm, 3Ds/
- T : 1: B flat sig/ 15: repeat sign provided/ 30: B natural acc/ 34-37: 1As, 2Gsa, 3Fbp (lig3), 4Fbi, 5Ebi, 6Dbi (lig3 - red)/

Editions : Rehm 1957 : 45-47

Marrocco & Sandon 1977 : 232-233

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

Concordances : none

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

See III p. 63

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

Reduction : b = dotted minim

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

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

Editions : Marrocco 1975 : 88

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

Concordances : F-Pn 4917 f. 24'; I-F1 87 F. 117.

Note : Only the R. of the Ct. of this piece survives in Mancini.
The work is here reconstructed from F-Pn 4917 f. 24' although this and the other concordance - I-F1 87 f. 117 - contains a two voice setting only. The result is set for 3 voices in the R. and V., and two voices in 1M and 2M.

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

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

Reduction : b = dotted minim

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

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

C : 1: Esp, 2Esi, 3Em/ 12: 1Esp, 2Esi, 3Dm/ 14: 1Asp,
2Gsi, 3Fm/
T : 37: B flat acc/

Editions : Wolf 1955 : 188

Marrocco 1975 : 77

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

Concordances : F-Pn 6771 f. 24; I-F1 87 f. 119'-120

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

See III p. 65-66

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

Reduction : b = dotted minim

NOTES : C : 1: 1Dscau, 2Ds, 3Dscau, 4Es/ 5: C sharp acc/
10: 3 and 4 missing - reconstructed/ 12: C sharp acc/
19-20 missing - reconstructed/ 24: B sharp = B natural
acc/ 29: F sharp acc/ 30: 2 missing - reconstructed/
32: C sharp acc/ 34: 1Gs.ob=sp, 2Fm, 3Es.ob=sp, 4Fm,
5Ds.ob=sp, 6Em/
T : 8: 1Gs, 2Gm (touching tied), 3Fm, 4Fs (touching tied),
final note trimmed/ 22: 1As, 2Bs, 3Cs, 4Dm, 5Cs, 6Bm,
7As/ 29: final note trimmed.

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

C : 3: D sharp acc/ 4: G flat acc/ 5: C sharp acc/
10: 1Gs, 2Es, 3Fm, 4Em, 5Ds, 6Em, pam, 7Cs/ 12:
no C sharp acc/ 14: F sharp acc/ 19: 1Dscau, pasb,
pasb, 2Es, 3Fs/ 20: 1Gs, pasb, 2Am, 3Gm, 4Fs, 5Gs,
6Fm, 7Gm/ 23: G sharp acc/ 24: B sharp = B natural
acc/ 30: 1Gscau, 2As, 3Fs, 4Gscau/ 31: F flat =
F natural acc/ 34: 1Gs, 2Fm, 3Es, 4Fm, 5Ds, 6Em./
T : 8: all notes separate/ 15: 1Gscau, 2Bscau, 3Gs, 4As,
24: G sharp acc/ 28: B flat acc/ 29: 1Ascäu, 2Ascäu,
3Gs, 4As.

Editions : Wolf 1955 : 193

Marrocco 1975 : 20-21

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

Concordances : F-Pn 6771 f. 23'; I-Fn 26 f. 66; F-Pn 568 f. 39'-40;

GB-Lbm 29987 f. 81'-82; I-F1 87 f. 120'

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

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

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

NOTES : C : 1-3 missing - reconstructed/ 4: pam, pam, pam, 1Cm,
2Bm, 3Cm/ 7: B sharp = B natural acc/ 12: .o. not
indicated: pasb, pasb, 1Cs, 2Bs/ 15: 1Gs, 2Fscau, 3Gs/
19: F sharp acc/ 23: 1st note missing - reconstructed/
34: .i. not indicated : 1Am, 2Bm, 3Am, 4Gm, 5Fm, 6Em/
39: C sharp acc/ 42: 1st note missing - reconstructed/
44-45: .o. not indicated : 1 G sharp scau, pasb, 2As,
3As (touching tied)/ 46: .i. not indicated/ 53: .o.
not indicated/ 56: missing - reconstructed/ 58: .i.
not indicated/ 59: .o. not indicated/
T : 6: 1Csp, 2Bsi, 3Am/ 12: .o. not indicated/ 18: .i.
not indicated/ 19: .o. not indicated/ 34: .i. not
indicated/ 44: .o. not indicated/ 46: .i. not
indicated/ 50: pab/ 52: 1Asp, 2Bsi, 3Cm/ 53: .o.
not indicated/ 58: .i. not indicated/ 59: .o. not
indicated/

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

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

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

Editions : Besseler 1931 : 161

Wolf 1955 : 194

Marrocco 1975 : 56-59

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

Concordances : F-Pn 6771 F. 14; I-F1 87 f. 103'-104

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

Rhythm : .o. alternates with .i.

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

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

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

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

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

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

Editions : Wolf 1955 : 162

Marrocco 1975 : 34-35

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

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

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

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

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

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

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

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

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

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

Editions : Wolf 1955 : 184

Wolf 1904 (1965) : no. 43

Marrocco 1975 : 51-52

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

Concordances : F-Pn 6771 f. 20'; I-F1 87 f. 107'-108

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

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

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

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

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

The following notes apply to F-Pn 6771 f. 20', concordance consulted to
provide C.

C : 8: C sharp acc/ 11: .p. not indicated/ 12: F sharp
acc/ 15: .o. not indicated/ 18: .i. not indicated/
20: .o. not indicated/ 28: B flat acc/ 33: 1Fsp,
2Gm, 3Am, 4Gm, 5Gm, 6Fm/ 43: .i. not indicated/
50: .o. not indicated/ 58: .d. not indicated/ 69:
1Aasp, 2Fm, 3Gm, 4Am, 5Am, 6Gm, 7Gm, 8Fm, 9Em, 10Fm/
71: C sharp acc/ 72: 1Gs, pasb, 2Am, 3Gm, 4Atrm,
5Gtrm, 6Ftrm/ 73: 1Ds, pasb, 2Gs, 3As, 4Btrm, 5Atrm,
6Gtrm/

T : 1: no B flat sig/ 6: B flat acc/ 11: .p. not
indicated/ 15: .o. not indicated/ 16: 1Cs, pasb/
17: 1Bscau, 2As, 3As/ 18: .i. not indicated/ 20:
.o. not indicated/ 24-25: no suggestion of tying/
28: B flat acc/ 33: 1Fsp, 2Fm, 3si, 4si/ 43: .i.
not indicated/ 47: B flat acc/ 50: .o. not indic-
ated/ 52-53: no suggestion of tying/ 58: .d. not
indicated/ 63: no suggestion of tying/ 74: 1Csp,
2Bm, 3Asi, pam, 4Bm, 5Cm, 6Bm, 7si/

Editions : Wolf 1955 : 170

Marrocco 1975 : 36-37

Man. 10 (f. 3a'-4a) Sempre donna (B) 3v: Bartolino da Padova

Concordances : F-Pn 6771 f. 15'; I-F1 87 f. 112'

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

See III p. 75-76

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

Reduction : b = dotted minim

NOTES : C : 1: B flat sig/ 1-2: 1Cs, 2Cm, pam, pam, 3Cm, pd, 4Cm, (touching tied), 5Dm, 6Cs, 7Cs/ 4: 1Bsp, pam, pam, 2Cm/ 8-10: pam, pam, pam, 1Cm, 2Dm, 3Bm, pd, 4Bm (touching tied), 5Cs, 6Ds, 7Am, pd, 8Am (touching tied), 9Cs, pam, 10Bm, 11Am/ 13: 1Asp, pasb/ 16: B sharp = B natural acc/ 17-19: pam, pam, 1Cm, 2Cm, 3Ds, pd, 4Dm (touching tied), 5Cs, 6Bs, 7Cm, pd, 8Cm (touching tied)/ 28: F sharp acc/ 29: B sharp = B natural acc/ 31: 1Csp, pasb/ 32: 1Gsp, 2Gm, 3Fm, 4Gm/ 34: F sharp acc/ 37: 1Asp, pam, pam, 2Gm/ 38-39: 1Gs, 2Fs, 3Em, 4Fm, pd, 5Fm (touching tied), 6Es, 7Ds, 8Em/ 42: 1Esp, pasb/ 48: C sharp acc/ 50: 1CL (this pitch corrected to D)

Ct : 1: E flat sig/ 2: 1Fsi, pasb, 3Csi/ 5: 1Gsi, pasb, 2Asi/ 13: 1Fsp, pasb/ 31: 1Gsp, pasb/ 35: 1Gscau, 2Fm, 3Em/ 37: 1Dscau, 2Esi/ 41: B sharp : B natural acc/ 42: 1Bsp, pasb/ 49: 1Gsp, 2Fsi, 3Gm/

T : 1: E flat sig/ 4: 1Bsp, 2Esi, 3Fm/ 5: 1Gsi, 2Fsa/ 6: 1Esi, 2Fsa/ 7: 1Dsp, 2Fsi, 3Gm/ 9: 1Esp, 2Dm, 3Bm, 4Fm/ 13: 1Dsp, pasb/ 16: 1Gm, 2Fm, 3Em, 4Dsp/ 17: 1Csi, pasb, 3Bsi/ 19: 1Fsp, 2Esi, 3Dm/ 29: B sharp = B natural acc/ 31: 1Csp, pasb/ 40: F sharp acc/ 48: 1Asi, 2Gsi, pasb/

Editions : Wolf 1955 : 179

Marrocco 1975 : 79-82

Man. 11 (f. 4a) Non correr troppo (B) 2v: Bartolino da Padova

Concordances : F-Pn 6771 f. 22; I-F1 87 f. 116

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

See III p. 77

Rhythm : .p. with occasional use of .o. here signalled 1:

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

NOTES : C : 3Gsi, pasb/ 3: 1Fscau, 2Esi/ 20: C sharp acc/
32: .o. not indicated/ 33; .p. not indicated/ 39:
1: sig indicates duple proportion (.o.)/ 41: 1: sig
indicates triple proportion (.p.)/ 66: C sharp acc/
67: 1: sig indicates duple proportion (.o.)/ 69: 1:
sig indicates triple proportion (.p.)/

T : 1: B flat sig/ 3: pasb, 1Gsa/ 32: 1: sig indicates
duple proportion (.o.)/ 33: 1: sig indicates triple
proportion (.p.)/ 39: 1: sig indicates duple propor-
tion (.o.)/ 41: 1: sig indicates triple proportion
(.p.)/ 67: 1: sig indicates duple proportion (.o.)/
69: 1: sig indicates triple proportion (.p.)/

Editions : Wolf 1955 : 186

Marrocco 1975 : 48-50

Man. 12 (f. 4b) La belle flour (R) 2v?: Anonymous

Concordances : none

Note : T. only survives. The piece remains incomplete since there are no concordances.

Text : incipit only survives. See III p. 78.

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : T : 4: 1Am, 2Gb, 3Cm/ 11: B flat acc/ 15: 1Gs, 2As (lig2), 3Gs (all void)/ 16: 1Fb, 2Am/ 19: 1Dsi, pd, 3Bm, 4Asi/ 28: B flat acc/ 33: 1Gsi, 2Bm, pd, 3Am, 4Gsi/ 34: 1Fb, 2Am/ 35-36: 1Esp, 2Fsp, 3b (lig3), 4Am/ 37-38: missing - reconstructed/ 37: 1Dsi, 2Fsi (lig2), 3Esi (all void)/ 38: 1Db/ 45: 1Dsi, 2Fm, pd, 3Em, 4Dsi/ 50-51: 1Csp, 2Dsp, 3b (lig3), 4Am/ 53: section end marking - end of verse line 3?/ 60: B flat acc/ 66: 1Gsi, 2Bm, pd, 3Am, 4Gsi/ 67: 1Bb, 2Am/ 68-69: 1Esp, 2Fsp, 3Eb (lig3) Am/ 70: 1Dsi, 3Fsi (lig2), 3Esi (all void)/

Editions :

Man. 13 (f. 4b) Mal vi loyaute (R) 2v: Anonymous

Concordances : none

Note : Margin trimming has removed some line endings. In the absence of concordances these have been reconstructed as thought fit.

Text : Refrain underlaid in C. only. Added text follows T. See III p. 79-80.

Rhythm : tempus imperfectum cum prolatione perfecta.

Reduction : b = dotted minim

NOTES : C : 1: short bar produces anacrusis/ 4: long bar to maintain alignment/ 4: 8Dm, 9Cmal/ 8: 4Fm, 5Emal/ 9: missing - reconstructed/ 17: section end marking/ 18: missing - reconstructed : 1Am, 2Gm, 3Fm, 4Asi, 5Fm, pd, 6Gm, 7Emal/ 19: 1Fsi, 2Dm, pd, 3Cm, 4Fm, 5Em/ 20: 1Em, 2Dmal, 3sp/ 23: 1Em, 2Fm, 3Gm, 4Asi, 5Fm, pd/ 24: 1Gm, 2Emal/ 26: missing - reconstructed : 1Cm, 2Fm, 3Em, 4Dsm, 5Esm, 6Csm, 7Dsm, 8Esm, 9Csm/ 27: missing - reconstructed : 1Db/

T : 13-14: 1Abi, 2Gsi, 3Fbi, 4Esi (all void)/ 17: section end mark given/ 20: 1Gm, 2Fmal, 3Esp/ 26: 1Asi, 2Fsi (lig2), 3si (all void)/

Editions : Apel 1972 : no 260

Man. 14 (f. 4 b') Mon bel amy corteus (R) 2v: Anonymous

Concordances : none

Note : Margin trimming has removed some line beginnings. These have been reconstructed as far as possible in accordance with the general musical style.

Text : Refrain underlaid in C. only. Added text follows C. See III p. 81.

Rhythm : tempus imperfectum cum prolatione perfecta.

Reduction : b = dotted minim

NOTES : C : 1: missing - reconstructed : 1Dbp/ 2-3: 1Gbi, 2Asi, 3Gbi, 4Bm, pa, 5Csm (all void)/ 4: 10m, 2Emal, 3Dsi, 4Cm/ 6: 4Em, 5Fmal/ 8: 1Gsi, 2Asi (lig2), 3Bsi, (all void)/ 11: missing - reconstructed 1Bm, 2Cm, 3Dm, 4Csi, 5Dm/ 12: missing - reconstructed : 1Esi, 2Esi, 3Dsi (lig2 - void)/ 13: 1Esp, section end mark given/ 15: 1Esm, 2Fsm, 3Gm, 4Asi, 5Asi (all void)/ 16: 4Gm, 5Fmal/ 18: 1Esm, 2Fsm, 3Gm, 4Asi, 5Gsi (lig2) - all void/ 20: missing - reconstructed : 1Cm, 2Fm, 3Em, 4Dsi, 5Cm/

T : 1-2: missing - reconstructed : 1DL/ 3: 1Dbi, 2Bsi (both void)/ 6: 1Dsi, 2Bsi (lig2), 3Asi - all void/ 11-12: 1BLi, 2Asi, 3Gbi, 4Fsi (all void)/ 13: 1Esp, section end mark given, pam, pam, 2Cm/ 15: 1Csi, 2Asi (lig2), 3Csi - all void/ 16: 1Bbi, 2Asi - both void/ 18-20: 1Cbi, 2Bsi, 3Abi, 5Asi, 6Fsi (lig2) 7Esi - all void/

Editions : Apel 1972 : no. 261

Man. 15 (f. 4b'-3b) Mon bel amy mon confort (R) 3v: Anonymous

Concordances : none

Text : Refrain underlaid in Cantus only. Added text appears after C and after T. See III p. 82.

Note : Margin trimming has removed several short passages. These have been reconstructed by comparison with parallel passages in the surviving work.

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

- NOTES :
- C : The beginning of the piece is trimmed however it is likely that a B flat sig. can be assumed. 1: opening trimmed - reconstructed to read - 1Csp, 2Esi, 3Em/
2: 1Gsi, 2Esi (lig2), Gsi (all white)/ 3: 1Gsi, 2Gm, pd, 3Fm, 4Dsi/ 6-7: 1Gsi, 2Asi (lig2), 3Gsi, 4Fsi, 5Dsi (lig2) 6Eflat si (all white)/ 9: 1Dsp (with section end mark above), pam, pam, 2Dm/ 10: the beginning of the bar is trimmed. It has been reconstructed to read 1Esp, 2Dsp/ 11: 1Csp, 2B natural sp/ 12: 1Csi, 2Bm, pd, 3Cm, 4Asi/ 13: 1Gm, pam, 2Gm, 3Bm, 4Cma1/ 15: 1Fsi, 2Fm, pd, 3Gm, E flat si/
 - T : The beginning of the Tenor is missing, however it is likely that a B flat, E flat sig. can be assumed. The first three bars are missing and have been reconstructed to read 1CL, 2Csp, 3Dsp/ 9: section end mark given/
 - Ct : 1: B flat and E flat sig./ 9: section end mark given/ 12: 1Gsp, 2Fsi (lig2), 3Dm/

Editions : Apel 1972 : no. 262

Man. 16 (f. 3b) Merci pour dieu (R) 3v: Antonio da Cividale

Concordances : none

Text : Refrain underlaid in Cantus only. Added text appears after C.

See III p. 83-84.

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 1: B flat sig. 1Csi, 2Cm, pd, 3Em, 4Fmal/ 2: short bar used to maintain balance/ 4: 1Gsi, 2Dm, pd, 3Dm, 4F sharp si/ 5: 1Gm, 2Fm, 3Dsi, 4Em, 5Cm (all white)/ 6: 1 B natural m, 2Dmal, 3Csi, 4Bm/ 11: bar missing - reconstructed to read - 1Csp/ 13: section end mark given/ 15: 1Gm, 2Fm, 3Dsi, 4Csi (all white)/ 16: 1Asi, 2Cm, pd, 3Cm, 4 B natural mal/ 18: 1Bm, 2Cmal/ 19: 1Asi, 2Gm, pd, 3Bm, 4Csi/ 20: 1Dm, 2Em, 3Fsi, 4Em, 5Dm (all white)/ 21: beginning of bar missing - reconstructed to read - 1Dm, 2Fsi, 3Esi, 4Dm/

T : 1: B flat and E flat sig./ 3-4: 1Csi, 2Bsi, (lig2) 3Asi, 4Gbi, 5Asi (all white)/ 6: 1Gsi, 2Fm, pd, 3Em, 4Dsi/ 10: 1Fsi, 2Gsi, (lig2) 3Fsi (all white)/ 12: 1Gsi, 2Fsi, (lig2) 3Esi (all white)/ 13: section end mark given/ 16: 1Fsi, 2Esi (lig2) 3Dsi (all white)/ 19: 1Fsi, 2Gsi (lig2) 3Esi (all white)/ 24: 1Gsi, 2Esi (lig2) 3Dsi (all white)/

Ct : 1: B flat and E flat sig. - 1Cbi, 2Fsi (all white)/ 3: 1Csi, Gsi (lig2) 3Fsi (all white)/ 10: 1Fsi, 2Esi (lig2) 3Dsi (all white)/ 13: section end mark given/ 13-15: 1Asi, 2Bm, 3Csi, 4Gsi (lig2 white), 5Bsi, 6Asi (lig2 white), 7Csi, 8Asi (lig2 white), 9Gsi, 10Fm/ 19: 1Dm, 2Cmal, 3Gsp/ 20-21: these bars missing - reconstructed to read 1Abp, 2Bbp/ 23-24: 1Csi, 2Bsi (lig2 white) 3Gsi (white) 4Fsi, 5Em/

Editions : Reaney 1975 : 3

Man. 17 (f. 3b') Loingtemps j'ay mis mon cuer (R) 3v: Antonio da Cividale

Concordances : I-Fn 26 f. 38

Text : Refrain underlaid in Cantus only. Added text follows C. See III p. 85.

Rhythm : tempus perfectum cum prolatione imperfecta

Reduction : b = dotted minim

NOTES : C : 1-2: opening passage missing - reconstructed from concordance to read - 1Dbi, 2Bm, 3Cm, 4Dsi, 5Csi/ 6: 1Cbi, 2Bsi/ 7: 1Abi, 2Asi/ 12: 1Cbi, 2Dsi/ 14: 1Dbi, 2Csi/ 16-17: passage missing - reconstructed from concordance to read - 1Csp (pa), 2Bm, 3Bm, 4Am, 5Csi, 6Gsi, pam, 7Gm/ 18: 1Asi, 2Fsi (lig2), 3Esi/ 19: 1Dm, 2Asi, 3Gsi (lig2), 4Fm/ 22: 1Dsi, 2Csi (lig2), 3Asi/ 25: 1Cbi, 2Asi/ 29: 1Ebi, 2Dsi/ 30: 1Asp (pa), 2Gsi (lig2), 3Fm/ 32: 1Fbi, 2Esi/ 33-34: passage missing - reconstructed from concordance to read - 1Dsi, pasb, 2Am, 3Bm, 4Cm, 5Bsi, 6Asi, 7Gm/

Tr : 1: bar missing - reconstructed from concordance to read 1Gm, 2Bsi, 3Asi, 4Bm, 5Gm/ 11-12: 1Dm, 2Cm, 3Asi, 4Bsi, 5bp (lig3 followed by pa)/ 18: passage missing - reconstructed from concordance to read 1Dbi, 2Esi, 3Asi, pam, 4Esi, 5Dm/ 35: C sharp acc/

T : 1: B flat sig. taken from concordance - opening passage missing - reconstructed from concordance to read - 1Gsi, 2Fsi, 3Esi, FDm, 5Fsi, 6Em, 7Dm, 8Fm/ 4: 1Dsi, 2Bsi, 3Asi, pd/ 23-24: passage missing - reconstructed from concordance to read - 1Fsi, 2Esi, 3Dsi, 4Cbi, 5Gsi/ 32: 1Dsp (pa), 2Csi (lig2), 3Bm/

The following comments apply to F-Pn 26 f. 38, concordance consulted to assist in reconstructing missing passages.

C : 1: 1Dbi, 2Bm, 3Cm/ 2: 1Dsi, 2Csi (lig2), 3si/ 16-17: 1Csp (pa), 2Bm, 3Bm, 4Am, 5si, 6si, pam, 7Gm/ 28: this bar illegible or missing in this source/ 33: 1Dsi, pasb, 3Am, 4Bm/ 34: 1Cm, 2Bsi, 3Asi (lig2); 4Gm/

- T : 1: B flat sig. - 1Gsi, 2Fsi (lig2), 3Esi/ 2: 1Dm,
2Fsi, 3Em, 4Dm, 5Fm/ 23: 1Fsi, 2Esi (lig2), 3Fsi/
24: 1Cbi, 2Gsi/
- Tr : 1: 1Gm, 2Bsi, 3Am, 4Bm, 5Gm/ 2: differs markedly
from Mancini and presents - 1Asi, 2Gsi (lig2), pam,
3Dm/ 3: 5Gsi/ 4: 1Asi (these last two notes
not ligated)/ 18: 1Bbi, 2Esi/ 19: 1Asi, pam,
2Esi, 3Dm/ 35: no C sharp acc/

Editions : Reaney 1975 : 4

Man. 18 (f. 5a) Va pur amore (B) 2v: Francesco Landini

Concordances : I-Fn 26 f. 9; F-Pn 568 f.70; I-F1 87 f. 171

Text : R and 1M are underlaid in C. and T. Added text follows C. See
III p. 86.

Rhythm : .q. throughout

Reduction : b = minim

NOTES : C : 1: 1Fbp (pa)/ 14: 1As, 2Gtrm, 3Ftrm, 4Etrm/ 20:
1Dsp (pa), 2Em/ 36: G sharp acc/ 45-46: 1Am, 2Gm,
3Fm, 4Gsi, 5Dsi (lig2), 6Em/ 56-57: 1Cm, 2Bsi, 3Asi,
(lig2) 4Gsi, 5Fm/ 62: pasb, 1Gtrm, 2Ftrm, 3Etrm/
74: 1Fsp (pa), 2Gm/ 75: 1Asp (pa), 2Gm/ 77: 1Esp
(pa) 2Fm/ 86: 1Gtrm, 2Ftrm, 3Etrm, 4Dm, 5Dm/
T : 1: B flat sig./ 42-46: 1Asi, 2Gsi, 3Fbi, 4Dbi, 5Cbi,
6Gbi (lig6)/ 49: 1 C longa perfecta/

Editions : Ellinwood 1949 : 165-166

Wolf 1955 : 315

Schrade 1958 : 25

Man. 19 (f. 5a') Donna s'i'to fallito (B) 2v; Francesco Landini

Concordances : I-F1 87 f. 158; I-Fn 26 f. 1; F-Pn 6771 f. 34; F-Pn 568 f. 85'-86; GB-Lbm 29987 f. 23.

Text : R and 1M underlaid in C. Added text at end of C. R and 1M underlaid in C and T of F-Pn 6771 with no added text. See III p. 87-88.

Note : Only the C. of this piece survives in Mancini. The T. has been taken from the concordance F-Pn 6771 f. 34.

Rhythm : .q. throughout. No provision of pd in Man. but consistent in F-Pn 6771 f. 34.

Reduction : b = minim

NOTES : C : 1: B flat sig./ 5: pasb, 1Etrm, 2Dtrm, 3Ctrm/ 6: 1Btrm, 2Atrm, 3Gtrm, 4As/ 12: 1Atrm, 2Gtrm, 3Ftrm___/ 28: 1Fsp (pa), 2Em/ 30: 1Ctrm, 2Btrm, 3Atrm___/ 40: 1Esp (pa), 2Fm/ 53: 1Fbp (pa)/ 71: 1Fsp (pa), 2Em/ 72: 1Dsp (pa), 2Em/ 86: F sharp acc/ 92: 1Dsp (pa), 2Em/

The following comments apply to PR 34, concordance consulted to reconstruct Man. 19.

C : 1: B flat sig lasts for only first staff line/ 16: 1AL/ 18: pab/ 19: G sharp acc/ 28: 1Fs.ob=sp, 2Em/ 40: 1Es.ob=sp, 2Fm/ 53: 1FL/ 69-70: this source presents only one pab/ 71: 1Fs.ob=sp, 2Em/ 72: 1Ds.ob=sp, 2Em/ 86: no F sharp acc/ 93: 1Ds.ob=sp, 2Em/

T : 9: B flat acc/ 36: C sharp acc/ 77: B natural acc/ 84: F sharp acc/ 87: B flat acc/

Editions : Ellinwood 1949 : no. 45

Wolf 1955 : 284

Schrade 1958 : 1

Man. 20 (f. 5b) Con lagreme bagnandome (B) 2v; Johannes Ciconia

Concordances : F-Pn 568 f. 52'-53; F-Pn 4379 f. 62'

Note : This work survives with Tenor only in Mancini. The Cantus has been taken from the concordance F-Pn 568.

Text : R. and 1M. underlaid in T. Added text incorporated after T.

See III p. 89-91

Rhythm : .q. throughout with consistent use of pd

Reduction : b = minim

NOTES : T : 12-13: 1Fbp (pa), pasb/ 14: B flat acc introduced - becomes sig. in next line/ 17: B flat acc/ 43-46: 1Dsi, 2Csi, 3Gbi, 4Cbi, 5Gbi (lig5)/ 77: B sharp = B natural acc/

The following notes refer to F-Pn 568 f. 52', concordance consulted to reconstruct this work.

C : 12-13: 1Fbp (pa), pasb/ 15: F sharp acc/ 17: B flat acc/ 18-19: 1Abp (pa), pasb/ 20: pab added to align voices/ 21: B flat acc/ 22-23: 1Dm, 2Cs, 3Bs, 4As, 5Gm/ 29: B flat acc/ 30-31: 1As, 2Bm, 3As, 4Gs (lig2) 5Fm/ 49: C sharp acc/ 58: F sharp acc/

T : 1: B flat sig/ 12-13: 1Fbp (pa), pasb/ 14: 1Fs, 2Fm, 3Fm/ 15: 1Gs, 2As/ 18-19: 1Abp (pa), pasb/ 20: no pab/ 32-33: 1GL/

Editions : Clercx 1960 : II 63

Man. 21 (f. 5b) Ave vergene (R) 3v?: Anonymous

Concordances : none

Note: Contratenor and Tenor only survive for this work. Since there are no concordances the piece must remain incomplete..

Text : Incipits provided in Ct. and T. are all that survive of the text underlay. Added text provided at end of Ct. See III p. 92.

Rhythm : tempus perfectum cum prolatione imperfecta

Reduction : b = dotted minim

NOTES : Ct : 5-6: 1DL, 2Csi/ 10-17: 1Dl, 2Ab, 3Gb, 4Db, 5Bb, 6AL
(lig6)/ 30: section end mark given/ 38: pasb, pasb,
1Gs/ 39-43: 1Ab, 2Bb, 3Cb, 4Db, 5Cbi (lig5), 6s/
44: 1Abi, 2Gs/ 49: pasb, pasb, 1As/

T : 16: 1Abi, 2Gs/ 30: section end mark given/ 37:
pasb, pasb, 1Gs/ 48-49: 1Abi, 2Gbi, 3Fbi (lig3)/

Editions :

Man. 22 (f. 5b') La fiamma del to amor (B) 2v; Johannes Ciconia

Concordances : none

Text : R. and 1M. underlaid in both C. and T. Added text provided at end of T. See III p. 93.

Rhythm : .p. throughout. pd. provided consistently

Reduction : b = dotted minim

NOTES : C : 2: D sharp acc/ 6: C sharp acc/ 19: C sharp acc/
27: 1Ds, pasb/ 36: C sharp acc/ 37: F sharp acc/
38: 1Fs, pasb, pasb/ 43: F sharp acc/ 48: 1Gs,
pasb, pasb/

T : 5: B sharp = B natural acc/ 10: 1Ds.ob=sp, 2As, 3Bm/
12: 1As, pasb/ 15: B flat acc/ 27: 1Ds, pasb/
28: B flat acc/ 30: B sharp = B natural acc/ 36:
B sharp = B natural acc/ 38: 1As, pasb, pasb/ 48:
1Gs, pasb, pasb/

Editions : Clercx 1960 : II 61

Man. 23 (f. 6a) Donna poss'io sperare (B) 2v; Niccolo da Perugia

Concordances : none

Text : R and 1M underlaid in both C. and T. Added text incorporated at end of C. and T. See III p. 94-96.

Rhythm : .q. throughout with only minimal use of pd.

Reduction : b = minim

NOTES : C : 4: 1Fm, 2Em, 3Dm, 4Em, 5Cm, 6Dm, 7Em, 8Cm (all white - function as sm)/ 15: 1Dm, 2Em, 3Dm, 4Cm, 5Dm, 6Cm, 7Bm, 8Am (all white - function as sm)/ 20: 1Asp (pa) 2Bm/ 28: 1Gm, 2Fm, 3Fm, 4Em, 5Em, 6Dm, 7Dm, 8Cm (all white - function as sm)/ 32: 1Em, 2Dm, 3Dm, 4Cm, 5Cm, 6Bm, 7Bm, 8Am (all white - function as sm)/ 36-38: 1As, paL, 2Gs/ 54: 1Gm, 2Fm, 3Fm, 4Em, 5Em, 6Dm, 7Dm, 8Cm (all white - function as sm)/ 58: 1Em, 2Dm, 3Dm, 4Cm, 5Cm, 6Bm, 7Bm, 8Am (all white - function as sm)/

T : 34-36: paL, pasb, 1Ds/

Editions : LiGotti 1950 : 150

Marrocco 1972 : 128-129

Man. 24 (f. 6a') Rosetta che non cambi (B) 2v: Zachara da Teramo

Concordances : F-Pn 4917 f. 20'-21

Note : Mancini contains only C. of this piece. T. taken from F-Pn 4917 f. 20'-21.

Text : R and 1M underlaid in C. in Mancini. R and both M underlaid in both voices, and added text at end of C. in F-Pn 4917 f. 20'-21.
See III p. 97.

Rhythm : tempus perfectum cum prolatione imperfecta

Reduction : b = dotted minim

NOTES : C : 1: B flat sig/ 3: pasb, 1Ds, 2Cs (lig2)/ 4: pasb, 1Ds, 2Cs, (lig2)/ 5: 1Ds, 2Asa (lig2)/ 7: 1Dbi, 2Cs, pd/ 10: 1Asp (pa), 2Bm, 3Gm, 4Am/ 16-17: 1Csi, 2Dsa, 3Abi (lig3), 4As, pd/ 21: 1Dsi, 2Fsa/ 23: 1Bsi, 2 E flat sa/ 31: 1Fs, pasb, pasb/ 44: 2Fsp (pa), 3Em/ 56: 1Fs, 2Gsa/ 59-62: 1B maxima/ 63: pasb, pasb, 1Ds/ 64: presented as 1Ds, pd, 2Cs but interpreted ignoring pd to read 1Ds, 2Csa, in order to maintain alignment/ 68-69: 1Bbi, 2Dbi (lig2 white) 3Es, 4Fs (pd separates notes 3 & 4, but here ignored to maintain alignment)/ 70-72: 1GLi (white) 2Es, 3Dbi, 4Fs, 5Es (lig2)/ 95-96: 1Bbi, 2Dbi, 3Cbi (lig3 white)

The following comments refer to F-Pn 4917 f. 20'-21, concordance consulted to reconstruct this piece.

C : (red notation used in place of white) 36-37: pasb, 1Asi, 2Bsi, 3Cbi (lig3), 4Dsi, pd/ 29: 1Ds, 2Es (lig2) / 64: 1Ds, pd, 2Cs but pd ignored in this reading/ 65: 1Dbi, 2Cm, 3Dm, pd/ 69: pd separates notes 2 & 3 but here ignored/ 120: paLp supplied here but considered paLi in order to maintain alignment

T : 1: B flat and E flat sig/ 6-11: 1F maxima with pa/
13-18: 1F maxima with pa/ 20-21: 1Bbi, 2Gsi, pd,
3Gsi, 4Gsa/ 24-27: 1Gbi, 2Bbi, 3Cbi, 4BLi (lig4 -
all red) 5Cs, pd/ 56: 1As, 2Gsa/ 79-82: 1B maxima/
105-106: 1Fbi, 2Gbi, 3Abi (lig3 - all red)/ 112-113:
1Ds, pd, 2Cs, 3Bbi, 4Cbi (lig2 both red).

Editions : Pirrotta 1974 : 167-171

Marrocco 1977 : 112-114

Reaney 1977 : 1-11

Plamenac 1972 : 48, 109

Man. 25 (f. 7a) Un fiore gentil (B) 3v?: Zachara da Teramo

Concordances : None

Note : Mancini contains only the T. and second half of Ct. for this piece.

Since there are no concordances the piece must remain incomplete.

Text : R and 1M underlaid in T. Added text at end of T. See III p. 98.

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : T : 3: 1Gsm, 2Fsm, 3Esm, 4Fsm, 5Dm, pd, 6Fm, 7Gmal/ 4:
B flat acc - operates from here on as sig./ 7: 1Dm,
2 F sharp bi, 3Em/ 9: 1Gm, pam, pam, 2Dm, 3 C sharp
mal/ 11: 1Dsi, 2Cm, pd, 3Dm, 4Dmal/ 14: 1Dsi, 2Fsi
(lig2) 3Gm, 4Em (all red)/ 18: 1 C sharp bp/ 21:
1Em, 2Gmal, 3Fs, 4Em/ 26: F sharp acc/ 28-29: 1Cm,
2Dmal, 3Csp, 4Dsp (lig2) 5Csp, pd/ 40-42: red void
notes indicate duple proportion in diminution/ 40:
1Dm, 2Cm, 3Dm, 4Em, 5Dm, pasb, 6Gm (all red void)/
41: 1Fm, 2Em, 3Ds, 4Cs (lig2) 5Bs (all red void)/
42: 1Cm, 2Bs, 3Am, 4Cs, 5 B natural s (all red void)/
43: 1Csp, 2Dsi, 3Em, pd/ 44: 1Dsi, 2Csi, 3Bsi (all
red)/ 58: 1Asi, 2Esi (lig2), 3Fsi (all red)

 Ct : 1-34: missing/ 40-41: 1Dm, 2Am, 3Bm, 4Cm, 5Dm, 6Em,
7Dm, 8Gbi, 9Gm, 10Cm, pam, 12Dm (all red void)/
42: 1Am, 2Dm, pam, 3Am, 4Asi, 5Gsi (lig2)(all red
void)/ 45: a chord of A-E - duration - bp. The top
note - E - is red./

Editions : Ghisi 1947 : 13

Marrocco 1977 : 143

Plamenac 1972 : 106'

Reaney 1977 : 12-16

Man. 26 (f. 7a'-7b) Deus deorum (B) 2v: Zachara da Teramo

Concordances : none

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

See III p. 99-100

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 1: C sharp acc/ 5-7: 1Bsp, 2Asi, 3Bsi (lig2) 4Asi (notes 2,3 and 4 are red) 5Bbp with added pa followed by 6Gm and section end line/ 8: 1Dsi, 2Esi (lig2), 3Dm, 4Cm (all red)/ 10: 1Fbp preceded by flat and sharp sign/ 20: 1 F flat = natural m, 2Emal, 3Dsp/ 22: G flat acc/ 23-24: 1Fsp, 2bp, pa/ 25-26: 1Cm, pd, 2D flat mal, 3Esi, 4Dm, 5Csi, 6Bsi, 7Asi (lig2 red) - this reading though musically satisfactory ignores the function of the pd between notes 1 and 2 which should operate to prevent alteration. Another reading could be 1Cm, 2D flat m, pd, 3Esi, 4Dm, 5Csp, 6Bsi, 7Asi (lig2 red)/ 27: G flat acc/ 28: F sharp acc/ 33-34: 1Gsp, pam, pam, 2Bsp (pa) 3Am, pd, 4 G flat m, 5 F mal/ 39: D flat acc/ 43: C flat acc/ 47-48: 1Bm, pd, 2Cmal, 3Dsi, 4Cm, 5Bsi, pd, 6Am, 7 G flat m, 8Fsm, 9Gsm, 10Esm, 11Fsm - this reading though musically satisfactory ignores the function of both pd, the first of which should prevent alteration and the second should indicate perfect. Another reading could be 1Bm, pd, 2Cm, 3Dsi, 4Cm, 5Bsp, pd, 6Am, ____/ 54-55: 1Cm, pd, 2Dmal, 3Esp, pd, 4Dm, 5 Csharp sp, pam, pam, 6Dm. This reading, though acceptable ignores the function of the first pd to prevent alteration. Another acceptable reading would be 1Cm, pd, 2Dm, 3Esp, pd, 4Dm, 5 Csharp sp, pam, pam, 6Dm/

T : 6-7: 2Gbp with pa/ 14: C flat acc/ 19: B flat acc/ 22: C flat provided but no note for it to apply to/ 23-24: 2Abp with pa/ 25: G flat acc/ 30: D flat acc provided with note for it to apply to/ 31: flat and sharp sign applied to C./ 39: G flat acc/ 45: C flat acc/ 53: G flat acc/

Editions : Ghisi 1947 : 14-15

Marrocco 1977 : 106-107

Reaney 1977 : 16-18

Man. 27 (f. 7b') Amor ne tossa (B) 3v?: Zachara da Teramo

Concordances : none

Note : Mancini contains only C. and first part of Ct. Since there are no concordances the piece must remain incomplete.

Text : R and 1M underlaid in C. with incipit only in Ct. No added text.

See p. 101-102

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 5: red void notes indicate duple proportion in diminution 1Em, 2Fm, 3Gm, 4Am, 5Gm, 6Fm, 7Em, 8Fm (all red void)/ 16: 1Am, 2Bm, 3Cm, 4Dm, 5Cm, 6Bm, 7Cm, 8Am (all red void)/ 18-19: 1Bm, 2Cm, 3Dm, pd, 4Em, pd, 5Dm, 6Csi, 7Dsi (lig2 - red), 8Bsi (red), 9Cm/ 25: 1Dm, 2Cm, 3Bm, 4Am, 5Am, 6Gm, 7Am, 8Fm (all red void)/ 26: 1Bm, 2Am, 3Am, 4Gm, 5Gm, 6Fm, 7Fm, 8Em (all red void)/ 28: C sharp acc/ 29: 1Dsi, 2Esi (lig2) 3Fsi (all red)/ 32: 1Asi, 2Csi (lig2) 3Bsi (all red)/ 35: D sharp acc/ 37: G sharp acc/ 43: E sharp acc/ 45: 1Cm, 2Dm, 3Fm, 4Em, 5Dm, 6Cm, 7Bm, 8Cm (all red void)/ 46: 1Am, 2Bm, 3Cs (all red void), 4Dsp/ 48: 1Fsi, 2Esi (lig2), 3Dsi (all red)/ 49-51: 1Csp, 2Dsi, 3Csi (lig2), 4Bsi (notes 2, 3 & 4 = red), 5Asp, 6Bsp (lig2), 7m, pam, pam/ 58: 1Esi, 2Fsi (lig2) 3Dsi (all red)/ 67: F sharp acc/ 72: B flat acc/

Ct : 19: G sharp acc/ 21-23: 1DLp (pa)/ 25: 1Csi, 2Asi (lig2), 3Gsi (all red)/ 32: 1Dm, 2Cm, 3Asi, 4Dsi (lig2) (all red)/ 34: Ct. concludes.

Editions : Ghisi 1947 : 15-16

Marrocco 1977 : 139-140

Reaney 1977 : 18-19

Man. 28 (f. 6b-6b') Plorans ploravi (M) 2v: Zachara da Teramo

Concordances : none

Note : This madrigal survives in an incomplete form lacking the Cantus setting of the stanza.

Text : First stanza set in T. Added stanza follows T. Ritornello text is set in both C. and T. See III p. 103-104.

Rhythm : tempus imperfectum cum prolatione perfecta. in stanza and tempus imperfectum cum prolatione imperfecta in ritornello.

Reduction : b = dotted minim

NOTES : T : 1: B flat sig./ 13: 1Dsi, 2Fsi (lig2), 3Esi (all red)
14-15: 1Dsp, 2Gsi, 3Csi, 4Dsi (notes 2, 3 & 4 = red)
5Bsi, 6Cm/ 19: red void notes indicate duple proportion in diminution - 1Gs, 2Am, 3Gs, 4Fs (lig2), 5Em/
25-26: pam, pam, 1Dm, 2Gsi, 3Dsi, 4Esi (notes 2, 3 & 4 = red), 5Dsp/ 29: note missing due to trimming reconstructed as 1Cbp/ 35: 1Gbi, 2Esi (red)/ 39: 1Dsi, 2Fsi, 3Esi (all red)/ 40: B sharp = B natural acc/ 44: 1Dsi, 2Bsi (lig2), 3Asi (all red) - note 3 reconstructed/ 45: 1Dm, 2Em, 3Fm, 4Es, 5Ds (lig2) 6Cm (all red void)/ 46: 1Ds, 2Cs (lig2), 3Ds, 4Cs (lig2) (all red void)/ 47: 1As, pasb, 2Ds, 3Cs (lig2) (all red void)/ 48: 1As, pasb, 2As, 3Bs (lig2) (all red void)/ 49: pasb, 1As, 2Bs, 3Cs (lig2) (all red void)/ 50: 1Ds, pam, 2Cs, 3Gs, 4Fs (lig2) (all red void)/ 51: pam, 1Cm, 2Bs, 3As (lig2), pam, 4Dm (all red void)/ 52: 1Cm, 2Fm, 3Es (all red void), 4Dsp/ 57: 1Asp, 2bi (red void)/ 58-59: pasb, 1Ds, 3Cs, 4As (lig2) 5Gs, pasb (all red void)/ 60-61: 1Cs, 2Ebi, 3Dbi, 4Cs, pasb, 5Gs (all red void)/ 62: 1Fbi, 2Ebi (lig2) (all red void)/ 73: 1st note missing - reconstructed as 1Csp/ 76-77: 1Es, 2Cs (lig2), 3Ds, 4Es, 5Dbi (lig3), 6Cs, 7Bs (lig2) (all red void)/ 78: 1As, 2Ds (lig2), 3Gs, pam, 4Gm (all red void)/ 79: 1Cs, pam, 2Ds, 3Em, 4Cs (all red void)/ 80: pam, 1Fs, 2Em, pam, 3Fm, 4Es (all red void)/ 81-83: pam, 1Dm, 2Es, pam, 3Dm, 4Gs, 5Fs (lig2), pam, 6Em, pam, 7Am, 8Gs, 9Es (lig2), 10 F sharp s, pam, 11Gm, 12Cs (all red void)/ 84: pam, 1Dm, 2Es, pam, 3Dm, 4Cs (all red void) (notes 2, 3 & 4 reconstructed)/ 85: 1Ds, 2Gs (lig2), 3As (all red)/ 92: 1Asp (pa) 2Em 3Am, 4Em/ 95: use of trm/

Editions : Marrocco 1977 : 141-142

Reaney 1977 : 28-29

Man. 29 (f. 8a) Sol me trafige'1 cor (B) 3v: Zaccaria

Concordances : I-F1 87 f. 177'; I-MOe aM.5.24 f. 13'-14.

Text : R and P1 underlaid in C., T. and Ct. have inapits only. Added text follows T. See III p. 105.

Rhythm : tempus perfectum cum prolatione perfecta and tempus imperfectum cum prolatione perfecta (.i.)

Reduction : b = dotted minim tied to dotted crotchet in .n. and b = dotted minim in .i.

NOTES : C : 5: 1Csp, 2Bm, 3Cm, 4Dm, 5Cm, 6Cm, 7Bm, 8Bm, 9Am (notes 2-9 all red void) - red void notation indicates duple proportion in diminution/ 7: bar of 3/8 time provided to maintain balance/ 8: .i. sig provided/ 13: return to .n. not indicated but required/ 15: 1Esp, 2Dm, 3Em, 4Dm, 5Cm, 6Bm, 7Cm, 8Am, 9Bm (notes 2-9 all red void)/ 18: 1Asp, 2Am, 3Bm, 4Am, 5Gm, 6Fm, 7Gm, 8As (notes 2-8 all red void)/ 20: 1Esp, 2Dm, 3Em, 4Dm, 5Cm, 6Bm, 7Cm, 8Am, 9Bm (notes 2-9 all red void)/ 23: 1Gsp, 2Gm, 3Fm, 4Em, 5Fm, 6Dm, 7Em, 8Fs (notes 2-8 all red void)/ 24: 1Gsp, 2Gs, 3Am, 4Gs, 5Fs, 6Em (notes 2-6 all red void)/ 25: 1Dsp, 2Dm, 3Em, 4Dm, 5Cm, 6Bm, 7Cm, 8Am, 9Bm/ 28: 4Bm, 5Am, 6Bm, 7Gm (all red void)/ 37: 5Esm, 6Dsm (these notes also red void although the duple proportion diminution does not here apply)/

T : 5-6: 1Csp, 2Dsp (lig2), 3Esi, 4Fsi (lig2 red), 5Gsi, 6Em, 7Em, 8Dm, 9Fm, 10Emal/ 8: .i. not indicated/ 11: 1Gsi, 2Fsi (lig2), 3Esi (all red)/ 13: return to .n. not indicated/ 17: 1Dbp (pa)/ 31-33: 1Fm, 2Gmal, 3Asp, 4Gsp, 5Cbi, 6GLi (lig 4 where notes 5 & 6 are red)/ 38: 1Dsp, 2Fsi, 3Esi (lig2), 4Dsi (notes 2, 3 & 4 are red)

Ct : 5: 3Am.dra, 4Bm.dra/ 6: 2Gsi, 3Fsi (lig2)
4Gsi (all red)/ 8: .i. not indicated/
8-10: 1Csi, 2Bsi (lig2), 3Asi, 4Dsi, 5Esi
(lig2), 6Dsi, 7Gsi, 8Asi (lig2), 9Dsi (all
red)/ 11: G sharp acc/ 13: return to .n.
not indicated/ 15: F sharp acc/ 16: G sharp
acc/ 23: C sharp acc/ 25: F sharp acc/
29: F sharp acc/ 30: 1Asi, 2Bsi (lig2), 3Asi,
4Esi, 5Csi (lig2), 6Bsi (all red) _/_

Editions : Wolf 1955 : 332

Wolf 1904 : no. 64

Marrocco 1977 : 128

Reaney 1977 : 124-125

Man. 30 (f. 8a'-9a) Ciaramella me dolçe (B) 3v: Zachara da Teramo

Concordances : none

Text : R., 1M. and V. underlaid in all three voices. Added text at end of T.

See III p. 106.

Note : This piece presents one of the few examples of a Volta musically different from the ripresa

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 3: 1Fbi, 2Esi (red)/ 8: 1Bsi, 2Asi (lig2) 3Gsi (all red)/ 27: 1Esi, 2Csi (lig2), 3Dsi (all red)/ 28: section end repeat sign given at the end of this bar/

Ct : 3-4: 1Asi, 2Dsi (lig2), 3Csi, 4Dsi, 5Fsi (lig2), 6Em, 7Em (all red)/ 7-8: 1Bsi, 2Dsi, 3Csi, 4Bsi, 5Csi (lig2), 6Bsi (all red)/ 12: 1Fsi, 2Fsi, 3Esi (all red)/ 13: 1Fsi, 2Fsi, 3Esi (all red)/ 22: 1Dbi, 2Csi (red)/ 28: section end repeat mark given at the end of this bar/

T : 12-13: 1Fsi, 2Csi, 3Cm, 4Cm, 5Fbi, 6Cm, 7Cm (all red)/ 22: 1Dbi, 2Asi (red)/ 24: 1Gsi, 2Asi, 3Gm, 4Gm (all red)/ 26-27: 1Dsi, 2Cm, pd, 3Dm, pd, 4Cm, 5Gsi, 6Csi (lig2 red), 7Bsi, 8Am/

Editions : Marrocco 1977 : 104-105

Reaney 1977 : 20-21

Man. 31 (f. 9a'-10a) Je suy navvres/Gnaff'a le guagnele (B) 3v:
Zachara da Teramo

Concordances : none

Text : R and 1M underlaid in all voices. Added text incorporated at the
end of each part. See III p. 107-109.

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 1: 1Cm (pa), 2Dsm, 3Esi, 4Dsi (lig2 red)/ 24-25: 1Am,
pam, 2Csi, 3Dsi, 4Esi, 5Fsi (notes 2-5 red), 6Esm,
7Fsm, 8Dsm/

T : 1-2: 1Cbi, 2Gsi, 3Csi, 4Gsi (lig2) 5Cm, 6Em (all red)/

Ct : 5: 2Esi, 3Fsi (red)/ 32: 2Esi, 3Fsi (red)

Editions : Pirrotta & LiGotti 1950 : 151

Marrocco 1977 : 108-109

Reaney 1977 : 21-23

Man. 32 (f. 10a'-11a) Ad ogne vento (B) 3v: Zachara da Teramo

Concordances : none

Text : R and 1M underlaid in C. and T. While Ct. has incipit only. Added text appears at end of T. See III p. 110-111

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

Note : This piece contains only the first portion of the Ct.

NOTES : C : 3: 1Fm, 2Em, 3Dm, 4Cm, 5Bm, 6Cm, 7Am, 8Bm (all red void) - red void notation here indicates duple proportion in diminution/ 10: 1Gsi, 2Asi (lig2), 3 B flat si (all red)/ 12-15: 1Esi, 2Csi (lig2) 3Dsi, 4Esi (lig2) all red, 5Fsi (red), 6Gsp (black) (lig2), 7Fsi, 8Esi (lig2), 9Dsi, 10Csi (lig2) (notes 7-10 = red) __/ 49: B natural acc/

T : 8: B flat acc/ 12-13: 1Asp, 2Fsi, 3Gsi (lig2) 4Asi (notes 2, 3 and 4 = red), 5 B flat si, 6Cm/ 14-15: 1Bsi, 2Asi (lig2) 3Gsi, 4Fsi (lig2) 5Esi, 6Dsi (lig2) all red/ 31-32: 1Gsi, 2Fsi (lig2), 3Esi, 4Dsi (lig2) 5Esi, 6Dsi (lig2) all red/ 40: 1Gsi, 2Fsi (lig2), 3Asi, 4Gsi (lig2), 5Fsi, 6Esi (lig2) all red/ 52: 1Csi, 2Bsi (lig2), 3Asi (all red)/ 55: 1Dsi, 2Esi, 3Dsi (all red)/

Ct : 3: 1Asi, 2Gsi (lig2), 3Fsi (all red)/ 11: F sharp acc/ 12-15: 1Asp, 2Cm, 3 B flat si, 4Asi (lig2), 5Gsi, 6Csi (lig2) 7Csi, 8Csi, 9Csi, 10Gsi, 11Esi (lig2), 12Fsi (notes 2-12=red)/ 16: Ct finishes at end of this bar.

Editions : Marrocco 1977 : 137-138

Reaney 1977 : 23-25

Man. 33 (f. 10a'-11a) Spesso fortuna (B) 2v: Anonymous

Concordances : none

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

See III p. 112-113.

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 1: B flat sig/ 16-18: 1Asi, 2Gsi (both red), 3Fsi, pd, 4Em, pd, 5Gm, pam, 6Gsi, 7Fsi (lig2 red), 8Esi, 9Dm, pd, 10Fm, pam/ 19-21: 1Fsi, 2Esi (lig2 red), 3Dsi, 4Cm, pd, 5Em, pam, 6Dsi, 7Csi (lig2 red) 8Bsi, 9Am, pd, 10Csm, 11Dsm, 12Bsm, 13Csm/
T : 1: B flat sig/ 8: E flat sig added/ 17: 2Csi, 3Bsi, (lig2 red)/ 18-19: 1Asi, 2Gm, pd, 3Bm, pam, 4Bsi, 5Asi (lig2 red), 6Gsi, 7Fm, pd/ 20: 2Gsi, 3Fsi (lig2 red)

Editions : Marrocco 1978 : 143-144

Man. 34 (f. 11a'-11b-11b') Del glorioso titolo (M) 2v: Antonellus
de Caserta

Concordances : none

Text : Si and Ri underlaid in both voices with added text at end of C
(stanza). See III p. 114-116.

Rhythm : principally in .p. with changes to .o. and .i. but consult notes
for changes. Reasonably consistent use of pd.

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

NOTES : C : 2-5: 1Asi, 2Bs.ob=sp, 3Am, pd, 4Am (notes 3 & 4 touching
tied), 5Gs.ob=sp, 6Am, 7Fm, pd, 8Fm (notes 7 & 8 touch-
ing tied), 9Gsi, pasb, 10Am, pd, 11Am (notes 10 & 11
touching tied), 12Csm, 13Bsm, 14Asm, 15Bsm, 16Gm, 17Am,
18Fm, pd/ 10: 1Asp, pasb/ 11-12: 1Bsp, 2Cm, 3Am,
4Cm, pd, 5Cm (notes 4 & 5 touching tied) / 13: .o.
indicated/ 18: 1Bscau, 2Csi, 3Dsi/ 20: use of trm/
21-22: 1Esi, pam, 2Fs.ob=sp, 3Gs, pd, 4Gm (notes 3 & 4
touching tied)/ 28-29: 9Em, pd, 10Em (touching tied)
/ 31: 1Fscau, pasb, 2Gsi/ 32: B flat acc/
33-34: 7Gm, pd, 8Gm (touching tied) / 39: 1Gs, pam,
2As, 3Fs.ob=sp/ 41: .i. indicated/ 43: B flat acc/
45: F sharp acc/ 50: .o. indicated/ 50-51: 4Gm,
pd, 5Gm (touching tied) / 56: use of trm/ 57: .i.
indicated/ 63-64: 5Gm, pd, 6Gm (touching tied)/ 66:
.p. indicated/ 70: 1Fm.ob=mp, 2Gsm, 3Atrm, 4Gtrm,
5Ftrm, 6Gtrm, 7Atrm, 8Gtrm/ 71: use of trm/ 73: 1As.
ob=sp, 2Gsi, 3Fm, pd/ 82: use of trm/ 83-84: 1Fsi,
2Gs.ob=sp, 3Am, pd, 4Am (notes 3 & 4 touching tied) /
90: use of trm/ 91: use of trm/ 95: 1Fm.ob=mp, 2Gsm,
3Am.ob=mp, 4Bsm, 6Ctrm, 7Btrm, 8Atrm/ 96: use of trm/

T ; 4: 1Bs.ob=sp, 2Asi, 3Dm/ 6: 1Cm, 2Bsi, 3As.ob=sp/
12: 1Asi, 2Csi, 3Bsi/ 13: .o. indicated/ 14: 1As,
2s.ob=sp, 3Cs, 4Bm/ 19: pasb, 1Ds.ob=sp, 2Es, 3Dm/
24: use of trm/ 30: 1As, 2Gs.ob=sp, 3Fs, 4Gm/
39-40: 3Bs, pd, 4Bs (touching tied)__/ 41: .i.
indicated/ 42: pam, 1Dm, 2Cs.ob=sp, 3Bm, pd/
46-47: 5Bm, pd, 6Bm (touching tied)__/ 50: .o.
indicated/ 51-52: 4Em, pd, 5Em (touching tied)__/
53-54: 1As, pasb, 2Ds.ob=sp, 3Em, pd, 4Em (notes
3 & 4 touching tied)__/ 57: .i. indicated/ 66:
.p. indicated/

Editions : Marrocco 1977 : 60-62

Man. 35 (f. 11b) De mia farina (B) 2v: Anonymous

Concordances : none

Text : R and 1M underlaid in both voices. Added text follows T. See
III p. 117.

Rhythm : .p. throughout

Reduction : b = dotted minim

NOTES : C : 4: 1Em.ob=mp, 2Fsm, 3Gs, 4Gs/ 5: use of trm : 7Dm.
ob=mp, 8Esm/ 6-7: use of m.ob=mp, sm figure/ 9:
use of trm/

T :

Editions : Disertori 1954 : xii

Marrocco 1978 : 52

Man. 36 (f.11b'-10b) A pianger l'ochi (B) 2v: Antonellus da Caserta

Concordances : I-PSac 5 f.A; I-Pu 1115 f. 2'

Text : R and 1M underlaid in both voices. Added text follows T. See
III p. 118.

Rhythm : .o. generally with short section in .i.

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

NOTES : C : 11: 1Bs.ob=sp, 2Am, 3As, 4Gs/ 34: 1Gscau, 2As.ob=sp,
3Gm/ 38: use of trm/ 45: use of trm/ 49: 1Ds.ob=
sp, 2Cm / 51: .i. indicated/ 55: return to .o. not
indicated/ 56: 1Gs.ob=sp, 2Fm, 3Gtrm, 4Ftrm, 5Etrm,
6Fm, 7Dm/ 63: use of trm

T : 1: B flat sig/ 10-11: 1Ds, 2As, pd, 3As (touching tied)
4Cs/ 13-14: 1Ascau, 2As (touching tied) 3Cs, pd, 4Cs
(touching tied), 5Ds, 6Bscau/ 30-31: 2Cs, pd, 3Cs
(touching tied)/ 35: B natural acc/ 51: .i. indicat-
ed/ 55: return to .o. not indicated/ 61-62: 3Cs, pd,
4Cs (touching tied)

Editions : Marrocco 1977 : 56-57

Man. 37 (f. 10b'-9b) Piu chiar ch'el sol (B) 3v: Antonellus da Caserta

Concordances : I-PAas 75 no. 1

Text : R and 1M underlaid in C. and T. while Ct has incipit only. Added text follows C. See III p. 119-120.

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

Reduction : b = dotted minim

NOTES : C : 11: 1Fs, 2Gsa/ 53-54: 2Es, pd, 3Es (touching tied)/ 55-58: 1Gscau, 2Ds, pd, 3Ds (touching tied), 4Fs, 5Es, pd, 6Es (5 & 6 touching tied), 7Cs, 8Ds, pd, 9Ds (8 & 9 touching tied), 10Bs, pasb/ 59: sig 1: indicates duple proportion (.o.)/ 61: sig 1: indicates triple proportion (.p.)

T : 1: B flat sig/ 7-8: 2Fs, pd, 3Fs (touching tied) / 18-19: 2Bs, pd, 3Bs (touching tied) / 28-29: 2Ds, pd, 3Ds (touching tied) / 49-50: 2Gs, pd, 3Gs (touching tied) / 59: sig 1: indicates duple proportion (.o.)/ 61: sig 1: indicates triple proportion (.p.)/ 70-71: 2Bs, pd, 3Bs (touching tied) /

Ct : 1: B flat sig/ 32-33: lower half of staff trimmed - bracketed notes are possible reconstructions/ 48-51: partially damaged - reconstructed as follows. 48: pab/ 49: 1Gs, 2Fs, 3As/ 50: 1Gs, 2Ascau/ 51: 1 B natural bp/ 59: sig 1: indicates duple proportion (.o.)/ 68: 1Bbp (reconstructed)/ 71: 1Ds (reconstructed)/ 72: 1Abp (reconstructed)/

Editions : Marrocco 1977 : 67-69

Man.38 (f.9b) Deh, vogliateme oldire (B) 2v: Antonellus da Caserta

Concordances : none

Text : R and 1M underlaid in both voices. Added text follows C. See III
p. 121.

Rhythm : .q. throughout with pd consistently used.

Reduction : b = minim

NOTES : C : 4: trm used/ 5: use of trm/ 9-10: 3Bm, pd, 4Bm
(touching tied)/ 10-11: 4Am, pd, 5Am (touching tied)/
15: use of trm/ 16: use of trm/ 20: B flat acc/
21: use of trm/ 25: use of trm/ 26-27: 4Gm, pd, 5Gm
(touching tied)/ 31: use of trm/ 32: use of trm/
33: 1-4 sm (reversed tails)/ 36: use of sm/ 37-38:
use of trm/ 46-47: use of trm/

T : 13: 1Ab (following pab omitted to maintain alignment)
41-42: 3Bm, pd, 4Bm (touching tied)/

Editions : Marrocco 1977 : 59

Man. 39 (f9b') Con dogliosi martire (B) 2v: Antonellus da Caserta

Concordances : none

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

III p. 122

Rhythm : .p. throughout with consistent use of pd

Reduction : b = dotted minim

NOTES : C : 2: use of trm/ 3: use of trm/ 5-6: 1Gs, 2As, 3As,
pd, 4Am (notes 3 & 4 touching tied), 5Bsm, 6Asm, 7Gtrm,
8Ftrm, 9Etrm, (no distinction between sm and trm shape)
10Fm, 11Gm/ 10-11: 6Am, pd, 7Am (touching tied)/
15-16: 6Fm, pd, 7Fm (touching tied)/ 21: 6Am.ob=mp,
7Bsm, pd/

T : 2: 1Cscau, 2Fs/

Editions : Marrocco 1977 : 58

Man. 40 (f. 8b) Or tolta pur (B) 2v: Antonellus da Caserta

Concordances : none

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

See III p. 123

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

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

NOTES : C : 1: B flat sig : 1Fscau, 2Fs (touching tied), 3Em, 4Fm/
5: .p. not indicated/ 7: .o. not indicated/ 13: 1Dm,
2Em, 3Dm, 4Cm (this last note missing due to trimming -
reconstructed), 5Bs, 6Cs/ 17: 1Gscau, 2Gs (touching
tied, 3Am, 4Gm/ 23: 1Ascau, 2As.ob=sp, 3Gm/ 25:
1Dscau, 2Ds (touching tied), pasb/ 27: .p. not indic-
ated/ 30: .o. not indicated/ 46: 1Ds, pasb (this
pasb missing due to trimming - reconstructed)/ 52:
.p. not indicated/

T : 1: B flat sig/ 5: .p. not indicated/ 7: .o. not
indicated/ 20: this bar missing due to trimming -
reconstructed/ 27: .p. not indicated : 1As, 2Fs, pd,
3Fs (touching tied), 4Gs, pd/ 31-32: 2Cs, pd, 3Cs
(touching tied) / 44: 1Es, 2Fs (this last note missing
due to trimming - reconstructed)/ 52: .p. not indicated/

Editions : Marrocco 1977 : 65-66

Man. 41 (f. 8b') Madonno io me ramento (B) 2v: Antonellus da Caserta

Concordances : none

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

See III p. 124.

Rhythm : .o. throughout with consistent use of pd

Reduction : b = minim

NOTES : C : 8: 1As.ob=sp, 2Bm, 3Cs, 4Bs/ 10: use of trm/ 12:
1Cs.ob=sp, 2Bm, 3Ctrm, 4Dtrm, 5Ctrm, 6Bm, 7Am/ 16:
use of trm/ 20: 1Cs.ob=sp, 2Bm, 3Bs, 4As/ 22: 1Fs,
pasb, 2As.ob=sp, 3Gm/ 24: 1Es, pasb, 2Cs.ob=sp, 3Bm/
26: use of trm/ 29: D sharp acc/ 32: 1Ds.ob=sp,
2Cm, 3Cs, 4Bs/ 37: use of trm/ 42-43: illegible in
source - reconstructed to read 1Es, pasb, 2Fs, 3Gs pd
4As, 5Bm, 6Am, 7Gs, 8Am, 9Gm, pd/
T : 21: 1Dscau.ob, 2Es/ 22: use of trm/ 25: B flat acc/

Editions : Marrocco 1977 : 63-64

Man. 42 (f. 12a) Vous soyés tres bien venus (R) 4v: Antonio da Cividale

Concordances : none

Text : Refrain underlaid in C. only with incipit in Tr. No text reference in Ct. or T. Added text follows Ct. See III p. 125.

Note : This piece features an ostinato pes in both T. and Ct.

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

- NOTES :
- C : 1: 1Gsi, 2Asi (lig2), 3Fm, 4Em (all red)/ 8: 1Csi, 2Asi (lig2), 3Gsi (all red)/ 13: 1Cm, 2Dm, 3Esi, 4Fsi (all red)/ 19-21: 1Gsi, 2Bsi, 3Dsi, 4Csi, 5Asi (lig2), 6Gsi, 7Esi, 8Gsi, 9Fsi (all red)/ 22: no section end mark given/ 25: C sharp acc/ 26: Dsi, Bsi (lig2), Gsi (all red)/ 32: 1Asi, 2Gsi (lig2), 3Esi (all red)/ 33: F sharp acc/ 40: 1Asi, 2Gsi (lig2) 3Fsi (all red)/ 49: C sharp acc/
 - Tr : 1: C sharp acc/ 4-5: 2Csi, 3Asi, (lig2), 4Gsi (all red)/ 8: 1Asi, 2Gsi (lig2), 3Fsi (all red)/ 12: 1Esi, 2Asi, 3Gsi (lig2) (all red)/ 15: 1Dsi, 2Bsi, (lig2), 3Gsi (all red)/ 19-21: 1Dsp, 2Gsi, 3Esi (lig2 - red), 4Asi, 5Gsi (lig2 - red), 6Csi, 7Asi (lig2 - red)/ 22: no section end mark given/ 23: 1Gsi, 2Dsi, 3Bsi (lig2) all red/ 25: 1Csi, 2Esi, 3Fsi (all red)/ 27: 1Dbi, 2Bsi (all red)/ 32: 1Asi, 2Esi (lig2), 3Gsi (all red)/ 33: C sharp acc/ 41: 1Gsi, 2Asi, 3Csi (all red)/
 - Ct : 1: B flat sig/ full Ct consists of 1Cbp, 2DL, pab which is repeated throughout the piece.
 - T : 1: B flat sig/ full T consists of 1: 1Csp, 2Asp (lig2), 3Gbp/. Although no pausa is given it has been assumed that 2 bars rest are required before the pes is repeated.

Editions : Reaney 1975 : 5-6

Man. 43 (f. 12a) Atandre (V) 3v?: Anonymous

Concordances : none

Text : Incipit "Atandre" alone survives. See III p. 126

Note : only the second part of the contratenor of this piece survives.

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : Ct : 1Dsi, 2Bsi (lig2), 3Csi (all red)/ 19: second time
ending indicated ("chyus")/ 21: F sharp acc/

Editions :

Man. 44 (f.12a'-12b-12b') Par maintes fois (V) (3v): Johannes Vaillant

Concordances : F-Sm 222 f. 65'; D-Mbs Clm 14274 f. 27'-28; A-Wst 2777 f. 19;
F-CH 564 (olim 1047) f. 60

Note : The first section only of this piece survives. Part of the second section can just be discerned on f. 12b' but this has largely been erased and is almost entirely illegible. Concordance F-CH 564 (1047) has been used to reconstruct the piece.

Text : The first section text is underlaid only in the C. while Ct. and T. have incipits only in Mancini. See III p. 127-128

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 10: F sharp acc/ 19-20: 1Cm, 2Am, 3Cm, 4B, 5Cm, pd, 6Dm, 7Dm, 8Dm/ 32-33: 1Gsi, 2Fm, 3A dra, 4 A dra, 5 A dra, 6 A dra, 7sp/ 45-46: sm note shape indicates duple proportion in diminution/ 49-51: use of sm note shape indicates duple proportion in diminution/

Ct : 1: B flat sig/ 12: 1F dra, 2E dra, 3D dra, 4E dra/ 17-18: 2D dra, 3C dra, 4D dra, 5E dra/ 28: 1B dra, 2B dra, 3B dra, 4B dra/ 41-44: use of sm note shape to indicate duple proportion in diminution/ 56: use of sm note shape to indicate duple proportion in diminution/

T : 1: B flat sig/ 24-30: 1Esp, 2Ds p, 3Cbp, 4Fbp, 5Gbp, 7Abp, 8Gbp (lig8)/ 51-54: 3Asp, 4Gsp, 5Fbp + pa, 6Gbp (lig4)

The following comments refer to F-CH 564 (1047) f. 60, concordance consulted to reconstruct Man. 44.

- C : 10: 1Am, 2Bm, 3Am, 4Gm, 5Amal/ 11: 1Fm, 2Gsi, pam,
3Am, 4Bm/ 20: 3Dsi, 4Dm/ 25: pam, pam, 1Bm, 2Gsp/
32-33: 1Gsi, 2Fm, 3Amp (pa), 4Amp (pa), 5Amp (pa),
6Amp (pa), 7Dsp/ 36: 1Dm, 2Cm, 3Bm, 4Cm, 5Am, 6Gm/
42-43: pasb, 1Dsi, 2Bm, 3Dsi, 4Bm, 5Dsi, 6Bm/ 45-
46: use of dragma to indicate duple proportion in dimin-
ution/ 59: use of dra - duple proportion in diminution/
60: 1Amp (pa), 2Amp (pa), 3Dsp/ 63-64: use of dra -
duple proportion in diminution/ 69-70: use of dra -
duple proportion in diminution/ 77-79: use of dotted
minima/ 84: use of dra - duple proportion in diminution/
87-88: use of dra - duple proportion in diminution/ 93:
indication for second time bar/
- Ct : 3-5: 1Dsp, 2Csp, 3Dsp, 4b (lig3), 5Dm, 6Gsi, 7Dm/ 12:
use of mp (pa)/ 17-20: 2Dmp (pa), 3Emp (pa), 4Dmp (pa),
5Emp (pa), 6Fsp/ 23: 1Dsp, 2Fsp (lig2)/ 28: 1Bsi,
2Bm, 3Bsi, 4Bm/ 41-44: use of dra to indicate duple
proportion in diminution/ 72-76: use of dra to indicate
duple proportion in diminution/ 86-87: use of dra to
indicate duple proportion in diminution/ 93: second
time ending indicated/
- T : 3-5: 1Gsp, 2Asp, 3Bsp, 4Ab (lig3), pam, pam, 5Gm/ 22:
1Dsp, 2Csp (lig2)/ 24-30: 2 x lig4/ 40: 1Csp, 2Bsp
(lig2)/ 41-45: 2 x longa/ 93: second time ending
indicated/

Editions : Apel 1970 : 222-225

Apel 1950 : 114

Man. 45 (f. 13a) Mercede o donna (B) 2v: Giovanni da Foligno

Concordances : none

Text : R and 1M underlaid in both voices. Added text follows T. See
III p. 129.

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

Reduction : b = minim

NOTES : C : 1: B flat sig/ 3: E flat acc/ 5: E sharp = E natural
acc/ 6: use of trm/ 7: use of sm note shape, with
reversed tails/ 11: E flat acc/ 18: 1Em.ob=mp, 2Dsm,
3Ctrm, 4Btrm, 5Atrm, 6Bs, 7As/ 33: 1Dscau.ob, 2Em,
3Dm/ 41: 1Fscau.ob /

T : 1: B flat sig/

Editions : Marrocco 1977 : 90

Man. 46 (f. 13a'-14a) I cani sono fuori (M) 2v: Johannes Ciconia

Concordances : none

Text : S1 and Ri underlaid in both voices. Added text follows C.

See III p. 130.

Rhythm : .o. in stanza and .p. in ritornello. Consistent use of pd.

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

NOTES : C : 7: 1Bs.ob=sp, 2Cm, 3As.ob=sp, 4Bm/ 8-9: 1Cs.ob=sp,
2As, 3Bs, 7Gm, pd, 8Gm (touching tied), 9As, 10Fs,
11Gs, 12Em/ 13: B flat acc/ 39: .p. not indicated/
39: 1Cs.ob=sp, 2Bm, 3Cm, 4Am/ 40-41: use of trm/
44-45: 1Cs.ob=sp, 2Bs, 3As (with pd placed above the
note) 4Gs, 5Fs, 6Em, pd/ 58: B flat acc and use of
trm/ 62: use of trm/ 65: use of trm/

T : 1: B flat sig/ 23: 1Ds.ob=sp, 2Dm, 3Es, 4Ds/ 39: .p.
not indicated/

Editions : Clercx 1960 : II 46

Man. 47 (f. 13a'-14a) Chi vole amar (B) 2v: Johannes Ciconia (?)

Concordances : none

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

See III p. 131

Rhythm : .p. throughout with consistent use of pd

Reduction : b = dotted minim

NOTES : C : 23: sig 1: indicates duple proportion (.o.)/ 25:
sig 1: indicates triple proportion (return to .p.) :
C sharp acc/

T : 23: sig 1: indicates duple proportion (.o.)/ 25:
sig 1: indicates triple proportion (return to .p.)/

Editions : Clercx 1960 : II 56

Man. 48 (f. 14a'-15a) Cazando un giorno (M) 2v: Johannes Ciconia

Concordances : none

Text : S1 and Ri underlaid in both voices. Added text follows C.

See III p. 132

Rhythm : stanza in .o. and ritornello in .p. with consistent use of pd.

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

NOTES : C : 6: 1Fs.ob=sp, 2Gm, 7Am, 8Bm, 9Am, 10Gm/ 7: 1Fscau.ob,
2Gs, pd/ 33-34: 1Ascau, 2Gs, 3As, pd, 4As (touching
tied) 5Gs, 7Fm/ 54: .p. not indicated/ 55: 1Cm.ob,
2Bsm, 3Btrm, 4Ctrm, 5Atrm, 6Atrm, 7Btrm, 8Gtrm (sm and
trm - identical form)/ 56: use of trm/ 61: use of
trm/

T : 1: B flat sig/ 7: 1Fscau.ob, 2Es/ 27: C sharp acc/
31-32: 1Dscau, 2Cs, 3Ds, pd, 4Ds (touching tied), 5Cscau,
6Bs/ 35: C sharp acc/ 54: .p. not indicated/
71-72: 1Fsi, 2Fm (touching tied), 3Bsi, 4Bm (touching
tied), pd, 5Asi, 6Am (touching tied), 7Dsi, 8Dm (touch-
ing tied)/

Editions : Clercx 1960 : II 49

Ghisi 1947 : suppl. 3

Man. 49 (f.14a'-15a) Gli atti col danzar (B) 3v; Johannes Ciconia (?)

Concordances : none

Text : R and IM underlaid in C, while T . and Ct. have incipits only.

Added text follows C. See III p. 133

Rhythm : .o. throughout with consistent use of pd

Reduction : b = minim

NOTES : C : 1: E flat sig/ 4: E sharp = natural acc/ 7: E flat acc/ 9: B sharp = B natural acc/ 18: B sharp = B natural acc/ 20: B sharp = B natural acc/ 23: E flat acc/ 31: B sharp = B natural acc/ 36: second time ending indication/ 37: E flat acc/

Ct : 1: B flat and E flat sig/ 5: B sharp = B natural acc/ 7: B flat acc/ 9: F sharp acc/ 11: B sharp = B natural acc/ 16: F sharp acc/ 26: F sharp acc/ 36: second time ending indication given : "chiuso"

T : 28: A flat acc/ 36: second time ending indication : "chiuso"/

Editions : Clercx 1960 : II 69

Ghisi 1947 : suppl. 5

Man. 50 (f. 15a'-15b-15b') Una pantera (M) 3v; Johannes Ciconia

Concordances : none

Text : S1 and Ri underlaid in C and T with incipit only in Ct. Added text follows C (stanza). See III p. 134-135

Rhythm : .i. alternates with .o. and .p. in stanza. .p. throughout the ritornello with consistent use of pd.

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

NOTES : C : 3: C sharp acc/ 7: C sharp acc : fermata sign over longa, followed by pasb and pd/ 9: .o. not indicated/ 10: use of trm - same note shape as sm/ 14-15: use of trm/ 17: F sharp acc/ 19: .i. sig given/ 24: F sharp acc/ 33: C sharp acc/ 36: .p. sig given/ 39-40: use of trm/ 42: use of trm/ 46: F sharp acc/ 48: use of trm/ 49: .i. sig given/ 61: .p. not indicated : F sharp acc/ 62-63: 1G sharp L with fermata above, pasb, pd/ 65-66: 1FL with fermata above, pasb, pd/ 7: use of trm/ 72: 1Bs.ob=sp, 2Cm, 3Bm, 4Cm/ 75: C sharp acc/ 80: use of trm/ 86: use of trm/ 94: use of trm/

Ct : 3: G sharp acc/ 5-6: 1As.ob=sp, 2Gsi, 3Bsi, pd, 4Bm (touching tied), 5Gsi, 6Gm (touching tied) 7Bsi/ following 6: 1Asp, pasb - this bar omitted to maintain alignment (?)/ 7-8: 1FL with fermata sign above, pasb, pd/ 9: F sharp acc with no note in the remainder of the line for it to refer to : .o. not indicated/ 17: C sharp acc/ 19: .i. indicated/ 29: .p. indicated/ 34: C sharp acc/ 50: .i. indicated/ 56: C sharp acc/ 61: .p. not indicated/ 62-63: 1EL with fermata above, pasb, pd/ 65-66: 1A sharp L with fermata above, pasb, pd/ 72: D sharp acc/ 75: G sharp acc/ 83: B sharp = B natural acc/

T : 7-8: 1AL with fermata above, pasb, pd/ 9: B flat acc :
.o, not indicated/ 13: B sharp = B natural acc/ 19:
.i. indicated/ 21: C sharp acc/ 26: B flat acc/
31: .p. indicated/ 44: B sharp = B natural acc/ 48:
B sharp = B natural acc/ 49: .i. indicated/ 51: B
flat acc/ 61: .p. not indicated/ 62-63: 1BL with
fermata above, pasb, pd/ 65-66: 1DL with fermata
above, pasb, pd/ 85: B flat acc/ 87: C sharp acc/

Editions : Clercx 1960 : II 52

Ghisi 1947 : suppl. 6

Man. 51 (f. 15b) Le ray au soley1 (Canon) 3v: Johannes Ciconia (?)

Concordances : none

Note : For a working translation of the explanatory Latin rubric see III p. 136. For a description of the solution of the canon see Appendix I

Text : Entire text underlaid in given part. See III p. 136-137

Rhythm : tempus imperfectum cum prolatione perfecta (given part)

Reduction : b = dotted minim (given part).

NOTES :
2: 1Fm, 2Asi, 3Fsi (lig2 - void) 4Dsi, pd/
5: 1Dsp (pa), 2Cm, 3Fmal/ 6: 1Gsi (void), pam,
2Fsi, 3Dm, pd/ 7: B flat acc/ 18: B flat acc/

Editions : Ghisi 1947 : Suppl. p. 9

Bukofzer 1948 : 169

Clercx 1960 : II 91

Hoppin 1961 : 419

Apel 1972 : 157-158

Man. 52 (f. 14b) Chi nel servir antico (B) 3v: Johannes Ciconia

Concordances : none

Text : R and 1M underlaid in C. with incipits in Ct. and T. Added
text follows C. See III p. 138

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 1-2: 1Gbi, 2Dsi, 3Gbi, 4Bsi (all red)/ 7: 1Asi, 2Gsi,
3Fsi (all red)/ 12: 1Dm, 2Em, 3 F sharp si, 4Esi
(lig2) all red/ 14: 1Fm, 2Gm, 3Asi, 4Gsi (lig2) all
red/ 21: 1 C sharp m, 2Dsm, 3Em, 4Fsm, 5Dm, 6Csm,
7Dm, 8Bsm/ 24: 1Fsi, 2Esi, 3Dsi (all red)/ 31: 1Am,
pd, 2Gm, 3Fmal, 4Esi/ 34: 1Asi, 2Gsi, 3Fsi (all red)/
37: C sharp acc/ 41: second time ending indicated/

Ct : 15-16: 4Dsi, 5Asi (lig2) 6Dsi (all red)/ 19-20: 1Bm,
2Cm, 3Dsi, 4Csi (lig2) 5Dsi, 6Csi (lig2), 7Bsi (all red)/
41: second time ending indicated (chiuso)/

T : 5: 1Gsi, 2Asi (lig2), 3Fsi (all red)/ 9: 1Esi, 2Fsi
(lig2), 3Esi (all red)/ 25: 1Asi, 2Fsi (lig2), 3Esi
(all red)/ 28: 1Asi, 2Fsi (lig2), 3Esi (all red)/
38: 1Dsi, 2Csi (lig2), 3Bsi (all red)/ 41: second
time ending indicated (chiuso)/

Editions : Clercx 1960 : II 71

Ghisi 1947 : suppl. 10

Man. 53 (f.14b'-13b) Per quella strada (M) 2v: Johannes Ciconia

Concordances : none

Text : S1 and Ri underlaid in both voices. Added text follows C.

See III p. 139-140.

Rhythm : Stanza uses .o., .p. and .i.; ritornello uses .p. and .o., all with consistent use of pd.

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

NOTES : C : 8: use of trm/ 16-17: 1As, 2Bscau, 3As, pd, 4As (touching tied), 5Gs, 6As, pasb, pd/ 23: .i. indicated/
25: .p. indicated/ 33: use of trm/ 40: .i. indicated/
44: .o. indicated/ 49: .p. indicated/
52-55: use of trm/ 64: .o. indicated/ 70: .p. indicated/
74: G sharp acc/ 76-77: use of trm/
80: C sharp acc/ 86: F sharp acc/ 88: C sharp acc/
91: .o. indicated/

T : 4: B flat acc/ 6: C sharp acc/ 18-19: ms presents 1Bs, 2As, 3Gb, 4Fb (lig4) but interpreted as 1Bs, 2As (lig2), 3Gs, 4Fs (lig2) in order to maintain alignment/
21: .i. indicated/ 24: .p. indicated/ 31: B flat acc/
40: .i. indicated/ 44: .o. indicated/ 49: .p. indicated/
64: .o. indicated/ 70: .p. indicated/
91: .o. indicated/

Editions : Clercx 1960 : II 43

Man. 54 (f. 13b'). Poi che morir (B) 2v: Johannes Ciconia (?)

Concordances : none

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

See III p. 141

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

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

NOTES : C : 7: 1Cs.ob=sp, 2Dm, 3Etrm, 4Ftrm, 5Etrm, 6Dm, 7Cm, pd/
13: F sharp acc/ 15: .i. not indicated/ 16: F flat
= F natural acc/ 26: .o. not indicated/ 29-30: 1Cb,
(pa), pasb, pd/ 33: C sharp acc/ 34: .i. not indic-
ated/ 35: 1Esm, pasm, 2Fm, 3Dm, 4Dsm, pasm, 5Fm, 6Em,
pd/ 36: .o. not indicated/ 47: F sharp acc/ 48:
1Gscau.ob, 2Fs, pd/ 32-33: 1Cbp (pa), pasb, pd/ 55:
.i. not indicated/ 56: B flat acc/ 57: .o. not ind-
icated/ 63: B sharp : B natural acc/ 65: B flat acc/
66: .i. not indicated/ 67: B flat acc/

T : 15: .i. not indicated/ 18: C sharp acc/ 26: .o. not
indicated/ 29-30: 1Cbp (pa), pasb, pd/ 34: .i. not
indicated/ 35: C sharp acc/ 36: .o. not indicated/
52-53: 1Cbp (pa), pasb, pd/ 55: .i. not indicated/
57: .o. not indicated : F sharp acc/ 59: F sharp acc/
66: .i. not indicated/ 68: F sharp acc/

Editions : Clercx 1960 : II 58

Man. 55 (f. 16a) Piangono l'ochi (B) 2v: Anonymous

Concordances : none

Text : R and 1M underlaid in both voices. Added text follows C. See
III p. 142.

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

Reduction : b = dotted minim

NOTES : C : 2: use of trm/ 10: 1Ds, 2Dm (touching tied) 3As, 4Bm,
pd/ 15-16: use of trm/ 22: use of sm note shape -
identical with trm note shape/ 29: 1Es, 2Em (touch-
ing tied) / 33: use of sm figure/ 34-35: use of
trm/ 35: 7Bm.ob=mp, 8Csm/ 36: 1Am.ob=mp, 2Bsm,
3Ctrm, 4Btrm, 5Atrm, 6Bm.ob=mp, 7Csm/

T : 20: B flat acc/

Editions : Marrocco 1978 : 120-121

Man. 56 (f. 16a'-17a) Ahime per tutto (B) 2v: Anonymous

Concordances : none

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

See III p. 143

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 1: B flat and E flat sig/ 8: 1Fm, 2Gsi, 3Fm, 4Gm, 5Am, 6Gm (notes 3-6 are red void indicating duple proportion in diminution)/ 9: 1Bm, 2Am, 3Gm, 4Am, 5Fm, 6Gm, 7s (all red void - indicating duple proportion in diminution)/ 13: 1Csi, 2Bsi (lig2) 3Asi (all red)/ 15: 1Fsi, 2Dsi, 3Esi (all red)/ 24: 1Gsi, 2Asi (lig2), 3B flat si (all red)/ 27: 1Bm, pd, 2Cm, 3Dmal, 4Csi/ 32: one bar of 9/8 to maintain balance/ 35: 1Fsi, 2Gsi, 3Fsi (all red)/ 38: 1Fsi, 2Dsi, 3 E flat si (all red)/ 43: 1Gsi, 2Fsi (both red), 3Em, 4Fm/ 46-47: all red void minimae indicating duple proportion in diminution/ 48: one 9/8 bar to restore balance : 1Cm, 2Ds, 3Cm (all red void), 4Dsp, pam, pam, 5Em/ 53: second time ending indicated/

T : B flat and E flat sig/ 8: 1Fm, 2Em, pam, 3Bs, 4Cs (notes 3 & 4 lig2) - red void - indicating duple proportion in diminution/ 9: 1Bm, 2Fm, 3Em, 4Fm, 5Ds, 6Cs (lig2) - all notes red void/ 10-11: trimming has removed these bars - reconstructed to read 1BL/ 12: 1Cb, 2Dsi (all red)/ 14: 1Csi, 2Dsi, 3Esi (all red)/ 20: pasb not present in ms - added here to restore balance/ 31-32: pasb, 1Asi, 2Bsi, 3Asi (lig2) all red/ 32: one bar of 9/8 provided to maintain balance/ 35: 1Bsi, 2Gm, pd, remainder of bar trimmed - reconstructed to read 3Em, 4Fsi/ 37: 1Fsi, 2Csi, red, / 42: 1Csi, 2Gsi (lig2), 3Asi (all red)/ 46: 1Gs, 2Fm, 3Em, 4Ds, 5Es (lig2) all red void indicating duple proportion in diminution/ 47: 1Fm, 2Dm, 3Cs, 4Bm, 5Em, 6Ds (all red void)/

48: one bar of 9/8 to restore balance : 1Cm, 2Gm
3Fm, 4Em (all red void), 5Dm, pam, pam, - remain-
der of bar trimmed - reconstructed to read 6Gsp/
53: second time ending indicated/

Editions : Marrocco 1978 : 14-15

Man. 57 (f. 16a'-17a) Ay las quant je pans (R) 3v: Anonymous

Concordances : none

Text : Refrain underlaid in C., incipits provided for Ct. and T.

Added text follows C. See III p. 144-145

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 1: sig comprises D flat and C sharp, G flat and F sharp (?)/ 3: 1Asi (red), 2Fsi, 3Gm, pd, 4Em/
6: 1Am, pd, 2Bm, 3Cmal, 4Dsi (red)/ 12: 1Fsi, 2Bsi (lig2), 3Gsi (all red)/ 17: 1Cm, pd, 2Em, 3Csi, 4Dm, pd, 5Bm/ 18: section end mark given/
20: 1Csi (red), 2Esi, 3Dm, 4Cm/ 22-23: 1Em, pd, 2Fm, 3Gsi, 4Am, 5Gsi, 6Am, 7Gm, 8Fm, 9Gm, 10Em/
26: 1Fbi, 2Gsi (both red)/ 28: 1Dsi, 2Bsi (lig2) 3Dsi (all red)/

Ct : 1: sig comprises G flat and F sharp/ 3: 1Esi, 2Dsi (lig2), 3Csi (all red)/ 6: 1Fbi, 2Bsi (both red)/ 17: G sharp acc/ 18: section end mark not provided/ 24: 1Bm, 2Am, 3Gsi, 4Fsi (all red)/ 34: 1Dsi, 2Fsi (lig2), 3Dsi (all red)/ 35: C sharp acc/

T : 1: sig comprises G flat and F sharp/ 18: section end mark given

Editions : Apel 1972 : no. 238

Man. 58 (f. 17a'-18a) Non credo donna (B) 2v: Anonymous

Concordances : none

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

See III p. 146

Rhythm : tempus perfectum cum prolatione imperfecta

Reduction : b = dotted minim

NOTES : C : 9: 4Cm - this note reconstructed/ 17: C sharp acc/
19: 1Csp (pa), 2Bm, 3Bm, 4Am/ 29: 1Csp (pa), 2Dm,
3Csm, 4Bm, 5Asm (note 2 - missing - here reconstructed)/
42: second time ending indicated/
T : 1: B flat sig/ 39: 1Dsp, 2Csp (lig2 - both notes with
pa)/ 42: second time ending indicated/

Editions : Marrocco 1978 : 97-98

Man. 59 (f. 17a'-18a) Tal sotto l'acqua (B) 2v: Nicolo da Perugia

Concordances : I-F1 87 f. 86'

Text : R and 1M underlaid in both voices. Added text at end of T. See
III p. 147-148

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

Reduction : b = dotted minim

NOTES : C : 1: B flat sig/ 34: 1Fs.ob=sp, 2Gm, 3Fm, 4Em/
40: B flat acc/ 44: use of trm/

T : 16: 1Gs.ob=sp, 2Fsi, 3Gm/ 24: B flat acc/

Editions : Wolf 1955 : 128

Marrocco 1972 : 194-195

Man. 60 (f. 18a'-19a) Fugir non posso (B) 2v: Anonymous

Concordances : I-BU 2216 no. 72 (p. 87); F-Pn 4379 f. 63

Text : R and 1M underlaid in both voices. Added text follows C. See
III p. 149

Rhythm : tempus perfectum cum prolatione imperfecta

Reduction : b = dotted minim

NOTES : C : 3: 1Esp (pa), 2Dm, 3Cm, 4Dm/ 21: 1DL - transcribed
here as 1Db/

T : 16-18: 1Am, pam, 2Esi, 3Am, 4Gsi, 5Fm, 6Em, pam, 7Dm,
8Csi, 9Bm, 10Am, pam, 11Bsi/ 27: 1Dsp (pa), 2Csi
(lig2), 3Bm/ 35: 1Gsp (pa), 2Fsi (lig2), 3Em/

Editions : Marrocco 1978 : 76-77

Man. 61 (f. 18a'-19a) I senti matutino (B) 2v: Andrea Stefani

Concordances : none

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

See III p. 150-151

Rhythm : tempus imperfectum cum prolatione imperfecta

Reduction : b = minim

NOTES : C : 1: B flat sig/ 6: F sharp acc/ 22-23: 1Dm, 2Esi,
3Dsi (lig2), 4Esm, 5Dsm, 6Cm, 7Dm/ 35: F sharp acc/

T : 1: B flat sig/ 11: E flat acc/

Editions ; Marrocco 1977 : 52

Pirrota 1964 : v no. 43

Man. 62 (f.19a'-20a'20a'-21a) Imperiale sedendo (M) 3v: Bartolino
da Padova

Concordances : F-Pn 6771 f. 13 4 f. 22'-23; F-Pn 568 f. 47*-48;

I-MOe 5.24 f. 29'-30; I-F1 87 f. 109'-110

Text : S1 and Ri underlaid in C. and T., Ct. has incipit. Added text
follows C. (stanza). See III p. 152-153

Rhythm : Stanza in .o., .p., and .i. Ritornello in .p. and .q., all with
consistent use of pd.

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

NOTES : C : 3: C sharp acc/ 5: use of trm/ 13: use of trm/
28: pab added to maintain alignment/ 44: .p. indic-
ated/ 45: use of trm/ 54: F sharp acc/ 63-65:
use of trm/ 72: use of sm note shape having identical
form to trm/ 78-79: use of trm/ 81: .o. indicated/
84: .p. indicated/ 86: .i. indicated/ 90: .p.
indicated/ 118-119: use of trm/ 123-125: use of
trm/ 128: .q. indicated/ 130: use of trm/ 136:
use of trm/

Ct : 1: 1Ab interpreted as 1AL in order to maintain align-
ment/ 4: 1As.op=sp, 2Bs, 3Gs, 4Bm/ 18: 1Es, 2Cscau,
3As, pd, 4As (touching tied) 5Fscau, 6Es/ 27: 1Ds,
2Fs.ob=sp, 3Gs, 4Bm/ 28: 1Cs.ob=sp, 2Bs, 3As, 4Bm/
40: 1Gs.ob-sp, 2As, 3Bs, 4Am, pd, 5Am (touching tied)
6As, 7Gs, 8Gs, 9Fm/ 44: .p. not indicated/ 48:
use of trm/ 63-65: pam, 1Bs, 2As, 3Bm, pd, 4Bm
(touching tied) 5Cs, 7Bs, 8Am, pd, 9Am (touching tied)
10Gs, 11Fs, 12Gm/ 81: .o. indicated/ 84: .p.
indicated/ 86: .i. not indicated/ 90: .p. not
indicated/ 114: C sharp acc/ 116-117: 4Gm, pd,
5Gm (touching tied)/ 128: .q. not indicated/

T : 44: .p. indicated/ 81: .o. indicated/ 84:
.p. indicated/ 87: .i. indicated/ 90:
.p. indicated/ 117: 1Gs, 2Gm (touching tied)
/ 128: .q. indicated/ 128-134: 1Ab, 2Db,
3Fb, 4Ab, 5Db, 6Fb, 7Gb (lig7)/

Editions : Wolf 1955 : 160

Marrocco 1975 : 25-27

Man. 63 (f. 21a) A tanti omini (B) 2v: Anonymous

Concordances : none

Text : R and 1M underlaid in C. and T. Added text follows T. See III
p. 154.

Rhythm : tempus imperfectum cum prolatione imperfecta

Reduction : b = minim

NOTES : C : 1-2: 1Dbp (pa), pam, 2Dm/ 8: F sharp acc/ 33-34:
1Am, 2Bs, 3 C sharp s, 4Ds, 5Cm/

T : 2: 1Dm, 2Gs, 3Fm/

Editions : Marrocco 1978 : 13

Man. 64 (f. 21a') O cuor del corpo mio (B) 2v?: Anonymous

Concordances : none

Text : R and 1M underlaid in C. No added text. See III p. 155

Note : This piece survives with C. only and since there are no concordances the work must remain incomplete.

Rhythm : .o. generally with some .i. showing consistent use of pd.

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

NOTES : C : 3: 1Es.ob=sp, 2Fm, 3Gtrm, 4Atrm, 5Gtrm, 6Fm, 7Em/
29: .i. not indicated/ 30: .o. not indicated/
47: 1Dscau, 2Ds (touching tied)/ 57: .i. not indicated/

Editions : Marrocco 1978 : 163

Man. 65 (f. 21a') Mille merçe (B) 2v?: Anonymous

Concordances : none

Text : R and 1M underlaid in T. Added text follows T. See III p. 156

Note : Only T. for this piece survives and since there are no concordances,
the piece must remain incomplete

Rhythm : tempus imperfectum cum prolatione imperfecta

Reduction : b = minim

NOTES : T : 1: B flat sig/

Editions : Marrocco 1978 : 162

Man. 66 (f. 21b) Je suy madame (R) 2v: Anonymous

Concordances : none

Text : Refrain underlaid in C, only while T. has incipit. Added text follows C. See III p. 157.

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 1Gsi, 2Esi (lig2 - red void), pasm, 3Dsm, 4Csm, 5Dsm/
2: 1Bsi, 2Dsi (lig2), 3Esi (all red void)/ 12: section
end marking given/ 16-17: 1Bbi, 2Csi, 3Dsi (lig2)
(notes 1, 2 & 3 all red void), 4Esp, pd, pam/

T : 6: 1Bbi, 2Asi (red void)/ 9: 1Csi, 2Gsi (lig2), 3Asi
(all red void)/ 10: there appears to be one bar mis-
sing in this first section - bar 10 has been created
as 1Dsp, 2Esp to redress the lack/ 12: section end
marking given/ 18-19: 2Gsi, 3Fsi (lig2) 4Csi (all red
void)

Editions : Apel 1972 : no. 254

Man. 67 (f. 21b) Merci merci noble creature (V) 3v?: Anonymous

Concordances : none

Text : incipit only survives. See III p. 158

Note : Only the Ct. survives for this piece and since there are no concordances the work must remain incomplete.

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : Ct : 1: B flat sig/ 25: due to margin trimming this bar is incomplete. It has been reconstructed to read 1Bsp, 2Csp/ 37: section end mark given/ 51: B sharp = B natural acc/ 53: second time ending given - "chyus"

Editions :

Man. 68 (f. 21b¹-20b) O pensieri vani (M) 2v: Anonymous

Concordances : none

Text : Stand Ri underlaid in C. and T. Added text follows T.

See III p. 159

Rhythm : Stanza in .o., Ritornello in .n. with consistent use of pd.

Reduction : b = minim in .o. and b = dotted minim tied to dotted crotchet
in .n.

NOTES : C : 4: use of trm/ 5: 1Fs.ob=sp, 2Gm, 3Atrm, 4Btrm, 5Atrm,
6Gm, 7Fm/ 8: use of trm/ 12: use of trm/ 15: use
of trm/ 18: use of trm/ 19-20: 1Fs, 2Fm (touching
tied), 3Es, 4Gs, 5Fm, pd, 6Fm (touching tied), 7As, 8Gs
9B flat s, 10Am, pd/ 23-24: 1Cs, pasb, 2Cs, 3As, pd,
4As (touching tied), 5Fscau, 6Ds/ 27: B flat acc/
30: use of trm/ 31: C sharp acc/ 32: use of trm/
36: .n. not indicated/ 37: F sharp acc/ 38: sm
note shape identical with trm note shape/ 43: F
sharp acc/

T : 9: B flat acc/ 15: 1Fs.ob=sp, 2Em, 3Fm, 4As, 5Bm
(2 and 3 missing - here reconstructed)/ 17: use of
trm/ 24: 5Fm, 6Gm, 7Am, 8 B sharp = B natural m
(note 5 - missing. reconstructed)/ 31: B sharp =
B natural acc/ 36: .n. not indicated: bar missing -
reconstructed as 1Cbp/ 38: 1Gsi, 2Gm (touching tied)/
40: B sharp = B natural acc/ 42: E flat acc/

Editions : Marrocco 1972 : 70-71

Man. 69 (f. 21b¹-20b) Deh tristo mi topinello (B) 2v: Anonymous

Concordances : none

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

See III p. 160-161

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 2: C sharp acc/ 7: 1Fsi, 2Am, pd, 3As, 4Gm (note 3 missing - reconstructed)/ 9: C sharp acc/ 10: 1Dsi, 2Dsi (red void both), pam, pam/ 14: C sharp acc/ 15: 1Dsi, 2Dsi (both red void), pam, pam/

T : 1: B flat acc/ 2: 1Asi, 2Gsi (lig2), 3Fsi (all red void)/ 4-5: 1Gsi, 2Dsi, 3Esi (lig2), 4Asi, 5Gsi (lig2) 6Fsi (all red void)/ 9-10: 1Dsi, 2Fsi, 3Em, 4Em, 5Dsi, 6Dsi (all red void), pam, pam/ 12: 1Fsi, 2Fsi, 3Esi (all red void)/ 13: B flat acc/ 15: 1Dsi, 2Dsi (both red void), pam, pam/

Editions : Disertori 1954 : xi-xii

Marrocco 1978 : 51

Man. 70 (f. 20b'-19b) Spinato interno (B) 2v: Anonymous

Concordances : none

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

See III p. 162-163

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 1: 1Em, pd, 2Fm, 3Esi, 4Dsm, 5Esm, 6Cm/ 2: 1Bsi, 2Asi (lig2 - red void)/ 6: sig J indicates duple proportion/ 7: sig C indicates return to tem. imp: pro per/ 10-11: 3Csi, 4Asi (lig2), 3Bsi (all red void)/ 26: 1Asi, 2Csi (lig2), 3Bsi (all red void)/ 30: 1Asi, 2Bsi (lig2), 3Csi (all red void)/ 37: 1Gsi, 2Asi (lig2), 3Esi (all red void)/ 55: 1Asi, 2Gsi (lig2 - red void) 3Bm, 4Am/

T : 4: 1Dsi, 2Asi (lig2), 3Bsi (all red void)/ 6-7: 1Abp (pa), 2Gsi, pam/ 20: 1Esi, 2Csi (lig2), 3Dsi (all red void)/ 25-26: 1Asi, 2Gm, pd, 3Dm, pd, 4Em, 5Dsi, 6Fsi, 7Asi (notes 5, 6 and 7 all red void), 8Gm/ 31: 4Esi (red void)/ 44: B flat acc/ 45: line end missing - reconstructed as 1AL/ 54: B flat acc : 2CLp (pa)_/_/

Editions : Marrocco 1978 : 145-146

Man. 71 (f. 19b') S'i'ti so' stato (B) 2v: Francesco Landini

Concordances : I-F1 87 f. 142'; F-Pn 6771 f. 48'-49;

I-Fn 26 f. 8; F-Pn 568 f. 89'-90;

I-Pu 1475 and 684 f. 51'

Text : R and 1M underlaid in both voices. Added text follows T. See
III p. 164

Rhythm : tempus imperfectum cum prolatione imperfecta

Reduction : b = minim

NOTES : C : 5-6: 1Gsi, 2Asp (pa), 3Gsi, 4Fm/ 9: use of trm/ 26:
use of trm/ 29-30: use of trm/ 41: F sharp acc/
51: use of trm/ 63: 1Esp (pa), 2Fm/ 72-74: 1GLp
(pa)/ 80: use of trm

T : 47: 1Csi, 2Dsp (pa) 3Csi, 4Bm/ 72-74: 1BLp (pa)/

Editions : Ellinwood 1949 : 161-162

Wolf 1955 : 246

Schrade 1958 : 22

Man. 72 (f. 18b) Con tucta gentileçça (B) 3v: Andrea Stefani

Concordances : none

Text : R and 1M underlaid in C, with incipits in T and Ct.

Added text follows C., Ct and T. See III p. 165-166

Rhythm : tempus imperfectum cum prolatione perfecta

Reduction : b = dotted minim

NOTES : C : 2: F sharp acc/ 3: C sharp acc/ 10: F sharp
acc/ 16: C sharp acc/ 19: C sharp acc/
23: F sharp acc/ 25: F sharp acc/ 26: C sharp
acc/

Ct : 6: 1Gbi, 2Asi (red void)/ 15: 1Abi, 2Dsi (red
void)/ 18: 1Gsi, 2Fsi (lig2), 3Esi (all red
void)/ 20: note missing - reconstructed as 1Abp/
26: 1Asi, 2Fsi (lig2 - red void)__/

T : 6: 1Gbi, 2Fsi (red void)/ 10: 1Asi, 2Bsi (lig2),
3Asi (all red void)/ 14-15: 1Dbi, 2Gsi, 3Dbi,
4Dsi (all red void)/ 17: 1Dsi, 2Asi (lig2),
3Gsi (all red void)/ 19: 1Dsi, 2Gsi (lig2),
3Esi (all red void)/ 21-22: 1Dbp (pa) /
26: 1Dsi, 2Fsi (lig2), 3Esi (all red void)/

Editions : Pirrotta 1964 : v no. 42

Marrocco 1977 : 51

Man. 73 (f. 18b'-17b) Morte m'a sciolt (M) 2v: Andrea Stefani

Concordances : none

Text : S1 and Ri underlaid in both voices. Added text follows C.

See III p. 167.

Rhythm : tempus imperfectum cum prolatione perfecta with some tempus
perfectum cum prolatione imperfecta

Reduction : b = dotted minim

NOTES : C : 7: C sharp acc/ 21: C sharp acc/ 24: F sharp acc/
34: F sharp acc/ 47: F sharp acc/ 47: F sharp
acc/ 51: F sharp acc/ 58: sig o indicates tem. per:
pro. imp/ 67: F sharp acc/ 69: 1Fsp (pa), 2Em, 3Dm,
4Cm/ 75: C sharp acc/ 84: F sharp acc/ 88: F
sharp acc/ 94: no mensuration change indicated/
95: F sharp acc/ 97: sig o indicates tem. per: pro.
imp. : C sharp acc/ 99: 1Dsi, 2Csi (lig2) 3Dsi/
100: sig C indicates tem. imp : pro. per/ 103: G
sharp acc/ 111: sig o indicates tem. per : pro. imp :
F sharp acc/ 121: F sharp acc/ 122: sig C indicates
tem. imp : pro. per/ 124: sig o indicates tem. per :
pro imp : C sharp acc/ 125-126: use of trm/

T : 4-6: 1DLp (pa)/ 13: F sharp acc/ 58: sig o indicates
tem. per : pro. imp/ 94: sig C indicates tem. imp :
pro. per/ 97: sig o indicates tem. per : pro imp/
100: sig C indicates tem. imp : pro. per/ 111: sig o
indicates tem. per. : pro. imp/ 122: sig C indicates
tem. imp : pro. per/ 124: sig o indicates tem. per :
pro. imp/

Editions : Pirrotta 1964 : v no. 41

Marrocco 1977 : 53-55

Man. 74 (f. 17b¹-16b) S'avésse força (B) 2v: Bonaiuto Corsini

Concordances : none

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

See III p. 168-169

Rhythm : tempus perfectum cum prolatione imperfecta

Reduction : b = dotted minim

NOTES : C : 25: C sharp acc/ 48: second time ending indicated -
"Chiuso"/

T : 48: second time ending indicated - "Chiuso"/

Editions : Pirrotta 1964 : v no. 35

Marrocco 1977 : 80-81

Man. 75 (f. 17b'-16b) La vaga luce (B) 2v: Paolo da Firenze

Concordances : F-Pn 568 f. 71'-72

Text : R and both M underlaid in C; R and 1M underlaid in T.

Added text follows C. See III p. 170

Rhythm : tempus perfectum cum prolatione imperfecta

Reduction : b = dotted minim

NOTES : C : 1: B flat sig/ 3: use of trm - distinct note shape
from sm/ 6: 1Gsp (pa), 2Fmp (pa), 3Esm, 4Dsm, 5Esm/
7: 1Cm, 2Dsi, 3mp (pa), 4Csm, 5Bsm, 6Csm/ 14: use
of trm/ 19: 1Fm, 2Dm, pam, 3Fm, 4Em, 5Fm, 6Gm, 7Em
(notes 4-7 treated here as sm to maintain alignment)/
32: second time ending indicated "Chiuso"/

T : 10: pam, pasm, 1Gsm, 2Gm, 3Gm, 4Gm, 5Gm (4th note
missing - reconstructed)/ 22: pasb missing but
reconstructed/ 32: second time ending indicated
"Chiuso"

Editions : Marrocco 1975 : 136-137

Man. 76 (f. 16b') Tra speranza e fortuna (B) 2v: Anonymous

Concordances : F-Pn 568 f. 130'-131

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

See III p. 171

Rhythm : .p. throughout with consistent use of pd

Reduction : b = dotted minim

NOTES : C : 7: 2Dm.ob=mp, 3Esm/ 10: F sharp acc/ 11: 1Gm.ob=mp,
2Fsm, 3Gsm, 4Fsm, 5Esm, 6Fsm, 7Dm, 8Em (note 3 missing
reconstructed)/ 22: 1As, pam, 2Dm, 3Em, 4Fm (note 1
missing - reconstructed)/ 26: C sharp acc/ 28:
1Es.ob=sp, 2Csi, 3Dm/ 48: second time ending missing
- reconstructed/

T : 22: B flat acc/ 48: second time ending indicated
"Chiuso"

The following notes refer to F-Pn 568 f. 130'-131, concordance consulted
in order to reconstruct missing passages from Man. 76

C : 2: F sharp acc/ 4: 1As.ob=sp, 2Gsi, 3Fm/ 7: 1Es,
pasb, 3Dm, 4Em/ 10: no F sharp acc/ 11: 1Gm.ob=mp,
2Fsm, 3Gsm, 4Fsm, 5Esm, 6Fsm, 7Dm, 8Em/ 22: 1As,
pam, 2Dm, 3Em, 4Fm/ 40: 1Am, pam, 2Am.ob=mp, 3Bsm,
4Cm, 5Dm/ 48: second time ending reads : 1Am, 2Bs,
3Am, 4 C sharp m/ 49: 1DL/

T : 19: 1Gs, 2Gs, 3Gs/ 22: no B flat acc/

Editions : Marrocco 1978 : 150-152

APPENDIX I

Excerpt from "Two Examples of Mannerist Notation in the Late Fourteenth Century" by C.J. Williams, appearing in Miscellanea Musicologica XI (1980) 111-128.

The second work studied here is "Le ray au soleyl", which features an apparent notational simplicity concealing actual musical complexity. This work has been the cause of some minor controversy since it was first considered in the late 1930s, for not only is the piece itself difficult to transcribe, abounding with syncopation and other esoterica, but the Latin prescription, provided to explain how to perform the canon, is partially obliterated and decidedly ambiguous. It reads:

dum tria percurris quatuor valet
tertius unum subque diapason
sed facit alba moras.

(While the three running notes have the value of four, the third (part) has the value of one which is an octave below. But make the white notes rests).

Ghisi (1946:173) was the first scholar to attempt a version of this work. Although his result is both harshly dissonant (which he attempts to explain away by finding it an example of an exciting new contrapuntal approach) and inconsistent, both within itself and with his explanation, it served to provoke a reaction from Manfred Bukofzer (1947:165). Bukofzer's transcription is for two parts, as was Ghisi's, although three parts are obviously called for in the rubric. However, Bukofzer's version is clearly based on musical common sense, and is derived from a musical analysis of the given part. He explains that "it is unmistakable that in spite of the rhythm of major prolation the melody falls into groups of four eighth notes which form harmonic units" (Bukofzer 1947:168). It is unfortunate that the next step he takes - which is to produce the other part by augmenting each note by four -

ignores the simpler conclusion suggested by the fact that his four-note harmonic units, pair comfortably with the given part's three-note harmonic units.

Clercx (1960:II 91), Hoppin (1961:417) and Apel (1972:157) have each produced a version of this work, and they are conveniently gathered together in Apel's French Secular Compositions of the Fourteenth Century. Each of the versions begins with the establishment of the Primus. Clercx doubles each note value to produce the Secundus and quadruples to produce the Tertius. Hoppin, though he admits he had not seen the original when he arrived at his version, in fact comes the nearest to a successful version, and is obviously guided by Bukofzer's "four note harmonic units" observation. The main problem with Hoppin's transcription is that the given part, Primus, is not offered in a complete statement. Apel's transcription depends on tripling note values to produce the Secundus and quadrupling to produce the Tertius.

It would appear that each of these three versions is possible (except perhaps for the Clercx version, which ignores the indication "sed facit alba moras") depending on how one chooses to read the canon. But in each case only one voice has a complete statement of the melody. Considering the performance possibilities of this piece this would seem unlikely. Surely it is more probable that each part would continue repeating its melody until all the parts came to the end simultaneously. The version which is offered here is based on this conclusion.

The obvious first step is to transcribe the given part. The mensuration indicated largely by grouping, is tempus imperfectum prolatione major, or in modern terms 6/8. The complete version, (excluding the final longa), is 24 mensurae. Obviously the three running notes that are referred to in the prescription, are the groups of three minima which provide the half bar in this mensuration. In the Secundus, therefore, the half bar is to be

filled with four running notes (minima). The Secundus can then be derived using the same note values in a different mensuration, such that the ratio between the Primus and Secundus is 3:4. When this part is completed, it will be seen to fill 18 mensurae, which neatly fits the ratio when compared with the full version of the Primus of 24 mensurae (18:24 as 3:4). The Tertius is derived in much the same way, but by using a different ratio. To rephrase the initial rubric : "while there are three running notes (in the first part) the third (part) has the value of one". The note values given in the Primus are therefore increased by three to produce the third part. The prescription also requires that the third part be taken down an octave ("subque diapason") and that where white notes appear in the first part, rests are used in the third ("sed facit alba moras"). A full version of the Tertius covers 72 mensurae. We then have the relationship of 24 bars for the Primus, 18 for the Secundus and 72 for the Tertius, so that for every full statement of the Tenor part (Tertius), there will be four statements of the Secundus and three statements of the original voice.

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A B S T R A C T

The Mancini Codex is a late fourteenth and early fifteenth century Italian manuscript comprising the combination of the fragments I-Las 184 and I-PEco 3065. Evidence suggests that the manuscript was compiled between ca 1395 and 1405, initially in Padua and later in Lucca. It is a major source for the trecento, containing seventy-six Italian and French two and three-part songs, including fifty ballate, eleven madrigals, ten rondeaux, three virelais, one ballade and one canon.

The manuscript is a particularly important source for the works of Johannes Ciconia, Anthonello da Caserta and Antonio Zachara da Teramo, but also contains sundry works by Bartolino da Padova, Antonio da Civitate, Francesco Landini, Andrea Stefani, Nicolò da Perugia, Magister Zacharias, Bonaiutus Chorsini, Giovanni da Foligno, Johannes Vaillant and Gilles Binchois, as well as a considerable number of anonymous works.

The thesis is presented in three volumes with Volume I containing manuscript description and discussion, summary analyses of the named works and a detailed manuscript commentary which is designed as a reference tool for volumes II and III which contain respectively the transcriptions and texts. Volume III also presents systematic textual analyses and a general discussion of the text forms.

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1.1.1. Provides explanatory information on the Identification number, the title line, manuscript incipit, vocal ranges, clefs used, choice of clefs, ligatures, coloration, manuscript line changes, editorial additions, manuscript accidental location, accidental continuance, manuscript accidentals, editorial accidentals and text underlay i-iii

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1. Preface

- 1.1. The preface provides an explanation of the method of presentation of the texts and a justification of the text commentary associated with each text i-iv

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- 2.1.1. Sources include Francesco da Barberino "De variis inveniendi et rimandi modis" from the Latin glosses to Documenti d'Amore, Antonio da Tempo "De madrialibus et eorum formis" from Summa artis rithmici dictaminis, Anonymous "Capitulum de vocibus applicatis verbis" and Anonymous from the "Cronaca del Convento di S. Caterina di Pisa". 1-2

2.2. Origin

- 2.2.1. There was a high degree of orthographic variety in the word madrigal. Some of the versions of this word, found in musical and literary sources are matricale, mandriale, marigale, matriale, madriale, mandrigale and medrigale. 3
- 2.2.2. Da Tempo proposed that the etymological origin of the Latin term mandrialis and the vernacular marigalis was from mandra (Lat. flock, herd). This etymological proposal was accepted until the late nineteenth century 3
- 2.2.3. Alessio proposed derivation from metricalis 4
- 2.2.4. Bembo proposed derivation from materialis and more recent scholars have supported the proposal 4-5
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- 2.3.1. The first theorist to deal with the metric forms of the madrigal was Antonio da Tempo in his Summa artis rithmici dictaminis of 1332 8
- 2.3.2. He divided the form into two basic types - the mandriales communes and the mandriales cum retornellis. Subdividing each type, he defines five species of common madrigal and two species of madrigal with ritornello 8
- 2.3.3. Different combinations of line lengths seems to be a more important differentiating parameter than either rhyme or rhyme order 8
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- 3.2.2. There is a clear relationship between the canzone and the ballata established through the use of common division terms 15
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- 3.2.5. A proposed floor plan of the dance form is provided in scheme form 16
- 3.2.6. The earliest ballate survive as texts in the Memorialia 17
- 3.2.7. The suggestion that the dancers improvised the melodies for these early ballate is rejected. More likely is the suggestion that the words were adapted to one of a collection of well-known dance tunes, and it is probably this practice which underlies the description of the ballata as "verba applicata sonis" 17
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4.1. Sources

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