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MUSICO-METAPOETIC RELATIONSHIPS IN TRECENTO SONG: TWO CASE STUDIES FROM THE SAN LORENZO PALIMPSEST (SL 2211)

Words … are full of echoes, of memories, of associations – naturally. They have been out and about, on people's lips, in their houses, in the streets, in the fields, for so many centuries. And that is one of the chief difficulties in writing them today – that they are so stored with meanings, with memories, that they have contracted so many famous marriages.

Virginia Woolf[1]

INTRODUCTION

Methodology and structure

This work is part of a series of studies of musico-textual (or rather musico-metatextual) relationships in Trecento song, some of which have already been published or accepted for publication elsewhere.[2] I will therefore refrain here from duplicating a thorough methodological discussion of the entire project presented in these publications, confining myself in this introduction only to a few preliminary remarks that seem indispensable for introducing the analytical model pursued in the main portion of this essay. This will be followed by two case studies drawn from the recent facsimile edition of Firenze,

1. Virginia Woolf, *Selected essays*, ed. David Bradshaw (Oxford: Oxford University Press, 2008), 88.

2. This series of studies has assumed the shape of a book (currently in preparation), with five chapters dedicated to five different sets of metapoetic topoi. Two of these chapters have now been published as articles: Mikhail Lopatin, "Metapoesis in Trecento Song: 'Divisio' at the Intersection of Love, Poetic Form, and Music", *Music and Letters* 99/4 (2018): 511-50; and Id., "*Tornando indietro*: Dante's 'Tornata' and Metapoetic Returns in the Trecento Madrigal", *Music analysis* 38/1-2 (2019): 204-40. Both articles contain more extensive discussions of the analytical model used here.

The End of the Ars Nova in Italy. The San Lorenzo Palimpsest and Related Repertories, ed. A. Calvia, S. Campagnolo, A. Janke, M. S. Lannutti, J. Nádas (Florence: Edizioni del Galluzzo per la Fondazione Ezio Franceschini, 2020), 71-98. (ISBN 978-88-9290-046-2 © SISMEL - Edizioni del Galluzzo e Fondazione Ezio Franceschini ONLUS)

Archivio del Capitolo di San Lorenzo, 2211, the San Lorenzo Palimpsest, by John Nádas and Andreas Janke (hereafter abbreviated as SL) and Andreas Janke's research focused on the same song corpus.[3]

My first case study, Giovanni Mazzuoli's madrigal *A piè del monte*, arises directly from the following introductory remarks and is intended to illustrate in a more straightforward fashion the basic tenets of the proposed methodology. In the second and central case study of this essay, Piero Mazzuoli's three-voice ballata *A Febo*, I shall offer a more detailed examination of this song's form and content, arguing that the metapoetic motif of transformation/mutation creates multiple echoes across this song's amorous content (via Ovid's *Metamorphoses*), poetic structure (which, I argue, might be viewed as "metamorphic"), and musical setting (via *mutatio* in the hexachordal structure of the music and its use of *musica ficta*). Both case studies will ideally provide more evidence, drawn from the later layer of the Trecento song repertory, in support of the analytical model that I present here and elsewhere, and hopefully become significant in pursuing the question of metapoesis in Trecento song culture – to use Dante's colorful description, this creature "whose scent is left everywhere but which is nowhere to be seen".[4]

Recent research on musico-textual relationships in different medieval musical repertories has largely undermined and blurred the distinction, drawn perhaps too sharply in the past, between large-scale formal (syntactic, metrical, rhythmic) and semantic relationships between text and music.[5] In the process of redefining their relationships, the role of music – its sonic/performative and visual aspects, form, texture, melodic and rhythmic shapes,

3. See Andreas Jamke and John Nádas, eds., *The San Lorenzo Palimpsest: Florence, Archivio del Capitolo di San Lorenzo, Ms. 2211* (Lucca: Libreria Musicale Italiana, 2016); and Andreas Janke, *Die Kompositionen von Giovanni Mazzuoli, Piero Mazzuoli und Ugolino da Orvieto im San-Lorenzo-Palimpsest (ASL 2211)*, Musica Mensurabilis, 7 (Hildesheim: Olms, 2016).

4. This is from Dante's description of his hunt for the illustrious vernacular through the pastures and woodlands of all Italy (see *De vulgari eloquentia*, 1.16.1). Both the original text and the translation reproduced here (by Steven Botterill) can be consulted online at the Princeton Dante Project at http://etcweb.princeton.edu/dante/pdp/vulgari.html (accessed August 8, 2018).

5. On musico-textual relationships in Trecento music, with a clear stratification of these into "formal", "rhythmic", and "semantic" groups, see Marco Gozzi, "On the Text-Music Relationship in the Italian Trecento: The Case of the Petrarchan Madrigal *Non al so amante* Set by Jacopo da Bologna", *Polifonie: History and Theory of Choral Music* 4 (2004): 197-222; as well as multiple observations and further bibliography in Oliver Huck, *Die Musik des frühen Trecento*, Musica Mensurabilis, 1 (Hildesheim: Olms, 2005); Elena Abramov-van Rijk, *Parlar cantando: The Practice of Reciting Verses in Italy from 1300 to 1600* (Bern: Verlag Peter Lang, 2009), particularly chap. 6 (237-64); and a recent conference volume, *Musica e poesia nel Trecento italiano: Verso una nuova edizione critica dell'"Ars Nova"*, ed. Antonio Calvia and Maria Sofia Lannutti (Florence: Edizioni del Galluzzo, 2015).

and so on – assumed a central position, with the music not only ornamenting and "sonifying" the textual carcass and supporting the meaning of the words, as often claimed previously, but actively contributing to the process of signification itself.[6]

Formal and semantic aspects of this relationship easily overlap: By imposing its own syntactic flow onto the text, music cannot but create new semantic links; musical forms themselves therefore become eloquent and expressive, not neutral, with their shapes corresponding to the meaning of the text(s), or its main idea, its "materia".[7] In addition, what has been largely overlooked in this regard is the innate ambiguity and polysemic, or "chameleon-like",[8] quality of words that facilitates their transfer from strictly "semantic" to "formal" (or vice versa), from "poetic" to "metapoetic", from "textual" to "paratextual", and so on – the kind of ambiguity that was often explored intentionally by poets and theorists alike (I will return to the intentional equivocality shortly).

This essay takes the more comprehensive approach to musico-textual relationships as its premise, viewing these relationships (through the metapoetic lens) as not just ranging from merely formal to semantic, but as revealing a deeper interpenetration and tighter entanglement of the two. While in the Trecento song repertory forms are not as diverse and multilayered as in the Ars Nova motets and therefore carry much less expressive potential in themselves, there are nonetheless other effective means, I argue, for articulating the unity of form and content, and for binding formal and semantic relations between music and text.[9] It is here that metapoesis enters the stage.

6. See, for instance, Ardis Butterfield, "The Language of Medieval Music: Two Thirteenth-Century Motets", *Plainsong and Medieval Music* 2 (1993): 1-16. In particular, the author notes that "not only does the music support the meaning of the words, but … it contributes to the process of meaning" (5).

7. "Since meaning is a function of syntax, a composer who projects the latter in his musical setting cannot but reflect the former in some sense": see Leo Treitler and Ritva Maria Jonsson, "Medieval Music and Language: A Reconsideration of the Relationship", in *Studies in the History of Music, I: Music and Language* (New York: Broude, 1983), 1-23, esp. 2; with regards to "eloquent forms", see Anna Zayaruznaya, *The Monstrous New Art: Divided Forms in the Late Medieval Motet* (Cambridge: Cambridge University Press, 2018).

8. "A word … is a chameleon in which there arise, every time, not only different shades, but also sometimes different colors", quoting Yury Tyanyanov in *Words in Revolution: Russian Futurist Manifestoes 1912-1928*, ed. Anna Lawton and Herbert Eagle (Washington, DC: New Academia Publishing, 2005), 286.

9. Dorothea Baumann coined the term "extraordinary forms" in relation to some abnormal structural patterns that she saw in Trecento songs (see "Some Extraordinary Forms in the Italian Secular Trecento Repertoire", in *L'Ars Nova Italiana del Trecento IV*, ed. Agostino Ziino [Certaldo: Polis, 1978], 45-63), but most of these "extraordinary forms" have recently been "normalized" and adjusted to more regular and recognizable patterns in Antonio Calvia, "Presunte anomalie e intertestualità verbale e musicale nell'opera di Nicolò del Preposto", in *Musica e poesia nel Trecento italiano*, 143-87.

In its broader sense, "metapoesis" refers to the kind of self-reflexive poetic writing in which a poet shows interest in the writing process itself and the mechanics of poetic production: metapoesis, to put it simply, is poetry about poetry, or how to write poetry, with a more or less articulated interest in theorizing – something very familiar to all literary scholars of the Trecento.[10] This broader metapoesis is familiar to musicologists as well, since the kind of autoreferentiality that results from the metapoetic practice seems to be consistently present from the Troubadour tradition onwards, and throughout the Italian Trecento and Ars Subtilior, as attested to in numerous poems and songs that reflect on the poetic or musical act, and which use the language mingled with technical terminology imported from treatises on poetry, poetic form, and music theory.[11]

My focus in this and related studies is slightly different, however: not on these broader issues of self-reflexivity and autoreferentiality, but much more on the metapoetic potential of those pieces in which metapoesis does not seem to feature prominently at first glance but can be uncovered by looking at the ambiguities of poetic language. What I examine here, therefore, is the use of a poetic lexicon that might be understood as referring to the mechanics of the text or its musical setting, if there is any, and acknowledging its formal poetic and musical constitution. I focus on the semantic field established by such potentially metapoetic items as *divisio*, *caesura*, *mensura*, *pausa*, *ritornello*/*return*, *mutazione*, and others, and their interpretative potential not only in poetic content and versification, but also in music theory and hence in the resulting musico-(meta)textual coordination (two of these items will be explored later in this essay). All items just listed, arguably a brief sample from a larger metapoetic lexicon, are pertinent – and some are, in fact, central – to medieval music theory and can therefore be easily extrapolated to analytical consideration of musical settings. This metapoetic potential, too, has drawn the atten-

10. Take Dante, for instance, who not only wrote a separate treatise on linguistic and poetic matters (*De vulgari eloquentia*, quoted above), but theorized extensively in his own poetry, so that we, as readers, never lose sight of Dante-the-poet behind Dante as a poetic persona.

11. On self-reflexive songs (songs about music or singing) in the Ars Nova / Ars Subtilior, see Ursula Günther, "Fourteenth-Century Music with Texts Revealing Performance Practice", in *Studies in the Performance of Late Medieval Music*, ed. Stanley Boorman (Cambridge: Cambridge University Press, 1983), 253-70; Anne Stone, "Self-Reflexive Songs and Their Readers in the Late 14th Century", *Early Music* 31 (2003): 180-94. In the Italian Trecento alone, famous examples are Jacopo's *Oselletto selvagio*, Giovanni's *O tu cara scienza*, and Landini's *O Musica son* and *Sì dolce non sonò*. On this last piece, see particularly Pedro Memelsdorff, "La 'tibia' di Apollo, i modelli di Jacopo e l'eloquenza landiniana", in *"Col dolce suon che da te piove": Studi su Francesco Landini e la musica del suo tempo. In memoria di Nino Pirrotta*, ed. Antonio Delfino and Maria Teresa Rosa Barezzani (Florence: Edizioni del Galluzzo, 1999), 241-58.

tion of some Trecento literary scholars (particularly those focused on such major poets as Dante and Petrarch), but has been relatively neglected in the musicological literature.[12]

The mechanics of the metapoetic relation that I explore between music and text is based on the idea that certain words could be used deliberately for their ability to equivocate, the concept explored and theorized in Trecento lyrics in Antonio da Tempo's and Gidino da Sommacampagna's discussion of "*equivocus*".[13] What Antonio and, later, Gidino describe as *equivocus* concerns solely the changing meanings of words in a strictly poetic context, either in one language (Italian) or between several (Italian/French or Italian/Latin). This analytical tool could be instrumental in appreciating the relationships between versification and poetic content and, ultimately, between text and music, that is, across different media and discourses. The role that *equivoci* (in Antonio da Tempo's specific sense) play in musical settings has already been emphasized by Pedro Memelsdorff, who noted that "it is through music that composers (or poet-composers) explore possible equivocal connotations which enrich, where appropriate, the polysemic contents of poetic texts".[14] Memelsdorff's

12. In Dante studies, one fairly straightforward example is the issue of Dante's "beginnings", as in his obsession with the opening formula "comincia" ([here] begins) in the *Vita nova*, or his series of "new beginnings" in the *Inferno*: see Guglielmo Gorni, "La teoria del 'cominciamento'", in *Il nodo della lingua e il verbo d'amore: Studi su Dante e altri duecentisti* (Florence: Olschki, 1981), 143-86; Teodolinda Barolini, *The Undivine Comedy: Detheologizing Dante* (Princeton: Princeton University Press, 1992), chap. 2, 21-47. Dante's predilection for using certain words in specific metrical positions is further explored in Pier Marco Bertinetto, *Ritmo e modelli ritmici: Analisi computazionale delle funzioni periodiche nella versificazione dantesca* (Turin: Rosenberg and Sellier, 1973); and Pietro G. Beltrami, *Metrica, poetica, metrica dantesca* (Pisa: Pacini, 1981). Metapoesis as a term figures in Francesco Marco Aresu, "The Author as Scribe. Materiality and Textuality in the Trecento" (PhD diss., Harvard University, 2015), 65-76; Id., "Modalità iconica e istanza metatestuale nella sestina petrarchesca *Mia benigna fortuna el uiuer lieto* (Rvf CCCXXXII)", *Textual cultures* 5/2 (2010): 11-25; and Ronald L. Martinez, "Guinizellian Protocols: Angelic Hierarchies, Human Government, and Poetic Form in Dante", *Dante Studies* 134 (2016): 48-111. See particularly Martinez's and Barolini's metapoetic readings of *Par.* XXIX in Martinez, "Guinizellian Protocols", 60-5 and Barolini, *The Undivine Comedy*, 237-8. See also Barolini's chap. 10 (218-56), in which Dante's programmatic concern with "jumping" (in *Par.* XXIII 62: "convien saltar lo sacrato poema") is linked to his extensive and meaningful use of enjambment. The idea of the conflation of different categories (grammatical and rhetorical) is explicitly mentioned (with regard to Boethius, but in direct relation to Dante) in Robert M. Durling and Ronald L. Martinez, *Time and the Crystal: Studies in Dante's Rime Petrose* (Berkeley: University of California Press, 1990), 18.

13. See Antonio da Tempo, *Summa artis rithmici vulgaris dictaminis*, ed. Richard Andrews (Bologna: Commissione per i testi di lingua, 1977), 87-90; Gidino da Sommacampagna, *Trattato dei ritmi volgari*, ed. G. B. C. Giuliari (Bologna: G. Romagnoli, 1870), 172-9. For other references to verbal games, see also Maria Sofia Lannutti, "Polifonie verbali in un madrigale araldico trilingue attribuito e attribuibile a Petrarca: *La fiera testa che d'uman si ciba*", in *Musica e poesia nel Trecento italiano*, 45-92.

14. "È tramite la musica che i compositori (o poeti-compositori) esplorano possibili connotazioni equivoche con cui all'occorrenza arricchire i contenuti polisemici dei testi poetici", in Pedro

analysis shows how Trecento music highlights and clarifies (rhythmically or melodically) equivocal poetic dictions. My own analytical investigation proceeds along the same lines but applies the idea of *equivocus* more broadly, using it as a link between different discourses and different layers of meaning.

Equivocus is a kind of verbal game, of course. As such, it may be understood in a broader context of a variety of other verbal games that permeate the vernacular poetic language of the Trecento: acrostics, *senhals*, and other coded references to people, and so on – all games that explore verbal equivocality. Petrarch's Laura, whose name metamorphoses throughout the *Canzoniere* into a breeze (*l'aura*) or a laurel (*lauro*), or is presented scattered across the lines of the poem (as in Sonnet 5's "Laureta"), is a clear case of this sort of semantic fluidity. All these linguistic devices testify, in Steven Botterill's words, to this period's "lively interest in the theory and practice of the language which is its medium. Trecento texts are often marked by a sense of audacious linguistic experimentation, and they are, by and large, highly self-conscious of their own historical status as belonging to an almost entirely new branch of discursive practice: writing in Italian".[15]

These verbal games clearly show a fascination with the equivocality of a newly emerging poetic language, which is approached simultaneously from the practical and theoretical perspectives, and often fuses both perspectives to create unexpected metapoetic ambiguities. In the Middle Ages, this verbal ambiguity was sometimes seen as potentially disruptive to the process of signification and therefore morally suspicious, but more often (as in the cases of Antonio da Tempo and Gidino da Sommacampagna) as playful and ingenious.[16]

To sum up, I propose to extrapolate the discussions of metapoesis (already present in the literary studies) and *equivocus* (discussed by Antonio da Tempo

Memelsdorff, "'Equivocus': per una nuova lettura del rapporto testo-musica nel Trecento italiano", in *L'Ars Nova Italiana del Trecento VII. "Dolci e nuove note": atti del quinto convegno internazionale in ricordo di Federico Ghisi (1901-1975): Certaldo, 17-18 dicembre 2005*, ed. Francesco Zimei (Lucca: Libreria Musicale Italiana, 2009), 143-88, at 185.

15. Steven Botterill, "'Però che la divisione non si fa se non per aprire la sentenzia de la cosa divisa' (V.N., XIV, 13): The 'Vita Nuova' as Commentary", in *La gloriosa donna de la mente: A Commentary on the "Vita nuova"*, ed. Vincent Moleta (Florence: Olschki, 1994), 61-76, at 65.

16. As to the former, the twelfth-century grammarian Magister Guido expresses this concern very clearly: "Just as someone who gets lost on a journey needs the guidance of someone else in order to return to the right road and proceed with certainty, in the same way many words placed in syntactic structure, because of some inherent uncertainty about their meaning, require the addition of other words to govern them, i.e., to free them from the uncertainty that they bear, and show that they mean something specific", quoted in Elena Lombardi, *The Syntax of Desire: Language and Love in Augustine, the Modistae, Dante* (Toronto: University of Toronto Press, 2007), 21n2.

and explicated by Memelsdorff) and apply them to Trecento song culture – in particular to the two case studies that follow this introduction – namely to the interrelation of music and text in these pieces. Instead of viewing music and text separately, or categorizing their relationships as either formal or semantic, I use metapoesis to show the closer entanglement of the two and the new meanings potentially produced in the course of their interaction. Metaphorically, this interaction can be likened to the interrelation of two voices in polyphony, which move in parallel or contrary motion, drifting apart or crossing each other's paths. Taking this as an analogue, music and text might be understood as relating to each other contrapuntally, in that both carry a certain amount of semantic (or metapoetic) potential that is realized or (perhaps more often) abandoned, but certainly shaped in one way or another in the process of their "singing together".

Case study I: Giovanni Mazzuoli's Madrigal «A piè del monte»: On Metapoetic Returns

A relatively simple example of semantic fluidity and ambiguity of the metapoetic kind can be seen in Giovanni Mazzuoli's madrigal *A piè del monte*, recently revealed in the SL Palimpsest and edited by Andreas Janke in his study of the two Mazzuolis and Ugolino da Orvieto.[17] The text of this piece given below closely follows Janke's edition:[18]

A piè del monte, ove 'l bel fiume bagna,
tra gli albucelli una vaga cervetta
si pasce sopra alla novella erbetta.

[…]

Rechomi allor la 'ngrata or quando torna.
Fuge al boscho mi mostra le corna.

17. SL, ff. 22v-23r (=LXXXIIv-LXXXIIIr). Edition in Janke, *Die Kompositionen*, 189-91.

18. Note that the text is probably incomplete (lacking the second terzetto) and some of the readings proposed below, taken from the existing editions and recordings, are still open to discussion owing to the problematic state of the SL Palimpsest. That the verb "tornare" appears at the very end of the first line of the ritornello is clear, however, as is its position within the musical structure and, therefore, the resulting musico-textual coordination – the chief concern of this section. The English translation by Gina Psaki is taken from the liner notes for the CD recording *Splendor da ciel*, Ensemble La Morra (Ramée, Catalogue number RAM 1803), at 33 (available online at https://www.manuscript-cultures.uni-hamburg.de/sanlorenzo_e.html, last accessed October 29, 2019).

English translation:

At the foot of the hill, where the fair stream flows,
among the bushes a lovely little hind
nibbles on the fresh new grass.

[…]

Now when I go there that ingrate turns
and flees into the wood, and shows me her horns.

The first terzina of this madrigal presents a characteristic description of an ideal *locus amoenus*, with multiple echoes of the earlier madrigal tradition as well as of various Petrarch's and Boccaccio's texts.[19] Against this ideal setting, the ritornello introduces dramatic interaction between the two main protagonists – the poetic "*io*" and a *cervetta* [hind] – that ends with the latter running away into the woods ("[*lei*] *fuge al boscho*"). Lexically, the metapoetic interest here lies in the first line of the ritornello that ends with "*torna*" [to turn / return]. The strategically important position of the verb *tornare* at the end of the line emphasizes its poetic and musical significance, as it becomes one of the two rhyme words in the final couplet of the text (*torna*/*corna*) and, as was conventional in madrigal settings, receives a florid penultimate melisma in the musical setting that helps sonically enhance the word.

In metapoetic terms, *tornare* is important insofar as it creates a link between the amorous story of this madrigal and the terminological apparatus normally associated with the final part of the madrigal, typically called, in music manuscripts and poetic treatises, *tornello*, ritornello, or *volta*, all terms implying some sort of (re)turn.[20] These words were often transmitted in music sources

19. See discussion of this text in Janke, *Die Kompositionen*, 69-73.

20. The use of the term "*volta*" in Italian sources is discussed in Pedro Memelsdorff, ed., *The Codex Faenza 117: Instrumental Polyphony in Late Medieval Italy*, 2 vols. (Lucca: Libreria Musicale Italiana, 2013), Vol. 1, 127. Both "ritornello" and "*volta*" are used in Antonio da Tempo's *Summa* with regards to the madrigal: "mandriales … cum *retornellis* sive *volti*" (Antonio da Tempo, *Summa*, 71; emphasis mine). The term *volta* is also used in relation to the madrigal in the so-called Vercelli treatise, see Anna Cornagliotti and Maria Caraci Vela, eds., *Un inedito trattato musicale del medioevo (Vercelli, Biblioteca agnesiana, Cod. 11)* (Florence: Edizioni del Galluzzo, 1998), 90: "la secunda parte se chiama *la volta*" (emphasis mine). The same term (or its Latin equivalent, "versus"), it seems, is implied in the earliest Trecento music source (Città del Vaticano, Biblioteca Apostolica Vaticana, Ross. 215; Ostiglia (Mantova), Fondazione Opera Pia don Giuseppe Greggiati, mus. rari B 35 [Rs]) by the abbreviation "V"; more apparent is its use in a north-Italian music manuscript, Faenza, Biblioteca Comunale, 117 (Fa), in the Italian section. The terms *tornello*/ritornello are frequently

beside the main body of the text as a sort of paratextual commentary, thus acquiring a degree of visual prominence. In a sense, what happens in Giovanni's madrigal might therefore be understood as internalization of this paratextual component, its transformation from a paratextual (ritornello, as the name of the part) into a purely textual phenomenon ("return" as a poetic motif).[21]

Giovanni's piece is not alone in its exploration of (metapoetic) returns: it is in good company with thirteen other "*tornando*" songs (twelve madrigals and one caccia) that introduce return as a poetic motif in their ritornellos (see Table 1). Overall, these fourteen pieces range chronologically from the earliest layer of Trecento repertory (Giovanni and Jacopo) to its 'post-Landinian' stage (Paolo and Giovanni Mazzuoli).[22]

While the madrigal's ritornello seems to suggest some sort of return by its very name, hardly anything ever returns in ritornellos – rather, what happens is a series of "turns" in the authorial voice, addressee, poetic diction, rhyme pattern, and music.[23] These generic conventions notwithstanding, Giovanni's piece is one of the few madrigals in this group (marked in bold in the Table) that introduces, rather idiosyncratically, a sonic articulation of the return motif.

The beginning of the penultimate melisma on "*torna*" (see Example 1[a] below) introduces two melodic elements in the top voice (boxes A and B in the example), accompanied by an ascending fifth in the tenor (box C). All three elements may seem generic in terms of their melodic and rhythmic pro-

encountered in the music manuscripts transmitting Trecento repertory, mostly in conjunction with tenor parts (for instance, "tenor tornelli").

21. See a more detailed examination of "tornando" madrigals (which includes three further case studies, of Jacopo's *I' senti' già*, Giovanni's *O tu cara scienza mia musica*, and Donato's *Come da lupo*), with a link to Dante's definition of the "tornata" in the canzone, in my article "*Tornando indietro*: Dante's 'Tornata' and Metapoetic Returns".

22. Table 1 includes only those pieces that have musical settings; for a similar use of return in a solely poetic context, see Petrarch's *RVF* 54 ("et *tornai indietro* quasi a mezzo 'l giorno" in line 10, emphasis mine).

23. On this quasi-metapoetic "turning" of voice and poetic register in the final "tornada" of a Trouvère canso, see Judith A. Peraino, *Giving Voice to Love: Song and Self-Expression from the Troubadours to Guillaume de Machaut* (Oxford: Oxford University Press, 2011), particularly chap. 1 (33-75). The last section of the Trecento madrigal is characterized by a process of change – of rhymes and music – rather than any kind of return, as specified, for instance, in (i) Antonio da Tempo: "mandriales autem cum duobus retornellis undenariis debet mutari consonantias et sonum in retornellis" (A madrigal with a two-line ritornello, however, must change its consonance [rhyme] and sound [melody] in the ritornello), see Antonio da Tempo, *Summa*, 74; and (ii) the author of the Vercelli treatise: "et poy de la dicta volta debe essere alt[r]a misura che la prima parte" (And after that, in the said *volta* there should be a mensuration different from that of the first part), see Cornagliotti and Caraci Vela, *Un inedito trattato*, 90. All this makes Giovanni's decision to "return" (musically) stand out from the normal and expected pattern.

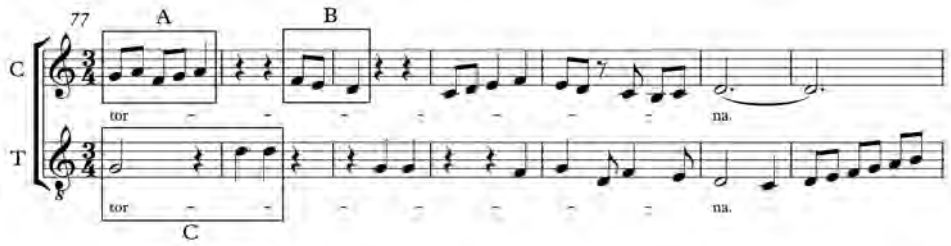
Table 1: "*Tornando*" madrigals

TITLE COMPOSER/POET	MUSIC SOURCES[a]	VERB USED IN THE RITORNELLO	NOMENCLATURE IN THE SOURCES	POSITION OF THE VERB / ITS MUSICAL SETTING	MUSICAL REPETITION (MEASURE NUMBERS)
Donna già fui Giovanni da Firenze	Fp, Sq, SL	*tornare*	"R[itornello]" (Fp)	second line, syllables 1-3/melismatic	internal (111-113/115-117)
O tu, cara scienza Giovanni da Firenze	Fp, R, Lo, Sq, SL	*ritornare*	"R[itornello]" (Fp)	first line, syllables 3-5/syllabic	between the parts: 27-30/100-103 and 41-45/49-51/87-88/96-100
I' senti' già Jacopo da Bologna	R, Sq, SL	*tornare*	none	first line, syllables 3-5/part of melisma	between the parts: 1-9/61-65
Un bel sparver Jacopo da Bologna	Fp, R, Pit, Sq, SL, Perugia	*tornare*	"R[itornello]" (Fp)	first line, syllables 9-11/mostly syllabic	none
Nel prato pien di fiori Anon. (Jacopo da Bologna?)	R	*tornare*	none	fist line, syllables 1-3/melismatic	internal, as part of canon (77-80/80-83)
Sì forte vola Gherardello da Firenze	Sq	*tornare*	none	second line, syllables 6-8/syllabic	none

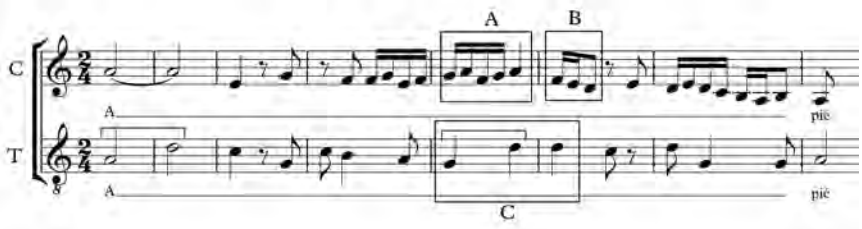
[a] Fp = Firenze, Biblioteca Nazionale Centrale, Pal. Panciatichi 26; Lo = London, British Library, Add. 29987; Perugia = Perugia, Biblioteca Sala del Dottorato dell'Università degli Studi, Inc. 2 (*olim* Cas. 3, Incunabolo inv. 15755 N.F.); Pit = Paris, Bibliothèque nationale de France, it. 568 ; R = Paris, Bibliothèque nationale de France, n.a.fr. 6771 ; Sq = Firenze, Biblioteca Medicea Laurenziana, Med. Pal. 87; Trent60 = Trento, Biblioteca di S. Bernardino, Inc. 60.

TITLE COMPOSER/POET	MUSIC SOURCES	VERB USED IN THE RITORNELLO	NOMENCLATURE IN THE SOURCES	POSITION OF THE VERB / ITS MUSICAL SETTING	MUSICAL REPETITION (MEASURE NUMBERS)
Un bel girfalco Donato da Cascia/Niccolò Soldanieri	Pit, Sq, SL	(*non*) *ritornare*	none	first line, syllables 3-5/part of melisma	none
Come da lupo Donato da Cascia/Niccolò Soldanieri	Sq	(*non*) *tornare*	none	second line, syllables 10-11/melismatic	between the parts: 69-75/91-94
Faccia chi de' Donato da Cascia	Pit, Sq	(*non*) *tornare*	none	second line, syllables 8-9/syllabic	internal, some part of canon (45/48/51/54/57)
Dappoi che 'l sole Nicolò del Preposto	Lo, Sq	*tornare*	"tenor tornelli" (Sq), "il tenore del ritornello" (Lo)	first line, syllables 1-3/melismatic	internal, as part of canon (213-221/221-229)
Un pellegrin uccel Paolo da Firenze	Pit	*tornare/volgere*	none	second line, syllables 5-7/syllabic	none
A piè del monte Giovanni Mazzuoli	SL	*tornare*	none	first line, syllables 10-11/melismatic	between the parts: 77-79/5-6
Spesse fiate ha preso Anon.	R	*volvere/revolvere/tornare*	none	first line, syllables 2-4/syllabic, 9-11/melismatic; second line, syllables 8-9/syllabic	none
Di vertù vidi Anon.	Trent60 (tenor only)	*ritornare*	none	second line, syllables 9-11/melismatic	unclear, incomplete

files, and they often reappear individually in this and other pieces of Giovanni's, but this particular combination of all three is introduced in this ballata only once before, within the initial melisma of the first part in mm. 5-6 (see Example 1[b]). That this repetition involves both voices of the madrigal – that is, the entire dyadic contrapuntal structure – is particularly important in emphasizing sonically the musical return that coincides precisely with the poetic return on "*torna*".



(a)



(b)

Example 1. (a) *A piè del monte*, mm. 77-83; (b) *A piè del monte*, mm. 1-8

Considering that melodic repetitions across two parts seldom occur in the Trecento madrigal repertory, this particular gesture gains greater weight and enhances the return motif of the text and the missing "returning" function of the ritornello. In this case, the "return" creates a strong musico-metapoetic link between the amorous content, poetic form, and Giovanni Mazzuoli's musical setting. Finally, the fact that Giovanni's setting responds so unambiguously to the metapoetic impulse of the text, and the fact that it is not the only "*tornando*" madrigal to do so, amplifies the relevance of "return" to the metapoetic discourse I explore.

CASE STUDY II: PIERO MAZZUOLI'S BALLATA «A FEBO» (3 VV.)

A. Poetic content and form: Metapoetic transformations

Piero Mazzuoli's ballata *A Febo* survives in two different versions in SL, for two and three voices, that respectively open and close the seventeenth gathering of the palimpsest.[24] In this essay, I focus on the opening three-voice setting. The text below (Table 2) follows Janke's edition of this piece with some emendations proposed by Gianluca d'Agostino.[25]

Table 2: *A Febo* (Piero Mazzuoli), original text and the musico-poetic structure

PART	TEXT	RHYME	MUSIC
Ripresa	A Febo Damn'e a Marte Venere mai poté piacer, quant'ora a me questa gentil che 'l ciel onora.	Y z Z	A
Piede 1 (mutazione 1)	Alcmena, Leda, Europa o qual più Giove per sua biltà dal cielo condusse amante nella greggia humana,	A b C	B
Piede 2 (mutazione 2)	converso in Geta o 'n pioggia o 'n cigno o 'n bove; costei sott' un bel velo qual sol[e] delle stelle allor soprana	A b C	B
Volta	parsa saria, né più bella Dïana vide Attheon ancora; dunqu'io felice e chi di lei innamora.	C z Z	A
Ripresa	*A Febo Damn'e* etc.	YzZ	A

English translation:[26]

Neither Daphne to Phoebus nor Venus to Mars
could ever be as pleasing
as this noble lady whom the heaven honors, is to me now.

Alcmene, Leda, Europa – or any other

24. SL, ff. 91v-92r (=CLXIv-CLXIIr, for 3 voices) and ff. 97v-98r (=CLXIXv-CLXXr, for 2 voices).

25. See Janke, *Die Kompositionen*, 106 and Gianluca D'Agostino, "Transitional Forms, Conservative Tendencies, Florentine Pride and Classical Echoes in the Italian Poetry Set to Music in the First Half of the 15th Century", *Studi musicali*, n.s. 7/2 (2016): 287-369, at 326.

26. English translation by Gina Psaki: *Splendor da ciel*, 34-5.

who with her beauty drew Jove from the sky
as a lover among the human flock,

transformed into Geta or into rain or a swan or a bull –
would be concealed under a fair veil,
dimmed as stars are dimmed by the sun

and are lost, nor no fairer Diana
Did Actaeon ever see;
Therefore happy I, and whoever of her is enamored.

Neither Daphne to Phoebus nor Venus to Mars
could ever be as pleasing
as this noble lady whom the heaven honors, is to me now.

The amorous text of this ballata is richly interspersed with a number of mythical exempla known from Ovid's *Metamorphoses*, but most probably filtered through later medieval sources related to Ovid.[27] They all perform essentially the same functions in their emphasis on the degree of the poetic persona's delight and contentedness in seeing his beloved, "*gentil, che 'l ciel onora*". In this regard, the central part of the text (lines 4-9) is particularly rich with Ovidian characters, as it alludes to a number of Jupiter's love affairs in

27. The appearance of "Geta" reveals non-Ovidian sources. The name of Amphitryon's servant does not appear in the story of Alcmene in the *Metamorphoses*, but became popular in the twelfth-century Latin comedy *Geta* by Vitalis of Blois, a reworking of an earlier Plautus's play *Amphitruo*; see the edition of the former in *Three Latin Comedies*, ed. Keith Bate (Toronto: Pontifical Institute of Mediaeval Studies, 1976), 13-34. There the name "Geta", probably borrowed from Terence, replaces "Sosia" in the earlier comedy (on this borrowing, see Jan M. Ziolkowski, "The Humour of Logic and the Logic of Humour in the Twelfth-Century Renaissance", *Journal of Medieval Latin* 3 [1993]: 1-26, at 13n3). Note, however, that Jupiter's transformation into Geta occurs neither in Ovid nor in this Latin comedy, where it was in fact Mercury who underwent this particular transformation. This version is therefore either an error committed by the poet or the copyist of this ballata, or a later variation of the myth derived from a source unknown to me. Other characters are clearly recognizable from the *Metamorphoses*: in particular, all of Jupiter's love affairs are grouped together in Arachne's tapestry described in Book VI, lines 103-28. The poet of this ballata could have taken the majority of these characters directly from Ovid's text (or its Trecento vernacular version prepared by Simintendi da Prato), although it seems more likely, given the presence of Geta, that the text was influenced by the medieval reception of Ovid, either in the form of a commentary, *accessus*, or via the earlier poetic tradition, perhaps even native. On Ovid's reception in the Middle Ages, see *Ovidian Transformations: Essays on Ovid's* Metamorphoses *and its Reception*, ed. Philip Hardie, Alessandro Barchiesi, and Stephen Hinds (Cambridge: Cambridge Philological Society, 1999); and *Ovid in the Middle Ages*, ed. James G. Clark, Frank T. Coulson, and Kathryn L. McKinley (Cambridge: Cambridge University Press, 2011). On Ovid in the Italian lyrics of the Due- and Trecento, see Julie van Peteghem, "Italian Readers of Ovid: From the Origins to Dante" (PhD diss., Columbia University, 2013).

which the god underwent various transformations: into Geta, rain, a swan, and a bull.

Line 7 articulates Jupiter's metamorphoses with the past participle *converso* (converted / transformed) and then presents a list of his transformations that clearly responds to the earlier list of his victims in line 4: Geta / Alcmena; *pioggia* / Danäe – not mentioned here, but perhaps implied by "*qual più*"; *cigno* / Leda; and *bove* / Europa. Lines 4 and 7 also rhyme with each other, thus creating a sonic link that strengthens the already strong semantic relation between the two lines. In addition, the rhyme pair *Giove* / *bove* (rhyme A in Table 2), rarely used in Trecento lyrics, performs a sonification of one of Jupiter's transformations. As the god himself transforms into a bull, retaining his old identity under a new shape, his name ("*Giove*") transforms into the name of the animal ("*bove*") while retaining some of its sonic characteristics in the new word (*-ove*) – even more so, considering the musical repetition in *piede* 2, which strengthens the sense of sonic similarity in the performance of this piece.[28] Rhyme in this case might best be understood not simply as a sonic and semantic component of the poetic text (as it is understood by most literary scholars), but as a metamorphic tool that stitches the two together and helps realize, on a sonic level, the transformation presented in the lyrics and explicitly articulated with "*converso*" in line 7.[29] These tight sonic and semantic links between *piede* 1 and *piede* 2 of the ballata, I argue, justify a joint analytical consideration of their musico-textual relationships rather than a separate consideration of *piede* 1 only, with *piede* 2 considered less representative in this regard (as is usually the case with strophic compositions). This has significance for the musical role of "converso", a topic to which I will return shortly.

The metamorphic play just described in relation to one rhyme pair, *Giove* / *bove*, can be viewed on a much grander scale. The complex coordination of

28. The rhyme pair *Giove* / *bove* appears in Fazio degli Uberti's account of Jupiter's transformations in the *Dittamondo* (written between 1345-1367). Although this particular rhyme is not present in his text, Boccaccio's *Amorosa visione* might have been another source of inspiration for the poet, as it recounts Jupiter's love affairs with Europa, Danäe, Leda, and Alcmene, among others. Finally, Petrarch's *canzone della metamorfosi* (*RVF* 23), also a likely source of inspiration, presents a series of metamorphoses of the poetic *io*, including *cigno* (l. 60), *cervo* (an echo of the tale of Diana and Actaeon, l. 158), and *pioggia* (l. 162).

29. On the sonic and semantic links created by rhymes, see, among others, Aldo Menichetti, *Metrica italiana: fondamenti metrici, prosodici, rima* (Padua: Antenore, 1993), 583, citing Roman Jakobson, *Linguistics and Poetics*, in Id., *Selected Writings, Vol. 3, Poetry of Grammar and Grammar of Poetry* (The Hague: Mouton, 1981), 18-51, at 38. Rhyme's semantic function was noticed, in addition to Jakobson and Menichetti, by many other scholars who belonged, or were somehow related, to the so-called "Russian formalist school"; see, for instance, Yuri Lotman, *Struktura hudozhestvennogo teksta. Analiz poeticheskogo teksta* [*The Structure of the Artistic Text. Analysis of the Poetic Text*] (Saint Petersburg: Azbuka, 2018), 450.

music and text in the Italian ballata on the whole – in which, uniquely among all Trecento poetic genres, music and text develop asynchronously between the two repetitions of the *ripresa* (see Table 2, columns 3 and 4) – seems particularly apt for accommodating the notion of metamorphosis not only as a poetic topos, but (metaphorically) in a larger structural sense. A metamorphic reading of the ballata's structure is already suggested by the Trecento nomenclature of its parts.

In this regard, it is noteworthy that Jupiter's metamorphoses in Piero Mazzuoli's *A Febo* are explicitly articulated in the two subsections of the ballata's second part, the *piedi*. This is the part of the form that was conceptualized throughout the Trecento as that which brings change and *mutatio* to the overall musical and poetic structure. In Antonio da Tempo's *Summa* and, later, in Gidino da Sommacampagna's *Trattato*, this part was explicitly labeled *mutazione*, and both writers explained the term by referring to the changes that this part brings: in it, "the sound or the song … is changed" (Gidino); "they are called *mutationes*, since the sound starts to change in the first *mutatione*" (Antonio).[30] Antonio's definition is perhaps more intriguing, as it seems to introduce change not as an immediate transformation of sound, as implied by Gidino's wording (from 'A' to 'B', see Table 2), but rather as a gradual process ("*sonus incipit mutari*").

If *mutationes* only begin this process, the next section, called the *volta* (a turn), presents a much more advanced stage of metamorphosis. Musically, this section simply "turns back" to the music of the *ripresa* (A), but this musical turn is not replicated in the accompanying text and its rhyme scheme, which develops a more complex pattern of "turning to" or, rather, "turning back into", the first part. A sonic transformation (via rhymes) in this ballata's text moves at a slower pace: it starts with the last rhyme of the *piedi* (the C rhyme in Table 2) and introduces a pair of rhymes borrowed from the *ripresa* thereafter (zZ). In sum, while the musical change is immediate and irreversible, the text presents transformation and acquisition of a new form as a process, which means that in the musico-poetic whole of the ballata there is a sense of a gradual and non-simultaneous metamorphic shift in which some parts acquire a new form straight away (music), while others (rhymes) retain their old shape for a time – something akin to the process of metamorphosis as described by Ovid.

The sonic transformation – in music and rhyme pattern – manifested in the *piedi* and *volta* is echoed throughout in this ballata's lexical choices and syn-

30. "lo sono o sia lo canto … ee mutato" (see Gidino da Sommacampagna, *Trattato*, 71); "apellatur mutationes eo quod sonus incipit mutari in prima mutatione" (Antonio da Tempo, *Summa*, 49).

tactical structure. I have already noted the use of the past participle *converso* at the beginning of *piede/mutazione* 2, which creates a tight metapoetic link between the poetic content (Jupiter's transformation into the bull) and poetic form (*mutazione* as a sonic transformation). This metapoetic reading could be extrapolated further to the *volta*, in which the asynchronous sonic metamorphosis of rhymes and music just noticed runs parallel to this section's syntax and poetic vocabulary. It starts by tightening the sonic link between this section and the last line of *piede* 2 with an enjambement (see lines 9-10: "*qual sol*[*e*] *delle stelle allor soprana / parsa saria*"), and then performs a series of "turns" back toward the first, initially by introducing a new pair of mythical lovers that echoes the two pairs of the *ripresa* (lines 10-11: Diana and Actaeon), and finally returning to the lyric "*io*", which makes the metamorphosis of this part complete and facilitates a transition from the *volta* to the final repetition of the *ripresa* (line 12: "*dunqu'io felice e chi di lei innamora*"; compare line 3: "*a me questa gentil che 'l ciel onora*").

B. Music theory: Mutatio and musica ficta in Ugolino of Orvieto's Declaratio musicae disciplinae

The two parts of the three-voice musical setting are strikingly different in terms of overall sonority and in particular in their use of ficta signs.[31] The range of ficta in this piece extends from a regular b-fa within the soft hexachord to a rather idiosyncratic a-fa, although the question remains, as Janke notes in his analysis of the piece: were these originally intended by the composer or added in later stages of the copying process, and thus represent the reception history of this ballata rather than its original state? I shall address this question shortly, but whatever the case may be, in its current state the two parts of the ballata differ greatly, with the second part being particularly ambitious in its exploration of tonal space. The analysis undertaken here aims at relating this (I think, original) use of ficta and hexachordal mutations to the metapoetic motif of *mutatio* discussed above. In doing so, I shall rely on the discussion of mutations and ficta offered in late Trecento-early Quattrocento Italian treatises – sources chronologically and geographically proximate to SL in general and Piero's ballata in particular – including one written by Ugolino of Orvieto, whose own compositions are transmitted in SL alongside those of the two Mazzuolis.[32]

31. For a very useful general survey of ficta and recta, see Margaret Bent, "Musica Recta and Musica Ficta", *Musica Disciplina* 26 (1972): 73-100, reprinted in *Counterpoint, Composition, and Musica Ficta* (New York: Routledge, 2002), 61-93.

32. On hexachordal '*mutationes*' and their explanation and visual demonstration in medieval

The extensive use of ficta, I argue, responds in several ways to *mutatio* as a metapoetic motif of the *piedi*: first, because musica ficta/falsa was generally conceptualized as a transformative and deceptive musical gesture; and, second, because, viewed in a hexachordal context, ficta is the clearest sign of a hexachordal *mutatio*, that is, a switch from one hexachordal propriety to another.

The definition of ficta in the so-called Vercelli treatise provides a fair account that supports the former point and its typical conceptual linking of ficta/falsa to *fingitur/fingere* (to deceive): "*musica falsa* means to deceive [*fingere*], or sing one [hexachordal] syllable in place of another, during which process of deception a semitone is made out of a tone and vice versa, a tone is made out of a semitone".[33] "Deception" (singing "wrong" syllables) and transformation (making a semitone out of a tone, and vice versa) go hand in hand, hence the vocabulary of transformation that does not hesitate to enter the discussion soon thereafter, in fact in the next sentence: "and now let us transform [*trasmutaremo*] fa-sol [that is, a tone] into fa-mi [a semitone]."[34] In this definition and elsewhere in many other treatises, musica ficta/falsa convey two important ideas directly related to the poetic topoi discussed above: that of sonic mutation and deception. In this light, it is not hard to see the potential relation between the extensive use of ficta in the second part of Piero's ballata and the textual imagery of this second part, in particular with a series of Jupiter's transformations (in line 7 of *piede* 2) aimed to deceive his female victims (listed in line 4 of *piede* 1) – not only by his appearance, but even sonically, by a deceitful transformation of his own name ("*Giove*" into "*bove*").[35]

As for *mutatio*, while a hexachordal mutation may well occur within the diatonic gamut, and not every ficta sign signals a mutation, it is safe to say that in general the link between the two is fairly tight.[36] In his Book 6, for

music theory, see Adam Whittaker, "Signposting Mutation in Some Fourteenth- and Fifteenth-Century Music Theory Treatises", *Plainsong and Medieval Music* 26 (2017): 37-61. In Example 2, which I offer below, my own demonstration of hexachordal syllables and mutation is largely based on the model shown by Whittaker.

33. "Falsa musica è fingere, onvero fare una voce per una altra, nel quale fingere advene che del tono se ne fa semitono et, hè converso, de semitono se fa tono"; see Cornagliotti and Caraci Vela, *Un inedito trattato*, 62.

34. "Aduncha trasmutaremo fa sol in fa mi", etc. (Ibid.).

35. It also brings to mind the erotic connotations that the B-flat sign had throughout its earlier reception history; see Bonnie Blackburn, "The Lascivious Career of B-flat", in *Eroticism in Early Modern Music*, ed. Laurie Stras (Farnham: Ashgate, 2015), 19-42.

36. One such manifest pairing of the two concepts is the theory of *coniuncta* that arises around the beginning of the fifteenth century; see Oliver Ellsworth, "The Origin of the *Coniuncta*: A Reappraisal", *Journal of Music Theory* 17 (1973): 86-109; Karol Berger, "The Expanding Universe of «Musica Ficta» in Theory from 1300 to 1550", *The Journal of Musicology* 4 (1985): 410-30; and Ste-

example, Jacobus does not hesitate to replace "*falsa musica*" with "*falsa mutatio*", also calling it "*mutatio irregularis*" (as opposed to "*mutatio regularis*" within the diatonic gamut).[37] Clearly, at least the use of e-fa and a-fa in Piero's ballata would conform to Jacobus's understanding of this term.

Ugolino of Orvieto's *Declaratio musicae disciplinae* provides a more extensive and very useful discussion of the mechanics of mutation in conjunction with musica ficta that I think might be helpful in understanding the contrapuntal core of Piero's ballata.[38] In Book I (chapters 16-18), Ugolino starts by defining *mutatio* as "*vocum variatio*" (a change of a syllable/*vox*) and noting that *mutatio* is twofold, as it operates at the level of *proprietates* (deductions) and *voces* (syllables).[39] He then proposes a more detailed and specific examination of how *mutationes* occur in the diatonic gamut in Book 2, chapters 19, 21, 23, and 24.[40] Finally, in chapter 34, the notion of *mutatio* is extrapolated to the essentially nondiatonic territory of musica ficta. It is here that musica ficta and mutation finally cross paths.[41]

In this chapter, the concept of *mutatio* is used in relation to (i) syllables, (ii) intervals, and (iii) deductions. The first and the last are self-evident and do not require much explanation. The only difference here with regard to Ugolino's earlier discussion is that *falsa mutatio*, to use Jacobus's term, introduces new hexachords that lie outside the diatonic gamut, which are then incorporated into the diagrams that present all available hexachords.[42]

The second aspect (interval mutation) is new in Ugolino's discussion, however, and deserves more attention. It is a contrapuntal phenomenon, one directly linked to a *variatio vocum* in a single voice. What Ugolino implies is that, especially in the so-called "directed progression", the penultimate

fano Mengozzi, *The Renaissance Reform of Medieval Music Theory: Guido of Arezzo between Myth and History* (Cambridge: Cambridge University Press, 2010), 95-8.

37. In *Jacobi Leodiensis Speculum musicae*, ed. Roger Bragard, Vol. 6 (Rome: American Institute of Musicology, 1973), 183-7. The text is also available online at http://www.chmtl.indiana.edu/tml/14th/JACSP6B (accessed August 28, 2018).

38. All subsequent references will be to the following edition of Ugolino's work: *Ugolini Urbevetanis Declaratio musicae disciplinae*, 3 vols., ed. Albert Seay (Rome: American Institute of Musicology, 1959-1962). This treatise, too, is available at Thesaurus Musicarum Latinarum online. As does Bent, I understand *contrapunctus* as a dyadic core (most commonly between cantus and tenor, as is the case here) regulated by "directed progressions": see her groundbreaking "The Grammar of Early Music: Preconditions for Analysis", in *Tonal Structures in Early Music*, ed. Cristle Collins Judd (New York: Garland, 1998). In the analysis below, the third contratenor voice is neglected. In fact, as I argue below, it tends to obfuscate the contrapuntal development of this piece and makes it more difficult to hear the important differences between the two parts of the ballata.

39. *Ugolini Urbevetanis Declaratio musicae disciplinae*, Vol. 1, 37-46.

40. Ibid., Vol. 2, 26-9.

41. Ibid., Vol. 2, 44-53.

42. The diagram is in Ibid., Vol. 2, 49-50.

imperfect consonance might be changed (by mutating either the top or the bottom syllable) in order to create greater tension toward its resolution into a perfect consonance.[43] In a progression such as G/b leading to the unison a/a, for instance, b-mi in the top voice undergoes mutation into b-fa (= B-flat), thereby transforming the first interval: "a major third is transformed into a minor third".[44] A single change in one voice/syllable therefore creates a mutation in the polyphonic (dyadic) whole, changing the form and the name of the affected interval to which that voice/syllable belongs – an important reminder of how pertinent the concept of mutation is not only for single voices of a polyphonic setting, but also to the actual contrapuntal core created by these voices and how one affects the other.

C. Music and text: Mutationes, musica ficta, and Jupiter's metamorphoses

With this last observation, I come back to Piero's approach to ficta in the two parts of his ballata *A Febo.* In the three-voice edition prepared by Janke, both sections of the ballata may at first glance appear to utilize essentially the same set of ficta signs, ranging from a regular b-fa (from the soft hexachord on F) to a-fa (from the hexachord on E-flat).[45] This apparent similarity quickly dissipates when, first, editorial signs are examined separately from the original ones and the validity of both is evaluated on contrapuntal and melodic grounds, and, even more importantly, the dyadic contrapuntal core, rather than the complete three-voice texture, is taken into consideration. I will start with the latter, as it largely determines the editorial decisions with regard to the former.

As is usually the case in fourteenth-century polyphony, cantus and tenor (the top and bottom voices, respectively, in Janke's edition of this ballata) form a self-sufficient duo that constitutes the contrapuntal core of the work and conforms to the rules derived from contrapuntal treatises: a pan-conso-

43. On directed progressions, see Sarah Fuller's contributions, particularly "Tendencies and Resolutions: The Directed Progression in 'Ars Nova' Music", *Journal of Music Theory* 36 (1992): 229-58.

44. "Diphtonus mutatus est in semidiphtonum" (*Ugolini Urbevetanis Declaratio musicae disciplinae*, Vol. 2, 51).

45. Apart from the facsimile edition of SL itself, I used two editions of Piero's piece, both by Janke: see Andreas Janke, "'Hoc enim in plano cantu raro videtur contingere': Modus und mehrstimmigkeit im späten Trecento", in *Das modale System im Spannungsfeld zwischen Theorie und kompositorischer Praxis*, ed. Jochen Brieger (Frankfurt: Peter Lang, 2013), 55-67, at 66-7; and Id., *Die Kompositionen*, 208-9. For A-flats in the ballata, see Ct18, Ct19, Ct24, and Ct28 in the first part and C46, C48, Ct48, C49, Ct61, C61, C63, C67, Ct67, and T68 in the second. Here and elsewhere, C means cantus (the top voice), T refers to the tenor (the bottom voice), and Ct refers to the contratenor (in the middle); bar numbers refer both to Janke's editions and my own Example 2 below.

nant basis, with dissonances occurring only at a surface level, regulated by directed progressions – the resolution of an imperfect consonance into a perfect one that lies closest to it, usually with a semitone approach in one of the two voices and a suspension in the cantus (although the latter is often neglected in the Trecento).[46] The contratenor voice, on the other hand, is clearly filler and can be literally construed "against the tenor" here (*contra tenorem*), which at times naturally leads to it duplicating the cantus voice in parallel fifths or octaves. With this, I do not mean to say the contratenor is inessential in terms of overall sonic quality of this piece or that this voice is not "interesting" per se in a performance context, only that its grammatical function is secondary.

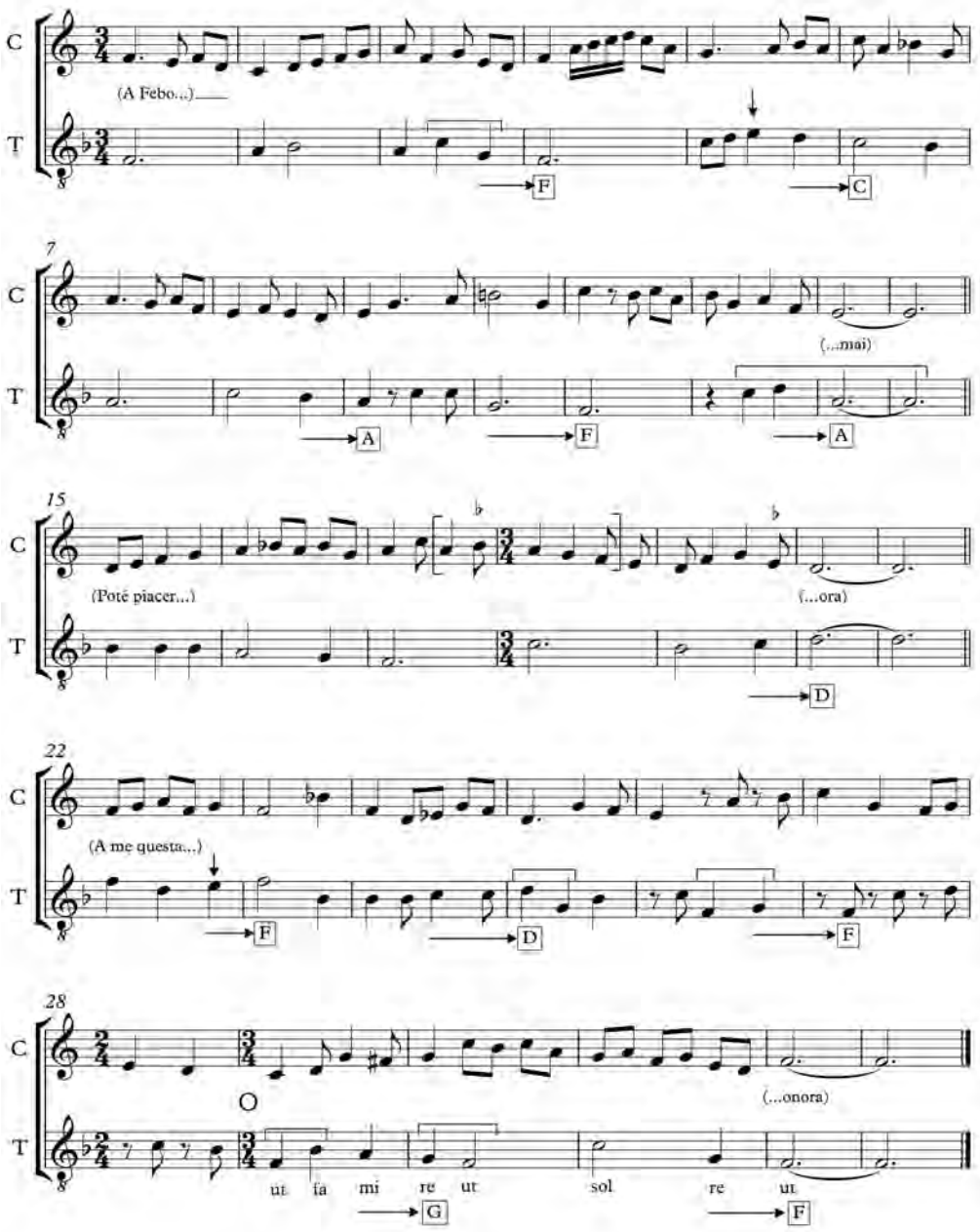
I therefore propose to look at the two-voice contrapuntal core of the ballata in order to better understand the composer's decisions with regards to ficta (see Example 2).[47]

One important peculiarity of this piece which must be pointed out is the use of conflicting signatures in its two voices (b-fa in the tenor and no signatures in the cantus). This means that the entire recta system is transposed down a fifth in the lower voice and consists of three transposed recta hexachords on B-flat, F, and C (instead of F, C, and G, respectively). The top voice stays within the untransposed recta system, however. Hence the resulting tension and conflict between the two voices, which is successfully overcome in the first part, but leads to a series of mutations, ficta, and transpositions in the second, particularly as far as the top voice is concerned.

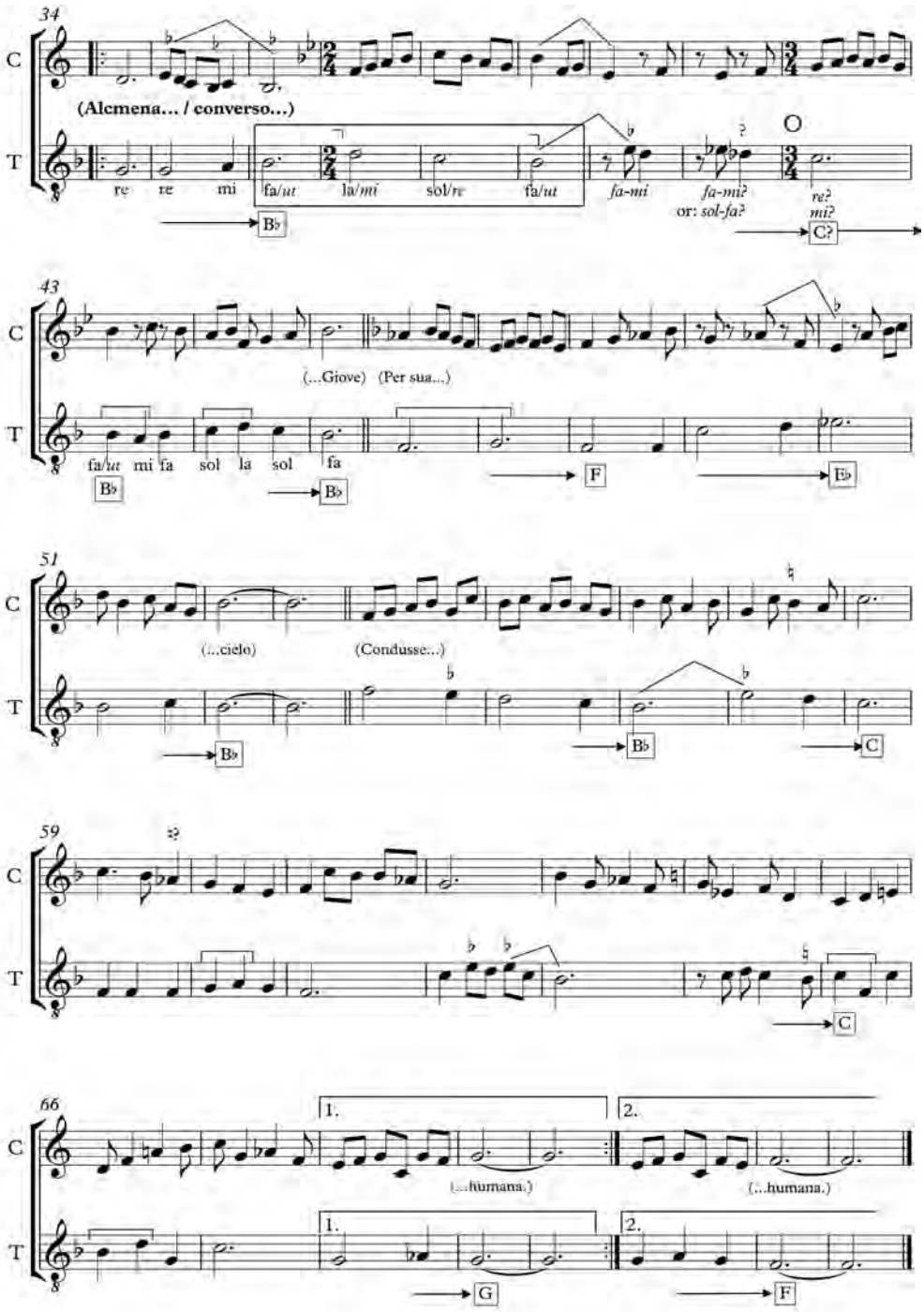
Overall, the *ripresa* consists of three musical phrases that match the three lines of the poetic text. The first outlines three primary contrapuntal centers: F, A, and C, all but the last one solidly supported with directed progressions consisting of major thirds and sixths that resolve outward to fifths and octaves, respectively. The second phrase introduces a new cadential goal in the

46. Apart from Bent's and Fuller's articles cited in notes 38 and 43, see also Bent's "Ciconia, Prosdocimus, and the Workings of Musical Grammar as Exemplified in *O felix templum* and *O Padua*", in *Johannes Ciconia: musicien de la transition*, ed. Philippe Vendrix (Turnhout: Brepols, 2003), 65-106, in which Bent extrapolates some of her premises to show how this analysis might work on the early Quattrocento Italian repertory, albeit of a slightly different sort from the one under discussion here.

47. Example 2 presents the cantus and tenor voices of the ballata only. The text appears in snippets at the beginning and end of each phrase. I decided to abandon a full text layout because, I believe, it would have congested the overall visual presentation. All directed progressions are marked by arrows below and the final tone is always indicated by a boxed capital letter. At the end of the first section and the beginning of the second, I use hexachordal syllables to show the switch that occurs after the words "Alcmena" / "converso" at the beginning of the *piedi*. Some other markings are explained below in the main text.



Example 2. *A Febo*, two-voice contrapuntal core



tenor by rising to d at the end of the line. This d in the tenor leads to the (minor?) 3-1 cadential progression with the cantus. It is here that e-fa (editorial) could be introduced for the first time (in the top voice), thus making a *diphtonus mutatus in semidiphtonus*, in Ugolino's wording, and indeed this interpretation is further supported by the (scribe's) earlier use of a-fa in the contratenor (not reproduced here), which creates another directed progression with the tenor (here major 3-5). Nevertheless, in terms of contrapuntal basis, this inflection remains only a momentary slippage that does not affect the core structure. The last line of the *ripresa* closes the circle by returning to F, but it also reuses the peculiar cadential stop on D at the very beginning of the penultimate melisma (thus creating another case in which adding e-fa in the top voice is tempting from the contrapuntal perspective, and indeed the opportunity is taken in the manuscript). This also establishes a sort of cadential rhyme between the two phrases that echoes the actual rhyme between the two lines of the text: "*ora*" / "*onora*" (compare mm. 19-21 [o*ra*] and 24-25 [*o*nora] in the example). Overall, however, the contrapuntal basis of the first part is clearly diatonic, as it stays, for the most part, within the soft and natural hexachords of the diatonic gamut in the tenor and natural and hard hexachords in the cantus, and stable – much more so, I think, than the contratenor voice (and hence the resulting three-voice texture) seems to imply by resorting several times to a-fa in the course of contrapuntal development (I believe a few of these accidentals, even when they appear in the original source, could be safely ignored on contrapuntal and/or melodic grounds).

The second part introduces a new cadential goal from the outset: still staying within the range of the hexachord on F, the first three notes of the tenor lead from g-re to b-fa, and the last note is clearly articulated as a cadential goal by the cantus. Once b-fa establishes itself as a new contrapuntal destination, it becomes extremely difficult to avoid moving further toward other ficta, namely e-fa, which does appear almost immediately (and simultaneously) in both voices (C: mm. 35, 40, 41, and so on; T: mm. 40, 41, and so on). Here is the crucial difference between the two parts: while the first avoids b-fa as a contrapuntal center and uses e in the tenor sparingly (in mm. 5 and 22, see arrows in Ex. 2) and without any direct relation to b-fa, avoiding a potentially dangerous melodic tritone, the second part throws all caution to the wind from its very beginning.

The stop on b-fa in m. 36 coincides with the first named victim of Jupiter's love affairs, Almena, and, even more curiously, with "*converso*" in *piede* 2. Contrapuntally, it becomes indeed a moment of "conversion" or, more specifically, mutation, because after reaching this new goal on b-fa, the tenor line does

not safely return to F-ut but moves further upwards, with b-fa eventually becoming b-ut in the course of melodic development (the transitional passage that can be read in both F and B-flat hexachords is boxed in Example 2). This strong sense of hexachordal shift never encountered in the first part is further reinforced by two factors: first, a mensural shift from *senaria perfecta* to *quaternaria* in mm. 37-41 that directly follow the Almena / converso passage (this shift is signaled in the manuscript by void notation in T37-8 and then a full circle before T42); second, the simultaneous introduction of new signatures in the top voice. The latter testifies to the top voice's abandonment of its untransposed recta hexachords and synchronization with the lower voice in its exploration of new tonal territory. While the tenor simply switches here from one recta hexachord to another, the top voice undergoes profound changes in its hexachordal orientation.

The new role assumed by b-fa/ut becomes evident when this note is repeated three times after the cadence under discussion in the tenor's first line (mm. 39, 43, and 45), which eventually ends on that same note (m. 45, here still as b-fa). The second line (mm. 46-53) ends on B-flat as well (here clearly as b-ut), but it goes even further and introduces an anomalous stop on e-fa immediately before the final stop. The ficta sign is in the manuscript, yet its presence there is only precautionary: the melodic passage is structured in such a way as to dispel doubts, if there were any, about the validity of this e-fa. It is precisely within this tenor phrase that a-fa makes its first documented appearance within the contrapuntal core of the ballata: in C46 and C48, where it is implied by the source but seems somewhat unnecessary in contrapuntal terms; and C49, again implied by the source and now essential in the contrapuntal and melodic contexts. While the use of A-flat in the first part (in the Ct) is inessential for the contrapuntal structure of the piece, the situation changes in the second part: its use in the cantus within the second line of the *piedi* is clearly prompted by the e-fa in the tenor in m. 49, and by another e-fa in the cantus itself that creates a melodic relation within one voice in which a-fa becomes unavoidable (all melodic fourths in the second part that include, or should include, ficta are marked by angle brackets in Example 2).

To conclude this part of my analysis, it only remains for me to point out that the final line of the *piedi* completes another circle (and echoes the last line of the *ripresa*) in going back first to G (in *piede* 1) and then to F (*piede* 2). It summarizes and reverses the previous contrapuntal and melodic development that similarly hinges on the ambiguity of b-fa/ut, assuming either of its two hexachordal functions through its melodic relations with e-fa above and F-ut below. The overall direction here is back from the b-ut to b-fa function, how-

ever, and ultimately to F-ut – the main contrapuntal center of the ballata. The whole line is accordingly divided into small units structured around one or another hexachord (see mm. 54-58, 59-61, 62-63, and from 64 to the end of the *piede*).

Conclusion

A reduction of the ballata's three-voice texture to its dyadic contrapuntal core makes clearer, I hope, the distinctively different uses of ficta in the two parts of the piece, as well as the indispensability of some of the crucial ficta signs in the second part – whether these signs were original in the manuscript or added later. While both parts of the ballata ultimately end on F, their methods of exploring the tonal space is dramatically different, with the crucial switch from a more diatonic cadential pattern to an idiosyncratic use of ficta occurring precisely at the beginning of the *piedi*, on "Almena" / "*converso*", and followed by the list of Jupiter's victims (*piede* 1) and transformations (*piede* 2). Whether *A Febo* is analyzed in hexachordal (as here) or modal terms (as in Janke's article cited in note 45 above), it is impossible to ignore this dramatic switch, a *mutatio* that separates the first and second parts.

Seen in this light, Antonio da Tempo's notion that the *mutazioni/piedi* are so called because "*sonus incipit mutari in prima mutatione*" gains new meanings, new semantic echoes conveyed by the verb *mutare*. At the beginning of Piero's *mutazione* 1 mutation does occur, albeit in a more specific and technical sense. While these semantic "echoes" were not necessarily intended by Antonio himself (who, judging from his treatise, was nevertheless quite knowledgeable in musical matters), they might well have been heard and interpreted in their own ways by his readers: by those musicians who were more familiar with Trecento music theory and its discussions of hexachordal *mutationes*. We cannot be sure that Piero Mazzuoli was familiar with a term such as *mutatione* in Antonio's sense, but to seek this relation is to miss the larger point: understanding the second part of the ballata (whatever name one assigns to it) as that bringing change and transformation to the overall structure does not necessarily imply a direct knowledge of Antonio's (or Gidino's) treatise, for such an understanding would naturally follow from a ballata's rhyme scheme and musical structure, in which multiple changes occur at the beginning of the second part. What is more important here perhaps than a rather naïve historical linking of Antonio's definition to this ballata's metapoetic play is the semantic potential of change and transformation itself, whose echoes reverber-

ate in and across this ballata's form and content, poetry and music. Discussions such as Antonio's explanation of *mutationes* in the ballata or Ugolino's lengthy examination of hexachordal mutations and musica ficta are useful analytical vehicles not per se, but on account of their hermeneutic potential: notwithstanding whether these specific explanations were known or not by a specific composer such as Piero, they show how certain words and ideas could have been understood in the Trecento or early Quattrocento, what echoes, memories, and associations they might have carried for a Trecento poet or musician.

Turning our focus from this ballata to the manuscript gathering that contains it, it is fascinating to see that *A Febo* frames the complete known collection of Piero's oeuvre and that the opening three-voice version analyzed above itself metamorphoses into a completely different two-voice version at the end of the gathering. Expanding even further, Piero's metapoetic play becomes embedded into the complete Trecento musical tradition so splendidly represented by the SL Palimpsest and related sources, which include Piero's own father, whose madrigal I discussed above. This, in turn, forms part of an even larger musico-poetic discourse of the Trecento and early Quattrocento, whose fascination with wordplays and *equivoci*, with verbal metamorphoses in a wider sense, is well attested to in such poets as Dante and Petrarch, and whose echoes resound elsewhere. This sound is perhaps nowhere more audible than in Trecento song, in which musical and textual elements combine and create multiple opportunities for all manner of interactions. A song therefore is a meeting ground not merely for text and music, visual and sonic, and so on, but more specifically for the ambiguities of language: it is a sonic space in which words and verbal relations are potentially at their most fluid, polyvalent, ambiguous, and able to transfer between the contexts and shift shapes. This is not to say that all of these interactions ultimately result in "contracted marriages" and/or metamorphoses, but one certainly must pursue the matter in order to find out. This is, after all, how metamorphoses are often initiated.

ABSTRACT

This essay forms part of a larger project on music and metapoesis in Trecento song, in which I examine the use of the poetic lexicon that might be understood as referring to the mechanics of the text or its musical setting, if there is any, and acknowledging its formal poetic and musical constitution. In particular, I focus on the semantic field established by some potentially metapoetic concepts, two of

which are explored in the two case studies presented in this article (and drawn from the recent edition of the San Lorenzo palimpsest): "return" and "metamorphosis".

The first case study, Giovanni Mazzuoli's madrigal *A piè del monte*, aims at illustrating in a straightforward fashion the basic tenets of the proposed methodology. In the second and central case study, Piero Mazzuoli's three-voice ballata *A Febo*, I offer a detailed examination of this song's form and content, arguing that the metapoetic motif of transformation/mutation creates multiple echoes across this song's amorous content (via Ovid's *Metamorphoses*); poetic structure (which, I argue, might be viewed as metamorphic); and musical setting (via mutatio in its hexachordal structure and extensive use of musica ficta).

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