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SOME NOTES ON THE TWO-VOICE BALLATAS
BY FRANCESCO LANDINI IN THE SAN LORENZO PALIMPSEST

In this chapter I focus on the manuscript tradition of Francesco Landini's two-voice ballatas in the San Lorenzo Palimpsest (Firenze, Archivio del Capitolo di San Lorenzo, 2211 [SL]) in preparation for a new critical edition of the composer's works.¹ After a short introduction to the transmission of Landini's works in SL based on recent research carried out by Julia Gehring, Andreas Janke, and John Nádas, I will provide a synoptic transcription of the ballata *De sospirar sovente* B68, which appears in SL in an unpublished redaction, and the first edition of a recently discovered two-voice ballata by Landini in SL, also unpublished. The two ballatas epitomize SL's importance in the transmission of works by the most famous composer of the Italian Trecento, as well as the manuscript's contribution to our understanding of fourteenth-century music.

1. The research presented here is an integral part of the Advanced Grant project "European Ars Nova. Multilingual Poetry and Polyphonic Song in the Late Middle Ages". This project has received funding from the European Research Council (ERC) under the European Union's Horizon 2020 research and innovation programme (grant agreement no. 786379).  The edition will follow the methodological approach adopted for the works of Nicolò del Preposto and for the caccia repertory; see Nicolò del Preposto, *Opera completa. Edizione critica commentata dei testi intonati e delle musiche*, La Tradizione Musicale, 18; Studi e testi, 10, ed. Antonio Calvia (Florence: SISMEL-Edizioni del Galluzzo, 2017); Michele Epifani, ed., *La caccia nell'Ars Nova italiana. Edizione critica commentata dei testi e delle intonazioni*, La Tradizione Musicale, 20; Studi e testi, 11 (Florence: SISMEL-Edizioni del Galluzzo, 2019). The catalogue of the works of Francesco degli Organi (Landini) appears in Lucia Marchi, "Catalogo delle opere di Francesco Landini", in *"Col dolce suon che da te piove". Studi su Francesco Landini e la musica del suo tempo. In memoria di Nino Pirrotta*, La Tradizione Musicale, 4; Studi e testi, 2, ed. Maria Teresa Rosa Barezzani and Antonio Delfino (Florence: SISMEL-Edizioni del Galluzzo, 1999), 589-617. The authoritative edition is *The Works of Francesco Landini*, Polyphonic Music of the Fourteenth Century (PMFC), Vol. 4, ed. Leo Schrade (Monaco: Éditions de l'Oiseau-Lyre, 1958; reprinted 1974 and 1982); see also *The Works of Francesco Landini*, ed. Leonard Ellinwood (Cambridge, MA: The Mediaeval Academy of America, 1939; reprint 1945), second reprint (New York: Kraus, 1970); *Der Squarcialupi-Codex Pal. 87 der Bibliotheca*

The corpus of Francesco Landini's ballatas totals 141 works.² This number remained stable from Kurt von Fischer's 1956 catalogue until quite recently, when it increased by one; an unidentified ballata for two voices, both texted, discovered by Janke and Nádas.³ I will refer to this ballata as C[...] (*tempo fugge*) – even though the words “tempo fugge” cannot be considered part of the incipit – because that may help us find new concordances for the text.⁴

There are seventeen of Landini's ballatas in SL, placed in gatherings reconstructed as XI and XIII.⁵ Of these seventeen, nine are for two voices, seven are for three voices, and one, *La dolce vista* B93, exists in both three- and two-voice versions.⁶ In the most recent survey of the manuscript tradition of Landini's works, based on what could then be read of the Palimpsest's *scriptio inferior*, Gehring proposed a new gathering structure for the Landini section of SL and listed fifteen ballatas and one caccia.⁷ Following publication of the mul-

Medicea Laurenziana zu Florenz. Zwei und dreistimmige italienische weltliche Lieder, Ballate, Madrigali und Cacce des vierzehnten Jahrhunderts, ed. Johannes Wolf (Lippstadt: Kistner, Siegel & Co., 1955). Throughout this chapter I refer to Landini's ballatas using the first part of the incipit – following Marchi's *Catalogo* – followed by B and the number in the Schrade edition: for example *Donna, s'i' t'bo fallito* B1 (in some lists I will use only the B numbers). An exception is made for B119, here quoted as *O fanciulla giulia* (rather than *giulia*); see Davide Checchi, “Per la datazione delle ballate landin[i]ane ‘Amar sì gli alti’ e ‘O fanciulla giulia’: ricerche su due rubriche d'occasione del ms. Chigiano L.IV.131”, in “*Cara scientia mia, musica*”. *Studi per Maria Caraci Vela*, ed. Angela Romagnoli, Daniele Sabaino, Rodobaldo Tibaldi, and Pietro Zappalà (Pisa: ETS, 2018), 1067–84.

2. In 1956, Kurt von Fischer identified the corpus of Francesco Landini's ballatas as consisting of ninety-two two-voice and forty-nine three-voice ballatas. However, among them he also included the virelai *Adiu*, considering it a ballata with French text; see Kurt von Fischer, *Studien zur italienischen Musik des Trecento und frühen Quattrocento* (Bern: Haupt, 1956), 86, 38–73, and 79–80.

3. The ballata was copied on f. [c]XXIIIr/89r, at systems 1–6. See Andreas Janke and John Nádas, eds., *The San Lorenzo Palimpsest: Florence, Archivio del Capitolo di San Lorenzo, Ms. 2211*, Vol. 1: *Introductory Study*; Vol. 2: *Multispectral Images*, Ars Nova, n.s. 4 (Lucca: Libreria Musicale Italiana, 2016), Vol. 1, 72–3, number 130 (unidentified); see also Vol. 1, 24. For “Addenda & Corrigenda” to the volume, see <http://sl2211.lim.it/> (accessed March 9, 2020).

4. The entire incipit is illegible but for the guide letter “c”; “tempo fugge” are the last words of the tenor's second line (only “fugge” is legible in the cantus).

5. See *The San Lorenzo Palimpsest*, Vol. 1, 39–41 and 68–74. Gathering XII is assumed to be entirely lost. The caccia *Così pensoso* is transmitted in Gathering XVI.

6. On two- and three-voice versions in Landini's repertory, see Julia Gehring, *Die Überlieferung der Kompositionen Francesco Landinis in Musikhandschriften des späten 14. und frühen 15. Jahrhunderts*, *Musica Mensurabilis*, 5 (Hildesheim: Olms, 2012), 135–52.

7. *Ibid.*, 53–134, especially 57, 63, and 124–30. The primary difference between Gehring's reconstruction of Gatherings XI–XIII and Janke and Nádas's lies in the fact that Gehring considers f. 89 (arabic numerals) the only survivor of Gathering XII, assuming the roman numeral CXVIII (while f. B is not placed in a gathering); see Gehring, 126–7. In Janke and Nádas's reconstruction, f. 89 is instead part of a bifolio with f. B, within Gathering XIII: the original conjoint bifolio would have consisted of f. [C]XXIII/89 and f. [CXXVII]/B. While the original foliation of f. B is missing, that of f. 89 is legible with some degree of certainty; see *The San Lorenzo Palimpsest*, Vol. 1, 41 and 22n10: “Based on the practice of the scribe throughout the manuscript, especially in his treatment of repeated elements in the writing of roman numerals, the images lead us to read the number on

tispectral images of SL the legibility of some of Landini's works increased considerably, permitting a new assessment, in particular for those ballatas entered on folios that are now much more decipherable.⁸ Furthermore, Janke and Nádas identified one new concordance for a ballata by Landini, *La dolce vista* B93, and the newly discovered unicum, C[...] (*tempo fugge*).

As is the norm for composer sections in SL, all of Landini's ballatas are entered beginning at the tops of folios in gatherings which also contain "space fillers".⁹ As can be seen from Table 1, in cases where all voice parts are transmitted, the voicing and *Textierung* in SL correspond to those of Firenze, Biblioteca Medicea Laurenziana, Med. Pal. 87 (Sq). In instances in which one or more voice parts are missing in SL, the codicological reconstruction provided by Janke and Nádas offers the convincing hypothesis that the distribution of voices and *Textierung* in SL are the same as those of Sq. The only exception is *La dolce vista* B93, transmitted as 2¹ in Sq, for which Janke and Nádas argue that, given its position within a section of three-voice ballatas, a contratenor may be missing.

For the same reason, there is room to doubt that we are dealing with a 3² version of C[...] (*tempo fugge*) for which the contratenor, copied on the verso of the previous folio, now lost, is missing.¹⁰ However, the layout of the parts, with cantus and tenor on the recto and contratenor on the verso of the previous folio, is not found elsewhere in SL for works entered in the principal position.¹¹

f. 89^r as 'cxxxiii' and this results in placing that folio in gathering 13, allowing for a credible distribution of missing voice parts needed to complete what is on these folios".

8. To give just one example of the possibilities opened up by the new multispectral images, *De sospirar sovente* B68 – a ballata that today is completely legible with the exception of a few notes of the tenor and a few syllables or letters in the text – Gehring wrote "Leider ist auch diese Ballata in SL nicht vollständig lesbar, aber an einigen Stellen lassen sich dennoch deutliche Unterschiede erkennen". See Gehring, *Die Überlieferung*, 130.

9. In Gatherings XI and XIII, the space fillers are an anonymous virelai, three unidentified songs, and two ballatas by Antonio Zacara da Teramo: 127, anonymous virelai D[...] *naye*; 129, unidentified rondeau?; 131, unidentified rondeau? [...] *lus*; 134, Zacara, *Dicovi per certança*; 137, Zacara, *Benché lontan me trovi*; 139, unidentified song B[...]. The numbers refer to Janke and Nádas's inventory; see 50-89, esp. 68-75, for Landini's works. On space fillers, see *The San Lorenzo Palimpsest*, Vol. 1, 23. By comparing the very useful pseudocolor image in Appendix C, 113, of the SL introductory study with other forms of capital letters taken from the more legible folios of the Palimpsest, I was able to add two more letters to rondeau 131's incipit: "[...]U A[...]". Before "U" only the guide letter is missing. Compare the capital letters "U" and "A" with those that can be read, for example, in f. XXXXIIr/32r: "IA Urate" ("I'aurate", the incipit of Bartolino's *Le aurate chiome*).

10. This possibility is raised by Janke and Nádas, *The San Lorenzo Palimpsest*, Vol. 1, 22n10.

11. Indeed, this layout can only be found in two compositions placed at the bottoms of folios, where different layout modalities pertain: nos. 75 (unidentified three-voice virelai, SL, ff. XLIXv-Lr/39v-40r) and 159 (the anonymous three-voice rondeau *Soies lies et menes joie* on a text by Nicole de Margival, SL, ff. CXXXVIIv-CXXXVIIIr/107v-108r). For the modalities of voice layout in SL, I refer to the "Layout" column of the inventory published in *The San Lorenzo Palimpsest*, Vol. 1, 50-89.

For this reason, it is more “economical”¹² to consider *C[...]* (*tempo fugge*) a complete two-voice ballata.

Table 1: The transmission of Francesco Landini’s ballatas in SL

SL	INCIPIIT	VOICES AND TEXTIERUNG ^a		OTHER WITNESSES ^b
		SL	SQ	
[CIr]/103r	<i>Va' pure, Amor</i> B19	2 ²	2 ²	Sq, 171r; Fp, 9r; Pit, 70r; Man, 47r
[CIv]/103v	<i>Se pronto non sarà</i> B26	2 ²	2 ²	Sq, 170r; Fp, 12v; Pit, 91v-92r; Lo, 27r; ModA, 14v
CIIf/100r	<i>Vita non è più misera</i> B22	2 ²	2 ²	Sq, 167r; Fp, 10v; Pit, 103v; R, 49r
CIIf/100v	<i>S'andra' senza merzé</i> B29	2 ²	2 ²	Sq, 167r; Fp, 14r; Pit, 7v-8r
[CVIIIr]/109r	<i>Per servir umiltà</i> B5	2 ²	2 ²	Sq, 168v; Fp, 3r; Pit, 88v-89r
[CVIIIv]/109v	<i>S'i' ti son stato</i> B16	2 ²	2 ²	Sq, 142v; Fp, 8r; Pit, 89v-90r; R, 48v-49r; Man, 97v; PadA (684), 51v
CXr/106r	<i>Po' che partir convienmi</i> B98	3 ¹	3 ¹	Sq, 165v; Pit, 92v-93r; Fp, 23r; PadA (684), 60v; Pra, 248r (3 ^o)
CXv/106v	<i>Gli occhi che 'n prima</i> B14	2 ²	2 ²	Sq, 148v; Fp, 7r; Pit, 68v-69r
CX[X]r/41r	<i>De sospirar sovente</i> B68	2 ²	2 ²	Sq, 149v
CX[X]v/41v	<i>Che pena è questa al cor</i> B123	[3 ³] C only	3 ³	Sq, 130v; Pit, 100v-101r; F.5.5, 138v; Fp, 36v-37r (3 ²); Fa, 79v-80v (intabulation); Pz, 19v-20r (2 ²)
[CXXIIIr]/89r	<i>C(...)</i> (<i>tempo fugge</i>)	2 ²		
[CXXIIIv]/89v	<i>Né 'n ciascun mio pensiero</i> B126	[3 ²] C T only	3 ²	Sq, 139v; Fp, 38v; Pit, 115v-116r
[CXXIVr]/Av	<i>Quanto più caro fai</i> B105	[3 ³] Ct only	3 ³	Sq, 143v; Fp, 26v-27r; Pit, 90v-91r (3 ²); Lo, 48v-49r; R, 50r (3 ¹)
[CXXIVv]/Ar	<i>Nessun ponga speranza</i> B129	[3 ³] C T only	3 ³	Sq, 162v; Fp, 40r; Pit, 116v-117r; Lo, 75v-76r (3 ²)
[CXXVIIIr]/Br	<i>O fanciulla giulia</i> B119	[3 ^{2c}] Ct only	3 ^{2c}	Sq, 159v; Fp, 34v (3 ¹); Pit, 86v-87r (3 ¹)
[CXXVIIIv]/Bv	<i>La dolce vista</i> B93 (two- and three-voice versions)	[3 ¹ ?] ^c C T only	2 ¹	Sq, 150r; Pit, 100r (2 ²); Lo, 79r (2 ^o); R, 47v (3 ²)
[CXXXr]/50r	<i>L'alma mie piange</i> B115	[3 ³] Ct only	3 ³	Sq, 131r; Fp, 31v-32r; Pit, 65v-66r; Lo, 74v-75r (3 ²); Man, 49v-50r

^a Distribution of voices and *Textierung* as proposed in *The San Lorenzo Palimpsest*, Inventory, Vol. 1, 68-75, are shown in square brackets; C = cantus; T = tenor; Ct = contratenor.

^b Fa = Faenza, Biblioteca Comunale, 117; Fp = Firenze, Biblioteca Nazionale Centrale, Pal. Panciatichi 26; Lo = London, British Library, Add. 29987; Man = Lucca, Archivio di Stato, MS 184 and Perugia, Biblioteca Comunale Augusta, 3065; ModA = Modena, Biblioteca Estense Universitaria, α.M.5.24; PadA (684) = Padova, Biblioteca Universitaria, 684; Pit = Paris, Bibliothèque nationale de France, it. 568; Pra = Praha, Národní knihovna České republiky, XI.E.9 (2056); Pz = Paris, Bibliothèque nationale de France, n.a.fr. 4917; R = Paris, Bibliothèque nationale de France, n.a.fr. 6771.

^c Janke and Nadas's hypothesis that *La dolce vista* is a ballata 3¹, while in Sq it is 2¹, is based on its placement within a section devoted to three-voice ballatas; see *The San Lorenzo Palimpsest*, Vol. 1, 41.

12. In the fields of Italian and Romance philology, the adjective “economico” makes allusion to

The two-voices ballatas therefore total nine, plus one – *La dolce vista* B93 – that, as we have seen, may be what is left of a three-part version. Some overlapping in the order of the songs is worth mentioning (Table 2): *Vita non è più misera* B22 and *S'andra' senza merzé* B29 are copied in a single folio in Sq (167r) and follow one another in SL (CIIr-CIIv/100r-100v). In the same two manuscripts, the adjoining pair *Se pronto non sarà* B26 and *Va' pure, Amor* B19 is copied within close proximity (Sq, ff. 170r and 171r; SL, ff. [CIIr]/103v and [CIIr]/103r). In Pit and SL, *Per servir umiltà* B5 and *S'i' ti son stato* B16 are copied near one another. The proximity of *Va' pure, Amor* B19 and *Vita non è più misera* B22 in both Fp and SL could be easily explained as a trace of pseudo-alphabetical order. Gehring points out that, in the four ballatas that are near one another in SL and Sq, there are minor differences in the readings between the two witnesses.¹³ This is certainly a significant remark but, beyond the similarity of the readings – which could be due to the fact that both witnesses transmit the original text¹⁴ – a careful analysis of the variant readings is indispensable in order to find possible monogenetic errors.¹⁵

Table 2: Order of copying of Landini's ballatas transmitted in SL, with comparisons to Sq and Pit

SL	Sq
[CIIr]/103r <i>Va' pure, Amor</i> B19	167r <i>Vita non è più misera</i> B22
[CIIr]/103v <i>Se pronto non sarà</i> B26	167r <i>S'andra' senza merzé</i> B29
CIIr/100r <i>Vita non è più misera</i> B22	[...]
CIIv/100v <i>S'andra' senza merzé</i> B29	170r <i>Se pronto non sarà</i> B26
[...]	[...]
	171r <i>Va' pure, Amor</i> B19
	PIT
[CVIIIr]/109r <i>Per servir umiltà</i> B5	88v-89r <i>Per servir umiltà</i> B5
[CVIIIv]/109v <i>S'i' ti son stato</i> B16	89v-90r <i>S'i' ti son stato</i> B16

the concept of “ipotesi più economica” repeatedly stated by Gianfranco Contini; see his “Ricordo di Joseph Bédier”, in *Letteratura* 3 (1939): 145-52; repr. in Id., *Esercizi di lettura sopra autori contemporanei con un'appendice su testi non contemporanei. Nuova edizione aumentata di «Un anno di letteratura»* (Turin: Einaudi, 1974), 358-71, at 369.

13. Gehring, *Die Überlieferung*, 130.

14. This crucial principle of textual criticism is often neglected in musical philology; see Maria Caraci Vela, *Musical Philology. Institutions, History, and Critical Approaches*, Vol. 1: *Historical and Methodological Fundaments of Musical Philology* (Pisa: ETS, 2015), Vol. 1, 119.

15. I have discussed the case of *Va' pure, Amor* B19 in “L'edizione critica della polifonia trecentesca: metodi e proposte” (Paper presented at the 1st Seminar of the ArsNova Project “I testi poetici e musicali dell'Ars Nova. Metodi e proposte per l'edizione e l'analisi”, Florence, January 17, 2020).

DE SOSPIRAR SOVENTE B68

SL transmits in their entirety the cantus and tenor parts of the ballata *De sospirar sovente* B68, both with text underlaid; since the *residuum* is missing, the text is limited to vv. 1-6.¹⁶ As can be seen from the following synoptic transcription (see Example 1),¹⁷ we are dealing with two distinct versions of the same ballata which differ in the following ways:

- Transposition: the Sq version has its final pitch on *g* with a signature of one flat in the tenor; the SL version has as its final pitch the *d* a fourth below;¹⁸
- Ornamentation in the cantus; see especially m. 3, notes 3-4; mm. 9-12; m. 14; m. 16; and m. 25;
- Variant readings in the tenor: m. 9, notes 3-4?; m. 13, semibreve rest followed by a semibreve?

In this case, the best option will certainly be to produce two separate editions, possibly comparing the SL version to Sq to fill the very few lacunae resulting from damage in SL.¹⁹

16. Verses 1-12 are copied in Sq. There are also two literary witnesses for the ballata's text, Magl1040 and Magl1078 (Firenze, Biblioteca Nazionale Centrale, Magl. VII.1040; Magl. VII.1078); the former transmits an additional five stanzas. The text copied in SL does not present significant variant readings or errors, merely a few illegible or difficult-to-read passages.

17. In the text, I have used italics to indicate letters or syllables that are difficult to read and "[...]" for illegible letters.

18. The final pitches are those of the cantus; on the preeminence of the cantus and the irrelevance of the modal categories for music of the Italian Trecento, see "L'organizzazione dello spazio sonoro nell'opera di Nicolò del Preposto", in *Musica e poesia nel Trecento italiano. Verso una nuova edizione critica dell'"Ars nova"*, ed. Antonio Calvia and Maria Sofia Lannutti (Florence: SISMEL-Edizioni del Galluzzo, 2015): 237-86, at 283-4. Throughout this chapter, I will use the alphabetical system A-G/a-g/aa- for pitches. Vertical intervals will be shown with a superscript number (e.g., G⁵); intervals in dyadic successions will be separated by a hyphen (-). Arrows will be used to indicate "directed progressions"; see Sarah Fuller, "Tendencies and Resolutions: The Directed Progression in Ars Nova Music", *Journal of Music Theory* 36 (1992): 229-58, at 231-2. On transposition, see Karol Berger, *Musica ficta: Theories of Accidental Inflections in Vocal Polyphony from Marchetto da Padova to Gioseffo Zarlino* (Cambridge: Cambridge University Press, 1987), 58-62 and 141-50; Margaret Bent, "Musica Recta and Musica Ficta", in Ead., *Counterpoint, Composition and Musica ficta* (New York: Routledge, 2002), 61-93; 87-92, and Ead., "Introduction", in *Counterpoint, Composition and Musica ficta*, 1-59: 7-10. Transpositions are very rare in Landini: *Deb, pon quest'amor giù!* B3 (a fifth higher in Sq than in Fp) and *Donna, s'i' t'bo fallito* B1 (the fragment of the tenor part copied in As [Assisi, Biblioteca Comunale, cod. 187], f. 108r is notated a fifth higher than other witnesses). The latter does not seem particularly significant due to the adventitiousness of the evidence. On *Deb, pon quest'amor giù!* B3, see Schrade, *Commentary to The Works of Francesco Landini*, 35; on *Donna, s'i' t'bo fallito* B1, see Agostino Ziino, "Un antico Kyrie a due voci per strumento a tastiera", *Nuova rivista musicale italiana* 15 (1981): 628-33; and Gehring, *Die Überlieferung*, 64-5 and 130.

19. See in particular the tenor, mm. 3, 10-11, 18-19, and 23; and the cantus, m. 18.

■ = ♩

SL. C 8 \textcircled{A} 2 \textcircled{E} 4 \sharp \sharp \sharp

Di so - spi - rar so - ven - - - - - te con - stret - to

Sq. C 8 De so - spi - rar so - ven - te co - stret - to

T. 8 De so - spi - rar so - ven - - - - - te con - stret - to

T. 8 Di so - spi - rar so - ven - - - - - te [...] - stret - to

6 2 8 $\frac{1}{2}$

SL. C 8 son, veg - gen - do per sem - bian - - - - - te il

Sq. C 8 son, ve - gen - do per sen - bian - - - - - te el

T. 8 son, ve - gen - do per sen - bian - - - - - te el

T. 8 son, veg - gen - do per sen - bian - - - - - te il

Example 1. *De sospirar sovente* B68, synoptic transcription (SL and Sq)

SL

C

8

cor che rri con - sen - te vol - [...] r glio - chi [...] (A) (A) (A) 10 (C) (A) (A) 12 (E) (A) (E)

Sq

C

8

cor che rri con - sen - te vol - ger gli o - chi tuoi (U)

T

8

cor che rri con - sen - te vol - ger gli o - chi tuoi

T

8

chor che rri con - sen - te vol - ger gli o - chi tuoi 4//5

SL

C

8

[...] ghi [...] [...] [...] [...] (A) (A) 14 (B) (B) 16 2//3

Sq

C

8

va - ghi ad al - tra - man - te.

T

8

va - ghi ad al - tra - man - te.

T

8

va - ghi ad al - tra - man - te.

Example 1 (continued)

18 20

Sl. C 8 Ri - ce-ver que - sto in - gan - no la

Sq. C 8 Ri - ce-ver que - sto in - gan - no la

T 8 Ri - ce-ver que - sto in - gan - no la

T 8 Ri - ce-ver que - sto in - gan - no la

22 24 26

Sl. C 8 men-te mia con-vien c'ò - gnor so - spi - ri

Sq. C 8 men-te mie con-vien c'ò - gnor so - spi - ri

T 8 men-te mie con-vien c'ò - gnor so - spi - ri

T 8 men-te mia con-vien c'ò - gnor so - spi - ri

3//6

Example 1 (continued)

The transposition tells us nothing about the directionality of the two versions; in fact, it is very difficult to establish criteria for determining directionality, even though it may seem likelier that a version with less ornamentation will come before a more ornate version. Nevertheless, an account of some of the significant features and recurring patterns in the ornamentation of SL's cantus is of interest (see Example 1 above):

- Differences between the two versions are located almost exclusively in the *ripresa*;²⁰
- There are ten instances in which SL has two notes to Sq's one (mm. 1, 9, 11, 12, 14, and 25; indicated with an Ⓐ in the example), most often two minims rather than one semibreve; the most affected is v. 3 ("el cor che tti consente"), which is completely syllabic in Sq and fairly ornate in SL;
- Twice, in the same cadence at m. 16, SL has the rhythmic equivalent of the syncopation found in Sq, with the same pitch disaggregated into two notes where Sq has a *ligatura cum opposita proprietate* (indicated with a Ⓑ in the example);²¹
- In one instance (m. 10) SL has four minims where Sq has a single breve (indicated with a Ⓒ in the example);
- There is only one instance in which Sq has more notes than SL: m. 25, last two groupings of notes in Sq (indicated with a Ⓓ in the example);
- In a few cases SL and Sq differ only in the "relative" pitch in the cantus ("relative" because of course the transposition must be taken into account): mm. 3 and 12 (indicated with an Ⓔ in the example);
- The only two parallel unisons found in the Sq version are not present in SL, where different ornamentation is found; see the cadences at mm. 12-13 and 25-26, indicated with a Ⓚ in the example.²²

20. Apart from m. 20, where it is not possible to establish whether SL has two or three flags for notes 1-3 (this uncertainty recurs in mm. 7 and 12; see below, footnote 23), the *piedi* section differs only in the last four notes of m. 25.

21. This type of variant ("repeated notes in one source as opposed to a single note in a concordance, equal in pitch and total duration to the single note"), is labelled "RN" by Fellin. This rhythmic variant is less significant when we assess not only a song transmitted with variants in different witnesses but, as in this case, rather different versions of a song. In fact, as pointed out by Fellin, in the selected corpus he analyzed, "exactly two-thirds of the ninety compositions contain at least one example of RN variation among their concordances"; see Eugene Constant Fellin, "A Study of Superius Variants in the Sources of Italian Trecento Music: Madrigals and Cacce" (PhD diss., University of Wisconsin, 1970), 51 and 54.

22. It is difficult to determine if some alteration was due to the perception of a cadence with parallel unisons as archaic. On the decreasing use of parallel perfect consonances and the potential implications of this trait for establishing chronology (in association with other markers), see Maria Caraci Vela, "Le intonazioni polifoniche de 'La fiera testa che d'uman si ciba': problemi di contestualizzazione e di esegesi", in *Musica e poesia nel Trecento italiano*, 93-141.

- At mm. 7 and 20, it is unclear if SL has semiminim triplets (as in Sq) or two semiminims followed by a minim;²³
- Where the two versions differ, SL has often “relatively” higher pitches than Sq. Since the tenor is nearly identical, this results in greater distance between the two voices in SL.

It is highly likely that SL transmits a version prepared for specific performance purposes: the cantus has a slightly narrower ambitus (the octave *G-g* rather than the ninth *b-cc*), the distance between the two voice parts – where modified – is for the most part widened or left equal (but never reduced) and, most importantly, the cantus has only a few sections that are syllabic.

Another example of a work that has been transposed is *Dicovi per certança* by Antonio Zacara da Teramo, in which the SL version is a fifth higher (with its finalis on *d* and a signature of one flat in the tenor) than that transmitted in Sq (with its finalis on *G* and a flat added before two of the tenor’s three *bs*).²⁴ About *Dicovi per certança*, however, apart from the transposition and the presence of different errors in both witnesses, we are dealing with (substantially) a single version transmitted with variant readings.²⁵ In this instance, too, SL shows a greater frequency of disaggregation of the notes in shorter values (of the type discussed above); see, for example, mm. 2-4, in which SL consistently has two minims on the same pitch instead of the single semibreve present in Sq.

Concerning use of ornamentation in SL, the only other known instance in the transmission of Landini’s works is the three-voice ballata *L’alma mie piange* B115, entered in Lo in a version more ornate than the rest of the witnesses.²⁶ Even in that example, the different version affects only the numerous ornaments in the cantus, where the variants are of the type discussed above (two or four notes rather than one).²⁷ It is well known that this phenomenon is

23. The replacement of ♩♩♩ with ♩♩♩ or vice versa, is a very common adiaphorus rhythmic variant; see Fellin, “A Study of Superius Variants”, 56-7.

24. Andreas Janke and John Nádas, “New Insights into the Florentine Transmission of the Songs of Antonio Zacara da Teramo”, *Studi musicali*, n. s. 2 (2015): 197-214, esp. 203-7.

25. In addition to those already detected in Sq – on which see Janke and Nádas, *New Insights*, 203-7 – there is (at least) one error in SL: the seventh at the beginning of the fourth verse (where Sq correctly has an octave) should be emended to read *dd* instead of *α* in the cantus, m. 15. The edition based on SL can be found in Janke and Nádas, *op. cit.*, 206; for Sq, see W. Thomas Marrocco, ed., *Italian Secular Music. Andrea da Firenze, Andrea Stefani, Antonellus da Caserta [...], PMFC*, Vol. 10 (Monaco: L’Oiseau-Lyre, 1977), 124.

26. This example is thoroughly discussed by Marco Gozzi, “La ballata *L’Alma mie*”, in “*Col dolce suon che da te piove*”, 339-65.

27. The edition of the Lo version is available in Gozzi, “La ballata *L’Alma mie*”, 362-3; a comparison of its ornamental variants with the Sq version is located at 351.

considerably more common in the transmission of music by the first generation of Trecento composers, while it is quite rare in the works of younger composers.²⁸ It should also be pointed out that there is a link between the two manuscripts in which the only known ornamented versions of Landini's works are found: the scribe who copied SL is believed to be the one who copied ff. 82v-85r of Lo.²⁹

C[...] (TEMPO FUGGE)

With the aim of providing an overall picture of this edition, its purposes and underlying methods, my discussion of the ballata C[...] (*tempo fugge*) will consider, in order, the following topics: attribution; transcription criteria and notation; recognition of formal articulations; two hypothetical reconstruction of its form (Hypothesis A and Hypothesis B); detailed commentary on the individual segments of the transcription; and the poetic text.

Attribution

Attribution of the ballata to Francesco Landini is clear from the reconstruction of Gathering XIII offered by Janke and Nádas. The rubric "Idem f", written in red in the folios belonging to Gatherings XI and XIII, is in the upper margin of f. [CXX]IIIr/89r. Since the multispectral images provided by Janke and Nádas do not attempt to recover the red ink,³⁰ the reading of rubrics and foliation numbers must rely on natural light images. The "f" is not entirely legible, but it surely refers to Francesco Landini from the verso of the same folio, where the same rubric ("Idem f") was applied to Landini's three-voice ballata

28. Gozzi, interestingly, argues that "probabilmente la vita artistica delle composizioni degli autori più recenti dell'Ars Nova italiana è stata assai più breve di quella delle composizioni dei primi maestri (Jacopo e Giovanni), così breve da non permettere alla tradizione scritta di essere contaminata in modo significativo dalla prassi"; see Gozzi, "La ballata *L'Alma mie*", 352.

29. See John Louis Nádas, "The Transmission of Trecento Secular Polyphony: Manuscript Production and Scribal Practices in Italy at the End of the Middle Ages", (PhD diss., New York University, 1985), 461; John Nádas, "Manuscript San Lorenzo 2211: Some Further Observations", in *L'Ars Nova Italiana del Trecento VI*, Atti del Sesto Congresso Internazionale "L'Europa e la musica del Trecento" (Certaldo, Palazzo Pretorio, 19-21 Luglio 1984), ed. Giulio Cattin and Patrizia Dalla Vecchia (Certaldo: Edizioni Polis, [1992]), 145-68, at 146-7; Giuliano Di Bacco, "Alcune nuove osservazioni sul codice di Londra (British Library, MS Additional 29987)", *Studi musicali* 20 (1991): 181-234, at 191-5; Marco Gozzi, "Alcune postille sul codice Add. 29987 della British Library", *Studi Musicali* 22 (1993): 249-77, at 251.

30. In this instance, under multispectral imaging, the rubric turns yellow, as do the six lines of the staves. The phenomenon depends on the processing methods (appropriately) intended to enhance the dark ink of the musical *scriptio inferior*, see *The San Lorenzo Palimpsest*, Vol. 1, 12.

Né'n ciascun mio pensiero B126. The roman foliation [C]XXii on the upper right margin is only slightly covered by the *scriptio superior* ("Somma di [...]").³¹

Transcription criteria and notation

The following transcription is, in various places, based on hypothetical interpretations of passages that are difficult to read. In some instances it is possible to determine the pitch, but it is not possible to say with any degree of certainty what its mensural value is. It is very likely that rests have been missed because they are more difficult to detect.³² The only rest I have suggested with a minimum of assurance is in the cantus, at m. 4. The editorial addition of rests at mm. 14 and 52 derive from the context but no trace of the rests can be found in the manuscript (for this reason they are not considered in the diplomatic transcription). In other places, I preferred to leave the space blank: see the cantus, mm. 28, 40-42, and 56-57; and the tenor, mm. 49-50 and 54.

It is also very difficult to read the stems of the ligatures. In the very first transcription I made, the tenor, which makes greater use of ligatures, was in fact much longer than the cantus. This difference is evidently due to the difficulty in reading many of the stems that transform ligatures in *cum opposita proprietate*, or stems that modify the *proprietas* of a ligature. In all places where the analysis of the counterpoint supported it, I suggest as the most "economical" hypothesis the addition of a stem; see the tenor, mm. 13, 15, 19, 30, 33, and 35. For all the reasons cited above, it is very useful to compare individual passages with other, similar, musical segments taken from other two-part ballatas by Landini – particularly those using the same mensuration – that buttress my proposed interpretation.

The ballata is notated in *tempus imperfectum* and *prolatio minor*, a mensuration used in twenty-eight of Landini's two-voice ballatas. A *modus* grouping is almost always possible in the other twenty-eight ballatas (rendered by Schrade with transcriptions in $3 \times 1/4$ and $2 \times 1/4$); in a small percentage of this corpus, the *modus* alternates between binary and ternary. In the case of C[...] (*tempo fugge*) – necessarily, because in too many places the transcription is uncertain – I have not proposed a hypothetical *modus*, instead rendering the

31. As explained in *The San Lorenzo Palimpsest*, Vol. 1, 12, foliation numbers can be more easily read in photographs made under natural light. For this particular number – read by Janke and Nádas as "cxxxiii" – see *Ibid.*, 22n10.

32. In the process of scraping a vellum music manuscript the first elements to disappear are rests and stems; see Andreas Janke, "Challenges in Working with Music Palimpsests", in *New Light on Old Manuscripts: Recent Advances in Palimpsest Studies*, ed. Claudia Rapp, Jana Gruskova, Grigory Kessel, and Giulia Rossetto, forthcoming; and his chapter in this volume.

combination of *tempus* and *prolatio* in modern notation as a free string of 1/4 measures, each corresponding to a breve.

Criteria for the diplomatic transcription:

...	illegible portion of text (usually one syllable)
*	capital letters touched with wash; punctuation marks at the end of section (:-)
<i>italics</i>	hard-to-read text
[]	hard-to-read notes
/	end of the staff
1, 2, etc.	six-line staves
1, 2, etc.	numbers of syllables

Criteria for the transcription in modern notation:

smaller noteheads	notes or portions of notes (e.g., stems and flags) that are unclear
{ }	editorial additions

The image displays two systems of a musical score for a two-voice ballata by Francesco Landini. Each system consists of three staves: a top staff for the voice (soprano), a middle staff for the voice (alto), and a bottom staff for the lute. The music is written in a medieval style with square notes on a four-line staff. The first system covers measures 1 through 7, and the second system covers measures 10 through 11. The lyrics are written below the staves, with some words in italics. The tempo marking 'tempo fugg' is present in the second system.

System 1 (Measures 1-7):

- Measure 1: *1*
- Measure 2: *2*
- Measure 3: *3*
- Measure 4: *4*
- Measure 5: *5*
- Measure 6: *6*
- Measure 7: *7*

System 2 (Measures 10-11):

- Measure 10: *10*
- Measure 11: *11*

Lyrics:

mi ch tempo fugg

lae ... tempo fugg

Example 2. Edition of C[...] (*tempo fugg*)

2 25 30 35 11

a sp... sp...rã... (e...ã... ce :-

1 2 3 4 5 6 7 8 9 10 11

40 45 11

dur...c... che... f... dun... f...

1 2 3 4 5 6 7 8 9 10 11

Example 2 (continued)

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a vocal line with lyrics in German: "50 Ich hab' ein kleines Bäumchen, 55 das steht im Garten, 60 da blüht es schön und fein." The middle staff is a piano accompaniment in treble clef, starting with a piano (p) dynamic marking. The bottom staff is a piano accompaniment in bass clef, starting with a piano (p) dynamic marking. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are written in German and are placed below the vocal staff.

Recognition of formal articulations

Some elements help identify the work's primary formal articulations. Particularly useful are the capital letters originally given a yellow wash,³³ usually occurring in SL to indicate the beginnings of verses. I have selected a more legible ballata from SL to illustrate formal indications that can be derived from auxiliary signs even without taking the text into account. For this purpose, I will use a diplomatic transcription of the cantus and the *residuum* of *Gli ochi che in prima tanto bel piacer*, transmitted in a very legible folio of SL (CXv), in which I have marked in bold the letters that show traces of color in the manuscript.³⁴

Lio chi chein prima tãto bel pia cere Mi porsõdê tralco re Nõ se
guitãdo mor mi fãdo le re:— |Ua na sperã
ça camõchenelpas sa to tem po Mostrõmi cõ suouaga ui sta

|Manelle fõçe
sue tãto legato / Che giãmai doña p suo nõ maqui sta

34. The numbers on the left refer to the six-line staves. The text of the second *piede* ("M'à nelle force sue...") is also entered beneath the music (staves two and three), in a typical "virelai layout".

[Residuum]

Onde piangẽdo lanima satrista

& muor si didolore

Chegliochi conanore nõ puo uedere:—:—

There are at least five auxiliary signs that allow identification of the syntactic and formal units of the ballata *Gli ochi che in prima tanto bel piacere* in SL:

- The small guide letter followed by a capital letter indicates the beginning of the first verse;
- The single line “|” crossing the entire six-line staff indicates the end of a section (a double bar is also used, “||”; see, for example, the tenor of the same ballata);
- The letters touched with wash (in bold) indicate the beginnings of verses. The only verse in which a capital letter is highlighted incorrectly is the fourth. At the cantus the word “*mostrommi*” is in fact touched with color while the first word of the verse is instead “*tempo*”. The error, evidently caused by the enjambement “*passato / tempo*” in verses 4-5 (“*Vana speranza Amor, che nel passato / tempo mostrommi con suo vaga vista*”) is absent from the tenor, as is any indication related to the beginning of this verse;
- The sign “:—” is found at the end of the *ripresa* (after “*dolere*”) and, doubled, at the end of the *residuum*; in other ballatas, it can also be found at the end of a verse (e.g., *Va’ pure, Amor* B19, in SL, f. [C1r]/103r, at the end of the fifth staff, where it signals the end of v. 2).
- The sign / is used at the ends of verses. In this case it occurs only at the end of v. 6 (following “*legato*”).

I have taken the liberty of summarizing some of the paleographic conventions known to scholars because they are useful to show the elements from which I began in order to reconstruct the general form of the ballata under consideration. In the case of C[...] (*tempo fugge*) I have identified some letters touched with color, in both voices, at mm. 1, 22, and 37 (indicated with asterisks in the transcription). Because the folio containing the ballata was more heavily damaged in the scraping process than that on which *Gli ochi che in prima tanto bel piacere* appears, in the multispectral image of C[...] (*tempo fugge*) these letters do not appear in yellow but, rather, as dark spots.³⁵

35. In the multispectral images, traces of small details (such as the yellow wash used for capital letters) can differ from folio to folio; for the general description of the techniques used in processing the images, see *The San Lorenzo Palimpsest*, Vol. 1, 9-13.

See, for example, the beginning of the cantus at the second staff, m. 22. It is no longer possible to establish which letter originally had a color wash, but the discoloration confirms that we are at the beginning of a verse (in this case, at the beginning of the *piedi*). The marker “:–” adopted in *Gli occhi che in prima tanto bel piacere* for the end of the section can be read with certainty only once in C[...] (*tempo fugge*), in the tenor, m. 36, where it may indicate the end of the *ripresa*.

One feature contrasts with this reconstruction, namely the bar visible in the palimpsest folio near to the end of the fourth staff (see tenor after m. 21), which leads us to consider that the *ripresa* might end there (Hypothesis A). On the other hand, the hypothesis that the *ripresa* ends at m. 36 (Hypothesis B) is supported by the (very faint) trace of a double bar in the cantus (m. 36) and by the melodic impulse typical of the beginning of a new section (see the cantus, mm. 37–39). In the following paragraphs I will discuss the advantages and disadvantages of both hypotheses.

Hypothesis A

If we accept Hypothesis A, observation of all the signs suggests a formal subdivision resulting in a ballata with a *piedi* section almost twice as long as the *ripresa*: 21 breves in the *ripresa* (mm. 1–21) to 39 for each *piede* (mm. 22–60). Many other examples among Landini’s two-voice ballatas have *piedi* longer than the *ripresa*, but the difference between the two sections is almost always small (often only one measure).³⁶

Piedi sections considerably longer than their *ripresa* occur in only three of Landini’s two-voice ballatas: *Angelica biltà* B43 (9 measures and 18); *Chi più le vuol sapere* B44 (11 and 23); and *Nella tuo luce* B46 (9 and 17). In all three of these, the ballata’s form is peculiar in some ways. Both *Angelica biltà* and *Chi più le vuole sapere* have a one-line *ripresa* and two-line *piedi* (all eleven-syllable lines), therefore the disproportion arises from the fact that the number of syllables set to music in each *piede* doubles that of the *ripresa*. In *Nella tuo luce* a one-line, eleven-syllable *ripresa* is combined with a through-composed section for the two *piedi* (each of which is a one-line *piede*). In the last case, it is clear that the second section’s lack of repetition changes its structural weight, as well as its length, in relation to the *ripresa*.

Following Hypothesis A, the form of the ballata could consist of a two-line *ripresa* and two three-line *piedi*. This pattern occurs in twelve ballatas (see

36. This occurs in the following twenty two-voice ballatas: B7, B8, B12, B24, B30, B33, B35, B36, B37, B45, B54, B55, B58, B59, B61, B69, B71, B72, B80, and B81.

Table 3),³⁷ eleven of which were listed by Pagnotta. These texts are primarily by fourteenth-century poets whose works were set by composers active in Florence, with three texts by Niccolò Soldanieri; the music for only five has been preserved, but we cannot ignore the possibility that additional texts may have been set to music.

Table 3: Ballatas with two-line *ripresa* and three-line *piedi*

AUTHOR/COMPOSER	INCIPIT ^a	SCHEME ^b	PAGNOTTA	EDITIONS ^c
Alesso di Guido Donati	<i>Amor, della mia morte</i>	ZZ; ABC, ABC, ZZ	244: 1	Berisso, 116
Anon./Anon.	<i>Altro che sospirar</i> (3 ²)	ZZ; AbA, AbA, ZZ	58: 1	PMFC, 11, 2-4; Corsi, <i>Appendice</i> , ball. 2
Anon./Paolo da Firenze	<i>Dolze mie donna</i> (3 ¹)	YZ; ABC, ABC, ZY	241: 1	PMFC, 11, 56-7; Corsi, 286
Anon./Paolo da Firenze	<i>Amor mi stringe</i> (2 ¹)	ZZ; Abc, Abc, CC	194: 1	PMFC, 11, 9-10; Corsi, 274
Anon./Piero Mazzuoli	<i>Lasso dolente o mea gentil figura</i> (3 ³)	ZZ; AbC, [AbC, CZ]		Janke, 122 and 215-7
Andrea Stefani	<i>Lassa, dolente, abi me! marito mio</i>	ZZ; AbC, AbC, CZ	219: 2	Carducci, 331-3
Franco Sacchetti/Franco Sacchetti	<i>Inamorato pruno</i>	zZ; Abc, Abc, cZ	219: 4	Ageno, 185 (no extant musical setting)
Giovanni Boccaccio	<i>Qual donna canterà</i>	ZZ; Abc, Abc, CZ	219: 1	<i>Decameron</i> , II, X, 174-5
Niccolò Soldanieri	<i>Ch'i' d'altra donna, sia certa sie tu</i>	ZZ; aaB, aaB, BZ	30: 1	Pasquinucci, 108-9
Niccolò Soldanieri	<i>Chi 'l dover fa</i>	ZZ; Abc, Abc, CZ	219: 3	Pasquinucci, 110-1
Niccolò Soldanieri	<i>Se dir potessi, Amor</i>	ZZ; aBc, aBc, CZ	219: 5	Pasquinucci, 152-3
Zacara da Teramo?/Zacara da Teramo	<i>"Gnaffa le guagnele"</i> ^d	YZ; aBC, aBC, YZ	238: 1	PMFC, 10, 108-9

^a Boldface = ballatas with extant musical settings.

^b Uppercase, 11 syllables; lowercase, 7 syllables.

^c Editions: Ageno = Franco Sacchetti, *Il libro delle rime*, ed. Franca Brambilla Ageno (Florence – Perth: Olschki – University of the Western Australia Press, 1990); Berisso = Alesso di Guido Donati, *Rime*, ed. Marco Berisso, *Studi di filologia italiana* 51 (1993), 89-131; Carducci = Giosue Carducci, *Cantilene e ballate, strambotti e madrigali nei secoli XIII e XIV* (Pisa: Nistri, 1871); Corsi = Giuseppe Corsi, ed., *Poesie musicali del Trecento* (Bologna: Commissione per i testi di lingua, 1970); *Decameron* = Giovanni Boccaccio, *Decameron. Edizione critica secondo l'autografo babiltoniano*, ed. Vittore Branca (Florence: Accademia Della Crusca, 1976); Janke = Andreas Janke, *Die Kompositionen von Giovanni Mazzuoli, Piero Mazzuoli und Ugolino da Orvieto im San-Lorenzo-Palimpsest* (ASL 2211) (Hildesheim: Olms, 2016); Pasquinucci = Enrico Pasquinucci, "La poesia musicale di Niccolò Soldanieri", *Studi di filologia italiana* 65 (2007): 65-193; PMFC, Vol. 10; PMFC, Vol. 11 (W. Thomas Marrocco, ed., *Italian Secular Music. Anonymous Ballate* [Monaco: L'Oiseau-Lyre, 1978]).

^d This is the ballata text sung by the contratenor of the polytextual and multilingual three-voice ballata "Je suy navrés tan fort, o dous amy!" / "Gnaff'a le guagnele".

37. Excluded from the list is the ballata *Novella danza* of the *Memoriali bolognesi*, with an unusual *volta* that is two lines longer than the *ripresa*; see Linda Pagnotta, *Repertorio metrico della ballata italiana: secoli XIII e XIV* (Milan: Ricciardi, 1995), LXIII122 and no. 345: 1.

The structure most similar to that suggested for *C*[...] (*tempo fugge*) occurs in *Inamorato pruno* (*Libro delle rime*, CLI) by Franco Sacchetti – the music for which, now lost, was Franco's own:³⁸ a two-line *ripresa* consisting of seven and eleven-syllable lines. The first stanza is as follows:

Inamorato pruno,	7
già mai non vidi, come l'altr'ier uno.	11
Su la verde erba e sotto spine e fronde	11
giovinetta sede	7
lucente più che stella.	7
Quando pigliava il prun le chiome bionde,	11
ella da sé il pignea	7
con bianca mano e bella,	7
spesso tornando a quella,	7
ardito più che mai fosse altro pruno. ³⁹	11

Hypothesis B

If instead we assume as significant the presence of the marker “:–” together with the (very faint) trace of a double bar in the cantus before m. 37, then we are dealing with a *ripresa* consisting of 36 breves (mm. 1–36) and a *piedi* of 24 breves (mm. 37–60). In this case, the *piedi* would be one-third shorter than the *ripresa*, a proportion less exceptional than that seen in Hypothesis A. The distribution of the verses between *ripresa* and *piedi* would also be closer to the norm. Based on estimates of those syllables that are illegible, but of which traces can be discerned below the staves, in this case we would have a three-verse *ripresa* (perhaps a seven-syllable line followed by two eleven-syllable lines) and two-line *piedi* (probably two eleven-syllable lines for each *piede*). This formal scheme is used by Landini himself in fifteen two-part ballatas.⁴⁰ In fact, numerous examples of this scheme can be found throughout the ballata repertory; the most frequently used version is YZZ; AB, AB, BZZ.⁴¹

The ambitus of the two voices (tenor *[C?]D-c*; cantus *F-g*) is fairly conventional, with the tenor located approximately a fifth/fourth below the cantus. The two hypotheses discussed above indicate different final pitches for the

38. See the autograph rubric “Francus dedit sonum” in Firenze, Biblioteca Medicea Laurenziana, Ashburnham 574 (Ash574), f. 25v.

39. Ageno, *Libro delle rime*, 185.

40. This is a very high percentage, considering that there is a total of thirty-four two-voice ballatas with a three-line *ripresa* (“*mezzane*”) set to music by Landini.

41. See Pagnotta, *Repertorio*, 193–5.

end of the *ripresa*: *d* (Hypothesis A) or [*G*] (Hypothesis B); while nothing changes for the end of the *piedi* (*c* in both reconstructions). In both hypotheses, the ballata would fall within the parameters of Landini's typical choices: in fact, 43% of the two-voice ballatas end the *ripresa* on *D* and 26.5% end on *G*.⁴² Following Hypothesis A, the ballata would have terminal pitches (*d/c*) identical to those of three other ballatas by Landini (*De! non fugir* B31, *Ma' non s'andrà'* B40, and *Donna, tu prendi sdegno* B63).⁴³ The two final cadences, moreover, would be comparable to those of *De! non fugir* B31 (see Example 3). The final cadence of the *piedi* of *Ma' non s'andrà'* B40 (mm. 54-55) is almost identical to that of *C[...]* (*tempo fugge*) (see Example 4). *Donna, tu prendi sdegno* B63 has the final cadence of the *ripresa* (mm. 18-19) that is very similar to that of our ballata (see Example 5).



Example 3. *De! non fugir* B31, mm. 18-19 and 33-34 (ed. Schrade)



Example 4. *Ma' non s'andrà'* B40, mm. 54-55 (ed. Schrade)

42. The data are taken from Mangani and Sabaino, "L'organizzazione dello spazio sonoro", 243 (the terminal pitches of the cantus parts of Landini's two-voice ballatas are summarized in Table 3).

43. Ibid.



Example 5. *Donna, tu prendi sdegno* B63, mm. 18-19 (ed. Schrade)

Hypothesis B suggests a final cadence on a unison *G*. The only types of terminal cadence in Landini's two-voice ballatas are at unisons or octaves and, in the specific case of those ending on *G*, the cadence is always on the unison, never the octave.⁴⁴ Based on this pattern, the ballata would have final pitches identical to those of twelve of Landini's other two-voice ballatas (*ripresa*: *G*; *piedi*: *c*).⁴⁵ Moreover, the terminal cadence is quite similar to that at the end of the *ripresa* in *Se la vista soave* B53 (mm. 36-37; see Example 6).⁴⁶



Example 6. *Se la vista soave* B53, mm. 36-37 (ed. Schrade)

Commentary on the transcription

In the following section I provide details regarding my editorial choices, and the observations that led to some of them.

Measures 1-8. The notation of the first eight measures can be read quite

44. See B1, B3, B5, B9, B14, B16, B17, B24, B25, B26, B30, B37, B43, B52, B53, B54, B56, B60, B68, B69, B73, B74, B80, and B91.

45. The ballatas are B1, B3, B5, B14, B30, B52, B53, B54, B56, B69, B73, and B80; with the exception of B54, they all have a flat in the key signature in at least one voice part.

46. The terminal cadence in *Da poi che va* B80 (mm. 11-12) is only slightly different.

clearly, especially in the cantus, where only the flags on two semiminims in m. 7 are difficult to read. Thanks to the few barely legible syllables below the notes and the traces of illegible syllables, it seems likely that the first seven-syllable line ends at m. 8, corresponding to the unison cadence on *G*. It is also possible that this first seven-syllable line constitutes the first hemistich of an eleven-syllable line. The opening is comparable to that of *Donna, s'i' t'bo fallito* B1 (mm. 1-3), both of which are characterized by an initial vertical interval of a fifth (*G*⁵) and an ending on a unison *G* (see Example 7).



(a)



(b)

Example 7. (a) *Donna, s'i' t'bo fallito* B1, mm. 1-3 (ed. Schrade)
compared with (b) *C[...]* (*tempo fugge*), mm. 1-8

The basic contrapuntal succession of the first four measures of *C[...]* (*tempo fugge*) – apart from the note in the tenor, m. 3, that is difficult to read – can be summarized as *G*⁵-[...]→*D*⁸. This opening is typical of some other two-voice ballatas by Landini, in which the first two syllables of the first verse are set to a cadential gesture, sometimes emphasized by a rest in one of the voices.⁴⁷

47. See, among others, at least *Nella partita* B39 (mm. 1-2); *Perché virtù* B33 (mm. 1-2); *Se merzé, donna* B30 (mm. 1-3, first four syllables); *S'i' ti son stato* B16 (mm. 1-2, *a*⁵-[...]→*E*⁸); *Donna, se 'l*

The triplet in the cantus at m. 7 – a frequent gesture of Landini's – acts as a cadential rhythmic element. In this case the ornamentation is configured as the succession $a^{2-1-2-1-3} G^1$, in which the dissonance of a second occupies first and third positions (the latter with voice crossings [underlined numbers]). This peculiar contrapuntal configuration with an ornamental triplet (beginning on a ninth) occurs in a limited – but still significant – number of Landini's ballatas in *tempus imperfectum* and *prolatio minor*.⁴⁸ Moreover, the semiminim triplet ornamenting a unison with a momentary voice crossing (second above, unison, second below) occurs elsewhere in Landini's works; see, for example, *Benché la bionda treça* B74, m. 22: c^{2-1-2} . Another consideration corroborating the transcription is that, normally, semiminim triplets constitute a rhythmic element that returns several times within the same song. In our ballata, the gesture returns at m. 38 ornamenting the octave-fifth succession ($G^{8-7-6-5-4-G^5}$).

In the tenor the reading of the breve in m. 3 is supposition in both pitch and rhythmic value. The succession may be $G^{5-4}-D^{R-8}$, characterized by the harmonic interval of a fourth followed by the descending leap of a fourth in the tenor.⁴⁹ Similar patterns – without an interpolated rest – can be found in *L'antica fiamma* B8, mm. 20-21 ($d^{5-4}-a^8$), *Or'è t'al alma* B17, mm. 9-10 ($c^{5-5}-c^4-G^8$), and *Po' ch'amor ne' begli occhi* B20, m. 2 ($a^{5-4}-E^6$); see Examples 8(a)-(c). In *S'andra' sanza merzé* B29, mm. 4-5, we can find an example in which the tenor leaps an ascending fifth ($C^{12-11}-G^5$); see Example 8(d).⁵⁰ In different mensural and rhythmic configurations – and without an interpolated pause – this pattern can be found in the opening of *Con gli occhi assai* B37 (m. 1: $G^{5-4}-D^8$); see Example 8(e).⁵¹

cor B15 (mm. 1-2); *Deb, pon quest'amor giù!* B3 (mm. 1-3); and *Sempre girò caendo* B90 (mm. 1-3: the passage includes the first two syllables; Schrade anticipates a syllable in the cantus, creating a displacement with respect to the tenor; a similar asynchronous declamation of the text between the two voices – resolved by editorial intervention – can be found in mm. 28-30, where the syllables of the tenor part should shift one note to the left).

48. See, for example, with an octave instead of a unison, *Donna, se 'l cor* B15, m. 2 ($D^{9-8-7-8-6} \rightarrow C^8$); *Benché la bionda treça* B74, mm. 15-16 ($E^{9-8-7-8-6} \rightarrow D^8$); *Viditi, donna* B91, mm. 20-21 ($E^{9-8-7-8-6} \rightarrow D^8$); and *Altri n'arà la pena*, B56, mm. 22-23 ($a^{9-8-7-8-6} \rightarrow G^8$). As in the previous pieces but moving toward, respectively, a third and a fifth, are: *Po' ch'amor ne' begli occhi* B20, mm. 12-13 ($E^{9-8-7-8-6}-G^3$); and *Donna, tu prendi sdegno* B63, mm. 28-29 ($E^{9-8-7-8-6}-G^5$).

49. The superscripted "R" in D^{R-8} indicates a rest.

50. In Schrade's edition the first two pitches of the tenor at m. 5 are eighth notes rather than quarter notes.

51. Schrade transcribed B37 with two time-signatures (3/4 and 6/8) because, although the piece is written in *tempus perfectum*, he hypothesized that the original *divisio* could be *senaria imperfecta*.

20

C

T

-ta più ver-so lo

-ta più ver-so lo

(a)

C

T

non m'a iu-

m'a iu-

(b)

C

T

Po' ch'a-mor ne' be-

Po' ch'a-mor ne' be-

(c)

Example 8. (a) *L'antica fiamma* B8, mm. 20-21 ($d^{5-4}-a^8$);

(b) *Or'è ttal l'alma* B17, mm. 9-10 ($c^{5-5}-c^4-G^8$);

(c) *Po' ch'amor ne' begli occhi* B20, m. 2 ($a^{5-4}-E^6$);

(d) *S'andra' sanza merzé* B29, mm. 4-5 ($C^{12-11}-G^{6-5}$);

and (e) *Con gli occhi assai* B37 (m. 1: $G^{5-4}-D^8$)

(d)

(e)

Example 8 (continued)

The syncopated succession moving toward the unison at m. 6 ($F^{6-5}-G^{4-3}$) is quite common; see, for example, *I' vegio ch'a natura* B52 (mm. 11-12, $F^{6-5}-G^{4-3} \rightarrow a^1$ and mm. 23-24, $G^{6-5}-a^{4-3} \rightarrow b^1$), *Dolce signor* B42 (mm. 18-19, $F^{6-5}-G^{4-3} \rightarrow a^1$), and *Benché crudele siate* B48 (mm. 2-3, $D^{6-5}-E^{4-3} \rightarrow F^1$; mm. 7-8, $F^{6-5}-G^{4-3} \rightarrow a^1$).

Measures 9-21. The second part of the ripresa may correspond to the second verse, which is probably an eleven-syllable line. The final words of the text, “tempo fugge”, are almost completely legible in both voices. Only a few remarks will suffice for this section. At m. 13 it is not possible to establish with certainty if the ligatures present in both voices (in unison) are *cum opposita proprietate*. Measures 10-11 and 17-18 in the cantus raise particular problems due to loss. For this reason, the figures are hypothesized here with a considerable margin of doubt. At the end of the staff, there is a very light trace of the head of what could be a *custos* on *a*.

Measures 22-36. Verse 3 – the first of the *piedi* in Hypothesis A and the third of the *ripresa* in Hypothesis B – falls between mm. 22 and 36. At m. 36 in the tenor, we can clearly read the syllable “ce” followed by the end-of-verse

marker “:–”. The sign is confirmed by the fact that it is followed by the capital “A”, originally touched with wash, that indicates the beginning of the following line. If the hypothesis is correct, we are dealing in all likelihood with an eleven-syllable line, the first part of which is set almost syllabically, with ending melisma that begins in m. 30.

Following Hypothesis A, the *piedi* would therefore begin with an imperfect consonance of a third (F^3), a pattern that occurs seven more times in Landini’s two-voice ballatas.⁵² In the tenor, mm. 22-23, some spots are readable as semibreves B, C, and G. Some spots in the cantus, m. 28, could be read as *g f-g* (a semibreve followed by a *ligatura binaria cum opposita proprietate*?). Because there was no way to integrate these notes into the contrapuntal framework, it is likely that they are traces of ink from the folio’s verso. In the cantus, m. 28, it is plausible that an illegible breve *d* is present; that would constitute a medial cadence within the verse. At mm. 33-35, it is assumed that the tenor’s ligatures lack stems. The hypothesis that, in many instances, the stems cannot be read is supported by the fact that the tenor consist of considerably more breves than the cantus.

Measures 37-60. This section is difficult to read, both in terms of the individual pitches and durations and the relationship between the voices. Therefore, my proposed transcription must be considered only a first attempt at reconstruction, to be improved when and if new technical tools become available, or should another witness of this ballata be discovered. I consider it likely that these measures correspond to two verses. Following Hypothesis B this portion contains the complete *piedi*. The traces of the text are difficult to evaluate and the syllables in the cantus (sixteen) do not correspond numerically to those of the tenor (twenty). For this reason, in this portion I did not include the syllable count in the transcription. The setting is fairly syllabic, especially in the tenor, at mm. 37-47. A possible medial cadence may be located at mm. 51-52, from which the final melisma might begin. The *custos* at m. 39 is on *d*, but the first note of the following staff is *c* and there does not seem to be enough space to hypothesize an illegible *d* at the beginning of the staff. In the cantus, mm. 41-42 I have assumed that the illegible notes might occupy the space of two breves. Measures 49-52 and 55-56 of the cantus are difficult to make out.

52. See B6, m. 22 (third); B33, m. 14 (sixth); B38, m. 20 (tenth); B39, m. 22 (third); B42, m. 15 (third); B76, m. 23 (sixth); and B84, m. 21 (sixth).

Poetic Text

Fuga temporis is one of the recurring themes of Petrarch's *Rerum vulgarium fragmenta* (RVF), in which "tempo fugge" is used as a rhyme in two of the poems.⁵³ In Landini's works, the theme is at the center of the three-voice ballata *Nessun ponga speranza*, in which the word "tempo" appears for the first time in v. 6 (in rhyme) and is then repeated four times in vv. 7-10 (as a rhyming word in vv. 8 and 9):⁵⁴

Nessun ponga speranza
 ne la suo giovineza
 ché, s'ell'ha in sé vagheza,
 tosto va vie per natural usanza.
 Vo' ben che ciaschedun l'abbia a sé cara 5
 perché virtù die 'l *tempo*,
 che se nel *tempo* verde non s'impara,
 troppo è grave nel *tempo*.
 Voi, giovani, per *tempo*
 vogliate el *tempo* porre, 10
 che sì veloce corre,
 ne la virtù, ch'oltr'altra cosa avanza.⁵⁵

Therefore, although very few portions of its text can be identified, C[...] (*tempo fugge*) has thematic links with other works set to music by Landini himself that, in turn, can be considered part of a rich and widespread fourteenth-century topos. Since there are very few areas of legible text in our ballata, I have supplied a partial reconstruction that can only be considered conjectural.

1 c ... co . . se(m)pre sono	(7?)
2 las ch . . tempo fugge	(11?)
3 []a sp[e]ran fe . . ace	(11)
4 Adun[q]ue f ... che	(11?)
5	(11?)

53. See RVF 56, v. 3 and RVF 264, v. 75. See especially sonnet 56, vv. 1-4: "Se col cieco desir che 'l cor strugge / contando l'ore no m'inganno io stesso, / ora mentre ch'io parlo il tempo fugge / ch'a me fu insieme et a mercé promesso. [...]" ; see Francesco Petrarca, *Canzoniere*, ed. Marco Santagata (Milan: Mondadori, 2004), 298, 1053, and 1064. For occurrences of the theme in classical authors – including Ovid and Virgil – and in romance medieval poetry – Guittone and Dante, *Commedia*, Par. XXXIII 139 – refer to the commentary by Santagata.

54. My search for all compositions that contain the rhyme "tempo fugge" has not yielded any literary witness for our ballata, which would certainly have facilitated reconstruction of the music and the correspondence between text and music.

55. Cf. Corsi, *Poesie musicali*, 197; italics mine.

At mm. 1-8 one would be tempted to propose the reading “C[on te]co *sem-pre sono*”, which would thus become the incipit of our ballata. The numerous variables in the reading (relating primarily to vowels),⁵⁶ however, urged caution. At the beginning of the cantus the guide letter “c” can be clearly read, and it is placed in the same position as in other, more legible, folios of the Palimpsest.⁵⁷

Following Hypothesis A, the syllables of the ripresa allow us to reconstruct a succession of one seven-syllable line followed by another. It could also be the inverse sequence (an eleven-syllable line plus a seven-syllable line), attested to in a single item in Pagnotta’s *Repertorio*.⁵⁸ A likelier option is the metrical scheme of a 7-11-line *ripresa*, of which there are several known exemplars, but always with two-line *piedi*.⁵⁹ Similarly, in Hypothesis B, we could have a 7-11-11-syllable or 11-7-11-syllable *ripresa*.

In conclusion, this first edition of the ballata C[...] (*tempo fugge*) was produced considering all the data derived from the poetic text and music as fundamental clues. The analysis has been approached starting from the recognition of the graphic elements that allow reconstruction of the work’s formal structure. The transcription of the pitches and durations has been consistently compared, where possible, with Landini’s other two-part ballatas. In support of further analyses by other scholars, I have considered it essential to also provide a diplomatic transcription of the music.

The most insidious risk must also be admitted; namely, that of inadvertently incorporating notation that shows through from the verso of this folio. That said, and considering all the risks, I felt it important to attempt a first transcription of this ballata by Landini, which had been obscured for over six hundred years.

The reestablishment of the poetic text, which would have facilitated the deciphering of the musical sections with greater certainty, has been difficult.

56. See, in particular, the tenor, mm. 6-8: “piu” or “pre”; “so” or “se”; “no” or “ne”.

57. See, for example, the guide letter “q” in the anonymous (and still unpublished) song *Quanto si può si de’ sempre fuggire*, SL, f. CLVIIIv/95v, first staff (number 182).

58. See the ballata *Die, non asconder, dona, quel dileto* by Antonio da Tempo (Pagnotta, *Repertorio*, no. 154: 11). Its scheme is Zz; Ab Ba Az (upper case for eleven-syllable lines, lower case for seven-syllable lines).

59. The most common schemes with two-line *ripreses* of the type z’Z are: zZ; AB AB bZ (no. 111: 186-93, including various ballatas set to music or by poets whose texts were often set to music); zZ; aB aB bZ (no. 111: 209-213; including Landini’s ballata *Fior di dolcezza sei* and others texts by Giovanni Boccaccio, Gidino da Sommacampagna, Antonio da Ferrara, and Franco Sacchetti); zZ; Ab Ab bZ (no. 111: 202; one occurrence). See Pagnotta, *Repertorio*, at the numbers indicated.

Strictly dependent on the devising of the overall metric-formal structure of the ballata, both the hypotheses of reconstruction of the musical sections proposed have some elements of interest. However, Hypothesis B is the one that seems to be most supported by comparison with the rest of the two-voice repertory set to music by Landini.

The analysis of these two pieces shows that SL is a valuable witness to the tradition of Landini's works. The version of *De sospirar sovente* B68 entered in the Palimpsest, reconstructed here for the first time and produced in a synoptic transcription with Sq, shows a considerable degree of autonomy when compared to the previously known version. This, as I have argued, could depend on the needs of a different performance occasion. The fact that two of Landini's seventeen ballatas in SL show aspects of considerable novelty suggests that other folios dedicated to the composer in the Palimpsest, lost forever or not yet found, may offer new insight into the transmission and reception of Landini's works in the first decades of the fifteenth century.

ABSTRACT

Gatherings reconstructed as XI and XIII of the San Lorenzo Palimpsest (Firenze, Archivio del Capitolo di San Lorenzo, 2211) contain seventeen ballatas by Francesco Landini. The legibility of some of these works increased considerably following publication of the multispectral images of SL, permitting a new assessment. My particular focus is the manuscript tradition of Francesco Landini's two-voice ballatas in SL: I provide a synoptic transcription of the ballata *De sospirar sovente* – which appears in SL in an unpublished redaction – and the first edition of *C(...)* (*tempo fugge*), a recently discovered two-voice ballata by Landini, also unpublished. The two case studies epitomize SL's importance in the transmission of works by the most famous composer of the Italian Trecento, as well as the manuscript's contribution to our understanding of fourteenth-century music.

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