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THE WORKS OF NICCOLO DA BERGIA

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By

Stephen Kevin Kelly, B.S., M.A.

* * * * *

The Ohio State University
1974

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PREFACE AND ACKNOWLEDGMENTS

The past two decades have witnessed a tremendous growth in all fields of musical scholarship. Studies in Italian trecento music have dealt with the origins of poetic and musical forms, the notation, the history of the MSS, and the available biographical information about the composers. More importantly, two editions of the music began to appear, Nino Pirrota's The Music of Fourteenth-Century Italy,¹ and the series Polyphonic Music of the Fourteenth Century, edited by Schrade, Marrocco, et al.² When these editions are completed, all the music of the trecento will have been made available in modern transcriptions. The advent of these two editions makes this an ideal time to begin a rigorous examination and analysis of the music itself. An evaluation of the stylistic aspects of an individual composer should lead to greater appreciation of the entire repertory.

The aim of this study, then, is to present a detailed analysis of the compositional style of Niccolò da Perugia. The choice of Niccolò was not fortuitous but resulted from both the number of his compositions and his chronological position. With forty-one works preserved, Niccolò is the next most prolific composer after Landini.


²Polyphonic Music of the Fourteenth Century, 8 vols. to date (Monaco: Editions de L'Ciseau Lyre, 1955-).
Moreover, he stands near the end of the development of the madrigal and caccia but at the beginning of the development of the polyphonic ballata, and his works preserve the most typically Italian features of trecento style. In the later works of Landini, French influence is strongly manifested, and therefore these works are less characteristically Italian. Thus, Niccolò's central position in the development of trecento music makes him an ideal subject for a systematic analysis of the Italian style.

Although a complete edition of the works of Niccolò edited by Marrocco appeared as this study was nearing completion, the author's transcriptions are included in Volume II. This is done as a convenience for the reader and also because Marrocco's edition contains more than a few errors, some of which even involve misinterpretation of the poetic and musical forms.

It is hoped that this study will be but the first of other detailed examinations of trecento composers and their works. Now that scholars such as Nino Pirrotta and Kurt von Fischer have laid the groundwork, the music itself must become the chief subject for further study.

In any project of this sort, the help of numerous people must be acknowledged. I would first like to thank my adviser, Prof. Richard

---

H. Hoppin, whose wise guidance and criticism coupled with much encouragement brought this dissertation to completion. To my reading committee, Professors Herbert Livingston and Norman Phelps of the School of Music and Prof. Hans Keller from Romance Languages, I would like to express my gratitude for their careful reading of the text and their many helpful suggestions.

I owe a great debt of gratitude to the administrators of the Fulbright-Hays program who provided me with a grant for study in Italy. This grant enabled me to examine the musical codices first-hand and to search for biographical documents pertaining to Niccolò. To Professors Nino Pirrotta of Rome and Federico Ghisi of Florence, who assisted me with my research during my stay in Italy, I would like to give sincere thanks. My thanks also go to Prof. Kurt von Fischer for sending me a microfilm of the Lucca Codex. I would also like to thank the staffs of the following libraries: The Biblioteca Nazionale and Biblioteca Medicea Laurenziana in Florence; The Archivio di Stato in Florence, Perugia, and Lucca; The Biblioteca Palatina in Parma; The Bibliothèque Nationale in Paris; and the British Museum. To Miss Olga Buth, head of the Music Library of The Ohio State University, go my sincere thanks for assistance in obtaining both microfilms and secondary source materials needed for this project.

Finally, I owe the greatest debt to Peggy, my wife, who typed numerous drafts of the dissertation as well as the final copy. Without her help and understanding this project would never have been completed. It is to her that it is dedicated.
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Major Field: Music History

Professors Richard Hoppin, Herbert Livingston, Keith Mixter, and Norman Phelps
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I. BIOGRAPHY AND SOURCES

The composer called "Magister Ser Nicholaus Prepositi de Perugia" in the Squarcialupi Codex (F1) or "Ser Nicholo del Proposto" in Lo and Pit is a figure of major importance.¹ His forty-one surviving compositions make him the most prolific composer of the trecento after Francesco Landini. Unfortunately, almost no biographical information exists outside of what can be deduced from his works. His name provides some information, but none that is not open to question. The title Magister, given to every composer in F1, was used indiscriminately for musicians and therefore does not mean that Niccolò was necessarily a teacher.² The next word in the title, Ser, literally meant "sire" but was often applied in the fourteenth century to both notaries and secular priests. In the miniature accompanying the first of his works in F1 (f. 81v), Niccolò is not dressed in any recognizable clerical costume, and, although he is wearing a hat, he appears to have a full head of hair rather than the short hair of those that are tonsured. Further evidence that the title Ser did not necessarily designate a priest, at least with regard to composers, appears to be furnished by Lo. On f. 32v of this source, the rubric Madrialle di

¹ Complete identifications and sigla of the various MSS are given below under "Sources."

Ser Lorenço, prete indicates that the title Ser was not restricted to priests, since the added prete in that case would have been superfluous. Thus it seems probable that Niccolò was neither a member of any religious order nor a secular priest.

The meaning of the remainder of his title, Prepositi de Perugia, or its Italian form, del Proposto, is even more problematical. Most certainly he was not provost of the cathedral of Perugia, as has been suggested by Ellinwood and Testi. Since the genitive forms prepositi or del proposto are always used, it is clear either that he was the son of a provost or that the title had become a family name, possibly carried over several generations.

Proposto (variants preposto, prevosto, preposito, praepositus; English, provost), like Ser, had both a secular and religious meaning in the fourteenth century. In the sacred sphere, it designated an official directly under the bishop, who was head of the cathedral chapter and administered the temporal affairs of the diocese, or an official next in rank to the abbot or prioress of a monastery. 

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Franco Sacchetti, in Novella 113, uses proposto to designate the rector of San Miniato al Tedesco near Pisa: "Fu un proposto ricco, come ancora se vede la rendita di quello proposto." The title also appears in the archives of Perugia in connection with the church of S. Mostiola. For the year 1390, for example, one finds the notice: "R. d.o. Padre Proposto di S. Mostiola supplica la città per lettera al Papa per essere eletto nuovo vescoveo di Perugia."\(^7\)

Proposto in the secular world usually designated an official involved in government or the judicial system. Robert Davidsohn in his monumental study, Geschichte von Florenz, mentions an official who in 1290 was called "proposto der prioren,"\(^9\) and who acted as the agent of the city priors. The name also was applied at various times to the official who held first place among the magistrates of Florence,\(^10\) to the governor of a city or province,\(^11\) or to the official in charge of ceremonies in a military order.\(^12\)

Since the ecclesiastical official entitled Proposto would have

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\(^7\)Franco Sacchetti, Il libro delle trecento novelle, ed., Ettore Li Gotti (Milan: Bompiani, 1946).

\(^8\)Perugia: Archivio di Stato, Consigli e riformanze, 1390, f. 76.


\(^12\)Dizionario di erudizione, 60:157.
been a man who had taken Holy Orders, it would seem prudent to assume from the genitive form del proposto after Niccolò's name that he descended from a secular official who held this title. It is also possible, however, that at some time an unmarried family member had held the ecclesiastical office, the family subsequently adopting the name as a symbol of honor. Fischer asserts that Niccolò's father had probably been a provost in the communal government of Perugia.13 This is possible since propositi de perugia follows Niccolò's name in Fl, but any number of generations could have passed between the provost and Niccolò. The title proposto, furthermore, has not been found in connection with any office other than an ecclesiastical one in Perugia in the fourteenth century. Unfortunately, Perugian records for the fourteenth century are meagre, since the Annali Decemvirali of the commune for the years between 1327 and 1374 were destroyed. The title might have been found in those lost records, but unless some new discovery is made, we are left without any definite information. If Niccolò himself lived in Perugia, no record of his life there has yet been discovered. The birth records of the cathedral of San Lorenzo go back only to the sixteenth century and are thus of no assistance. There is a reference in the Consigli of 1384 to a "Fra Nicola da Perugia dell'Ordine di S. Francesco"14 but there is no reason to

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14 Perugia, Archivio di Stato, Consigli e riformanze, no. 32, f. 252.
believe this is our Niccolò, since in no source is he referred to as Fra.

Niccolò appears to have spent much of his life in Florence. His works are found only in Tuscan sources, and he set a number of texts by poets active in Florence. It is possible, therefore, that Niccolò's father was a proposto in Florence, not in Perugia. As many of the executive officers, first the podestà, then other officials of Florence, had by law to be foreigners, it was natural for Florence to turn to her Guelf ally Perugia for these officials. A sizable number of magistrates, judges, and notaries from Perugia served in the government of Florence in the fourteenth century, and it is certainly possible that Niccolò's father, perhaps even Niccolò himself, was among them. Although the title Ser may indicate that Niccolò was a notary, his name is found neither among the Umbrian notaries nor in the records of the guild of Florentine notaries in the Archivio di Stato of Florence.

For any more definite information about Niccolò, then, we must rely on the manuscripts that contain his works and the information


16 Ibid., pp. 255-58, "Magistrati Umbri a Firenze," and pp. 125-67, "Guidici e Notai Umbri in Firenze del 1243 a tutto il 1400." Nowhere in these lists did the surname "del proposto" appear. In addition, even if we knew that Niccolò's father was among these men, we would not be able to identify him, since we do not know his name.

17 Florence, Archivio di Stato, Arte dei Guidici e Notae o Proconsolo, nos. 6, 19, 22, 26.
that style and texts can provide. In the chronological arrangement of Fi, Niccolò appears after Lorenzo and Donato da Firenze, but before Bartolino da Padova and Francesco Landini. It will be seen that various aspects of his style confirm this position and establish Niccolò as a transitional composer between the early Florentine composers, who, for the most part, set only the madrigal polyphonically, and Landini and Bartolino, who set mostly ballatas. Niccolò himself set madrigals and ballatas in more nearly equal numbers.

The most secure information as to the dates of Niccolò's activity is furnished by the autograph of Franco Sacchetti's poems, the Libro delle rime. An interesting figure in trecento Florence, Sacchetti (c. 1332-1400) was not only a major poet, but an important government official. He began the Libro around 1362-63 as a collection of all the poems he had written up to that time, and he continued adding to it throughout his life. That the entire Libro is arranged in approximately chronological order is verifiable by references to historical events in some of the poems. Even more important is the fact that whenever one of his poems had been set to music, Sacchetti gave the composer's name along with the poem in the Libro. Since the entry of the name appears with the poem, it is unlikely that any

18 Florence, Biblioteca Medicea Laurenziana, Ashb. 574.
great length of time passed between the writing of the text and the composition of the music. This source, therefore, gives us valuable and relatively secure information as to dating. Sacchetti indicated that "Magister" or "Ser Niccolaus Propositi" set twelve of his poems, for seven of which the music has survived. The first of these seven pieces, the madrigal *Come selvaggia* (M-3), appears to have been written around the year 1354, while the last, the caccia *State su donne* (C-4), was written around 1372-73. Further information is provided by Niccolò's setting of Boccaccio's madrigal *O giustizia regina* (K-8), which has been dated around 1360, and by the madrigal *Virtù loco non ci' à* (M-16) by Niccolò Soldanieri, whose madrigals were probably written between 1350 and 1370. From this information it appears that most of Niccolò's active career was in Florence between the years 1350 and 1375. The evidence furnished by Sacchetti's Libro should not be the only determination in setting the limits of Niccolò's career, however, since Sacchetti himself turned away from writing the simpler love lyrics to more complex moralistic and didactic poems.

21 Throughout the remainder of this thesis the abbreviations M-3, C-2, B-8, etc., will be used to refer to Niccolò's works. The letters stand for the form of the piece: M, madrigal, B, ballata, and C, caccia, while the numbers give the order that the pieces appear in the musical supplement (Vol. II). The works are, therefore, grouped by genre, their order determined alphabetically according to the text incipit.


in the late 1360's and early 70's. After Niccolò's *State su donne*, Landini's *Altri n'avrà la pena* is the only musical setting of a later text by Sacchetti. This text is dated around 1384 but carries no composer's name in the *Libro*. Thus it may be that when Sacchetti turned from *poesia per musica*, Niccolò either used poems by other poets or possibly even wrote them himself.

Only the text of the trilingual madrigal *La fiera testa*, set as a caccia (C-2) by Niccolò, may indicate a date later than 1375 for any of his works. The text, however, is so cryptic that it has been interpreted as both praising the Visconti and damning them. It was set as a madrigal by the Paduan Bartolino, who was in the service of the Carrara family. After the overthrow of the Carrara by Gian Galeazzo Visconti in 1388, it is likely that Bartolino came to Florence with Francesco Novello, son of the deposed ruler of Padua. Perhaps Bartolino met Niccolò at this time, and they engaged in some kind of contest in setting the text, a practice not unknown in the trecento.

The text itself opens with a description of the Visconti crest "the fierce head [of a serpent] which devours humans" and continues with a fearsome description of the manner in which the Visconti are

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25 Ibid., p. 74.
27 Ibid., pp. 153-54.
attempting to gain control over all Italy, like an eagle searching for prey. The ritornello makes it clear that the author is certainly not praising the Visconti, however, for he laments that the bold crest burns him even though he is a proud leopard. Corsi's suggestion that the leopard represents Florence and that Florence is speaking seems plausible since a leopard was kept in Florence at public expense, perhaps as a symbol of the republic. This suggestion would put the date of composition sometime after 1388, and perhaps as late as 1397, when Florence was being directly threatened by the Visconti. In any case, the assumption of Fischer and Pirrotta that Niccolò did not set the poem until the Visconti gained control of Perugia in 1400-02 cannot be accepted without question. It is possible, however, that Niccolò composed the piece when Perugia was struggling against the tyrant of Milan somewhat before 1400.

All these assumed dates come long after the latest dates indicated by Niccolò's other works. If he did live until c. 1400, he certainly does not seem to have been active in the last two decades


of the century. His early works link him solidly with the generation of Lorenzo and Donato, both of whom died c. 1370, and although he was the most important composer of the early polyphonic ballata, he seems not to have been touched by the stylistic changes that took place in the late 1300's. This would seem to suggest a limit of 1380 for his musical activity and would indicate a birth date of c. 1320-30. If he did live until 1400 he was either inactive as a composer or chose to compose works reflecting the earlier style. This would make him an exact contemporary of his friend Sacchetti, who was born c. 1332 and died in 1400. Given the nature of the available evidence, any more definite dating is unfortunately impossible.

Although Niccolò's works are not widely dispersed in all the manuscripts containing trecento music, as are those of Landini, they appear to have been fairly well known. The MS Riccardiana 2871 contains a poem Nel mezzo a duo ladron post' una stella, a description of Golgotha that carries a notation that it is to be sung to the melody of Niccolò's Nel mezzo già del mar la navicella (M-6). This process appears to have taken place even more often in the ballatas. A notarial document of 1384 contains a note that the melody of

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Ciascun faccia per se (B-5) serves also for the text Omne um con
pura fè. The melody of Benche partir da tte (B-1) was used by the
lauda Beneveto colui il qual si sposia, and in the MS Riccardiana:
1764, f. 37r, the lauda Signor, merzè ti chieggio has the direction
that it should be sung to the melody of Dio mi guardi di peggio (B-7):
"La quale ballata fecie ser nicholo del proposo...."36

Several of Niccolò's compositions are mentioned in the poem Il
Saporetto by Simone Prodenzani of Orvieto. Prodenzani was born
shortly after 1350 and died in 1440 and thus was probably writing
after Niccolò's death. The poem, however, mentions works by the
later composers Landini and Bartolino, as well as by the early com-
posers Jacopo, Giovanni, and Gherardello. This seems to indicate
that the music was known and performed many years after the composers
had died. A series of sonnets, Il Saporetto is divided in four parts,
two of which deal with secular pleasures and two with subjects of a
religious and moral nature.38 In the secular section, several known
compositions are mentioned in descriptions of various evenings' enter-

35 Li Gotti, Poesia musicale, p. 73.

36 Corsi, Poesie musicali, p. 115. For Benche partir, see also
Federico Chisi, "Strambotti e laude nel travestimento spirituale della
poesia musicale del quattrocento," Collectanea Historiae Musicae I
(1953):69.

37 Santorre De Benedetti, Il Sollazzo contribuiti alla storia
della novella, della poesia musicale e del costume del trecento
(Turin: Fratelli Bocca, 1922), pp. 7-38.

38 Simone Prodenzani, "Il Sollazzo e il Saporetto," ed. Santorre
De Benedetti, Giornale storico della letteratura italiana supplement 15
(1913).
tainment. For example, on the seventh evening Prodenzani says:

Quella sera cantaro ei madriale  
Canzon del cieco, a modo peruscino  
Rondel franceschi da fra Bartolino  
Strambotti de Cicilia a la reale.39

Later in the same evening:

Quive cantaro Non a suo amante  
Che ben che sia antico è molto buono  
...  
Se le lagrime ancor cantaro avante  
La donna mia vuole essere el messere40

In addition to the above reference to Niccolò's La donna mia  
(B-11), several other verses may mention works by Niccolò. The verse "Agnel son bianco ed anco 'l Pellegrino,"41 for example, which definitely mentions Giovanni da Cascia's madrigal Agnel son bianco, may also be referring to Niccolò's Povero pellegrino (M-10) or possibly the anonymous ballata I' son un pellegrin. Also unsure are possible references to Niccolò's Molto mi piace (B-15) and Io vegio in gran

39"That evening they sang madrigals to her,  
Canzons of the blind one [Landini] in the Perugian manner,  
French rondels of Fra Bartolino,  
Strombotti of Cicilia [Sicily] in the royal manner."  
Prodenzani, "Il Sollazzo e il Saporetto," p. 117. It is not known what the "Perugian manner" refers to. Nothing in Niccolò's music points to any aspect of a particularly Perugian style.

40"Then they sang Non a suo amante [Jacopo da Bologna]  
Which is very good although it is old,  
...  
Se le lagrime still they sang on  
La donna mia vuol essere el messere"

Ibid. 41Ibid., p. 104, poem no. 25, v. 9.
penna (the text under the tenor part of B-11 in Lo) in the following verse: "Tanto mi piacque e puoi Gran pena done."\(^{42}\)

Thus, although Niccolò's works did not enjoy the kind of manuscript dispersion that was granted the works of Landini and Jacopo among others, the melodies were sufficiently well known to have been used for sacred contrafacta, and judging from Il Saporetto, his works were admired and performed long after his activity as a composer had ceased.

**Manuscript Sources**

An extensive bibliography for each of the musical sources of trecento music makes it unnecessary to recapitulate information that is readily available elsewhere.\(^{43}\) A few words concerning the relationship of Niccolò's works to each of the sources in which they are

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\(^{42}\)Ibid., p. 110, poem 34, v. 12. Debenedetti in Il Solazzo contribuiti, p. 170, gives Niccolò as the author of "Pellegrino" and on p. 175 states that Tanto mi piacque perhaps refers to Niccolò's Molto mi piace. Kurt von Fischer, Studien zur italienischen Musik des Trecento und frühen Quattrocento (Bern: Haupt, 1955), Publica-

tionen der Schweizerischen Musikforschenden Gesellschaft, Ser. 2, Vol. V, gives the line Comme partir da te me posso maio as possibly mentioning Benche partir da te. This seems unlikely, however, since the end of the line is not at all similar to the text of B-1. Debenedetti, Il Solazzo contribuiti, p. 175, says that the line comes from Boccaccio's Filostrato.

found are necessary, however, since the sources provide further information about chronology and the geographical region of Niccolò's activity.

The MS Florence, Bibl. Medicea Laurenziana, Pal. 87 (Fl) 44

Known as the "Squarcialupi Codex" after one of its early owners, Antonio Squarcialupi (1416-1480), organist at Santa Maria del Fiore in Florence, Fl is justifiably famous both for its beauty and for the importance of its contents. Its 218 folios contain 354 secular compositions of the Italian trecento. It is arranged in sections, each of which is devoted to the works of a single composer. Each section, furthermore, begins with a miniature, ostensibly a portrait of the composer, and the order of the composers appears to be chronological, although the works within each section are not. In the total number of works, Fl is the largest source of trecento music, and, because 42 per cent are unica, it is a MS of great importance.

Pirrotta dates Fl c. 1440 and credits Squarcialupi with promoting the copying of the pieces. 45 Fischer, pointing to gothic features in the handwriting and style of illumination, on the other hand, gives the more likely dates c. 1415-20. 46 In either case the MS is clearly a retrospective collection, probably not meant for per-

46 Fischer, "Squarcialupi Codex."
formance. It appears closely related to Fitz, which preserves many of the same pieces, but the scribes of Fitz apparently had more sources from which to copy than those of any other MSS.

Of Niccolò's 41 works, 36 are found in Fitz, of which 26 are unica. The section devoted to the works of Niccolò begins with his portrait and the madrigal Nel mezzo già del mar (M-6) on f. 81v and continues to f. 96v. Four more folios, blank except for Niccolò's name, precede Bartolino's works which begin on f. 101v. Were it not for Fitz, Niccolò would be one of the many medieval composers who are represented by only a handful of works rather than one of the most prolific trecento composers.

The MS London, British Museum, Add. 29987 (Lo)\(^47\)

The London MS contains 119 pieces, most of which are madrigals, ballatas, and caccias. In addition the collection includes 3 virelais, 15 estampies, and 10 miscellaneous works, most of which are sacred. Because of the presence of 11 of Niccolò's compositions, Fischer has suggested that the MS was copied in Perugia around 1400-1410.\(^48\) Pirrotta, with his usual later dating of all sources, suggests 1425 and

\(^47\) The Manuscript London British Museum, Additional 29987, A facsimile edition with an introduction by Gilbert Reaney (n.p.: American Institute of Musicology, 1965). In addition to an inventory, the introduction contains a useful summary of information about dating, history of the MS, contents, and composers. See also, Reaney, "Londoner Handschriften," MGG, 8:1185-87.

\(^48\) Fischer, Studien, pp. 90-92, and "Trecentomusik-Trecento-
Florence as its place of origin.\textsuperscript{49} It appears from what is now known that Florence is the most likely source. No evidence of any flourishing musical life in Perugia has been discovered, and, as has been seen, Niccolò spent most of his active life in Florence.

\textit{Lo} contains one madrigal, two caccias, and eight ballatas by Niccolò. In addition there are two fragments, one the first line of the cantus of M-10, the other the tenor part of the ritornello of M-4.\textsuperscript{50} Three of the ballatas (B-11, 12, 14) and one caccia (C-4) are unica, making this MS the second most important source for Niccolò's works. In general the calligraphy and notation of \textit{Lo} are careless, and the pieces contain more than a few errors. Ballata 11, \textit{Io vegio in gran dolo} (f. 38) has an incomplete text in the cantus, and an incipit in the tenor, "\textit{Io vegio in gran penna}," even indicates a different reading of the text. In addition the versions of C-1 and C-4 have many errors, especially a large number of superfluous rests. For B-1 and B-14, on the other hand, \textit{Lo} gives additional stanzas of text that are not found in \textit{Fl}.

The MS Paris, Bibli. Nationale, fonds italien 568 (\textit{Pit})\textsuperscript{51}

\textit{Pit} contains 163 Italian secular works, 5 Mass movements, and 31 French pieces. On paleographical grounds, Pirrotta dates the MS

\textsuperscript{49}Pirrotta, \textit{The Music}, 2:i1.

\textsuperscript{50}Reaney's listing gives no indication that M-4, \textit{I' son c'a seguitar} (no. 97 in his index), is incomplete. \textit{The Manuscript London}, p. 25.

c. 1438 and gives Florence as the place of origin. As usual, Fischer's
dates are a few decades earlier: 1405 for fascicles 1-5, 7, and 9-14;
1410 for fascicles 6 and 8. In any case, as has already been men­
tioned, there appears to be a close relationship between Pit and Fl.
There may also be a connection between Pit and Paolo da Firenze,
although the nature of that connection is not at all certain. At any
rate, Pit contains 33 of Paolo's works, far more than any other MS.

The close relationship of Fl and Pit is certainly evident in
the works of Niccolò. All six of Niccolò's works in Pit (2 madrigals,
1 caccia, 3 ballatas) also appear in Fl, and minor variants primarily
involve the addition of accidentals. Four of the six pieces are found
in a small section (f. 28v-31r) devoted to Niccolò's works. All the
works within these folios are by Niccolò with the exception of the
ballata Amor merge which follows Passando con pensier (C-3) on f. 30v.
Since this piece falls between other works of Niccolò, one might
assume that it too is his. Certain structural features of Amor merge
also seem to support this assumption. It is extremely brief, like a
number of Niccolò's ballatas, and has a separate setting of the volta,
an unusual feature found in one authentic ballata by Niccolò. The
attribution must be rejected for several reasons, however. Folio 28v
has the name "S[er] Nicholo" at the top of the page, and his name is
also found on f. 29v above the beginning of C-3. On f. 30v, however,
no name appears with the ritornello of C-3, beneath which Amor merge
was copied on the last two staves. At the top of f. 31r, Niccolò's
name reappears above the ballata Ciascun faccia (B-5). Thus it seems
that the scribe made a deliberate effort to indicate that Amor merge was not by Niccolò. Added to this evidence is the fact that all the other compositions by Niccolò in Pit are also in Fl, but Amor merge is not.

Lucca Archivio di Stato, MS 194 (Luc)\(^52\)

Also known as the "Mancini Codex" after its modern discoverer, Luc is a fragmentary MS, not as large as the major trecento sources. It contains 79 pieces, including an important collection of Ciconia unica. The largest part of the MS is found in Lucca, but there are also fragments in Perugia and perhaps Pistola. It appears to have originated in Lucca sometime between 1400-1430 and is in any case Tuscan. Luc contains two works by Niccolò, both in the folios still in Lucca: Donna pass' io sperare (B-8), a fascinating dialogue ballata found in no other source, and the ballata Tal sotto l'acqua (B-21), also found in Fl. The version of B-21 in Luc differs substantially from that in Fl, especially in the tenor, which in Luc has considerably less of the shifting between 3/4 and 6/8.\(^53\)

The MS Florence, Bibl. Nazionale Centrale, Panc. 26 (FP)\(^54\)

FP, also called the "Panciatichi Codex," contains 159 works by


\(^53\) For this reason, both versions are given in the musical supplement (Volume II).

\(^54\) Nino Pirrotta, "Codex Palatino Panciatichiano 26 (FP)," MGG, 4:401-05.
Italian trecento composers and several by French composers of both the late fourteenth and early fifteenth centuries. Over half of the MS is devoted to the works of Landini, and it includes a significant number of works by Jacopo and Giovanni as well. The MS is of Florentine origin and is dated 1400 by Pirrotta and 1380-90 by Fischer. It is of minor importance for Niccolò, containing only the madrigal *Nel meco gia del mar* (M-6), which is also found in FL and Pit. The version of this piece in FP contains only minor variants from the FL and Pit versions, consisting almost entirely of additional accidentals.

The MS Parma, Bibl. Palatina 1081

This early fifteenth-century collection of poems contains several that are attributed to Niccolò. The MS is devoted primarily to the works of Petrarch and appears for linguistic and paleographical reasons to come from Florence. It contains the "Frottole" *Non piu dirò* (B-16), the madrigals *Tal mi fa guerra* (M-14) and *Non disprezar virtù* (M-8), and also a *Cansone chontra amore...fecela Nicholo soprascripto*. This "cansone" is a rather long poem that has been discovered in no other source. The remaining work attributed to Niccolò is the *Chaccia di ser Nicholo del proposto, Tosto che l'alba*.

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This well-known caccia appears in four musical MSS under the name of Gherardello da Firenze, however, and thus the attribution in Parma 1081 can apparently be dismissed.

* * * *

As this survey of trecento MSS sources has shown, Niccolò's works did not gain wide dissemination. Only four appear in as many as three sources; nine appear in two sources, if the two fragments from Lo are included, and twenty-eight are unica. All, however, appear in MSS of unmistakably Tuscan, if not Florentine, origin. It is interesting, for example, that the Reina Codex,57 undoubtedly of northern Italian origin, does not contain any of his pieces. Although Niccolò appears to have been a composer of considerable merit, whose works compare favorably with those of Landini, Bartolino, and Jacopo, their limited distribution suggests that he flourished and was known in a restricted geographical sphere.

57Paris: Bibl. nationales, nouv. acq. frang. 6771.
II. THE MADRIGAL

The madrigal appears to have been the first secular Italian poetic form to receive polyphonic settings. This form held a pre-eminent position in the works of the first and second generation trecento composers, and its popularity waned only with the advent of the polyphonic ballata after 1360. By the third quarter of the century in the works of Bartolino and Niccolò, the ballata begins to dominate, and only 11 of Landini's 154 compositions are madrigals.

The etymological derivation and meaning of the word madrigal has been the subject of much debate and disagreement, fueled in large part by the sometimes contradictory statements in the sources that first mention the term. The first appearance of the word is found in the Glosse latine ai documenti d'amore,¹ written in 1313 by Francesco da Barbarino. In the Glosse, Francesco lists poetic forms "which have recently emerged, among others: canzoni distesi, ballate, sonetti, sirventesi, cobbole, discordi, concordi, contese, libratici, prosaici, and voluntarii." Of the voluntarii he writes that they are "put together rudely and haphazardly, like the matricale and similar ones."²

²"rudium, inorditum, concinium ut matricale et similia."
The next mention of the madrigal is found in an anonymous treatise that follows Antonio da Tempo’s Summa artis in a Venetian manuscript. This treatise was given the fanciful title Capitulum di vocibus applicatis verbis by its modern editor Santorre Debenedetti; yet no title appears in the manuscript. Although it follows Antonio’s treatise in the manuscript, the descriptions of the various forms seem to indicate a date of composition between Francesco’s Glosse (1313) and Antonio’s Summa (1332). It is a small treatise consisting of an introduction and six paragraphs, which deal with Ballade, Rotundelli, Nottetti, Cacie sive incalzi, Mandrigalia, and Soni sive sonetti. The short descriptions accompanying each of the forms are rather general and deal mainly with literary matters, probably indicating that the treatise was intended for a literary rather than a musical audience, and that it was not written by a musician. The use of the word mandrigalia rather than madrigalia suggests to Pirrotta that the spelling was altered by the scribe to conform to Antonio’s fanciful etymological derivation. The treatise apparently describes the madrigal as being a polyphonic work sometimes in aere

3 Venice, Biblioteca Nazionale S. Marc. Codice Lat. CL 12.97.
6 Ibid., p. 157.
gallica (Marchetus' senaria gallica 6/8), and sometimes "mixed." The description of the metrical form permits lines of either seven or eleven syllables, or both, and allows for two sections, although no disposition of verses or actual structure is described. The paragraph then ends abruptly, with no elaboration on the skeletal outline that has been presented.

The treatise preceding the Capitulum in the Venice manuscript is the often mentioned Summa artis ritmici vulgari dictaminis, written by the Padovan Antonio da Tempo in 1332. In this treatise Antonio describes the madrigal as being a "canto pastorale" since he derives the word mandriale from mandria (flock of sheep), a derivation that appears to be totally without justification. It is now believed that the word can be traced back to two different forms, of which madrigal or marogal (Latin matricale or marigalis) was used in Venice and madriale (Latin matriale) in Tuscany. These words in turn seem to be related in some ways to the Latin matrix (womb) and then ultimately to mater. This derivation and the resulting conclusion that the word madrigal originally signified a work in the mother tongue (i.e., the vernacular) was advanced by Leandro Biadene. Other scholars

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7 Grion, ed. (Bologna: Romagnoli, 1869), pp. 139-146.
8 Nino Pirrotta, "Das Madrigal der Ars Nova," MGG, 8:1419.
9 Ibid.
have indicated that the word meant a pastoral song; a cradle song; a poem, modest, pure and simple; and a hybrid poem standing between music and poetry.\textsuperscript{11} Biadene's definition, however, appears to be the most likely, although given the general nature of the above definitions and the fluid nature of the early madrigal, it is possible that the word \textit{madrigal} was applied to more than one literary form.

The amorphousness of the above definitions is confirmed by the extreme freedom of form that characterizes the early madrigal. Antonio lists seven different forms,\textsuperscript{12} all consisting of a succession of three-line \textit{cupidolae}, later called \textit{terzetti}. Each line can have either seven or eleven syllables, and two of the lines generally rhyme. In two of the seven forms the \textit{terzetti} are followed by a \textit{ritornello} of one or two lines. This \textit{ritornello} is not a recurring refrain, as its name seems to imply, but a final line or couplet that completes the meaning of the \textit{terzetti}. It is possible that at some time the term \textit{ritornello} did signify a refrain, but even in the few madrigals with a \textit{ritornello} after each \textit{terzetto}, the \textit{ritornellos} have different texts and are, therefore, refrains only in a musical sense. Indeed, unlike French Ars Nova music, in which all three forms of polyphonic songs have refrains, Italian secular music of the same time has a refrain

\textsuperscript{11}Pirrotta, "Das Madrigal," mentions only the names of the scholars associated with these theories, while a bibliography for most of them is found in W. Thomas Marrocco, "The Fourteenth-Century Madrigal," \textit{Speculum} 26 (1951):433, fn. 3.

\textsuperscript{12}Listed and discussed in Marrocco, "Fourteenth-Century Madrigal," pp. 450-53.
only in the ballata. In any case, madrigals with multiple ritornellos are found only among the early works, and the form of two or three terzetti followed by a single ritornello came to be standard for the madrigal.

The predilection for lines of eleven syllables, which is characteristic of much Italian poetry, is present in the madrigal also, especially in the later trecento. In the earlier madrigals, however, in addition to eleven-syllable lines (indicated by capital letters), one often encounters shorter "broken" lines, usually of seven syllables (indicated by lower case letters). In this connection it should be mentioned that accurate syllable counts in Italian poetry are often difficult to obtain because of the practice of elision. This usually takes the form of combining the concluding vowel of one word with the beginning vowel of the next, counting them as one syllable rather than two. To compound this difficulty, composers frequently disregard these elisions in their musical settings, thus turning an eleven-syllable line into one of twelve or thirteen syllables.

The variable structure of the madrigal as described by Antonio is reflected in the early musical sources. In the Rossi Codex, the earliest of the trecento MSS, madrigals are found with lines of both eleven and seven syllables, with two or three terzetti, with one or two-line ritornellos or no ritornello at all, and two madrigals

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13 Rome, Biblioteca Vaticana, Rossi 215 (Rossi Codex).
have ritornellos between the terzetti. In addition, several works that reflect the musical style of the madrigal have other poetic forms. One of these, Piange la bella Iguana, consists of three six-line stanzas with the rhyme scheme abchdd. This structure permits the last two lines to be set as ritornello, and therefore, one appears after each of the three stanzas. Pirrotta believes that this may be a popular type of poem, perhaps related to the form often called strambotto or rispetto. This form generally consists of eight eleven-syllable lines with the rhyme scheme: ABA3CCDD. Made up of a quatrain and two couplets, the eight lines were nevertheless forced into the mold of the madrigal, the first six lines making up two terzetti, the final couplet a ritornello. Although strambotti are found in only a few works by the early composers Jacopo da Bologna and Giovanni da Firenze, they provide further evidence of the lack of standardization in the early madrigal.

As has been suggested, the formal variety encountered in the Rossi Codex holds true for the entire first generation of composers, Giovanni da Firenze, Magister Piero, and Jacopo da Bologna. Although most of the madrigals set by these composers are authentic madrigals


16 Ibid., p. viii.
in form, many different rhyme schemes and mixtures of seven- and eleven-syllable lines are encountered. Jacopo's 29 madrigals, for example, have 23 different forms. Giovanni's 16 madrigals have 11 forms, while each of Piero's four madrigals has a different form. With second generation composers this situation begins to change. The texts set by Lorenzo, Donato, and Cherardello show less variety and tend to rely primarily on eleven-syllable lines. The rhyme scheme ABB CDD EE (or with an additional terzetto ABB CDD EFF GG) begins to become standardized. This structure and rhyme scheme were preferred by Franco Sacchetti and Niccolò Soldanieri, two poets whose madrigals were often set to music, and their influence may have accelerated the standardization. In the third generation of composers, Bartolino da Padova, Francesco Landini, and Niccolò da Perugia, this "standard" form becomes completely dominant. Of the later composers, only Paolo da Firenze set texts with a large variety of rhyme schemes, eight different schemes in eleven madrigals. One madrigal, Se non ti piacque, even has two quatrains rather than terzetti. One must keep in mind, however, in regard to these different rhyme schemes, that they have little effect on the musical setting once the eleven-syllable line is standardized. The reliance on a standard form may

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indicate that the composers began to serve, for the most part, as their own poets and, being less skilled in poetry, were inclined to stick to a proven formula. This is perhaps further indicated by the anonymity of most poesia per musica. Although Sacchetti and Soldanieri provided some texts for composers, settings of their texts comprise a very small portion of the output of trecento composers.

Although specific aspects of musical style will be discussed in later chapters, some prefatory remarks about general aspects of the madrigal are necessary. The most common musical form reflects the madrigal's poetic structure by providing the terzetti and ritornello with separate musical sections. The A (terzetto) section is normally repeated for subsequent terzetti and, after a cadence marked off by double bars in the manuscript, is then followed by a B (ritornello) section. The resulting form would be $aabb$ if the madrigal had two terzetti, $aaab$ if three. Exceptions to this structure primarily involve the various ways in which the ritornello can be combined with the terzetti. For madrigals with a ritornello after each terzetto, the form $abab$ or $ababab$ results. For those with two ritornellos at the close, the result is $aabb$ or $aaab$. In several instances both lines of the ritornello are sung to the same music yielding the form $aabb$ or $aaab$, the same as for two ritornellos. Madrigals with no ritornello at all are merely strophic songs. These forms are found rarely, however, and are usually confined to the works of the first and second generation composers. The only example of multiple ritornellos among the later composers is found in Landini's
tri-textual madrigal *Musica son*, which, like Jacopo's *Aquil altera*, has a different terzetto and ritornello for each voice but is musically in the form ab. Indeed the structures aab or aaab are found in such a great majority of madrigals that they may be regarded as standard for the fourteenth-century madrigal.

Besides setting the terzetto and ritornello in separate musical sections, further contrast is provided by the use of different mensurations for each section. Although this type of mensuration change occurs in only about half of the madrigals of the Rossi Codex, it is present in a great majority of the remaining madrigals from both the early and later periods. The most common change is from a duple mensuration, usually octonaria (2*4), in the first section, to some sort of triple mensuration in the second: senaria perfecta (3/4), duodenaria (3*/4), or more rarely novenaria (9/8). A large number of madrigals also contain mensuration shifts within sections, most commonly between octonaria and senaria imperfecta (6/8), but this is more a rhythmic than a structural device and will be discussed with other aspects of rhythmic style.

Just as the large divisions of terzetto and ritornello are reflected in the musical form, so too is the internal structure of each large section. The terzetto generally has a different musical setting for each line. These lines are marked off, especially in the early madrigals, by a full cadence, sometimes even followed by rests or lines drawn completely through the staff. The A section of the madrigal is thus subdivided into the form abc, with a separate setting
for each line of text. If the ritornello consists of a single line, a single musical section, d, is added to the form. Two-line ritornellos are treated in two different ways. In some cases the same music is used for each line (dd), but the most common practice is for the two lines to be set continuously (de). These procedures then yield the various possibilities shown in Figure 1.

<table>
<thead>
<tr>
<th>Terzetto (A)</th>
<th>Ritornello (B)</th>
</tr>
</thead>
<tbody>
<tr>
<td>abc abc (abc)</td>
<td>d or dd or de</td>
</tr>
</tbody>
</table>

Figure 1

This plan, however, is sometimes obscured by composers who repeat words, phrases, or entire lines to provide variety in the settings. It is further obscured in madrigals in which short links bind together interior phrases and thus avoid full cadences within sections. Niccolò even composed four madrigals (H-1, 8, 9, 16) in which both terzetti are set continuously, resulting in the musical form abcdefgh or simply ab.

It is apparent that as the century progressed the form of the madrigal became increasingly rigid, with a predominance of the rhyme scheme ABB CDD EE and the musical form aab. This is possibly one of the reasons that the later composers, particularly Landini, relied more on the freer ballata for much of their creative outlet. There

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19 This process will be further explored in the section dealing with text setting.
appears to be a tendency in some later composers to make the madrigal a sort of *musica reservata* for special occasions or effects.\(^{20}\) Paolo's Godi Firenze, celebrating a Florentine military victory, Landini's tri-textual *Musica son*, and isorhythmic *Si dolce non sano*, may be regarded as expressions of this tendency.

**The Madrigals of Niccolò**

Although Niccolò composed twenty-one ballatas and only sixteen madrigals, it is perhaps the madrigals that best show his position as a master of trecento compositional techniques. That this is so is a result of Niccolò's place near the end of the development of the madrigal, and thus it is easier to examine his works in this form in the light of a continuous tradition. On the other hand, he was one of the pioneers in the development of the polyphonic ballata for which no tradition had yet been established. While Niccolò makes use of many possibilities open to him in the madrigal, he seems not to have been involved in later developments in the ballata, such as three-part writing and the use of instrumental tenors and contratenors. It is possible that he did not live long enough to witness the changes under French influence that were to transform the ballata. In the history and evolution of the trecento madrigal, however, since he falls near the end, his works serve as a summing up of the technical possibilities used by previous composers.

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The growing tendency towards standardization of the poesie per musica already alluded to in the works of his predecessors Lorenzo and Donato is reflected in the poetic forms of the madrigals set by Niccolò. These forms and the madrigals in which they occur are shown in Figure 2.

<table>
<thead>
<tr>
<th>Form</th>
<th>Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABB CDD EE</td>
<td>1, 4, 5, 7, 8, 10, 11, 12, 13, 15, 16</td>
</tr>
<tr>
<td>ABB ACC DD</td>
<td>6, 14</td>
</tr>
<tr>
<td>ABA BCB CC</td>
<td>2</td>
</tr>
<tr>
<td>ABB BAA CC</td>
<td>3</td>
</tr>
<tr>
<td>ABC BCA DD</td>
<td>9</td>
</tr>
</tbody>
</table>

Figure 2

The pre-eminence of the form ABB CDD EE, the consistent use of eleven-syllable lines, and the overall structure of two terzetti and a rhymed couplet for the ritornello are apparent from Figure 2. The rhyme schemes as such, of course, have no effect on the musical structure or style, but the standardization of eleven-syllable lines and the two terzetti-ritornello format resulted in an overall structure whose outlines were almost invariable.

Variety in the settings is achieved, however, in several different ways. Although eleven-syllable lines are the rule, Niccolò, as well as other trecento composers, at times has little regard for the structure of individual lines. In Figure 3, for example, the third line of M-2 is given first with the expected count of eleven syllables attained by several elisions, then with the count as
reflected in the musical setting, which separates the syllables elided in the poem.

\[ \text{e lor re-gi-na' in-an-zi-a tut-te' a so-la} \]
\[ 1 \ 2 \ 3 \ 4 \ 5 \ 6 \ 7 \ 8 \ 9 \ 10 \ 11 \]
\[ \text{e lor re-gi-na' in-an-zi-a tut-te' a so-la} \]
\[ 1 \ 2 \ 3 \ 4 \ 5 \ 6 \ 7 \ 8 \ 9 \ 10 \ 11 \ 12 \ 13 \ 14 \]

Figure 3

This kind of expansion occurs in some lines of almost every madrigal and occasionally in the ballatas as well. Another method of textual expansion used by Niccolò, only in the madrigals and caccias, however, is the repetition of words, phrases, and sometimes even entire lines of text, a feature that will be discussed more fully in Chapter VIII.

Niccolò's most significant alteration of the usual madrigal setting and form occurs in his four madrigals that have their terzetti set continuously (K-1, 8, 9, 16). Only one other work of the trecento has this type of setting, Landini's isorhythmic madrigal Si dolce non sone, which in all probability is later than Niccolò's works. This procedure may have been suggested by the continuous setting of caccias, especially those having madrigals for their texts. It could also have arisen from the continuous setting of the ritornello, a practice that is almost universal after the first generation of composers. The roots of this practice, however, may lie in the logical extension of a feature found throughout Niccolò's madrigals. In many of these pieces Niccolò apparently sought to obscure or at least mitigate the effect of the internal cadences of the terzetti through
the use of textless links between the end of one line of text and the beginning of the next.\textsuperscript{21} These links maintain the rhythmic movement of the piece in contrast to the earlier practice of having full cadences with longs followed by rests after each line of the terzetto. Interestingly enough, such links are used between almost every line of the four madrigals with continuous text settings, perhaps indicating that it was a desire for continuous texture rather than any direct relationship with the caccia that most influenced Niccolo.

Niccolo composed all of his madrigals except one in the characteristically Italian two-voice format with text in both voices. Three-voice madrigals are rare in the trecento repertory, accounting for only 18 of over 175 pieces. Bartolino da Padova, however, set four of his eleven madrigals for three voices. In addition, two of Landini's eleven madrigals are in this voice disposition. One wonders why, then, Niccolo set only one of his sixteen madrigals for three voices. An examination of his three-voice N-9 shows that he was certainly capable of handling the complexities of three-part writing. Indeed, though Niccolo appears uncomfortable in his treatment of cadences in three-part texture,\textsuperscript{22} his combination of rhythmic subtleties and the continuous setting of the text coupled with staggered voice entries make N-9 a remarkably integrated composition. Niccolo may have been dissatisfied with it for he composed no other three-part works, either

\textsuperscript{21}See Chapter VIII for a more complete discussion of these links.

\textsuperscript{22}See the discussion of cadences in Chapter V.
madrigals or ballatas, confining his three-part repertory to the
caccia. He may, on the other hand, have felt that the typically
Italian two-voice structure was more appropriate for the form. One
must be cautious in founding any conclusions on the basis of a single
work, however, especially since Niccolò may have composed other three-
part works that have not survived.

A few remarks about the style of Niccolò's madrigals will faci-
litate a comparison with his ballatas. The madrigal was the more
sophisticated, erudite form of trecento poesia per musica, and this
sophistication is reflected in the musical settings. First of all,
the music of the madrigals is a great deal longer than that of the
ballatas, the madrigals averaging some 100 bars in length while the
ballatas are nearer 40. This difference in size is not caused so
much by the length of texts as by the considerable melodic expansion
that characterizes Niccolò's madrigals, as well as those of all other
composers. Long melismas begin and end almost every line of text,
while melismas of comparable size are seldom found in the ballatas.
All except one of Niccolò's madrigals have the characteristic mensura-
tion change for the ritornello, usually to senaria perfecta. In
addition, five madrigals have mensuration changes within their
terzetto section, usually an alteration between octonaria and senaria
imperfecta. Rhythmic shifts of this kind and a virtuoso melodic
style would have been out of place in the ballata, a form which, at
some time at least, was related to the dance.

Although little is known about the overall chronology of Niccolò's
works, some evidence is furnished by Sacchetti's aforementioned Libro
delle rime. As the order of the poems in this manuscript is chronological, the position of the texts that Niccolò set to music provides some indication of their date of composition. Musical settings by Niccolò have survived for four of the five madrigals with which his name appears in Sacchetti's Libro. No music is known to exist for the fifth, Corendo già del monte. The first of Sacchetti's madrigals to be set by Niccolò is Come selvaggia (M-3) which apparently dates from around 1354. The next two, Come la gru (M-2) and Nel meco già del mar (M-6), belong in the years 1354-62, while the fourth, Povero pellegrin (M-10) can be dated 1367-68. In addition, one other text, Boccaccio's O giustitia regina (M-8), can be dated around 1360. Several stylistic and notational characteristics appear to support this chronology. The earliest pieces, M-3, M-2, and M-8, all use the characteristically Italian octonaria in their terzetto sections, although M-3 shifts to senaria imperfecta during the first text line. The two later works, M-6 and M-10, however, use senaria imperfecta and quaternaria respectively in their terzetto sections, mensurations less indicative of the early trecento. In addition, at the end of some interior periods M-2 and M-3 have full cadences with longs followed by rests which are not found in M-6 and M-10. Full interior cadences of this sort have already been mentioned as a feature of the

23 Li Gotti, "L'Ars nova e il madrigale," provides a list of madrigals and some proposed dates.

earlier madrigal style and seem to confirm the chronology provided by the *Libro*. The chronology is not without its inconsistencies, however. Madrigal 3, for example, though beginning in *octonaria* changes to the characteristically French *senaria imperfecta* for the ritornello. The use of *senaria imperfecta* in a single work, however, is no sure indication of its date, since even in the Rossi Codex a few works are written in this mensuration. This problem is further compounded when one considers that a scribe could have decided to "modernize" a work himself by using the new *octonaria* or *duodenaria*. These observations point out the danger of establishing chronology only on stylistic evidence. Therefore, no attempt has been made to separate the madrigals into groups on the basis of correspondences to one or another of the above four works. Any classification of this kind, indeed, would produce more obfuscation than clarification.

Niccolò's madrigals occupy a significant position in the history of the form because he was the last of the *trecento* composers to expend the major portion of his creative effort on the madrigal. Standing as he does at the end of the independent Italian style, yet before the influence of French style had transformed Italian music, his works in many ways are the summation of madrigal style. It is true that Paolo's 11 madrigals represent a large portion of his 37 works, but these madrigals at times display rhythmic and melodic mannerisms that are uncharacteristic of traditional Italian style. Landini's three-voice madrigals also display a concern for musical devices such as isorhythm and polytextuality which, coupled with their
apparent late date, put them in the period when French influence was dominant. A close examination of Niccolò's madrigal settings reveals the hand of a composer who was well versed in the techniques of Italian style.

The lyrics of the second half of the trecento have been described as representing a transitional stage in the history of Italian poetry. After the great flowering of the dolce stil nuovo, first in the works of Dante and then of Petrarch and Boccaccio, it is not surprising that the younger poets were somewhat reluctant to plow new fields. Thus the style of the younger poets was strongly influenced, one might even say oppressed, by the dolce stil nuovo. Whatever changes took place may have resulted from the changing economic structure of Italy and the rapid ascendance of the middle class. Accordingly, this poetry represents an art that is neither courtly nor curial but of the bourgeoisie. The new poetry, the "letteratura borghese," was manifested in two ways. The first was the literature promoted by those who attempted to keep alive the now ossified courtly tradition in works which retained the form if not the spirit of the dolce stil nuovo. The second was the literature representing what has been aptly called the "gusto borghese." These poems, though occasionally maintaining

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26 Li Gotti and Pirrotta, Il Sacchetti, p. 18.

27 Much of this paragraph is based on information in Li Gotti, La poesia musicale italiana del sec. XIV (Palermo: Palumbo, 1944), pp. 8-9, 24, 32, 45, 71-75.
courtly elements, were more realistic and at times humorous, moralistic, or didactic. They betray a familiarity with actual life that is not evident in the more elevated courtly style. If one were to generalize about the texts at hand, that is those set by Niccolò, he would place the madrigals primarily in the first category, the ballatas in the second, and the caccias somewhere in between.

Niccolò's madrigal texts can be organized into two groups based on their subject matter. The first and larger group includes the eleven amorous texts, the second the five texts of didactic or moralistic character. In their use of metaphors, their appeals to Love and Dame Fortune, and their dream-like ambiance, the love poems most clearly show their connection with the courtly tradition. Cogliendo per un prato (M-1) and Quando gli raggi (M-12), for example, both tell of comely young ladies, decorated with garlands of flowers, who dance and sing in a lovely garden. The atmosphere recalls the garden in the opening of Guillaume de Lorris' Romance of the Rose and led Carducci to write of M-1 that it was a work of little images which recalled groups of figurines of the school of Ciotto. Two madrigals, Nel meco già del mar (M-6) by Sacchetti and Rota la vela (M-13), use the image of a storm-tossed sailor to represent the fate of a lover. The idea for these two madrigals may have come from Petrarch's sestina, Che è fermato di nent, whose verse "S'io esca vivo de' dubblosi scogli," is almost exactly like verse 7 of M-13.

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28 Giosuè Carducci, Opere (Bologna: Zanichelli, 1893), 8:352.
29 Corri, Poesie musicali, p. 113. Niccolò's verse reads: "ma.s' 1' ma esco de' dubblosi scogli."
Representations of love as emanating from the heavens are found in three madrigals (M-5, 9, 15), while M-2 compares a group of beautiful ladies in the third circle of the heavens to a group of cranes flying in formation led by a queen. In a somewhat less idyllic vein, the ladies of M-3 and M-4 are described as being like savages who flee at the sound of the hunt. The lover (hunter) in his headlong pursuit of his savage lady pierces his heart on a thorn bush. The last love poem, Qual persecuta (M-11), speaks of the fate of those who elect to serve Daphne, and hidden in the fifth line, which begins "Fis' a bella," is the name of the beloved, Isabella. This device of hidden names is perhaps related to the senhal of Provençal poetry and is found in a number of trecento madrigals. It is found also in Niccolò's C-2, this time with an allusion to Cicalia. The use of this courtly device combined with the nature of the madrigal texts shows quite clearly that they were closely connected with the tradition of the dolce stil nuovo.

The remaining five poems, because of their moralistic and didactic tone, seem less connected with courtly trappings. Non dispregiar virtù advises a rich peasant not to disdain virtue or to become enamoured of wealth. Those who covet money are also warned

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30 This almost certainly is not Isabella Fieschi, wife of Luchino Visconti, whose name is included in Jacopo's madrigal Lo lume vostro (Pirrotta, The Music, vol. 4, no. 10). Jacopo was at the Milanese court in the late 1340's and probably left after the death of Luchino in 1349 (Pirrotta, The Music, 4:1). Given these early dates it is unlikely that Niccolò could have been referring to her, especially since there is no evidence that Niccolò was ever at any Northern court.
of their fate in _Virtù loco non ci' à_ (M-16). _Tal mi fa guerra_ (M-14),
a text that is both moralistic and satirical, condemns those who
"make war but pretend peace," and whose honeyed words conceal bitter
gall. The pilgrimage of life is described in Sacchetti's _Povero_
pellegrin_ (M-10): a life full of weary climbing, dark paths, and the
danger of sinfulness. _O giustitia regina_ (M-8) by Boccaccio, on the
other hand, is an impassioned plea to the "Queen of Justice...mover
of all virtue," to "descend with force and ardor" and with her sword
bring justice to a frantic world.

Even the madrigal texts dealing with subjects other than love
still represent a formal and "elevated" type of poetry. We will
see that the poetic style of the ballatas is much more naturalistic,
more a part of the "gusto borghese." Thus the sophistication and
refinement of the musical elements of the madrigal reflect the
formalism and courtliness of the poetry.
III. THE CACCIA

The term caccia (hunt, chase), unlike madrigal and ballata, does not refer to a poetic form as such, but to the musical technique of canon. The caccia never enjoyed the numerical popularity of the madrigal and ballata, but almost every important composer of the trecento wrote at least one piece in this form. It seems to have been the type of specialized, studied work, appreciated only by the initiated, in which a composer might prove his skill in handling canonic technique. One might be misled by the descriptive texts of some caccias into thinking that these works represented a "popular" form. Hunting, the subject of many of the texts, was an exclusive privilege of the aristocracy, however, especially in the courtly society of northern Italy where the form first developed. This fact, added to the sophisticated musical style, the various hidden meanings in the texts, and the comparatively few examples, seems to confirm the caccia's aristocratic nature. Caccias were set throughout the period of the polyphonic madrigal and, in the case of Zacharias, even beyond. Although Marrocco states that "the period during which caccia appeared was a rather brief one," the statement is equally true of the other two forms of trecento

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polyphony.

The term caccia is first mentioned in the Capitulum de vocibus applicatis verbis. In this treatise, cacce sive incalci (incalzi = chase) are said to be similar to motets except that they are composed of lines of either seven or five syllables and consist of multiple voices which "exchange their roles." The treatise states somewhat cryptically that "if a caccia were composed of five parts, all five singers may sing the first part together." This description does not conform to any of the caccias that have survived, but it may refer to a form similar to a rondellus or circle canon. It has been suggested that the author was describing a type of composition of which the famous rota Sumer is icumen in is the only surviving example. The description might also be taken as an indication that popular rounds existed in an oral tradition in Italy before the caccia made its appearance in the form we know it today.

The written form probably developed around 1330-40, with Magister Piero being the most important early contributor. That the

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3 For the text and translation of this section of the Capitulum, see Marrocco, Cacce, pp. xiii-xiv.


caccia was derived, at least in part, from the madrigal, a thesis first advanced by Carducci, seems to be proven by the madrigals of Piero, perhaps the earliest of the known trecento composers. Two of Piero's four madrigals have canonic ritornellos and may represent the earliest stage in the adoption of canonic technique for written polyphony. That this adoption was derived from a popular oral tradition would explain its use in the established madrigal before it evolved into a form of its own. Two of Piero's caccias, Omni diletto and Cavalcando con un giovine accorto, are canonic settings for two voices of typical amorous madrigals without any descriptive references. These pieces repeat the first section of music for the subsequent terzetti, and only the use of canonic technique distinguishes them from madrigals. Another caccia, Con dolce brama, is also a two-part canon but with an added textless tenor below. The text of this piece, though lacking a ritornello, is a madrigal of five terzetti. Rather than having repetitions for the subsequent terzetti, however, the text is set continuously. Furthermore, the subject of this text, unlike the other madrigal texts, graphically depicts a sailing expedition. The last of Piero's

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8 These are often referred to as "canonic madrigals," a distinction that seems artificial if one accepts "caccia" as designating a musical device, not the subject of a text. The term is useful, however, as the classification for a particular kind of caccia, i.e., those that have madrigal texts.
caccias, *Con bracchi assai*, is also a two-voice canon supported by a tenor and uses a text of irregular form which describes a hunt. The joining of a textless tenor to the two upper parts created the structure that was to be characteristic of the caccia for the rest of its existence. The chronological development, then, seems to reflect the following stages: first, the limited use of canonic technique, derived perhaps from popular polyphony, within the structure of the established madrigal; second, the use of canon for an entire madrigal, although maintaining the repetitions of the terzetti; and, finally, the use of canonic technique coupled with continuous text settings and the addition of the textless tenor. That the development of the caccia was surprisingly rapid is indicated in Pirrotta's statement that the works of Piero alone "significantly represent all the principle phases of the transition from the madrigal to the caccia."^9

As has been indicated, the caccia after Piero generally adopted the standardized structure of two voices in canon at the unison over a textless tenor. This form is found in 17 of the remaining 22 caccias. Of the exceptions, one is a two-part canon with no tenor,^10 one is a three-part canon,^11 and three later caccias have texts in all three

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voices.\textsuperscript{12} The canon is at the unison between the top two voices in all the caccias except Landini's \textit{De, dimmi tu}, which has the canon at the fifth between the lower two voices.

The overall form of the caccia further illustrates its relationship with the madrigal. Except for five pieces, the caccias divide into two sections, the second of which is designated as a ritornello. As in the madrigal, the ritornello usually introduces a mensuration change. Even more striking are repetitions of the first section in several caccias. These repetitions, like those normally found for the terzetti of madrigals, result in the musical form aab. Furthermore, they are found both in caccias with madrigal texts and, more significantly, in several with descriptive texts completely unrelated to madrigal form.\textsuperscript{13}

The first, and longer section, always canonie, usually opens with the melody and the textless tenor, the entrance of the second voice following after a rather long interval. The entrance of the second voice is sometimes indicated by a sign in the cantus; at other times the singer must determine where the second voice should enter. At the end of this section all the voices come to a simultaneous cadence. The ritornellos, however, are treated in a variety of ways. Slightly more than half of the caccias have canonic ritornellos,

\textsuperscript{12}Marrocco, \textit{Cacce}, nos. 2, 10, 11.

\textsuperscript{13}Those caccias are \textit{Chon bracchi assai} in the settings by both Piero and Giovanni, and Piero's \textit{Con dolce brama}, \textit{Segurci a corta}, and \textit{Or qua}. 
several have no ritornello, and the remainder have ritornellos that
either are not canonic at all or begin with quasi-canonic entries
but soon break off into free counterpoint. Two caccias, Jacopo's
Giunge 'l bel tempo and the anonymous Segugi a corta, have two ritor-
nellos like some early madrigals, the first to be sung between the
two terzetti. Further connections with the madrigal are found in the
long opening and closing melismas that are so characteristic of that
form.

Although descriptive texts are often thought of as typical of
the caccia, only 15 of the 26 texts depict various scenes with dia-
logue that provides opportunities for programmatic effects. The name
caccia, of course, suggested not only a musical device, but a hunt as
well, and Italian poets and composers were quick to seize upon this
idea. Only eight of the descriptive texts actually depict hunts,
however, and the others deal with such things as a fishing expedition,
a fire, and market scenes. 14 These descriptive texts are usually
made up of a long series of short lines between couplets of eleven-
syllable lines, the final couplet being set as a ritornello.
The use of madrigal texts in the caccia is, of course, the
strongest evidence of the connection between the two. Although

14 Harrocco, Cacce, pp. xix-xx, gives a list of the texts and
their subjects.
these "canonic madrigals" (9 of 26 caccias)\textsuperscript{15} are most common in the works of earlier composers, Donato, Niccolò, and Landini set them also. Jacopo even set the same madrigal text, Oselleto selvaco, both as a madrigal and as a caccia. The madrigal texts themselves deal with a variety of subjects: love and philosophical ideas, as well as nature scenes and the hunt. The distinction between madrigal and caccia texts that describe hunts is quite clear, however. In every case, the texts of descriptive caccias contain excited dialogue and often suggest programmatic effects, while the canonic madrigals, with the exception of Piero's Con dolce brama, contain no dialogue and are more narrative than descriptive. Giovanni's Nel bosco senza foglie, for example, tells of a hunter who abandons the partridge hunt to follow a white hare, which turns out to be a thinly veiled symbol for a beautiful lady.

We have seen that some of the caccias repeat the first section of music for a second stanza, but more commonly in the later works the texts are set continuously, resulting in the musical form $ab$. Although this is often said to be the normal form of the caccia, it is found in only ten works. Repeats, variations in the use of ritornellos, and one canonic ballata, produce a variety of forms. These forms and

\textsuperscript{15}Ibid., lists Quan ye voy le duc incorrectly as a canonic madrigal. Although the setting is divided into A and B sections, the B section containing two lines like a normal ritornello, the overall form and rhyme scheme of the French text do not at all resemble that of the madrigal. There is also one canonic ballata, Del traditor by Andrea dei Servi.
the frequency of their use are: \textit{ab} (10), \textit{a} (5), \textit{aab} (5), \textit{aaab} (1), \textit{abab} (2), \textit{aabb} (1), \textit{aa} (1), \textit{abbaa} (1). It is thus obvious that the formal rigidity generally found in the madrigal is not at all characteristic of the caccia.

It should be readily apparent from even a superficial examination of the caccia that the form was not derived from the French \textit{chace}. Although also a three-part work, the \textit{chace} was canonie in all three voices. The opening and closing melismas of the caccia are also uncharacteristic of the \textit{chace}, as well as the divisions into two sections. Both the French and Italian forms may have had a common ancestor in the popular round, but like the other two trecento forms, the caccia developed independently in a particularly Italian manner.

\textbf{The Caccias of Niccolò}

Along with the four caccias of Piero, the four of Niccolò represent the largest contribution to the repertory by a single composer. After the first generation of composers, no one else set more than two caccias. That these works were highly regarded seems to be indicated by the presence of two caccias in more than one source, a situation not usual for Niccolò's works.

The four caccias are all similar in overall musical structure. All four have a canon at the unison between the upper two voices over an instrumental tenor. Text incipits in the tenor parts in \textit{Lo} were merely for identification. In \textit{Fl} and \textit{Pit} there are no indications of text in the tenor parts at all, each one carrying only the word
"tenor." The three caccias of a more or less descriptive nature: Dappoi che 'l sole (C-1), Passando con pensier (C-3), and State su donne (C-4), are canonic in both sections. The ritornello of La fiera testa (C-2), however, is not canonic, although the second voice imitates the first for two bars before changing into free counterpoint. Mensuration changes are found in all four caccias. In the three descriptive caccias, these changes occur at the ritornello and in La fiera testa at the second syllable of the final line of the ritornello. Mensuration changes within sections, like those in the madrigals, would have been difficult to manage in a canonic work. The change from $3 \times \frac{1}{4}$ to $\frac{3}{4}$ is accomplished in La fiera testa only because the ritornello is not canonic. The first section of Passando con pensier, however, does shift back and forth between the new octonaria and duodenaria, although no change of mensuration is indicated in the manuscript. Another noticeable feature of the descriptive caccias is their tremendous length, two of the three being well over 200 bars. La fiera testa, with its much shorter madrigal text, is only 69 bars long.

We know something of the chronology of the caccias Passando con pensier and State su donne, since the texts were written by Sacchetti and appear in his Libro delle rime. From its position in the autograph, Passando con pensier appears to have been written between 1362-64, and this comparatively early date seems to be supported by the presence

\[16\text{ Ettore Li Gotti and Nino Pirrotta, } \text{Il Sacchetti e la tecnica musicale del trecento italiano} \text{ (Florence: Sansoni, 1933), p. 72.} \]
of the work in Pit, an earlier manuscript than either Lo or Fl. State su donne, Sacchetti's last caccia, was probably composed around 1372-73. This later date is supported by its presence in Lo and the use of senaria imperfecta in the first section. Dappoi che 'l sole may have been composed around the same time as State su donne, since it also uses senaria imperfecta in its first section and the two appear together in Lo. It has been mentioned that La fiera testa could have been composed in the last decade of the century and thus would be the last of Niccolò's datable pieces. Such a late date is not at all secure, but most alternatives would still place this work long after the 1373 date of State su donne.

The texts of all three programmatic caccias are a combination of the idyllic love poetry found in Niccolò's madrigals and the descriptive and dialogue elements characteristic of the caccia. All three begin with an introductory couplet of eleven-syllable lines. Two of the three also end with a ritornello of two eleven-syllable lines, while the ritornello of Dappoi che 'l sole has one eleven- and one seven-syllable line. The main body of the poems consists of a long series of short lines of both dialogue and description. Dappoi che 'l sole, for example, begins:

When the sweet rays of the sun were hidden
and the moon showed its splendor
I heard a great commotion
shouting loudly "to the fire, to the fire!"

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17 Ibid., p. 73.
It goes on to give a vivid portrayal of the fire, imitating the sound of the bell, "Don, don, don, don," and the trumpet, "ta-tin, ta-tin." Much of the dialogue is concerned with fighting the fire and is realistically set in rapid parlando passages. Niccolò imitates the sound of the bells with intervals of a fourth (bars 64, 72) and the trumpet with fifths (bars 114, 122). After all these descriptive elements the text ends with the ritornello "Returning I saw, and always have in my heart, Ci ci con li ed a." The hidden name of Cicilia seems to indicate that the fire was one of passion extinguishable only by her.

Passando con pensier, written by Franco Sacchetti, describes the observance by someone, presumably a young man, of a group of young ladies in a wood. The ladies gleefully gather flowers, herbs, and mushrooms, completely forgetting the time, when suddenly they are interrupted by a fearsome thunderstorm. More problems arise when the ladies are frightened by a snake and run shrieking home, falling and sliding on the way. The ritornello tells the fate of the watcher who was so transfixed by these events that he drenched himself. Sacchetti's other caccia set by Niccolò, State su donne, is similar in overall structure and spirit to Passando con pensier. This time, however, the story involves a young man who urges some young ladies to abandon their tedious spinning and go swimming with him. These two texts, like Dappolche are set with the parlando passages and vivid rhythms that give Niccolò's caccias their vitality and make them some of the most interesting examples of the form.

A stronger contrast can hardly be imagined than that between the
descriptive caccias and *La fiera testa*, Niccolò's caccia using a madrigal text. Discussed in the chapter on Niccolò's biography, this poem is a conventional madrigal with two terzetti and a ritornello with the rhyme scheme ABA CDD EE. The text contains no dialogue or descriptive elements, nor are there any parlando passages in the music. Why Niccolò chose to set this text as a caccia remains a mystery, but perhaps the answer lies in his use of musical symbolism. The use of canon in the terzetto section, for example, is possibly meant to represent the pursuit of Florence by the Visconti, who are described as being "like an eagle searching for prey." The departure from canonic writing in the ritornello and the change of meter for the last line may indicate that flight is no longer possible for the Tuscans who must now stand and fight. Since Niccolò uses descriptive elements with much cleverness in his other caccias, it would not be too hard to imagine that his setting of *La fiera testa* represented the threat to Florentine liberty and the need for courageous action.

Niccolò's four caccias hold an important place both numerically and stylistically in the trecento repertory. They reveal a high degree of skill and subtlety within the limitations imposed by canonic technique. The lively descriptive scenes are among the most felicitous in all caccias, and *La fiera testa* may illustrate the most sophisticated use of musical representation in the trecento.
IV. THE BALLATA

Like the madrigal and caccia, the ballata also makes its first appearance with music in the Rossi Codex, but as a monophonic rather than a polyphonic song. Five anonymous ballatas are found in this codex. Eleven more monophonic ballatas in other sources are attributed to three composers including Niccolò. The small number of monophonic works should not be interpreted as indicating the unpopularity of the form, however, since it is probable that a much larger repertory of these works did not survive. This may be inferred from the appearance of all the monophonic ballatas in sources devoted primarily to the more "elevated" polyphonic works. For the most part, moreover, these ballatas are attributed to composers - five to Cherardello and five to Lorenzo - who were known for their polyphonic madrigals and caccias. It is possible that monophonic ballatas in a simpler style by composers less "skilled" than those represented in the manuscript collections were not considered worthy of preservation. In any case, the few examples of monophonic ballatas point to yet another intriguing, and probably unsolvable, problem of trecento music.

This modest beginning gives no hint of the complete hegemony that the ballata would hold over Italian polyphonic music in the last third of the fourteenth century. We are fortunate to be able to date the appearance of the polyphonic ballata fairly accurately.
with the aid of information provided by the autograph manuscript of poems by Franco Sacchetti. The position of Niccolò’s ballata Chi ben sofrir (B-4) in the manuscript indicates that the poem was written around 1364, and since it is likely that no long space of time intervened between poem and musical composition, we can accept this date as the beginning of the polyphonic ballata.\(^1\) Of the ballatas that appear earlier in Sacchetti’s manuscript, most have no indication of a musical setting, and no music survives for one attributed to Lorenzo or the several attributed to Gherardello, both of whom would probably have set the poems as monophonic pieces. In any case, the ballata by Niccolò appears to be one of the earliest polyphonic settings for which music has survived. From its first appearance the polyphonic ballata seems to have gained great popularity. Of Niccolò’s forty-one works, twenty are polyphonic ballatas, and of Bartolino’s thirty-eight works, twenty-seven are polyphonic ballatas. With the slightly later composers, except for Paolo, the ballata attains complete pre-eminence. All 30 pieces by Andrea dei Servi and 141 of Landini’s 154 compositions are ballatas.

The history of the ballata’s poetic form goes back much further than that of the madrigal and caccia. It first appears in significant numbers in the Spanish cantigas, monophonic songs in honor of the

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Virgin that were composed and collected in the second half of the thirteenth century. In northern France, the form was not recognized and given the name virelai until the time of Machaut. A number of laude, Italian devotional songs of the thirteenth and fourteenth centuries, also use the form but in a sometimes irregular fashion. No clear connection between these three musical genres has been established even though they use the same poetic form. Perhaps it was brought to Italy by migrating troubadours during the Albigensian Crusade and subsequently nurtured by Italian musicians. This would presume, of course, that the troubadours themselves used the form, a presumption that has never been proven. The appearance of the form as a secular polyphonic work came at about the same time in France and Italy in the later virelais of Machaut and the ballatas of Niccolò, Bartolino, and above all, Landini.

The derivation of the name provides few of the problems or ambiguities that arise in connection with the madrigal and caccia, since ballata clearly refers to a dance-song. According to a description in the third epistle of Il Diafnonus, written by Giovanni del Virgilio in 1314, it was a round dance that began with an invitation to dance, sung by a soloist; this invitation, the ripresa, was repeated by the chorus of dancers. To new music, which may have been improvised, the soloist then sang a series of stanzas, each of which led

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to a return of the *riprese* sung by the chorus. The dancers were arranged in a circle, and the dance consisted of various combinations of steps in place and sideways movements. Only a few texts of these early ballatas are preserved, all without music, in collections of notarial documents (called *memoriali*) of the municipality of Bologna from around 1282.

Although the ballata is mentioned by Francesco da Barbarino in his *Glosse latine ai documenti d'amore*, the first significant description of the form is found in the already mentioned anonymous treatise *Capitulum de vocibus applicatis verbis* written between 1313 and 1332. Of the six paragraphs in this treatise, the first and sixth describe essentially the same poetic form, the ballata, although under different names: *ballade* in the first paragraph, *soni sive sonetti* in the sixth.

In a brilliant article, Nino Pirrotta has explored the reasons for this apparent discrepancy in nomenclature. That *ballade* and

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4 Ibid. Marrocco in "Ballata," p. 32, gives the date as 1266.
7 Nino Pirrotta, "Ballate e 'soni' secondo un grammatico del trecento," Sacri e ricerche in memoria di Ettore Li Gotti, 3 vols., Centro di studi filologici e linguistici siciliani, Bollettino 8 (Palermo: Tip. Mori, 1962), 3:42-54. This study also includes the complete text of the two paragraphs in question.
sono differ in several respects, relating perhaps to their function, explains the placement of the two paragraphs at the beginning and end of the short treatise. The beginning of the first paragraph, "Ballade sunt verba applicata sonis," seems to indicate the pre-existence of melodies that could be used for different ballata texts, analogous perhaps to the practice of substituting a lauda for a ballata text. The wording might also indicate that the same text could be sung to several different melodies. These ballatas, furthermore, "are called ballade because they are danced" "dicuntur ballade quia ballantur" in a determined rhythm "de tempore perfecto et de aero ytallico," which appears to be the meter Marchettus of Padua refers to as senaria ytalica, transcribable in modern 3/4. Occasional passages, "punctus de gallico," apparently Marchettus' senaria gallica (6/8), are permitted but not at the beginning or end.

The sono sive sonetti, on the other hand, are described as "verba applicata solum uni sono," which seems to indicate, according to Pirrotta, that the melodies of the sono were composed especially to fit their texts. In addition, the definition of the sono makes no reference to dancing. Thus the texts of the sono took on the character of poesia per musica rather than being the more popular dance songs. More freedom is allowed in the rhythmic treatment of


9 "et in aliquibus vel punctus de gallico, sed non in principio nec in fine."
the soni than of the ballade, since in the former, both mixtio and simplici rhythms are permitted. According to Pirrota, then, the soni are what he calls the ballate dell'arte that make up the surviving musical repertory. A difference in style between the popular danced ballata and its more erudite sister, the ballata dell'arte, would thus have been recognized early in the ballata's fourteenth-century development. That only the ballate dell'arte, both monophonic and polyphonic, survives in musical sources should not be surprising, since it was these very ballatas for a more sophisticated audience that would have been copied. Danced ballatas probably existed throughout the fourteenth and fifteenth centuries, but in an oral rather than a written tradition, and their influence was felt again in the reawakening of Italian polyphony in the frottola. ¹₀

The first extensive discussion of the various rhyme schemes and structures of the ballata is found in the already cited Summa artis rithmici (1332) of Antonio da Tempo. In the section De ballatis, Antonio defines and classifies them according to their poetic structure and provides examples of each type. He says of the ballatas that they are "concerned with the pleasures of wanton love" but also contain "words of a moral and noble nature" and are "sung and danced."¹¹ It is clear from the subsequent enumeration of


¹¹"plurimum gratia amoris venerei...verba moralia et notabilia...cantantur et coreizantur"
metrical schemes that Antonio is talking about the sophisticated poesia per musica that the author of the Capitulum called soni. The statement that they are sung and danced seems more an afterthought than something essential to the definition. Antonio, then, seems to be dealing primarily with the ballate dell'arte. He lists the various forms with explanations and classifies them according to the number of verses in the ripresa, varying from one to four and called, respectively, minimae, minores, mediae, and magiae.¹²

By the time of Antonio, the form, at least in its overall structure, had become standardized. It consisted of a ripresa of from one to four lines, followed by a stanza made up of two piedi (feet) and a volta (turning). Each piede was usually sung to the same new music, while the volta was set to the music of the ripresa. Theoretically the ripresa was then repeated, which would yield the musical form A bba A bba A for a ballata with two stanzas.¹³ In performance, the intervening ripresa may have been dropped, but the evidence, both poetic and musical, is conflicting. In most ballatas the use of a linking rhyme or rhymes between the volta and ripresa seems to indicate that the poet at least expected the ripresa to be repeated. In Niccolò's B-2, for example, the rhyme scheme is ABB CD CD DAA ABB. Here the

¹²The Italian equivalents minima, piccola, mezzano, and grande are more common in modern usage and will be used subsequently here. Antonio also lists a fifth type, "ballatis communibus meris," which is merely a type of ballata piccola.

¹³Capital letters indicate the refrain, lower case letters, a repetition of music with different text.
last two lines of the volta rhyme with the first line of the ripresa, and, as was customary in the form, there is also a linking rhyme between the final line of the piedi and the first line of the volta. Musically, however, the situation is much more ambiguous. Italian scribes often failed to copy the complete texts and when they did were singularly inconsistent in indicating textual repetitions. In Fl, for example, Niccolò's B-3 has a word cue for the ripresa after each volta, followed by what may be a repeat sign (严格执行); B-21 in Luc also has a word cue after the volta, although no cue appears in the same piece in Fl. Ballatas 5 and 13 in Fl, on the other hand, have no word cues, and the sign appears only after the final volta. In Lo, B-16 has a sign (严格执行) after the first volta and another slightly different sign (严格执行) after the second volta, while B-5 has a word cue for the ripresa only after the second of two volte. Thus, in some cases at least, the form A bba A bba A may have been shortened to A bba bba A. The problem is eliminated in the later ballatas, however, since most consist of only one stanza. The preference of composers for poems of only one stanza, perhaps because they allowed greater musical expansion, seems to coincide with the turning of the more serious poets to forms other than mere poesia per musica. 14

Although the ballata in its overall structure is the same as the virelai, it is difficult to find any significant French influence on the early ballata. That Italian composers were acquainted with

14 Pirrotta, "Ballate e soni," p. 46.
French music and were aware of its characteristic styles is shown by several works in the Rossi Codex that either include lines of French text or the mensural designation *s.g.* (*senaria gallica* - 6/8). The *virelai* does not use linking rhymes, however, and it is by no means certain that the polyphonic *virelai* preceded the ballata. The early ballatas, then, seem to have been quite independent of transalpine models, and the French style was to influence only their later development.\(^{15}\)

Like the early madrigal, the ballata consisted of lines of both eleven and seven syllables. The movement toward the exclusive use of eleven-syllable lines that was observed in the madrigal never took place in the ballata, however. To be sure, one finds a majority of eleven-syllable lines in later ballatas, but rigidity of structure never seems to have been a characteristic of the ballata. In later as in earlier composers, ballatas are encountered with a wide variety of rhyme schemes and numbers of lines. It is the variable number of lines, of course, that has the most effect on the musical style, since it would determine the number of musical periods and therefore the length of the piece. This freedom in structure may indeed have been partially responsible for the tremendous popularity of the

\(^{15}\text{Nino Pirrotta, ed., The Music of Fourteenth-Century Italy, 5 vols. (Rome: American Institute of Musicology, 1954-64), 3:11, states that Donato's setting of a virelai "is confirmation that the impulse for the polyphonic setting of the ballata must have come from the example of French polyphony." This seems a rather sweeping statement to be based on the meagre evidence of a single composition that has only a text incipit in what appears to be garbled French.}
ballata in the last third of the fourteenth century.

Musically the ballata, like the caccia and madrigal, was divided into two sections. In the ballata, these divisions reflect the correspondences in poetic structure between the ripresa and volta sung to the first section of music and between the two piedi sung to the second. Unlike the madrigal, however, the sections were more nearly equal in length, since a piede often had the same number of lines as the ripresa and occasionally more in the ballata minima. In the total amount of written music, ballatas are almost always shorter than madrigals. A ballata with several stanzas, however, might actually be longer in performance than a madrigal.

Madrigals and ballatas are distinguished from each other, then, by several salient differences in musical style. The ballata, for example, generally has no mensuration change within the piece, perhaps reflecting its origin as a dance song where meter changes, for obvious reasons, would have been inappropriate. The melodic style is considerably simpler than that of the madrigal, and, although melismas are present, they are usually shorter and less elaborate than those found in the madrigal. Though not in any sense a "popular" form, the ballata is a lyrical compliment, both textually and musically, to the more studied aristocratic madrigal.

16 The one major exception to this statement is found in Bartolino's ballatas, ten of which have mensuration shifts, usually between octonaria and senaria imperfecta. As will be seen in Chapter IX, these shifts do not change either the value of the breve or its duple subdivision.
The Ballatas of Niccolò

Although Donato da Firenze left a single example, Niccolò was the first composer to set a number of polyphonic ballatas. As has been mentioned, the composition of polyphonic ballatas began around 1360-65, and Niccolò's one monophonic and twenty polyphonic ballatas illustrate several important stages in the development of the form.

Niccolò set texts with a number of different forms, but he seems to have had a decided preference for the ballata minima. Of his twenty-one ballatas, ten are ballate minime, four are piccole, six are mezzane, and only one is grande. His texts also have a wide variety of rhyme schemes and use both seven- and eleven-syllable lines.17 In two pieces Niccolò provides a normal ballata text with an unusual musical form. In B-3, for example, the second piede is set to new music rather than to the same music as the first piede. This continuous setting of the piede results in the musical form A bca A rather than the usual A bba A.18

Niccolò's one ballata grande, Donna poss'io sperare (B-8), is also unusual in its structure. The text, which is a dialogue between a lover and his reluctant lady, is set as a musical dialogue by allowing each voice to represent one of the characters. Interestingly

17 Appendix A contains a list of all the madrigals and ballatas and their rhyme schemes.

enough, the cantus is the lover and the tenor, the lady. For much of the time, one voice rests while the other sings its text, and the piece is almost devoid of polyphony except in the melismas approaching the cadences. In addition Niccolò altered the musical form of the stanzas in order to accommodate the dialogue. The piedi are again set continuously and the volta has new music, rather than being sung to the music of the ripresa. The musical form resulting from this change of structure is A bcd bcd bcd A, for the entire three-stanza ballata. A further unusual feature of this piece is the use of the same eleven bars of music to end both the ripresa and the stanza. This repetition accompanies the final line of the volta text and thus suggests the complete musical repetition normally found in the volta. This piece probably represents an experiment in ballata composition which, in any case, Niccolò did not repeat. The idea for providing new music for the volta may have come from Donato's single polyphonic ballata Senti tu d'amor. This piece also has a separate setting for the volta, but with no repetition of any music from the ripresa. Like Donna poss'io, it is a dialogue text, although Donato does not reflect the dialogue between voices in the music as does Niccolò. The idea for a continuous setting in both B-8 and B-3 may also have resulted from the same thinking that led Niccolò to set the terzetti

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of four madrigals continuously rather than repeating the A section.

A number of ballatas have texts that do not result in the normal musical form. Two ballatas, for example, have only one line of text for each musical section. Omission of the second piede and the volta is most likely the result of scribal oversight in B-6 and is certainly an error in B-11, since the B section has first and second endings but no second line of text. The apparent A b A form of the text in these two pieces thus cannot be accepted as anything other than their existing rather than intended form.\(^1\)

Textual irregularities in three more ballatas result in yet further modifications of the normal ballata form. The first stanza of Stato nessun form' a (B-20), for example, has no volta; thus the four piedi are sung consecutively and then followed by the volta of the second stanza. This results in a rhyme scheme of aA BC DE DE eA and the musical form A bbbba A. Another ballata, Sennre con unità (B-19), has no volta for its single stanza and thus has the musical form A bb A.\(^2\) These irregularities too could be the result of scribal omissions, but there is no reason to believe that they may not reflect

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\(^1\) Harrocco, *Italian Secular Music*, p. 132, gives B-11 as having only a single ending and thus must omit a number of notes to arrive at his version. In his "Critical Commentary," however, he gives no reason for this change nor a list of the omitted notes.

\(^2\) Mino Pirrotta, "On Text Forms from Ciconia to Dufay," *Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese*, Jan LaRue, ed. (New York: W. W. Norton, 1966), p. 674, suggests that ballatas with one text for the A section and two for the B may not be scribal errors. Instead, they would simply have the irregular form A bb A.
the freedom of structure that seems to characterize Niccolò's ballatas.

The most problematical case of textual and musical form is presented by *Il megli'è pur tacere* (B-10), the text of which is as follows:

*Il megli'è pur tacere:*
*colui che troppo parla*
*ispesse volte falla*
*e poi non val pentere.*

*I' mi fida di tale,*
*che di me dice male*
*e ben già non vòl dire.*
*Colui assai più vale.*

This moralistic condemnation of scandalous talk seems closer to the irregularly structured *lauda* than to the ballata. The two quatrains have different rhyme schemes, *abba ccdc*, of which the first would make a normal *ballata minima*, as the placement of the first three lines under the music seems to suggest. The second quatrain, however, does not fit any ballata rhyme scheme. When it is set to the music, one is faced with alternatives that do violence to either the musical form or the rhyme scheme. The three possible distributions of the eight lines would give the following musical forms:

- A bba bba a(A)
- Abba abba (A)
- A bbb a bbb A

The first solution assumes that, since the first three verses of the second stanza correspond in rhyme scheme to the last three of the first, the first two lines of the second stanza should be set as
piedi followed by two volte, of which the second might substitute for
the ripresa. The second alternative would consider the poem to be a
strophic song. The third alternative, which was adopted by Marrocco, assumes that the first quatrain consists of the ripresa and three
piedi, the second, of a volta and three piedi. The first of these
alternatives appears to be the most likely, since it assumes the
fewest deviations from conventional ballata form. Both of the other
alternatives would introduce different rhymes in the lines for the
B section of music, a procedure that is not found in any other work.
Given the irregularities in other texts set by Niccolò as ballatas,
however, one cannot entirely eliminate any of the alternatives. In
any case, this piece appears to indicate that Niccolò's experimental
impulse carried through all his works, since the use of first and
second endings, as in this piece, is generally a sign of a later
date.

As may be seen in Figure 4, the forms of the ballatas just
discussed and the possible ways in which they could be set are con-
siderably more various than the "textbook" ballata form.

23Marrocco, Italian Secular Music, p. 131. Marrocco inter-
changed the fourth and fifth lines of text. He also gives tare as
the last word in his line four, though it is clearly tale in the MS.
These two changes give him the rhyme scheme abba abcc. The altera-
tions are, however, completely without justification, since the
order and spelling are clear in Fl.
The most obvious feature of the musical style of Niccolò's ballatas is their conciseness. Only B-1, which is seventy bars in length, is as long as the shortest madrigal. Several other ballatas are among the shortest in the whole repertory, B-7, for instance, being only eleven bars long. The average length for all the ballatas is about 40 bars, while 100 is the average for the madrigals. This brevity is characteristic of ballata style in general, but given Niccolò's preference for setting ballate minime, a preference not shared by other composers, it is particularly obvious in his ballatas.

Also contributing to the brevity of the ballatas is a melodic style considerably less elaborate and one might say, less artificial, than that of the madrigals. Melismas are present in almost every ballata, but they do not in general extend over many measures as do those in the madrigals. There is also a tendency towards more well-defined subdivisions within sections having more than one line of
text. Most cadences of interior periods have simultaneous breves in both parts followed by rests (represented by double bars in the transcriptions). In addition there are no examples of the textless links that bind phrases together in the madrigals. The simultaneous text declamation in all the ballatas, except for the dialogue Donna poss'io, also reflects this straightforwardness and clarity of style.

Given the melodic directness of Niccolò's ballata style, it is not surprising that he seldom uses the mensurations characteristic of the virtuoso madrigals. Of the 21 pieces, 10 are in senaria perfecta (3/4), 5 in quaternaria (2/4), 5 in senaria imperfecta (6/8), and one in the new duodenaria (5-5). Only in this ballata in 3 x 1\*4 do minims in the original produce sixteenth notes in transcription. In addition, the dialogue B-8 employs semiminims in its quaternaria mensuration, an unusual feature. Only these two ballatas, then, have sixteenth notes, while they appear in eleven of sixteen madrigals (most in octonaria). The rest of the ballatas, being in three of the four characteristic levels of French notation (excluding noveraria), have eighth notes as their minimum value. It is also significant that 10 of the 21 ballatas are in 3/4, Marchettus' senaria ytalicca, which, as we have seen, was mentioned by the Capitulum as a feature of the ballade. Mensuration changes are, as has been mentioned, uncommon in the ballatas in general. This is also true for Niccolò, who makes only one such change, from 6/8 to 3/4 for the final phrase of the ripresa in B-14. The effect of this change for nine bars is not great, however, since it is merely the reverse of the shifting between 3/4
and 6/8 rhythmic patterns found in many madrigals and ballatas. This mensural stability is quite different from the madrigals in which, as we have seen, mensuration changes occur both between large sections and within the sections themselves.

The ballata was the musical form that underwent the greatest degree of change in the trecento. In a comparatively short span of time it changed from a monophonic to a polyphonic Italian song and later was strongly influenced by elements of French style. This influence is evident in changes that occur in notation, the choice of mensuration, and the character and distribution of vocal and instrumental parts. We have already seen that Niccolò appears to have been willing to experiment with various aspects of ballata style. Thus, an examination of these later developments and the degree to which Niccolò adopted them may help to establish a terminus ad quem for his works.

Among these new features, which are especially evident in the works of Landini, are the prominence of 6/8 and 9/8, the use of open and closed endings, and two and three-voice writing with instrumental parts.²⁴ By their lack of the above features, Landini's 2² ballatas, which make up 82 of his 91 two-voice ballatas, show that they are probably his earliest works.²⁵ Octonaria and duodenaria, for example,


²⁵In abbreviations such as 2², 3¹, and 2¹, the first number refers to the number of parts, while the superscript number indicates the number of parts with text.
are used in 62 of the 82 works, and open and closed endings are found in only six. In the nine $\text{2}^1$ ballatas, on the other hand, five are in 6/8, one in 9/8, and five have open and closed endings. The twenty-seven three-voice ballatas with one texted voice ($\text{3}^1$), however, show the greatest concentration of French elements. All but one of the works in this typically French style of secular polyphony are in either 6/8 or 9/8.

In many ways Niccolò seems to have been comparatively untouched by these developments. All of his ballatas are for two parts except for the one monophonic song, and only three (B-11, B-12, B-15), are solo songs with an instrumental tenor. One other piece, \textit{Chi ben sofrir} (B-4), presumably Niccolò's earliest polyphonic ballata, is a vocal duet in \textit{Fl} and a solo song with instrumental accompaniment in \textit{Lo}. Two of the $\text{2}^1$ pieces (B-11, B-12), have open and closed endings, and two (B-12, B-15) are in the characteristic French (6/8) mensuration. Only in B-12 are all three traits combined. The significance of this information is open to question, however. Since three of the four $\text{2}^1$ pieces are found only in \textit{Lo}, one might suspect, given the evidence of the concordance with the vocal duet B-4, that the scribe of \textit{Lo} left out the texts in an attempt to "modernize" the works. In B-12 and B-15 the text could easily be added to the tenor, providing the ligatures (which could have been introduced by the scribe) are ignored. In B-11, however, even this would be impossible. On the other hand, the scribe of \textit{Fl}, in view of the retrospective nature of this source, may have added texts to works existing in a $\text{2}^1$ disposition. In the
final analysis, as Schrade warns, no definite decision can be made as long as a work is found in only one source.\(^{26}\) As we have seen with regard to B-4, it is even difficult when there is more than one source.

Regardless of the skepticism with which one must view information provided by voice disposition alone, French influence appears to have had little impact on Niccolò's style. Examples of open and closed endings are few, and three-part writing is not used at all in the ballatas. Rather than a sign of Niccolò's conservatism, however, this lack of more modern style elements seems to indicate that he did not live long enough to incorporate them into his works. It has been shown that he was not reluctant to experiment with the polyphonic ballata in other ways, and there is no reason to doubt that, had he lived long enough, he would have felt French influence more deeply.

Even more than the madrigals, the ballatas reflect the "gusto borghese" in their texts. This is hardly surprising, given the origin of the form as a dance song and the considerably simpler musical style it was to have throughout its history. Very little of the ostentatious symbolism that one finds in the madrigal texts is present in the ballata. Indeed, for the most part, the ballatas have a down-to-earth quality that puts us in touch with trecento life much more than does the "elevated" madrigal. Their texts deal with love, hypocrisy, the dangers of evil and money, fortune, and scandalous

talk. They have a spirit of naturalism that at times reminds one of the genre scenes of Northern Renaissance painters. Of course, they are not concerned with the "common" people, but with the wealthy middle class that formed the audience for these works. The poems, nevertheless, show a connection with real life not encountered in the courtly poetry of the dolce stil nuovo.

More than any others, the love poems still reflect courtly conventions to some degree. In its ripresa and volta, for example, Benchè partir da tte (B-1) seems clearly connected with courtly traditions:

Although parting from you gives me much pain,
O light of my heart,
Always I carry with me my longing for you.
... I go secure always in your happy love
My heart would be pained
If you thought of another love.

Similarly, Senpre con umiltà (B-19), which speaks of constancy in the service of love, and Chiamo non m'è (B-3), an invocation to Love, reflect the tradition of l’amour courtois.

In several other love poems, however, one finds the naturalistic elements of the "gusto borghese." The already mentioned dialogue ballata, Donna poss’io sperare (B-8), perhaps best exemplifies this humorous naturalism, but it is found in I’ son tuo donna (B-12) as well. In this poem a lover complains:

I am yours lady...
But you are deceitful
The most humorous of all the poems is \textit{La donna mia (B-13)}, where a man complains in the \textit{rippresa}:

\begin{quote}
My lady you want to be master
And, because that displeases me
I can never have peace and quiet with you.
\end{quote}

He goes on to quote an "antico Proverbo" in his defense:

\begin{quote}
I don't like the house
Where the hen crows and the cock is silent.
\end{quote}

This poem, indeed, recalls the spirit of the tales in Boccaccio's \textit{Decameron} and Sacchetti's \textit{Novelle}.

One also finds in several poems a strong element of moralism and sententiousness. \textit{Ben di fortuna (B-2)} warns us:

\begin{quote}
Keep your eyes on heavenly things
And let your feet flee from riches

* * *
Virtue makes wealth, not gold...
\end{quote}

The evils of loquaciousness are dealt with in \textit{Il merli'è pur tacere (B-10)} in the spirit of the maxim: "If you can't say anything good about someone...." \textit{Tal sotto l'acqua (B-21)} inveighs against hypocrisy in much the same language as \textit{Tal mi fa guerra (M-14)}, and \textit{Stato nessun ferm' a (B-20)} speaks of the vicissitudes of fortune, lamenting:

\begin{quote}
Nothing ever stays firm
Because Fortune gives and takes away,
No one can ever say "Tomorrow I will do thus."
\end{quote}

These sentiments are certainly understandable in a world that was struck by plague almost every decade. Perhaps related to the plague-inspired revival of popular piety is the religious text of \textit{Dio mi guardi (B-7)} in which a supplicant asks:
God guard me from evil!
... Guard me, God, from him who does evil  
And has evil thoughts,
... Guard me, God, from those who do evil  
And I will live joyfully.

This text and another, *De, come ben mi sta* (E-6), seem closely related in spirit to the kind of piety evoked by the followers of St. Francis, especially the fratecelli, and a century later by those surrounding Savonarola.

Even this brief glance at the poetry set by Niccolò confirms his place as a composer of the "gusto borghese," that flourished in the republican and mercantile ambiance of trecento Florence.
The two most salient aspects of Niccolò's compositional style, and indeed the style of the whole trecento repertory, are its treble dominated texture and its essentially note-against-note intervallic structure. Both aspects have much to do with the origins of trecento style, which, as has been convincingly argued by Kurt von Fischer, had its roots in solo singing with an improvised accompaniment rather than in the conductus or other forms of French polyphony. Fischer gives the following reasons to support his conclusion: 1) the frequent occurrence of parallel perfect consonances in early trecento polyphony, while they are much less frequent in French music, 2) the quite distinct functions of the two voices, the cantus being the predominant melodic voice, the tenor supporting it, and 3) the almost complete absence of voice crossing in trecento music, although it is common in French polyphony. Even though the style had become much more subtle by the time Niccolò was composing, his compositions still retain these features that reflect their stylistic origin.

When one eliminates the many melodic ornaments in the cantus and reduces it to its outline, it becomes evident that the essential

feature of the counterpoint is a succession of consonant intervals, a majority of them perfect, moving predominantly in contrary motion.

In the following example two excerpts are given, first in their notated form and then in reduction to show their structural basis (Ex. 1).

Example 1

A discussion of consonance and dissonance must be based, therefore, on the assumption that the music is essentially a progression of note-against-note consonances with dissonances appearing only as ornaments of this progression. This does not mean, of course, that

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2 In the musical examples the number following the identification of the piece indicates the bar at which the example begins. Thus, B-2, 15 means the example begins with bar 15 of B-2.
dissonance does not perform an important function in the style. Indeed, the great variety of dissonance figures and the manner in which they are used play a pivotal role in providing harmonic interest and variety.

Consonance in Two-Part Counterpoint

In examining Niccolò's works, it becomes apparent that his use of intervals reflects the classification of Prosdocimus de Beldemandis. Writing in the first decade of the fifteenth century, Beldemandis classified unisons, octaves, and fifths as perfect consonances; thirds and sixths as imperfect consonances; seconds, sevenths, and fourths as dissonances. The fourth, however, occupies a somewhat equivocal position, as Beldemandis asserts that it is less dissonant than the other dissonances. It will be seen in the discussion of various dissonance figures that Niccolò concurs in this judgement and treats the fourth with more freedom in both frequency and duration than is allowed the other dissonances.

In order to show the intervallic structure of Niccolò's two-part compositions, a count was made of the intervals used at the beginning of each semibreve value, or breve value in those works written in the new octonaria or duodenaria. This count was converted into percentages

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^This classification applies also to their compounds.

to show the frequency with which each interval occurs (Table 1).

**TABLE 1**

CONSONANCE AND DISSONANCE IN TWO-PART COMPOSITIONS

<table>
<thead>
<tr>
<th>Musical Forms</th>
<th>Frequency of Intervals in Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>8 5 1 3 6 4 2 7</td>
</tr>
<tr>
<td>Madrigals</td>
<td>21 27 8 19 16 4 2 3</td>
</tr>
<tr>
<td>Ballatas</td>
<td>18 27 11 18 15 5 3 3</td>
</tr>
<tr>
<td>Total</td>
<td>20 27 9 19 16 4 2 3</td>
</tr>
</tbody>
</table>

An examination of the table reveals several important characteristics:

1. Perfect consonances, used more than half the time, are the preferred intervals.

2. The fifth is the perfect consonance used most often.

3. There is no significant difference in frequency between the third and sixth.

4. There is a sizable amount of dissonance on the beat, but in almost every case the dissonance resolves to a consonant interval before the next beat.

5. There is no significant difference in interval usage between madrigals and ballatas.

Most of the above statements are self-evident and require no elaboration. Number 5, however, deserves further comment. It has been mentioned that the older and more aristocratic madrigal was superseded by the more popular dance-like ballata. As a more studied work, the madrigal was intended for the appreciation of the initiated, who would understand its literary symbols and allusions. This
studied nature is reflected in several aspects of the musical construction, especially in the madrigal's length and its melodic and rhythmic elaboration. It is interesting to note, therefore, that the frequency of consonance and dissonance remains relatively constant in Niccolò's treatment of both genres.

That perfect consonances take precedence over imperfect becomes readily apparent from even a cursory examination of Niccolò's works. At points requiring maximum stability because they are most exposed, perfect consonances are the invariable rule. At this time, of course, polyphony in all countries ended on perfect consonances, but it is curious that all fifteen two-part madrigals end both their A and B sections on unisons. In the twenty two-part ballatas, ten end on a unison and ten on an octave, while the B section cadences also end only on unisons or octaves. Even the perfect fifth was evidently not considered stable enough to end a composition. It is perhaps indicative of the older, more conservative roots of the madrigal, furthermore, that it is even more restricted in its use of final intervals than the ballata.

Although fifths are avoided in final cadences, they are preferred for the opening interval of a composition. They are also found in interior cadences, where perfect consonances are still the rule. In a few instances, however, interior cadences end on imperfect consonances. The three instances of interior cadences on imperfect consonances in the A sections of madrigals are shown in Ex. 2.
In the first two excerpts the long notes on major sixths clearly function as cadences marking the end of a line of text. The resolution to an implied octave begins a textless link that leads to the next phrase. Although the third excerpt shows the end of one line of text and the beginning of another, there is scarcely any cadential feeling because of the different rhythms in the two voices in the second bar. Especially in M-16, one of the four in which the text is set continuously, cadences of this sort, combined with the textless links, appear to reflect Niccolò's desire for a more integrated work than would be possible in the older Italian practice of having full cadences followed by rests in both voices at the end of each line of text.

In the interior cadences of the ritornellos, on the other hand, the situation is quite different. Of the fifteen two-part madrigals,
nine end the first of their two ritornello periods on imperfect consonances, six on sixths, and three on thirds. Six of these nine are similar to the cadences in the first two excerpts of Ex. 2; that is, the cadence is followed by a melodic link to the beginning of the next phrase. Of these six, again as in Ex. 2, three have implied resolutions in the following bar. In the other three, however, the notes following the cadence do not produce the expected resolution of the imperfect consonance (Ex. 3). The first of these cadences is further weakened by the placement of the final syllable, which is delayed because of the ligature in the tenor.

Example 3

The word period is used in this dissertation to designate the musical unit to which one verse of text is set, including opening and closing melismas. Phrase will be used to designate the subdivisions of the period.
Textless links to the next phrase, such as those in Exx. 2 and 3, are not confined to cadences on imperfect intervals. They are found between more than 60 per cent of the interior periods, regardless of the cadential interval. The frequency with which they occur indicates that their use was not specifically related to the effect of the imperfect interval, but their combined effect contributes an even greater feeling of harmonic and rhythmic continuity.

As has been indicated, three cadences on imperfect intervals in the ritornellos do not make use of these links at all (Ex. 4). The first two excerpts are similar to the cadences in Ex. 2 in that the imperfect consonances appear to resolve in the following bar. Even the rest in the first excerpt does not eliminate the feeling that the third C-sharp--E resolves to the fifth D-A at the beginning of the new period. In the second excerpt only the displacement of the tenor resolution by an octave and the presence of rests (indicated by a
double bar) differentiate this cadence from those in Ex. 2. Only the third cadence does not have an implied resolution in the next bar.

Because of their shorter texts, generally limited to one or two verses in each musical section, the ballatas naturally contain fewer interior cadences. When such cadences do occur, they usually end on octaves or unisons as in the madrigals. Two ballatas, however, have interior cadences on imperfect consonances. The first excerpt in Ex. 5 is the only instance in which the first ending of the B section of a ballata cadences on an imperfect consonance. It thereby enhances the "open" or incomplete quality of the first ending and also functions as a preparation for the repeat of the B section beginning on D-A. The second excerpt is more problematical since the overlapping phrases make it unclear where one period ends and the next begins. The harmonic cadence could be in the third, fourth, or even the second bar, if the text is ignored. From a strictly melodic point of view, however, the excerpt presents no difficulty.

Example 5

It is apparent that perfect intervals are the norm for cadential use. The instances when imperfect consonances are found only serve to reinforce the norm, because, as we have seen, they always occur in
interior phrases where harmonic stability seems to have been of less concern than melodic continuity.

One finds greater freedom in the choice of the opening intervals of individual periods in both the madrigals and ballatas. The first period of each large section of the madrigal invariably opens with a perfect interval, but, unlike the cadences of these sections, the most common opening interval is a perfect fifth. In most cases, the opening interval of the first section of the madrigal is sustained for the value of a long. At the beginning of the B sections of several madrigals (M-6, 8, 10, 12, 14), however, the opening perfect consonance moves to an imperfect consonance before an entire breve value has been completed. Two of these openings are shown in Ex. 6.

Example 6

In the ballatas this movement to imperfect consonances in the opening bar occurs much more frequently than in the madrigals. It is found in almost half of the openings of main sections. There are even two cases (Ex. 7) in which the B section begins on imperfect consonances.
Imperfect consonances are found more often in the openings of interior periods than at any other major point of articulation, although perfect consonances are still the rule. Even the normally conservative madrigals have a few of these openings, two of which are shown in Ex. 8. Also remarkable in the excerpt from M-5 is the duration of the sixth for the value of an imperfect long. Such a duration for an imperfect interval is duplicated only a few times and exceeded only once in Niccolò's works. The exception, a perfect long in M-4, bar 86, is only apparent, however, for a perfect long in the new duodenaria is actually shorter than the imperfect long in senaria imperfecta. Examples of imperfect consonances at the beginning of interior periods in the ballatas can also be found, but they are necessarily few in number because of the brevity of many ballata texts.
Conflicting evidence regarding the dating and attribution of many theoretical sources makes it difficult, if not impossible, to establish when parallel perfect intervals were first forbidden. One treatise, Anon. XIII, for example, has been dated in both the thirteenth and fourteenth centuries, and the dates of other treatises that prohibit parallel perfect intervals are likewise insecure. In treatises known to come from the fourteenth century, however, prohibitions of these parallels begin to appear. These treatises, usually from France or England, apparently had little effect on Italian composers until French style began to dominate in the later works of Landini. For most of the trecento composers, parallel perfect consonances were an accepted, and often used feature of their compositional style, perhaps, as has been mentioned above, reflecting the origin of that style.

It is not surprising, therefore, that perfect consonances are common in Niccolò's works. Although they usually result from the use of ornamental figures, they are also found in simple note-against-note progressions (Ex. 9).


There are even several instances in which more than two parallel consonances appear in succession (Ex. 10).

While almost all of these parallels move stepwise, in a few cases they arise from parallel skips (Ex. 11).
In contrast to parallel perfect consonances, thirds and sixths in parallel motion were approved by theorists and used by composers of all countries throughout the fourteenth and succeeding centuries. It is not surprising, therefore, to find them frequently in Niccolò's works, sometimes as many as six in succession (Ex. 12).

Example 12

\[
\begin{array}{c}
\text{M-3, SS} \\
\text{\includegraphics[width=0.5\textwidth]{example12.png}}
\end{array}
\]

More usual than the above example, however, are series of three or four parallel imperfect consonances such as those in Ex. 13. As may be seen in both this and the preceding example, these parallels are generally followed by a perfect consonance in the manner specified by the theorists.\(^8\)

Example 13

\[
\begin{array}{c}
\text{M-4, 61} \\
\text{6-5, 19} \\
\text{\includegraphics[width=0.5\textwidth]{example13.png}}
\end{array}
\]

---

There are even a few sections of individual phrases in which imperfect rather than perfect consonances seem to be the basis of the harmonic structure. The following excerpt (Ex. 14) shows one of these sections. Although the overall harmonic style of M-16 remains based on perfect consonances, this phrase temporarily shifts the emphasis to thirds (tenths) and sixths.

Example 14

Consonance in Three-Part Counterpoint

The classification of consonances in Niccolò's three-part pieces, one madrigal and four caccias, rests on combinations of the consonant intervals found in the two-part works. The frequency of interval combinations in the three-part works is given in Table 2 for both three-voice and two-voice texture. As in Table 1, the intervals are those at the beginning of each semibreve value, or breve value in the new octonaria or duodenaria. The intervals are calculated from the tenor but with compounds reduced to simple intervals. The numerals \(^8\) for example, may refer to an octave and a fifth above the tenor, or to an octave and a twelfth. Since it was felt that the dissonant interval itself was more significant than the note accompanying it,
### TABLE 2
CONSONANCE AND DISSONANCE IN THREE-PART COMPOSITIONS

#### Three-Part Texture

<table>
<thead>
<tr>
<th>Compositions</th>
<th>Frequency of Intervals in Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>8 8 8 5 5 1 8 8 6 6 6 5 3 3 4 2 7</td>
</tr>
<tr>
<td>M-9</td>
<td>1 1 1 6 17 2 9 3 3 10 6 14 2 3 9 9 4</td>
</tr>
<tr>
<td>C-1, 2, 3, 4</td>
<td>3 5 1 9 6 0 7 9 1 11 1 34 6 2 1 3 1</td>
</tr>
</tbody>
</table>

#### Two-Part Texture

<table>
<thead>
<tr>
<th>Compositions</th>
<th>Frequency of Intervals in Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>8 5 1 3 6 4 2 7</td>
</tr>
<tr>
<td>M-9</td>
<td>9 17 4 32 12 6 14 6</td>
</tr>
<tr>
<td>C-1, 2, 3, 4</td>
<td>12 32 7 30 12 3 3 1</td>
</tr>
</tbody>
</table>
no other interval is listed. Seconds and sevenths may occur between
any two voices, but only fourths above the lowest voice have been
counted.

Several aspects of Table 2 are deserving of additional comment.
The caccias have been grouped together, since, in almost all aspects
of consonance and dissonance, they differ from each other only slight-
ly, even though C-2 is a canonic madrigal. There are noticeable
differences between the four caccias and M-9, however. In the caccias,
for example, 71 per cent of the interval combinations in three-part
texture involve imperfect consonances, and fully 45 per cent of the
intervals are $\frac{5}{3}$ or $\frac{6}{3}$ triads. In M-9, on the other hand, only 50
per cent of the three-part texture consists of combinations with im-
perfect consonances, and only 24 per cent are $\frac{5}{3}$ or $\frac{6}{3}$ triads. The
madrigal also exhibits a much higher percentage of dissonances than
do the caccias. Many of these dissonances result from the rather
complex cross rhythms in this piece, but since it is the only example
of a three-voice madrigal in Niccolò's works, it is difficult to
draw any conclusions. It is significant, however, that Niccolò chose
to introduce so much dissonance on the beat in the madrigal, where
presumably the choices open to the composer are wider than in the
caccias. Even in the frequent instances when one voice rests, the
high concentration of dissonance in the madrigal is evident in the
two-part texture and thus seems even more to be a matter of choice
rather than a result of three-part writing. One can probably assume,
therefore, that the large percentage of imperfect consonances and
triads in the caccias results from the exigencies of canonic writing rather than from any radical change in the treatment of consonances.

In M-9, C-1, C-3, and C-4, the texture is three-part approximately 60 per cent of the time, two-part about 39 per cent, and one-part, usually hocket passages, about 1 per cent. Caccia 2 differs markedly in this respect, having only 43 per cent three-part, 50 per cent two-part, and 7 per cent one-part texture. There seems to be no clear reason for this difference. Although C-2 is presumably a late piece, so too is C-4, from which it differs. That C-2 is the only caccia having a madrigal for its text does not seem to account for the textural difference, which must simply have been a matter of choice on the part of the composer.

The three-part works, like the two-part, have only perfect consonances at the cadences of the two major sections. The presence of three voices naturally allows more freedom in the disposition of the consonances; however, reliance on perfect consonances at these points is complete. In five of the ten cadences of large sections both upper voices end a fifth above the tenor, the other five have various combinations of octaves, fifths, and unisons. All the opening intervals of the A and B sections of the caccias are also perfect consonances, but in two-part texture, since the imitating

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9 See below for a more detailed examination of these cadences.
voice has not yet entered. In M-9 the voices enter one at a time, while the ritornello begins with a triad (in first inversion), which then moves into an octave-tenth combination (Ex. 15). Triads are also found at several interior cadences in this piece (see Exx. 65 and 66 below).

Example 15

Determinaion of the interior structure of periods and phrases presents a difficult problem in the caccias because of their canonic nature. It is possible to determine cadence points by reference to the ends of text lines in a single part, but since this would have no relation to the end of the text in the other voice, it seems to be an artificial method of delineating polyphonic phrases. Strictly melodic or harmonic considerations fail for the same reason, namely, that the texture is continuous with no definite breaks until the end of a section. Therefore, no attempt has been made to find cadential divisions within the major sections.

It has been seen that parallel perfect consonances are frequently encountered in Niccolò's two-part works. It is not surprising, then,
that they become even more common with the addition of a third part. Parallels in the three-part works may occur between any of the voices in both figured and note-against-note texture. Caccias 1 and 4 are especially rich in parallels and even contain passages with several in succession (Ex. 16).

Example 16

As was shown in Table 2, triads and imperfect consonances are in the majority in the three-part pieces. At times whole sections seem to be built on a succession of triads. One such section may be seen in C-1, bars 9-26, of which a reduction is given in Ex. 17. Monotony is avoided in this section by the frequent exchange of notes among the voices and some degree of rhythmic contrast, which give more variety than one might expect from looking only at the harmonic reduction.

Example 17
Dissonance

Before discussing various dissonant figures in Niccolò's works it will be advisable to summarize the position occupied by dissonance in the style. It has already been seen that the basic structure of trecento polyphony consists of a succession of note-against-note consonances. Dissonances in these pieces, then, merely displace or ornament these consonances. Dissonant intervals, usually of short duration, are introduced both on and off the beat and resolve to one of the consonances. Almost all the dissonances in Niccolò's works can be understood in this context.

The intervals treated as dissonances in Niccolò's compositions are the second, the seventh, and the fourth. Of the second and seventh, little need be said, since they had been traditionally considered and treated as dissonances. The fourth, however, had a much more interesting history. Beginning as the preferred consonance of early polyphony, it gradually lost precedence to the fifth. By the early fifteenth century, as has been mentioned, Beldemandis considers the fourth a dissonance, albeit less dissonant than the others. In the three-part works, seconds and sevenths are treated as dissonances, even if both voices are consonant with the tenor, as illustrated in the following excerpts (Ex. 18).
Fourths between upper voices, on the other hand, are treated as consonances in three-part texture if they are supported by a third or fifth below. Even this is not common, however, for, if one eliminates such compounds as $12_5$ and $10_6$ that are included with the $8_5$ and $6_3$ combinations in Table 2, he discovers that the $8_5$ and $6_3$ sonorities themselves are used only 1.5 per cent of the time. Niccolò seems, then, to have preferred the $12_6$ or $10_6$ combinations, which give the same consonant quality without the interior fourth. When fourths appear above the lowest note, Niccolò treats them as any other dissonance. Although most dissonances are of short duration, the normal maximum value is that of an imperfect semibreve. Example 19 shows an instance of this value in *senaria imperfecta*.

Example 19
Dissonances of the maximum value of a semibreve are encountered most often in *senaria imperfecta* but appear in other mensurations as well (Ex. 20). The first excerpt shows the maximum value in *senaria perfecta*. The semibreve in the second excerpt in *octonaria* represents an increase in the actual value, since the imperfect semibreve in *octonaria* equals the perfect semibreve in *senaria imperfecta*. In the third excerpt, in the new *duodenaria*, it is interesting to note that, although the imperfect semibreve is now worth only an eighth note in transcription value, the maximum of an imperfect semibreve in the original notation is still adhered to. This may be merely coincidence, but in none of Niccolò's works in the new notation does a dissonance exceed the value of an imperfect semibreve.

<table>
<thead>
<tr>
<th>Example 20</th>
</tr>
</thead>
<tbody>
<tr>
<td>M-5,63</td>
</tr>
<tr>
<td>M-12,6</td>
</tr>
<tr>
<td>M-17,60</td>
</tr>
</tbody>
</table>

In a few instances in *senaria imperfecta*, the maximum value of a dissonance is increased to a perfect semibreve. Example 21 shows two of these instances, the perfect semibreve in the first excerpt functioning as a passing tone, that in the second as an upper neighbor. As we have seen, however, these perfect semibreves are the same.

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10 See Chapter IX, Figure 8.
value as the imperfect semibreve in octonaria.

Example 21

\[
\begin{array}{c}
\text{M.5.28} \\
\text{M.3.49}
\end{array}
\]

When these maximum values are used, it is almost always against a held or repeated note in the other voice (usually the tenor), thus mitigating somewhat the effect of the dissonance. As will be seen below, this practice is not always adhered to when dissonances of shorter durations are involved, however, and thus it seems to represent a conscious control of dissonance treatment.

Niccolò's treatment of dissonance in relation to its position within the breve unit is fairly consistent. Dissonances on the beat (those listed in Tables 1 and 2), are generally found on the second beat of duple mensurations and the second and third beats of triple mensurations. Only about 15 per cent of the dissonances in the two-part madrigals and ballatas occur on the first beat of the bar. In the three-part M-9, the figure is only 7 per cent, and in all four caccias there are only a few examples of dissonances on the first beat. In addition, over 50 per cent of all first-beat dissonances in both two- and three-part works are fourths, the "least dissonant" dissonance. These figures certainly reveal a conscious control of this aspect of dissonance treatment.

Given the florid nature of the cantus, it is not surprising that
this voice creates most of the dissonances. In most of Niccolò's compositions, notes smaller than semibreves are not frequent in the tenor voice. When shorter notes are found, moreover, it is often while the cantus has rests, and thus they function as a melodic line. Shorter notes are also found in the tenor voice in syllabic settings when a larger value is broken up into repeated notes, as in Ex. 19 above, or when both voices move together in a succession of consonant intervals (Ex. 22).

**Example 22**

Occasionally the tenor is the more active of the two voices, and it is then the one that creates the dissonances. Three excerpts that illustrate this situation are given in Ex. 23. In the third excerpt the dissonances arise at a point where the voices cross, an unusual procedure in Niccolò's works.

**Example 23**
Dissonances in the tenor are almost always confined to the value of a minim or less; however, there are a few examples of semibreve dissonances, as in the second excerpt in Ex. 21. In the following excerpt (Ex. 24), a semibreve passing tone in the tenor and an appoggiatura in the cantus produce parallel sevenths.

Example 24

Tenor dissonances are also infrequent in the three-part works, since the tenor functions even more as a supporting voice in these works. In M-9 there are some minims in the tenor part, but the syncopated rhythmic structure makes it difficult to decide which voice creates the dissonance (Ex. 25).

Example 25

The percentages of dissonances at the beginning of the semibreve value in all of Niccolò's compositions were shown in Tables 1 and 2.
Individual works, however, differ markedly in the amount of dissonance found. This is especially true in the ballatas. Ballatas 6 and 19, for example, contain almost 20 per cent dissonances, while B-2 contains 3 per cent; Ballata 8 has one dissonance on the beat, and B-15 has none. The three-part M-9 has the highest percentage of dissonance of any of Niccolò's compositions, but the three-part caccias, on the other hand, have relatively few dissonances. Unfortunately, the amount of dissonance does not furnish any unequivocal evidence as to the chronology of the works. The percentages of dissonances in works that can be dated with the help of Sacchetti's autograph have no apparent relationship to the chronology. Thus, while the amount of dissonance may vary greatly, it does not seem to be related to any perceptible evolution of style.

One of the most perplexing difficulties encountered by the modern scholar in describing medieval music is that of the terminology to be used. This is nowhere more true than in dealing with the problem of dissonances. The treatises describe dissonances mainly in terms of note-against-note relationships, which are of little help when dealing with the diverse kinds of dissonance encountered in the music itself. The scholar, therefore, has the unenviable choice of either creating a completely new terminology or using that established for the music of the eighteenth and nineteenth centuries. In the discussion that follows, the second course has been chosen as the most useful and convenient, with the necessary adjustments to suit the music at hand.
Before proceeding to a discussion of specific dissonance figures, a few remarks ought to be made concerning nonharmonic tones that are not dissonances. These generally arise when ornamental figures that normally create a dissonance appear in contexts that are consonant. In the first excerpt of Ex. 26, for example, the two bars have identical melodic material in the cantus. In the first bar the ornamental notes function as dissonant upper neighbors, but in the second they are consonant and form a sixth-octave progression to the following bar. The second excerpt illustrates the same condition, this time involving passing tones. In the first, second, and fourth bars of the rhythmic and melodic sequence, the middle note is a passing dissonance. Thus in the third bar one expects to hear a dissonance on the E, but instead it forms a sixth with the tenor. We will see throughout the following discussion that identical ornamental figures often change their dissonance orientation depending on the harmonic context. These "nonharmonic consonances" arise especially when the fifth and sixth above the tenor are involved as adjacent intervals.

Example 26
The Passing Tone

The passing tone, both unaccented and accented, is the most frequently encountered dissonance in the works of Niccolò. It is found both ascending and descending and in note values from the semiminim to the normal dissonance maximum of an imperfect semibreve. A brief glance at virtually any composition by Niccolò, or for that matter any trecento composer, will reveal many instances of passing tones, which give trecento melodic writing its stepwise character.

The most common passing tones are unaccented minims, but they are found occasionally in larger values as well. In the first of the following excerpts (Ex. 27), a passing tone occupies the space of a perfect semibreve, while the second contains a passing dissonance of an altered semibreve. The second appears in the ritornello of M-I6, a ritornello that has an unusually high percentage of dissonance. The degree of dissonance may be related to the text which warns that sadness will be the fate of those who waste time. Text painting is rare in trecento polyphony, however, and as the ritornello contains several notational inconsistencies, the dissonances may result from scribal carelessness. Passing tones, like other dissonances occur

Example 27
most often in the cantus part(s), although we have seen in Exx. 25-27 that they are occasionally found also in the tenor.

Passing tones occurring on the beat, although not encountered nearly as often as unaccented ones, are not uncommon. They are found both ascending and descending and generally appear on beats other than the first in the bar. It is interesting to note that the fourth, by a large margin, is the most common dissonant interval formed by accented passing tones. This perhaps reflects its less dissonant character, or it may arise from the frequent movement between the third and fifth degrees of the scale. Some uses of the accented passing tone are illustrated in Ex. 28. Two of the excerpts show accented passing tones above a sustained note in the tenor, a context that softens the effect of the dissonance.

Example 28

\[\text{M-4,33}\]

\[\text{M-12,72}\]

\[\text{M-6,9}\]
On a few occasions Niccolò follows an unaccented passing tone, or neighbor tone, with an accented passing tone, a combination that produces consecutive dissonances. In the first excerpt of Ex. 29, the two adjacent dissonant tones produce parallel sevenths. The second excerpt, however, can be interpreted in two ways. Either the C and D in the cantus could be considered dissonances arising from adjoining unaccented-accented passing tones, or, the A in the tenor could be interpreted as a passing tone that creates a dissonance with the D in the cantus.

Example 29

The Neighbor or Auxiliary Tone

Neighbor tones are nonharmonic tones approached by step from a consonance above or below, to which they then return. For the purpose of this examination, tones are called neighbor tones only when they occur in a weak or unaccented metrical position, even in the few cases when they are found in note values of an imperfect or perfect semibreve (see Ex. 21 above). They are almost as common as passing tones and, like passing tones, occur in all note values appropriate for dissonances, but most often as minims or semiminims. Both upper and lower neighbor tones are found, although lower neigh-
bors are more common. Some typical uses of both upper and lower neighbors are shown in Ex. 30. It should be noted that the rest preceding the neighbor tone in the excerpt from C-2 is only a break in the surface continuity and does not alter the nature of the following dissonance.

Example 30

The Appoggiatura

An appoggiatura is an accented dissonance that moves stepwise to its resolution. It may be preceded by a step, a leap, or even a rest. Unlike later practice, the normal approach to the appoggiatura in the trecento was stepwise, and hence the dissonance was less obvious (Ex. 31). In this approach the preceding note and the dissonance move in opposite directions, which distinguishes the appoggiatura from the accented passing tone that is approached and left
in the same direction. The first two excerpts illustrate rather straightforward instances of the appoggiatura. The third, however, is more interesting from the standpoint of dissonance treatment. It is one of many cases in which the appoggiatura is preceded by a dissonant neighbor or passing tone. The result is consecutive dissonances such as the parallel sevenths in this excerpt.

Appoggiaturas are normally found in values of one minim or less. Occasionally, however, one encounters this dissonance in larger values as in Ex. 32. It is also interesting to note that, in this excerpt, the note preceding the appoggiatura is an escape tone with a conventional resolution down a third. The movement of the tenor, however, converts the note of resolution into an appoggiatura.

Appoggiaturas may also be preceded by a rest, as in the following excerpts (Ex. 33). Although the rest in these instances, and
almost all others, merely acts as a temporary interruption of the normal stepwise approach, it does give additional emphasis to the appoggiatura.

Example 33

The Escape Tone

The schappée or escape tone, for the purpose of this discussion, can be defined as a dissonance in a weak metrical position that is approached by step and resolved by leap in the opposite direction. In Niccolò's works the escape tone is almost always approached from below and resolved by a descending leap of a third. It is a common ornamental figure and assumes all the values appropriate for a dissonance up to the maximum of an imperfect semibreve. As with other dissonances, however, the minim duration is the normal value. The excerpts in Ex. 34 illustrate some uses of the escape tone in various values. The third excerpt shows a less common escape tone approached from above rather than below. In the fourth excerpt the escape tone precedes the cadence. This use of the escape tone was especially favored by Jacopo and is also found frequently in Niccolò's works, where it functions as a decoration of the usual unison cadence.
Occasionally, as with other dissonances, a rest will intervene between the escape tone and the preceding note (Ex. 35). Although the escape tones in the first two excerpts have a conventional melodic resolution, they are denied the usual harmonic resolution because of the rest in the tenor. When expanded into three-part texture, as in the third excerpt, it is interesting to note that the top two parts are rhythmically identical to the previous two excerpts, but the tenor now provides the harmonic resolution.
The Cambiata

One ornamental figure introduces a dissonance that does not clearly belong in any of the usual classifications of nonharmonic tones. It seems to be related to the cambiata, however, and may be defined as a dissonance in a weak metrical position that is approached by a leap and resolved by step in the opposite direction. Even though this dissonance figure occurs only ten times in Niccolò's works, it must be considered an element, albeit minor, of his style. When Niccolò does use the figure, it is always in the same way: an upward leap of a third from the interval of a fifth to a seventh, which resolves down by step. In five of the ten cases, the stepwise resolution of the cantus is accompanied by stepwise contrary motion in the tenor, resulting in the interval sequence 5th-7th-5th, as in the first two excerpts of Ex. 36. In the third excerpt the tenor does not move until after the resolution of the dissonance.

Example 36

The 7-5 Dissonance

Related to the 5th-7th-5th interval sequence in the above cambiatas is a seventh that does not fit into any standard dissonance category. It appears on both strong and weak parts of the beat and
acts as a decoration of the fifth. The excerpts in Ex. 37 show two instances of this dissonance. In the first it could be called an appoggiatura resolved by skip, while in the second it acts like a neighbor a third instead of a second above the consonant note. This dissonance, however, is most common at the approach to a cadence, where it appears as an anticipation of the cadential pitch in an expansion of the 7-6-8 melodic progression to 7-8-6-8 (see Ex. 54 below).

Example 37

The Anticipation

The anticipation is a dissonance in a weak metrical position that melodically prepares the following consonance. This fairly common dissonance occurs some forty times in Niccolò's works. It is found in values up to an imperfect semibreve, but as with all other dissonances, the minim value is the most usual. Example 38 illustrates several anticipations, including one (from C-3) in which the dissonance is approached by a leap rather than the usual step.
Changing Tones

The changing tone pattern consists of a consonant note, its upper and lower neighbors, and a return to the consonance. It obviously functions as a melodic decoration of a single pitch, but as it involves at least one dissonant tone, it deserves mention here. Changing tones are built on several vertical intervals, but in Niccolò's works, the most common combination above the tenor is 6-7-5-6 in minims or semiminims. The excerpts in Ex. 39 illustrate clearly the decorative function of this figure, which usually ornaments a progression from a sixth to an octave. Thus, though the third pitch in the figure is a fifth, it clearly serves a nonharmonic function in this context. The second excerpt shows the less usual changing tone built on the octave with the progression 8-9-7-8 producing parallel octaves to the following bar.
Inevitably some confusion arises in distinguishing between an escape tone and changing tones. The escape tones in Ex. 35, for example, all occur in melodic figures that could be called changing tones, while the dissonances within the 6-7-5-6 changing tones of Ex. 39 could be called escape tones. The difference in the two figures lies in the harmonic relationship to the tenor during the statement of the figure. The changing tones all appear over a single tenor note. This distinction applies even when the note values are expanded. In the third excerpt of Ex. 39, for example, the figure in the second bar is merely a rhythmic refashioning of the more usual changing-note figure in the fifth bar. In these larger note values one might classify the G in the second bar as an escape tone resolving to E, but as the tenor remains stationary, it seems best to consider the figure as changing tones. This illustrates one of the many cases in which the music, to its credit, refuses to fit neatly into a single
The Suspension

Suspensions of several types are common in the works of Niccolò and in fact in all fourteenth-century music, both French and Italian. In Italian music, however, they are much more restricted because of the notational system, which divides the music into units of a breve value. Originally set off by puncti divisionum, these units were even more restrictive than the modern bar line because notes could not be syncopated across the breve values. Moreover, the implication of the division remained even after the puncti had gone out of use. As a result, any rhythmic shift or syncopation in Italian music is seldom carried beyond a breve value or the modern bar line. In only a few instances does a suspension exceed the breve value in Niccolò’s works. This practice is rare even in the new octonaria and duodenaria, which have the same levels of notation as the French system and thus would allow across the bar suspensions.

Because Niccolò was especially fond of patterns that suggest rhythmic shifts between senaria imperfecta (6/8) and senaria perfecta (3/4), it should come as no surprise that several suspensions arise from the shifting of the rhythm in one voice (usually the cantus) to 6/8, while the tenor remains in 3/4.

The first excerpt in Ex. 40 illustrates one of these 6/8-3/4 suspensions.

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11 See the discussion of rhythm and mensuration in Chapter IX.
patterns, while other excerpts show rhythmic displacements in *senaria perfecta*, *octonaria* (2*4/) and *quaternaria* (2/4). In the second and third excerpts these displacements lead to a cadence, one of the most common uses of this type of suspension. The fourth excerpt shows one of the few instances where the use of a tie in modern notation is necessary. These excerpts all illustrate the conventional characteristics of a suspension: a dissonance on the beat, prepared by a consonance and resolved to a consonance off the beat. They also illustrate that the suspension appears to be more the result of rhythmic displacement than the cause of it. This is even clearer in those instances where a figure is a suspension metrically but not harmonically. Thus, in the following excerpts (Ex. 41) the rhythmic and melodic structure of the cantus is the same as in the excerpts in Ex. 40. Now, however, the consonances appear on the beat, and the dissonances come on the weak part of the beat. The only difference
between the two sets of excerpts, therefore, lies in their harmonic contexts. In the first, dissonances come on the beat as in the normal suspension, but in the second, dissonances off the beat function as passing or neighbor tones.

Example 41

The terms suspension, rhythmic shift, and syncopation have been purposely used somewhat interchangeably in this discussion, since, as the examples show, no rigid definition is applicable. The suspension dissonance in this music carries with it little of the tension-release characteristics of later music, and as the same melodic and rhythmic figure occurs with or without dissonance on the beat, it is apparent that the figure was thought of more in rhythmic than in harmonic terms.

Another common figure that can be placed in this category also functions in a variety of ways. It has some of the features of a passing tone, but at times can harmonically be considered a restruck suspension or an anticipation. The excerpts in Ex. 42 show four figures whose melodic movement is identical but whose harmonic functions differ. In the first excerpt, the dissonances arising from the melodic repetition of the descending figure act as anticipations to the following consonance. The dissonance in the second excerpt is
Example 4-2

restated on the beat after it has already sounded on the previous up beat. If considered as separate dissonances, one could consider the B quarter note a passing tone followed by an accented passing tone on the same pitch. The entire measure, however, is a sequential repetition of the previous bar, the dissonances arising from the interval initiating the sequence. In the first bar the dissonance only appears on the C because the melodic movement began with a sixth; in the second, since the first interval is a fifth, the dissonances arise on the B's. The third excerpt shows two consecutive dissonances in a melodic framework identical to the second excerpt. In this example the tenor changes pitches, however, making it impossible to call both B's the same passing tone. Here then the dissonances definitely appear to be a passing tone-accented passing tone combination, but they again result from the sequential use of the figure ♩ ♩ ♩ . The fourth excerpt shows yet another modification of this figure, this time behaving like a restruck suspension, since
the E is prepared as a consonance, becomes a dissonance, and then resolves to a consonance. These excerpts clearly illustrate that caution must be applied when using terminology from a different century in describing medieval music.

Parallel and Consecutive Dissonances

Given the ornamented melodies of trecento music, it should not be surprising that parallel and consecutive dissonances arise. These dissonances almost always result from the juxtaposition of two ordinary dissonance figures, and thus, are not really a radical departure from the normal consonance-dissonance treatment. Parallel dissonances have already been seen in the third excerpt of Ex. 31 where they result from the juxtaposition of a neighbor tone and an appoggiatura, the most common cause of such parallels.

Example 43

The excerpts in Ex. 43 illustrate two other types of parallel dissonances. In the first excerpt and the second bar of the second, parallel dissonances arise from the juxtaposition of unaccented and accented passing tones. The first bar of the second excerpt can be interpreted in two ways. From the point of view of the cantus, the dissonances appear to arise from the juxtaposition of a passing tone
and an appoggiatura. On the other hand, if one considers the basic progression of the two measures as B-C in the cantus and G-F in the tenor, then the F in the tenor, which produces the second dissonance, could be called a lower neighbor.

The above examples are easily explainable in terms of the dissonance figures that have previously been described. Other examples, however, are less clear. Madrigal 9, the only three-part madrigal, contains a number of parallel dissonances which, on the surface at least, are unlike those in any other work.

Example 44

The second bar of Ex. 44 contains note-against-note sevenths for four consecutive minims between Cantus I and Cantus II. Dissonances also arise on all four of these minim values between the tenor and one of the cantus parts. Cantus I appears to present no great problem in analysis, the first B is an appoggiatura with a conventional resolution, followed by two consonances in relation to the tenor G. Cantus I, then, treats both the F and the G in the tenor as consonances. Cantus II is more problematical. The first G minim
could be considered a lower neighbor which is then followed by an appoggiatura without a resolution. The final note in that bar (F) appears to be a free dissonance, perhaps a lower neighbor of a third to the A's before and after it. This combination of dissonances becomes more explainable, however, if one considers that Cantus II treats the tenor G as a passing tone. Then the final two minims of that bar are consonant to the prevailing pitch of the tenor, the F. Thus the dissonances arise between Cantus I and II because they treat the tenor G in two different ways. Niccolò introduces dissonances between the upper parts with much more freedom than he allows himself in the two-part works. Another excerpt from M-9 (Ex. 45) shows parallel sevenths arising in the first bar from the coincidence of a passing tone in Cantus I and a lower neighbor followed by an accented passing tone in Cantus II. In the following bar parallel seconds result from the syncopated Cantus II and the lower neighbor in Cantus I.

Example 45
Other Dissonances

Niccolò often uses hocket or hocket-like combinations of rests and notes especially in the madrigals. In a few of these passages, dissonant hocketing notes suggest that Niccolò used the rhythmic figure without much regard for the resulting dissonance. They may also have been used deliberately to emphasize the hocket passage. Since they are of short duration and on the weak half of the beat, no other justification seems necessary. It must be said, however, that they are found much less often than consonant hocketing figures.

Example 46

One final type of dissonance deserves mention here. It occurs in senaria imperfecta or novenaria when one part cadences on a semibreve followed by a semibreve rest. Against the semibreve, moving notes in the other part create a dissonance that is harmonically unresolved. The excerpts in Ex. 47 show two instances of this common situation in which the moving voices have ordinary melodic figures that do not resolve conventionally only because of the rest. The resolution is suggested in the first excerpt, though not actually present.
Cadences

It has already been seen that the only intervals found in the final cadences in Niccolò's two-part compositions are unisons in the madrigals, and unisons or octaves in the ballatas. All five of the three-part works end with various combinations of perfect consonances: both upper voices a fifth above the tenor in C-1 and 3 and M-9, each voice an octave above the tenor in C-4, and one voice an octave and the other a fifth above the tenor in C-2. These interval limitations hold true also for the cadences of the major sections of the piece other than the one having the final cadence (henceforward called section cadences). Variety of cadential intervals, then, will only be encountered in the cadences of interior periods and phrases.

It will be useful first to examine the melodic and harmonic approaches to perfect consonances in the final and section cadences in order to gain an appreciation of the variety possible within a rather limited framework. Of the 35 two-part compositions, 25, including all the madrigals, have final cadences on unisons. In addition, 27 works have their section cadences on the unison. In all these cadences the essential harmonic movement is from a third to a
unison. Presumably when the third is not naturally minor it should be made so by the application of musica ficta. A surprising amount of variety is obtained, however, by the judicious use of different melodic figures and rhythmic alterations.

In Ex. 48, two excerpts illustrate the essential characteristics of these unison cadences in Niccolò’s style, namely, the unison approached in contrary motion, the cantus descending and the tenor ascending. This cadential formula approaching a unison cadence is characteristic not just of Niccolò’s works but of the whole trecento repertory. Generally, the tenor ascends stepwise through three or four pitches, as in the excerpts cited, but this is not always the case. It is interesting to note that preceding the rather bare penultimate measure of the first excerpt, Niccolò employs a comparatively harsh seventh upper neighbor of maximum value before descending to the cadence. Perhaps he thought that this dissonance would add interest to an otherwise skeletal cadence.

The simple cadential progressions shown in Ex. 48 provide numerous possibilities for elaboration. One of the most frequently encountered of these elaborations is a syncopation or suspension-like
rhythmic figure in the penultimate bar.\textsuperscript{12} Another involves the use of various dissonances such as neighbor, passing, and escape tones, the last resulting in an over-third cadence. The excerpts in Ex. 49 illustrate some of these characteristic elaborations. The fifth excerpt is especially interesting in that it combines syncopation with the over-third escape tone.

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Example 49
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\includegraphics[width=\textwidth]{example49.png}
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Two examples of final cadences that differ from the normal cadential motion, though in different ways, deserve examination because they show still further alternatives of cadential structure (Ex. 50). In the first, a parallel unison results from the ornamental elaboration of the normal A-G progression of the cantus. This excerpt, as well as one other example of parallel unisons at the cadence (see the section cadence of B-3), illustrates that the general melodic movement has not changed. The difference rather is in the placement of the voices closer together, resulting in the interval progression third-unison-unison rather than fifth-third-unison. The second excerpt of Ex. 50 shows the only instance in which the cantus and tenor reverse their normal motion, although aurally, of course, there is no difference. When one examines the antepenultimate measure, however, it appears that the cadence, now a conventional one, actually takes place in the penultimate measure, with the exchange of parts being merely a decorative extension. At any rate, the procedure is unusual for Niccolò. In only two other two-part cadences does a unison on the cadence pitch appear in the penultimate measure.

Example 50
The 27 section cadences on unisons employ all the types of figures that were seen in the final cadences, although there is a more prevalent use of the over-third cadence. Eight of the 27 section cadences have this cadence as compared to only 3 of the 25 final cadences.

The section cadence of M-9 (Ex. 51) is interesting in that it presents a three-part elaboration of the basic two-part unison cadence. In spite of the jumble of cross rhythms arising from the coincidence of $3/4$, $6/8$, and triplet rhythms in one measure, it is apparent that Cantus I, combined with either of the other parts, would result in a standard unison cadence. Niccolo achieves some variety between the lower parts, which both move essentially C-D, by using different rhythms. This hardly conceals, however, that he merely doubled the lower voice of the two-part cadence to get his three-part cadence.

Example 51

Of the 20 two-part ballatas, 10 have their final cadence and 8 have their section cadence on an octave. The octave is always approached from below by the cantus and from above by the tenor. The interval preceding the octave is always the sixth (a major sixth if
the appropriate ficta is to be added), except when the decorative lower third, the so-called "Landini cadence," is added. It is apparent that this cadence is an inversion of the more common unison cadence. These cadences, on the octave, furthermore, exhibit all the varieties of figuration and rhythm that were seen in unison cadences. Some typical sixth-octave cadences are shown in the following example (Ex. 52).

Example 52

Two ballatas have an extended final cadence of the type seen in Ex. 50. Both seem to be cadencing at the beginning of the penultimate measure but are extended by decorative figuration (Ex. 53). As with unison cadences, this is an unusual procedure, and these are the only two octave cadences in which the sixth-octave progression on the same pitches is found in the penultimate measure.
One additional type of melodic figuration above the normal octave cadence progression should be mentioned. The excerpts in Ex. 54 show three examples of this figuration, the first in a final cadence, the other two in section cadences. Although these excerpts all differ somewhat in their details, they are essentially an expansion of the Landini cadence from 7-6-8 to 7-8-6-8. The intervening anticipation of the cadence pitch produces a dissonant seventh that resolves by skip to the sixth degree of the scale. Also interesting is the concentration of dissonance in this type of cadence. In the first two excerpts, three out of six minims are dissonant, while in the third excerpt, only two minims are dissonant; both, however, are on the beat.

As has already been stated, final and section cadences in the three-part works end only on perfect consonances. In five of the ten final and section cadences both upper voices are a fifth above
the tenor, and in two they are an octave above the tenor. A fifth and an octave, and an octave and a twelfth above the tenor are each found once, and in the remaining cadence all three voices end on the same pitch. In the section cadence of M-9 (Ex. 51) it was apparent that a normal two-part cadence had been somewhat unsuccessfully refashioned for use as a three-part cadence. In the final cadence of this madrigal (Ex. 55) the top two voices behave in much the same manner as the two-part works in approaching a unison cadence. The tenor, a fifth below Cantus I and a third below Cantus II, produces shifting $\frac{5}{3} - \frac{6}{3}$ harmonies. Melodically the over-third decoration in Cantus I would seem to indicate that, although consonant in a three-part texture, it is nonessential and that the $\frac{5}{3}$ harmony is the structural basis. In any case it is apparent that in this work Niccolò was rather unsuccessful in devising an approach to a three-part cadence.

Example 55

The four other cadences with both voices a fifth above the tenor, the section and final cadences in C-1 and C-3, are more inter-
esting than the one in M-9. The final cadences of both caccias are shown in Ex. 56. As in M-9, the two cantus parts approach the unison in the same manner as the voices in a two-part piece. In both cadences, however, the tenor moves in contrary motion to Cantus I in the penultimate measure producing parallel fifths with Cantus II. Parallel fifths are common at cadences in the three-part madrigals and caccias of many trecento composers. Unlike the exposed texture in Ex. 56, however, some decorative or rhythmic device often obscures the parallel motion. The later works of Landini, on the other hand, have the typical French cadential progression with parallel fourths in the upper voices moving in contrary motion to the tenor.

Example 56

The final and section cadences of C-4, with both voices an octave above the tenor, are shown in Ex. 57. Although the cantus parts behave much the same as in cadences a fifth above the tenor, the skip of a fifth in the tenor eliminates parallel motion and produces an early example of a V-I cadence. It is perhaps not a coincidence that this cadence appears in Niccolò’s latest securely datable piece.
The first excerpt is another example of an extended cadence like those seen in Ex. 50 and Ex. 53. The cadence appears to be reached in the penultimate measure but is extended by the use of neighbor tones in the top two voices and the skips of a fifth in the tenor.

Example 57

In the same way that the three-part cadences already mentioned behaved much like a conventional unison cadence with an added part below, the cadences of C-2 behave like a conventional octave cadence (Ex. 58). Both are merely two-part octave cadences with an added voice. In the section cadence the voice is added above the octave producing parallel fifths, while the final cadence has the typically French formula progressing to a fifth and an octave.

Example 58
In both two and three-part works, as one would expect, a much greater variety of cadence types is found in the interior cadences than in those ending either of the two main sections. It has already been noted that, with the exception of the caccias use of fifths, interior cadences are the only ones to end on intervals other than unisons and octaves. Interior cadences on unisons or octaves are no different in form from those ending main sections except that they are sometimes followed by a link that leads to the beginning of the next phrase. These links have already been discussed in connection with the use of imperfect consonances (Exx. 3 and 4), but, as was mentioned at that time, they also follow cadences on perfect intervals, as in Ex. 59. These excerpts show that the links have little effect on the structure of the cadence as such.

Example 59

The consistency of voice leading in approaching cadences on unisons and octaves is not maintained in cadences on fifths, thirds, or sixths. This is nowhere as obvious as in cadences on a perfect fifth. One might expect when approaching this stable interval that the cadential fifth would always be preceded by a third, as in the excerpts in Ex. 60, since this would have been the traditional voice leading. Indeed this is the approach in eight of the fifteen cadences
Another normal voice leading would be from an octave to the fifth. Two instances of this voice leading are shown in Ex. 61, although the ornamental notes in the second somewhat disguise the progression.

Other less normal voice leadings are also found. In the first of two excerpts in Ex. 62, a passing tone ornaments the progression from a unison to a fifth. In the second, the progression could be considered as parallel fifths or as a sixth to a fifth.
Of the nine cadences that end on sixths, only two are approached from an octave, which is the reverse of the sixth-octave progression. One is approached from another sixth. As may be seen in the excerpts in Ex. 63, none of these voice leadings is extraordinary. The melodic figures in the penultimate measures are similar to those in cadences on perfect intervals.

Example 63

Cadences on thirds are likewise not unusual in their voice leading. Of the five examples, three are approached from a fifth, one from a unison, and one from another third. Example 64 shows two of these cadences.

Example 64

Cadences on imperfect consonances are rare in Niccolò's compositions and in those of other trecento composers as well. Since a perfect consonance at a cadence suggests a full stop, however, the use of imperfect consonances shows that composers were aware of the
possibilities they offered for maintaining a feeling of continuity.

Consideration of interior cadences in the three-part works is limited to M-9, since the canonic writing of the caccias makes cadential points difficult if not impossible to define. Even the three cadences in M-9 are not always without ambiguity. In only one does the final syllable of the line occur simultaneously in all three voices (Ex. 65). This excerpt is also interesting for its high degree of dissonance. Of the six minim values in the penultimate measure, only the first is completely consonant.

Example 65

In the other two interior cadences of M-9 the text endings are staggered, as shown in Ex. 66. In the second excerpt the new text phrase begins in the tenor at the same time the upper voices have their final syllable of the preceding phrase.
Staggered phrase endings of this sort are also found in a number of two-part madrigals and, as has already been mentioned, appear to have been an attempt to create a more continuous style by avoiding a full stop at the end of each period.

** ***

The overall harmonic structure of Niccolò's music, like that of trecento music in general, is based on a succession of note-against-note consonances. Within this rather strict limitation, however, much harmonic variety results from the use of many different ornamental and dissonant figures. Though acting only as elaborations of the note-against-note texture, these figures give harmonic and rhythmic life to what otherwise would be a dull succession of consonances. In his varied use of these ornamental figures Niccolò shows himself to be a composer of great skill.
VI. RANGE AND TESSITURA

When compared to other aspects of a composer's style, such as dissonance treatment, melodic structure, or rhythmic organization, the analysis of range and tessitura seems rather unimportant. Indeed, range and tessitura by themselves may have little bearing on the other constituents of a composer's style. It is this kind of detail, however, when combined with the more salient aspects of style, that may give the scholar hints as to the evolution of a single composer's style, and the possible effect that other composers, from his own or other countries, may have had on his compositions. The following examination of range and tessitura is undertaken in that light, namely, that it is part of a comprehensive analysis of Niccolò's compositional style.

The ranges and finals for all of Niccolò's works are given in Appendix B. It can be seen that with the exception of C-2, the extremes of the ranges extend from c to b'. The treatment of these extremes, however, is markedly different. While c is common as a cadence pitch and as the terminus of scale patterns, the b' is fairly rare and almost never occupies a position of importance in the melody. The excerpts in Ex. 67 show some of the common uses of b', usually as an upper neighbor or occasionally as an appoggiatura to a'.

\[1_{c'} = \text{middle c.}\]
The auxiliary function of the $b'$ is apparent even in the first and fifth excerpts where it is not dissonant. In only one instance does the $b'$ exceed the value of one minim. As can be seen in Ex. 68, this $b'$ is both preceded and followed by an $a'$, making it possible to consider it an upper neighbor; however, the length of the note and the presence of rests leave this interpretation open to question. This ballata also contains a number of other $b'$s, but these are all only of minim value. It would be unwise to draw any general conclusion based on this particular piece, as it is exceptional in a number of ways which have already been discussed.
Since the instances of b' are auxiliary in function, then, the practical range for Niccolò's works extends from c-a'. There is one exception to this range, C-2, but as was the case with B-8, this work represents a special case in aspects other than range. Caccia 2, La fiera testa, has been mentioned several times as a rather untypical work. It is Niccolò's only canonic madrigal, and it differs from the caccias in other ways as well. The tenor, for example, uses many fewer notes in comparison to the cantus than any other work, and it is one of the few works of Niccolò in the new duodenaria, both signs of French influence. Thus it is not too surprising to find that this work also differs in range from Niccolò's other works. Its compass is from f to c'', with an occasional d'', a third higher than Niccolò's usual range. Perhaps this higher range shows further French influence, for it was common in the works of Machaut and Italian contemporaries of Niccolò, such as Bartolino and Landini, who were strongly influenced by French style.

A summary of the different range combinations found in Niccolò's compositions is given in Table 3. The table reveals that the usual range combination is an octave in each voice with the cantus a fifth above the tenor. The d-d', a-a' combination is most common, but the combinations c-c', g-g' are also found. In several pieces, the cantus range is a fourth rather than a fifth above the tenor: d-d', g-g'; c-b-flat, f-f'; and f-d', b-flat--g. Individual voices do not always cover an entire octave, especially the tenor parts, which in several works have a range of only a sixth or seventh. The cantus
TABLE 3

SUMMARY OF RANGE COMBINATIONS*

<table>
<thead>
<tr>
<th>Madrigals</th>
<th>Ballatas</th>
<th>Caccias</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tenor</td>
<td>Cantus</td>
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</tr>
<tr>
<td>d-d'</td>
<td>a-a'</td>
<td>M-2, 3, 8, 10, 11, 13, 14, 16</td>
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<td>a-a'</td>
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<td>g-g'</td>
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<td>g-g'</td>
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<tr>
<td>--</td>
<td>g-g'</td>
<td>B-18</td>
</tr>
<tr>
<td>c-b-flat</td>
<td>f-f'</td>
<td>B-6</td>
</tr>
<tr>
<td>f-d'</td>
<td>b-flat--g'</td>
<td>B-10</td>
</tr>
<tr>
<td>d-d'</td>
<td>c-a'</td>
<td>B-20</td>
</tr>
<tr>
<td>Caccias</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d-d'</td>
<td>a-a'(a-a')</td>
<td>C-4</td>
</tr>
<tr>
<td>d-d'</td>
<td>g-g'(g-g')</td>
<td>C-1</td>
</tr>
<tr>
<td>f-d'</td>
<td>g-g'(g-g')</td>
<td>C-3</td>
</tr>
<tr>
<td>f-e'</td>
<td>c'-c''(c'-c'')</td>
<td>C-2</td>
</tr>
</tbody>
</table>

*These ranges do not include auxiliary tones which are given in parentheses in Appendix B.
parts almost always extend for the entire octave, but here too there are exceptions. In both B-10 and B-20, the cantus has the range of a sixth. In B-10 this may be due to the extreme brevity of the music, which has only one short phrase for each section. In these exceptional cases, however, the actual range represents only an abbreviation of the usual octave pair a fifth, or sometimes a fourth, apart.\(^2\)

More important in terms of analysis than the total range of voice-parts is the degree to which certain parts of that range do, or do not, dominate over other parts. Thus, while the range of a cantus part may be $a-a'$, it is more important to know what part of this range predominates, whether or not this remains so in both sections, and what the relationship is to the predominant part of the tenor range. A detailed analysis has been prepared of the constituent parts of the range for each of Niccolò's forty-one works. The analysis is based on the frequency of pitches in certain ranges, without regard to the length of the notes or whether or not they are in exposed positions at the beginnings or endings of phrases. The rationale for this process is that the overall impression of the tessitura of a work is controlled more by frequency of pitches in a certain range than by the length of the pitch or whether or not the phrase begins or ends in a different part of the range.

The methodology has been to divide each octave range first into two perfect fourths, then into two third and fifth combinations, \(^2\)The modal implications of this will be examined in the following chapter.
one with the fifth at the bottom, the other with the fifth at the top of its range. Finally the total is given for the two central pitches of the octave.

Example 69

Example 69 illustrates this procedure for the cantus of M-4. This example shows the total range and the various subdivisions described above. The figures placed underneath represent the total number of pitches found in each subdivision. It becomes clear upon examination, that although the range of the cantus is a-a', a great majority of the pitches are in the upper fifth of that range, and a surprising number are d' and e'. In cases where the range of a given part occupies less than an octave, adjustments were made in the procedure to arrive at the fifth or in some cases the fourth in which most of the pitches are found. This procedure, when applied to both cantus and tenor parts, yields some interesting results.

Figure 5 gives the predominant fifths for all of Niccolò's works, the brackets to the left indicating the tenor part and those to the right the cantus. In the madrigals, as in Ex. 69, the cantus parts almost always have a majority of their pitches in the upper fifth of their range: either d'-a' if the range is a-a' (M-2, 4, 6, 7, 8, 10, 14, 16), or c'-g' if the range is g-g' (M-1, 5, 12, 15).
Madrigal 13, on the other hand, has a majority of its pitches (though only a slight majority) in the lower fifth, a-e', of its a-a' range, while M-3 and M-11 have their pitches equally divided between the high and low fifths of their a-a' range.

Figure 5
In addition to the above observations, it should be noted that in all the madrigals except two, M-14 and M-9, the B (ritornello) sections have a higher percentage of notes in the upper fifth than do the A sections. Sometimes the difference in tessitura in the B sections is striking. In M-3, for example, 85 of 98 pitches in the B section are in the upper fifth, while pitches in the A section are almost equally divided between the upper and lower fifths. In M-14, 68 of the 119 pitches in the B section are in the upper third of the range, while only 4 are in the lower third. Thus, pitches in the A sections are often distributed equally over the entire range, but the high tessitura of the B sections results in a majority of the pitches being in the upper fifth of the range. This may reflect a desire on the part of the composer to reinforce the contrast between sections provided by the mensuration change.

The tenor parts of the madrigals are about equally divided between those having a majority of pitches in the lower fifth d-a (M-2, 3, 5, 8, 10, 11, 12, 13, 14, 15), and those having a majority of pitches in the upper fifth g-d' (M-1, 3, 4, 6, 7, 9, 16). Of the ten tenor parts having the range d-d', six use mostly the lower fifth of their range, four the upper fifth. Pitches in the one tenor with the range e-e' (M-15) also occupy mainly the d-a fifth. In abbreviated tenor parts, options as to predominant fifths are limited. Tenors with the range f-d (M-4, 6, 7) all have a majority of their pitches in the g-d' fifth, the f in these tenor parts having little importance numerically. The two tenors having the range d-c' (M-5, 12) chiefly
lie in the lower fifth, d-a, of the normal octave range. Unlike the
cantus, the tenor generally remains in the same tessitura throughout
a piece and therefore does not provide the same contrast between the
A and B sections of a madrigal.

The manner in which the two fifths that represent a majority of
pitches in the cantus and tenor parts fit together is of some interest,
since it gives an idea of the composite range used by a majority of
pitches throughout an entire piece. As can be seen in Figure 5, of
the eight madrigals with a majority of their cantus pitches in the
d'-a' fifth, four combine with the tenor fifth g-d', and four with the
tenor fifth d-a. Of the four madrigals with a majority of cantus
pitches in the c'-g' fifth, three combine with a d-a fifth in the
tenor and one with the fifth g-d'. The contrast then is between works
in which both parts move primarily in the upper parts of their ranges,
and those in which the high tessitura of the cantus combines with the
low tessitura of the tenor.

It is not surprising in view of the above observations that
works with the d-a, d'-a' combination or other fifth combinations an
octave apart contain more compound intervals than do works with more
reduced range combinations. Compound intervals are never in the
majority in any of the two-part works, but the pieces in which they
do occur in substantial numbers almost always involve these combina-
tions. It is also interesting to observe that, regardless of which
fifth of the range is predominant, the middle pitches of the range
(e.g., d', e' in the range a-a') are those most often used. Thus,
as was seen in Ex. 69, of 345 notes in the cantus, 143 are either d' or e'. This emphasis on the middle pitches holds true for most of the other madrigals as well as the ballatas and caccias.

In the ballatas a somewhat different situation prevails with regard to the predominant fifths. Although over half of the ballatas have either d'-a' or e'-g' as the predominant fifth in the cantus, two have a-e'; five, g-d'; one f-c'; and one has equal fifths e'-g' and g-d' (see Figure 5 above). It is thus immediately observable that, although most of the ballatas have the same a-a', g-g' cantus ranges that we found in the madrigals, a significant number have a lower overall tessitura. Like the madrigals, however, there is a tendency, especially in the ballatas with e'-g' or d'-a' predominant fifths, for the B sections to have a higher tessitura than the A sections. This is by no means as much the rule as in the madrigals, however, and several works have equal A and B sections (B-4, 8, 10, 17), or even B sections that are lower than the A sections (B-6, 7, 14, 15). This is additionally interesting when one remembers that the higher B sections of the ballatas are followed by a repeat of the lower A section, while in the madrigal the higher B sections contain the final cadence. The contrast in tessitura, then, is perhaps related to the fact that in the madrigals the final cadence, always a unison, is most often in the higher part of the range, but in the ballatas final cadences are often on octaves in the lower and middle parts of the ranges.

The tenor parts of the ballatas are not significantly different
in range and tessitura from the madrigal tenors, with the exception of several works in which the fifth c-g predominates. This particular fifth could never predominate in the madrigals since c occurs only six times in the sixteen pieces. The combinations of fifths in the ballatas, however, often have a smaller overall range than is found in the madrigals. This results from the already mentioned lower tessitura of the cantus in a majority of the ballatas.

In the three-part works, most of the observations made for the two-part works also apply. In Caccias 1, 2, and 4, the cantus parts primarily lie in the upper fifth of their range. Caccia 2, as has already been mentioned, has a higher overall range, but its combination of predominant fifths an octave apart (f-c', f'-c'') is the same basic type as that found in C-4, with d-a and d'-a'. Caccia 1 has the g-d, d'-a' combination, while C-3 is unusual in that the predominant fifths for both parts are g-d, producing a work of surprisingly compact intervals, and, as a result, much voice crossing of all three parts. Madrigal 9, of course, represents a special case, since it is the only one of Niccolò's works to have three independent voices. Although the two cantus parts have identical ranges, the tessitura of Cantus I lies almost exclusively in the top part of the range (d'-a'), while that of Cantus II lies mostly in the lower fifth (a-e'). Making the texture even more condensed, the tenor lies mostly in the g-d' range. The predominant range combination is thus a series of three overlapping fifths.
Several facts emerge from the above discussion. 1) The scarcity of voice crossing is reflected in predominant fifths that often do not overlap. 2) Although some predominant fifths are an octave apart, compound intervals are still not common. 3) Through the use of different tessituras, Niccolò creates a contrast between sections. 4) The ballatas often have a lower tessitura than the madrigals. 5) A majority of the pitches in all the works are concentrated in the center of the two-voice ranges. 6) Only one work (C-2) has a higher range such as is found in some French and French-influenced Italian polyphony.
VII. MODAL STRUCTURE

Before Tinctoris no musical theorists dealt fully with the problems and classification of modes in polyphonic compositions. It is hardly surprising, therefore, that medieval polyphony is less systematic in the application of modal principles than was to be the case in the Renaissance. An examination of the modal structure of Niccolò's works will aid in understanding the manner in which modal structure was established and will provide information upon which a few general principles can be based.

The establishment of the mode of a given piece usually rests on the range of the parts and the final. An examination of Appendix B, which gives the ranges and finals for all of Niccolò's works, reveals that a number of works have the range combination of d-d', a-a' with a final on d'. This range and final, as in M-2, appears to indicate clearly a Dorian-Hypodorian modal combination. A further examination of the table, however, shows that in many cases the relationship between range and final is less than clear. In B-2, for example, the range combination d-d', a-a' appears with a final on F, while M-14 has the same range with a final on C. To be sure, in several works the range does bear a strong relationship to the final, as in M-2 mentioned above, and among others, in B-11 with its g-g', g-g' range with a final on C. For the most part, however, the
ranges are standardized regardless of the final and limited to d-d', a-a' or c-c', g-g' combinations, perhaps altered or shortened by a few notes. Thus one cannot look to the range and final relationship as the best indication of modal orientation in all cases.

Another aspect of Niccolò's works evident in Appendix B is the position of the tenor's final at the top of its octave range. In most of the pieces with finals on C or D, for example, the final is the upper note, c' or d', of the tenor part rather than the bottom of the authentic range as one might expect. This arises from the preference of Italian composers for a unison cadence rather than the octave cadence preferred by the French and is another indication of the dominance of the cantus part. Any work, therefore, with one of the standard range pairs and a unison cadence on C or D must have a final on the upper limit of the tenor part. It is not insignificant that all the madrigals have unison cadences while a number of ballatas, which presumably came under French influence, have octave cadences allowing the tenor then to have its final on the lower limit of its range, as in B-11 or B-13, for example. Moreover, because of these unison cadences, the modal orientation is weaker than would be the case if cadences on octaves allowed the tenor its normal final.

The modal classification of a work with a d-d', a-a' range combination with a final on d' appears fairly straightforward. This is not so, however, in some other cases, especially when the details of the internal structure conflict with the modal indications provided by the range and final. While revealing many features of
specific modes in individual works, Niccolò treats these features with a great deal of freedom. At times the modal classification of an entire piece is, at the least, ambiguous. There are, however, a number of indications that the pieces can be put into two general groups. If it is true, as Gilbert Reaney avers, that "in spite of discrepancies the modes of Guillaume de Machaut may be summed up almost without exception as two in number, one a near major and the other a nearer minor," the same statement could be made, with some reservations, about the works of Niccolò, Machaut's Italian contemporary. The two-mode classification can apply to Niccolò's works as two groups of modes: one, including the works with finals on D, A, and G with a B-flat, which could be called the "near minor" group; the other, including the works with finals on C, C with a B-flat, G, F, and B-flat, the "near major" group.

Of Niccolò's 41 compositions, 15 have finals on D, 11 on C, 10 on G, 3 on A, and one each on F and B-flat. These groups may be further subdivided into groups with or without key signatures. Thus 4 of the works on C and 5 of the works on G have a B-flat in the key signature, while the work on B-flat, in addition to the B-flat signature, adds an E-flat at the B section. We will see that the presence of the B-flat has no small effect on the modal structure of these works.

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The Near Minor Group

Of the 15 compositions with a final on D, 9 have the final cadence on a unison d', 5 on an octave d-d', and one on the octave and unison d-d'-d'. Fourteen of these have the range combination d-d' in the tenor (or the abbreviated f-d' or d-c forms), and a-a' in the cantus, while one work, B-15, has the combination g-d and g-g'. With the possible exception of B-15, then, these works seem to reflect a Dorian-Hypodorian pair on D. Further examination will reveal the manner in which this modal combination is, or is not, supported by the interior structure of the pieces.

In order to discover the manner in which the interior structure outlines and reinforces the mode, it is necessary first to determine which scale degrees are emphasized. One of the most obvious methods of pitch emphasis is to use that pitch for a cadence. After the final cadence, the most important point for modal reinforcement is at the cadence of the other large section of the form. These section cadences conclude the A section of the madrigals and caccias and the B sections of the ballatas. Of fifteen section cadences in pieces ending on D, five each are on D, A, and C. The emphasis thus is on the first, fifth, and seventh degrees of the scale, an emphasis common in Dorian. In the interior cadences more variety prevails: unison cadences on D, F, G, and on the fifth A-E are found five times each, while C, E, C-E, C-sharp--E, F-A, F-C and A-C are found from one to three times each. To the emphasis on the first, fifth, and seventh degrees, then, must be added that on the third and fourth
degrees. The stressing of the third degree, F, characteristic of Dorian, is especially interesting in that this pitch also functions as the dominant in Hypodorian. The interior cadences on C-E or C-sharp--E further reinforce Dorian, since these pitches are imperfect consonances that would normally resolve to the final. The cadence pitches of these fifteen works, then, reveal a pattern of Dorian emphasis on the first, third, fifth, seventh, and fourth degrees of the scale. Even by the standards of sixteenth-century modal usage this presents an ordinary picture of Dorian mode.  

In addition to the emphasis on individual scale degrees, especially at cadences, modal reinforcement is accomplished by stressing certain pentachords and tetrachords. This is hardly surprising, since it had been traditionally explained that the octave compass of the authentic mode on D (i.e. Dorian) consists of the pentachord D-A on the bottom with the tetrachord A-D above. The octave compass of the plagal mode of D (Hypodorian), on the other hand, consists of the tetrachord A-D below the pentachord D-A. All modes, therefore, consisted of a pentachord-tetrachord pair, the order determining whether the mode was authentic or plagal. Thus an examination of the prominent pentachords and tetrachords will furnish reliable information about the modal orientation of a piece.

It is to the tenor parts that we must turn to find the most

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obvious signs of a consistent modal structure. The cantus melodies also show much of the same modal direction, sometimes even more clearly than the tenor. On the whole, however, the tenor melodies, with fewer and longer notes, take on more of the character of a modal framework over which the cantus freely elaborates. On the other hand, while it is true in general that the tenor parts best indicate the mode, it is also true that their modal structure often remains ambiguous, not always emphasizing the notes, tetrachords, or pentachords that one might expect.

The first period of M-7 is one that unequivocally establishes a strong feeling of Dorian. Example 70, a reduction of the first period, shows that both the tenor and cantus clearly outline Dorian by emphasizing the melodic movement D-A and A-D. The momentary pause on F-sharp, shifting the emphasis somewhat to G does little to alter the overall D-A feeling, and the final descending fourth G-D, in the cantus, strongly orients the period towards Dorian.

Example 70

The third period of the same piece, however, is less direct in its emphasis of D. As the reduction in Ex. 71 illustrates, the

\[3^{'In the reductions that follow, \( \bullet \) = the cantus pitches, \( \circ \) = the tenor pitches.\]
period opens with the cantus moving from a' to a with a momentary pause on d', stressing the same pitches as the first period. The tenor, on the other hand, undulates between F and A and thus shifts the orientation towards A, the dominant of Dorian. This shift "prepares" the cadence on A at the end of the period which concludes the terzetto section.

Example 71

At times the tenor parts seem to consist of little else than scale passages generally turning on important pitches in the mode. This is especially true in some of the short periods in the ballatas, such as those in Ex. 72.

Example 72

Further reinforcement of the characteristic scale degrees of the mode is often furnished by scalewise approaches to a cadence in the tenor. Preceding the cadence, regardless of the pitch or mode, we generally find a pentachord or tetrachord in either direction, although
a few cadences are preceded by a leap. The following excerpts (Ex. 73) illustrate the way in which a scalewise approach in the tenor strongly emphasizes the cadential pitch.

Example 73

Good examples for examining modal outlining may be seen in the first and second endings of the B section of B-11. When we examine the second ending in Ex. 74, the strong a-d' motion reinforcing Dorian in the tenor is obvious. In the first ending, which functions in medieval music something like a half cadence, the tenor's return to D is interrupted by the cadence on the sixth e-c', which as a result acts as a preparation "resolving" to the repetition of the B section beginning on d'-a'. This example also demonstrates the importance of the tenor as the determining factor in modal structure, since the cantus remains almost unchanged except for the final pitch.

Example 74

The cantus does at times, though generally in a less secure manner, reflect its Hypodorian orientation. Several interior cadences are on F, and the outlining of A-D and D-A is expected in Hypodorian
also, since the difference between the authentic and plagal mode is
the order of the pentachord and tetrachord, not the pitches they
include. Outside of the range and the position of the final, however,
it is difficult to point to any particularly Hypodorian characteristics.

Though less important for modal analysis than final, range, and
cadence pitches, the addition of accidentals also increases the em­
phasis on certain pitches. At least a few F-sharps are found in almost
every Dorian piece, and in addition C-sharp is occasionally encountered.
The instances of C-sharp are somewhat to be expected, since the acci­
dental provides a leading tone to the final and is usually combined
with E to give the standard voice leading to D. This accidental also
increases the "near minor" character of this mode. The instances of
F-sharp, however, seem to indicate a temporary shifting towards a G
mode, as the F-sharp almost always precedes G. By this introduction
of what seems to be G major in a Dorian piece, a passage may take on
features of what in the Renaissance was called commixtio modi. Thus
in the passage quoted in Ex. 75, the beginning of the final period of
M-11, the opening F-sharp moving to G is followed in the cantus by
emphasis on the G-C pentachord, and in the tenor by emphasis on G
shifting then to D-A. Although the period finally cadences on D to
end the piece, one would have to admit that this period is less con­
clusively in Dorian than the others we have seen. On the other hand,
the G emphasis may simply result from the fact that it makes a perfect
fifth with D. Since D is often emphasized in the cantus and the
perfect fifth is the most common harmonic interval, G would naturally
It was mentioned above that one work, B-15, had the range c-a in the tenor and g-g' in the cantus, rather than the d-d' or f-d',a-a' combination found in the other works with a D final. Although the tenor in this short ballata has fewer of the characteristic scale passages that establish Dorian so strongly in most of the other works, the emphasized pitches are still D, A, G, and C. Thus, even if B-15 is less overtly Dorian, it still is quite clearly in that mode.

Several important facts emerge from an examination of the works with a D final: 1) although the voices are nominally a Dorian-Hypodorian pair, the tenor reveals its modal orientation much more clearly than does the cantus; 2) this orientation is established through the use of scale fragments and leaps terminating or turning on important pitches in the mode; 3) the scale degrees that take on special importance in the Dorian works are the first, fifth, seventh, third and fourth, with only slight reference to the second and sixth degrees; 4) certain passages, through the use of accidentals and an emphasis on pentachords and tetrachords other than the ones proper to the mode of the final, appear to reflect the commixtio modi of the Renaissance; and 5) the presence of the leading tone gives extra
emphasis to the final. This information provides us with a basis upon which an examination of the remainder of the pieces can rest.

Four works with G as their final have a B-flat key signature. Three of these (B-5, B-21, C-3) have B-flat in all voices, while B-4 has the signature only in the cantus. Since the tenor of B-4 only reaches B once, however, in the context of a scale-wise motion from F to B and back to F, where a B-flat would normally be added, this piece really does not differ from those with B-flat in both parts.

All the cantus parts have an essential range of $g-g'$, while the tenors have $d-d'$, with the exception of B-4 whose tenor range is $c-a$ (with the one B-flat). The tenors of the two other ballatas (B-5, B-21) also descend to $c$, but only once in each piece, so that the $c$ does not appear in a context that makes it seem essential.

One would suppose from the final and the presence of the B-flat that these works are clearly transposed Dorian on G. If this were the case, however, one would expect a range of $G-g$ in the tenor and $d-d'$ in the cantus, the opposite of what is found. In these pieces, however, the plagal form of the mode is found in the tenor, the authentic form in the cantus, in order to keep the two voices within their normal ranges. The tenor thus consists of the tetrachord $d-g$ and the pentachord $g-d'$, while the cantus has the pentachord $g-d'$ on the bottom and the tetrachord $d'-g'$ on top. If these assumptions are correct, then acting on the information attained in the examination of the Dorian works on D, we can expect 1) cadences or emphasis on the first, fifth, seventh, third, and fourth degrees, and 2) out-
lining of the G-D pentachord and D-G tetrachord.

The section cadences offer confirmation of the Dorian nature of these four pieces. One each is found on G, D, A, and F-C-G, the first, fifth, second, and seventh scale degrees. With the exception of the one cadence on A, the second degree, these are the same degrees emphasized in the Dorian works on D. Interior cadences on D (twice), and D-A, F, F-C, and A (once each) further emphasize three out of four of the same notes as the section cadences. The presence of a section cadence and interior cadence on A, the second degree, differs only slightly from the Dorian works on D, since there was an interior cadence on E, as well as several on C-E or A-E in the Dorian pieces. At least in the cadences, then, we find a clear reflection of Dorian mode.

In examining the period structure in detail, one encounters the same kind of modal outlining observed in the other Dorian works. The tenor of the final period of the B section of B-4, for example, consists essentially of an alternation between G and D, while the cantus at a more leisurely pace moves from D to G and back to end on D, the fifth degree of the mode.

Example 76
This excerpt also illustrates the prominence of B-flat in the G Dorian works. Though not found as a cadence pitch, the emphasis on the third degree is conspicuous in these works as well as in the D Dorian pieces. The other periods of B-4, though cadencing on D, G, and A, contain references to F and C. The opening of the tenor, for example, descends the tetrachord F-C before leaping back to F again, but the orientation then shifts to D-G for a cadence on D. In the second period, which concludes the piece, the tenor mainly outlines the D-G tetrachord. The third period begins on F, and after emphasizing the F--B-flat tetrachord in the tenor moves to a somewhat weak cadence on A. Thus the first and third periods are freer in their modal orientation, while the second and fourth clearly establish the mode. Since in this ballata the second and fourth periods are those that conclude the large sections of the form, Niccolò may have stressed the modal identification of those periods.

Ballata 5 shows many of the same characteristics of modal structure as B-4. The tenor of the concluding period of the A section, for example, has the same strong outlining of the D-G tetrachord that provides for a secure final cadence on G. The other periods are also similar except for the increased prominence of F, which occurs in two interior cadences. As we have seen, however, this emphasis on the seventh degree is characteristic of the Dorian works. Both periods that cadence on F (one on F-C) begin with a strong orientation towards G and D before shifting towards F and C. This, curiously, is just the reverse of B-4, where two periods begin on F (one on F-C) before
shifting towards G and D.

The two other works with B-flat in both voices, B-21 and C-3, also reinforce the same scale degrees as the above works, through the use of the same G-D and D-G relationships. Caccia 3 differs only in its stronger emphasis of the F–B-flat and F-C relationships in the tenor. Because F is the lower terminus of the tenor, it takes on even more importance.

Having examined these pieces in G Dorian in the light of information provided by analysis of those in untransposed Dorian, we find them in most ways identical in structure. Outlining of the tetrachord-pentachord combinations proper to the mode and emphasis on the first, fifth, seventh, third, and fourth degrees of the scale establish these pieces as unmistakably Dorian. The main difference is the almost complete lack of accidentals in the G pieces. Only one instance of the F-sharp leading tone is found, although more may have been added in performance.

The final group of works in the near minor modes are the three madrigals (M-10, 12, 15) that have A as their final. All three have different range pairs, which in two cases (M-12, 15) do not encompass the octave $a-a'$ in the cantus that one might expect, having instead a range $g-g'$. Section cadences are on the pitches G, A, and C, and the interior cadences are on D (four times), A (twice), F, C-E, and A-C (once each). Furthermore, the pitch emphasis in individual periods in order of importance falls on D, A, C, and G. Indeed an examination of these pieces reveals that except for the final cadence
they appear identical in modal structure to the Dorian works on D. The only qualification of this observation is that G is somewhat more emphasized in these pieces than in the D Dorian works. This could be interpreted in two ways, either as merely an increased emphasis on the fourth degree if one considers these works as being in Dorian on D with a cadence on the confinalis, or as a reflection of Phrygian emphasis on the seventh degree if the A is considered the final of transposed Phrygian. The second interpretation appears likely when one considers the emphasis of D, G, and C, the fourth, seventh, and third degrees of the A mode, an emphasis characteristic of Phrygian. Against this interpretation is the lack of B-flat, which would normally be required for Phrygian on A. The third possibility is that these pieces were regarded as being in transposed Dorian. In fact, a number of F-sharps, the raised sixth of A, turn individual periods into pure Dorian on A. There is almost no emphasis on the fifth degree, however, which one would expect to find in transposed Dorian. The mode of these three works, then, remains open to question, depending on whether we use the final or the internal structure as the ultimate determining factor. They certainly contain features of untransposed or transposed Dorian and transposed Phrygian. In any case, they clearly belong in the near minor group.

We have seen in the above three groups of pieces characteristics that point out their close relationship to one another. Similarities in ranges, cadence pitches, and especially scale-degree emphasis bind them together in a group that is primarily Dorian in effect.
The Near Major Group

In the near major group more variety prevails as to both final and interior modal structure than was present in the near minor group. Finals are found on G, D, F, and B-flat, but the interior structure does not always correspond with the mode suggested by these finals. It will perhaps be easiest to begin with pieces that appear to be securely in a mode, then deal with pieces whose structure reveals the influence of several modes.

Five works have G as their final without any key signature. In addition, B-3, for reasons that will be explained below, can be added to this group even though it has a B-flat in the tenor. Of these six works four are ballatas (B-3, 16, 18, 19), one, B-18, being monophonic, one is the three-part M-9, and the remaining one is C-1. Differences in forms and voice disposition make this a rather diverse group. Common features in modal structure, however, provide a basis for grouping them together.

Two types of range pairs are found in these pieces, the most common being d-d' (or the abbreviated d-c' in B-3) in the tenor and g-g' in the cantus (also in the monophonic B-18). The other range combination, found in C-1 and M-9, is d-d' in the tenor and a-a' for both cantus parts. In the d-d', g-g' combination with a g final there is thus a strong indication of a Hypomixolydian-Mixolydian pairing. This appears to be further supported by section cadences on C, the dominant of Hypomixolydian, in two of the works (B-18, B-19) and one interior cadence (B-19) on D, the dominant of Mixolydian.
In these works, then, one finds the same pitches to be emphasized as in the Dorian works, though in a different order of priority. In B-19, for example, the tenor of the first period is centered almost entirely on G, with the skip a fourth down in bar 1 emphasizing the G-D tetrachord; the unison G at bar 6 and the ascent to the final from D-G further reinforce this orientation. In addition, the cantus clearly outlines the d'-g fifth in the first phrase and descends again to G at the penultimate and cadential measures of the first section. Keeping in mind that this A section is to be repeated, one can see that the G mode would be strongly established regardless of the modal orientation of the B section. The tenor of the first period of the B section retains its G-D orientation quite clearly, which is supported in the cantus by the C-sharp preceded and followed by D at bar 18. The second period of the B section, however, gravitates towards an F-G orientation in both voices, including an F-G pentachord with a B-flat approaching the section cadence in the tenor. Though definitely changing the orientation of the third period, this shift does little to alter the impression of G and D strongly-established in the first period of the B section and the ripresa.

The statements concerning B-19 also apply to a large degree to B-16 and B-18. To be sure, there are some differences in detail. In B-18, for example, A is more prominent, but the other emphasized pitches are still G, D, and C. Caccia 1 could also be included in the above group. The opening G-D, the entrance of all three parts at bar 9 with a G-B-D sonority, and the section and final cadences
both with G-D-D sonorities in themselves establish the mode. When one examines individual melodic periods or their subdivisions, he will notice that, especially before rests, there is an emphasis on G, D, C, and A once again. This work, then, clearly reflects the same modal orientation towards a Hypomixolydian-Mixolydian pair as seen in the previous works.

Because of the B-flat in the tenor key signature, B-3 differs from the above works and might be thought to belong more properly in the group of pieces in transposed Dorian. A curious fact, however, indicates that the work should be considered a Hypomixolydian-Mixolydian combination. Although the B-flat signature is found at the beginning of both staves of the tenor part in Fl, the only source for the piece, the note is heard only twice, once in each of the two bars preceding the section cadence on C. Since the approach to the C cadence would normally call for a B-natural, one wonders if the scribe made an error. Perhaps the flat should have been placed in the two staves of the cantus part where B is found several times. As it stands now, however, the piece reflects Mixolydian much more than Dorian. There is no emphasis on F in this piece as was found in every G Dorian piece, and the emphasis on G, D, and C is exactly the same as in the Mixolydian pieces.

Before proceeding to a discussion of M-9, which has its final on G-D-D, it might be profitable to review what we have observed in the other five pieces with G finals that are clearly in Mixolydian. The pitches we have found stressed are G, D, C, A, and to a lesser
degree $F$, the first, fifth, fourth, second, and seventh scale degrees. These are, of course, the same pitches prominent in the Dorian works, the difference arising mainly from the degree of emphasis. As might be expected, an even closer relationship exists between this group of pieces and those in transposed Dorian on $G$. Both groups have the same finals and range combinations and the relationship is further supported by the flats added to two $B$'s in both $B$-16 and $B$-19, although the $B$-flat is not emphasized as it is in the $G$ Dorian works. The difference appears to result primarily from the emphasis in Mixolydian on $A$, the second degree, which is not emphasized even slightly in the $G$ Dorian works. This and the lack of emphasis in Mixolydian on the third degree appear to be the main differences.

Madrigal 9 differs from the other works with $G$ finals in a number of ways. Indeed, except for the final cadence on $G$-$D$-$D$, this piece reflects Dorian on $D$ much more clearly than it does Mixolydian or Hypomixolydian. The emphasis on $D$ is strong from the first period, which opens on an $A$ followed by the entrances of both Cantus II and the tenor on $D$. Cantus I continues to reiterate $A$ throughout the period and finally cadences on an $F$-sharp over an $A$ in Cantus II and an $A$ moving to a $D$ in the tenor at bar 17. $D$ appears to be the important pitch for both Cantus II and the tenor, at least until the end of the period. Both of these voices return again and again to $D$, often in unison, before the tenor takes the lower part of the range centered around $A$. The second period is also constructed around the pitches $D$ and $A$, although this time the cadence is on
A-C-E. The remaining periods of this through-composed madrigal reflect this same orientation in varying degrees. Except for the final cadence, indeed, the modal structure is indistinguishable from that of the Dorian works. It has already been seen in the examination of cadential structure that the final cadence in Cantus I and II consists of the standard formula for a unison cadence on D, with the addition of a third voice a fifth below the final. Furthermore, even a cursory comparison of this work with the other pieces ending on G betrays the difference in its modal orientation. In M-9, then, the final of the lowest voice does not appear to be the strongest factor in the determination of the mode.

After D, C is the final most often found in Niccolo's works. Of the eleven works that end on C, seven have no key signature and four have a B-flat in one or more voices. As we have seen, the presence of the B-flat has a significant effect on the modal structure in the pieces ending on G, and this is even more evident in pieces with a final on C. The two groups, therefore, will be examined separately, beginning with the works with no key signature.

In the seven works with a C final and no key signature, the range pairs (with slight alterations) are: d-d', g-g' (M-1, M-5); c-c', g-g' (B-11, B-17); and d-d', a-a' (M-14, B-8, B-20). One is immediately struck by the fact that the range pair c-c', g-g', which one might expect to be used in a majority of pieces with a C final, is found in only two of the seven works. Indeed it is apparent that there is a much looser relationship between final and range in these
pieces than in most of the Dorian and Mixolydian works. What does one call a mode with a range of d-d' and a-a' or g-g' with a final on C? Terminology will have to wait until a more detailed examination of the pieces in question is completed.

The section cadences throw the modal orientation into even further doubt. Of the seven section cadences, three are on D, two on A, and two on C. These are the same pitches, in about the same proportions, that were found in the section cadences of the works with D finals. The interior cadences are also approximately the same as those in the D Dorian group: A and F (three times each), D, G, C, and E (twice each), and A-E, E-C, E--C-sharp, and G-D (once each). Thus, in spite of the C finals, these works have the same group of cadential pitches oriented towards D as the Dorian works.

Even the tenor parts in these pieces show a much less systematic orientation towards their final. Madrigal 1, one of those that is through-composed, provides a good example for a study of this mutability of orientation. The first period with its tenor melisma from d' to g, then the movement of the cantus g'-d', and the unison cadence on G at bar 34, strongly establish the D-G, G-D tetrachord and pentachord. The music of the next four periods, however, fails to establish a strong orientation towards any pitch center. There is some emphasis on virtually every scale degree, but no clearly outlined scale fragments that help to establish the mode as there were in the works in Dorian. The lack of definite modal direction extends even to the final period of the A section where one might expect from the evidence
furnished by the other pieces that the mode would be established unequivocally, usually by an emphasis on the dominant. Only in the last few bars before the cadence does the tenor exhibit any kind of modal direction, when after a descending tetrachord C-G, it moves from G to a cadence on D. From an examination of the A section of this piece, one would have to say that, although ambiguous, the modal orientation seems to be towards either Dorian on D or Mixolydian on G. The tenor of the first period of the ritornello alters the modal direction by moving downward C-F at the beginning and reversing the movement, F-C, several bars later. The period finally cadences somewhat ambiguously on A--C-sharp. The final period, in which clearly outlined modal structure would seem especially important is also ambiguous, with only a brief scalewise approach from G to the cadence on C. In this piece, then, we see a notable lack of strong orientation towards any mode. Features of Dorian, Mixolydian, and transposed Lydian all are found in a somewhat unstable mixture.

Somewhat the same situation prevails in M-14, whose tenor part shifts its orientation from C to G to D to A, but never forcefully establishes any of them, although the approach to the final cadence by the pentachord F-C at least ends the piece with a secure modal orientation of transposed Lydian. Madrigal 5, however, is even less certainly in any C mode. Except for the first and last few bars of the ritornello, this piece is, in fact, indistinguishable in its modal structure from the Dorian works on D. The opening period, the reduction of which is shown in Ex. 77, clearly establishes the rela-
tionships D-G and D-A that form the basis of the tenor part in the entire piece, with the exception of the beginning and end of the ritornello.

Example 77

The second and third periods are similarly oriented towards G-D and D-A, and the section cadence on A, approached from a D, further strengthens that orientation. The first, and longer section of this madrigal, then, strongly and unequivocally establishes the Dorian mode. In the ritornello the orientation shifts toward C; the fourth period opens with a unison C and cadences on the sixth E-C. This cadence is interesting in that it produces the expectation of an octave D, but a short link beginning on B follows the cadence and joins it to the final period beginning on A. After a D to A pentachord, the tenor in the final period ends with an ascending pentachord from F to the cadence on C. Like M-1, this piece is a good example of a composition with characteristics of several modes.

In the ballatas with C finals the orientation towards C is more secure, although periods with either a Dorian or an ambiguous orientation are still found. In B-12, for example, every period except one either begins or ends on a C, and the final period both begins and ends on C. In addition, C is emphasized much more strongly
in the tenor part. Ballata 17 also shows clear evidence of being centered on C, especially through the use of the C-G pentachord in the tenor. More ambiguous are B-20 and B-8, although both emphasize C in the approach to their section and final cadences.

Using the criteria established in the Dorian works, it appears that the pieces with C finals have a much less secure orientation towards their final than is found in the Dorian pieces. Several of the madrigals, except for their finals, could be said to be securely in Dorian on D. The ballatas, however, betray a much clearer indication of Lydian on C, and even though individual periods seem to be Dorian or are ambiguous, one can see a significant difference in the treatment of C as a modal center in the ballatas as opposed to the madrigals. Since it is probable that the ballatas are in general later works, it appears that modal thinking, at least in regard to C modes, was becoming more systematized in the later trecento. This assumption appears to be even further supported by the fact that B-12 and B-17, with the clearest Lydian or C orientation, have first and second endings, a sure sign of a later work.

Four works, three ballatas (B-6, 10, 14) and Caccia 2 have C as their final (e'-e'-c' in C-2) with a key signature of B-flat. Ballatas 6 and 10 have the B-flat in both parts, while B-14 and C-2 have it only in the tenor. In B-14, however, flats are added to the cantus in a few instances during the course of the piece. The ranges of three of the pieces (B-6, B-10 and C-2), especially that of C-2, are unlike those found in any of the other works with a C
Caccia 2, with the range combination $f - e'$, $c' - c''$, has a higher tessitura than any other work; the overall range of the parts, however, is still the standard twelfth. Ballata 6 has the range combination $c' - b' - flat, f - f'$, while B-10 has the comparatively restricted range $f - d', b' - flat - g'$, resulting possibly from its brevity. Only B-14 has a normal range combination, $d - d'$ and $g - g'$.

The pitches of the section cadences of these pieces are quite different from those of the works with a C final but without a B-flat; two are on F, one on B-flat, and one, in C-2, on F-F-C. Thus, unlike the other C works, there is no strong similarity between these cadence pitches and those of pieces in Dorian. Of the seven interior cadences, three are on G-D, two on F, and one each on G and D. Cadences on these pitches are found in other C works, but the G-D cadence was not as prominent. (Interior cadences for C-2 have not been included, since as has been mentioned in Chapter V, they are impossible to determine).

The tenor parts of B-6 and B-10 are quite similar in the degree to which they provide modal direction. Because of their emphasis on C and F, they have characteristics of both Mixolydian on C and Lydian on F. Some emphasis on G is also present, though it is stronger in B-6 than in B-10. It is difficult to assign these two works to Mixolydian on C without qualification, since there is as much internal emphasis on F as there is on C. The final, however, should probably be the ultimate arbiter, although we have seen in some of Niccolò's works that it is not necessarily the only or the strongest arbiter.
Thus these pieces appear to be in Mixolydian on C with certain features of Lydian on F.

Caccia 2 also emphasized the pitches C, F, and G, but in a somewhat different manner. The piece begins with a unison C, and at the entrance of the third voice the sonority begins F-F-C and then changes to F-A-C. During the remainder of the A section the fifth F-C is emphasized both melodically (e.g., in bars 2-3, 8-9, 20-21) and harmonically. In fact, of the nine places in the piece which have longs (d or d- in the transcription) in all three voices simultaneously, six (bars 6, 11, 16, 32, 37, 48) contain the F-C fifth, sometimes with the third added. In the tenor F is strongly emphasized, since it is the lower terminus of the range and also because of its frequent occurrence in large note values. The final, C, is the anchor of the top two voices, however, and is emphasized especially by frequent B-naturals leading to it, while in the tenor the few B-flats always descend.

The ritornello has one of those shifts in mode that we have seen in other pieces. This section opens with a G-D sonority, and at the entrance of the third voice there is a G-B-D sonority, curiously a second above the F-C, F-A-C opening of the first section. While F remains a prominent pitch in the tenor, G takes on added importance in the upper two parts which are no longer in canon. Thus, to the F-C sonority so prominent in the A section can now be added the C-G sonority in the ritornello with a final cadence on c'-g'-c''. Given the preference for F and C during most of the piece and its cadence
on C, the mode of the tenor appears to be Hypolydian with a B-flat. The lack of the flat in the cantus and its emphasis of C and G, on the other hand, indicates that the mode is transposed Lydian on C.

Ballata 14 has some of the features described in the other works in this category, but in other ways it is quite different. The range d-d', g-g', for example, is more definite than the abbreviated ranges of the two other ballatas. During the piece, furthermore, it is the pitches D and G that are often emphasized, the F and C playing a comparatively lesser role. The G and D are further reinforced by the addition of F-sharps in several places and a C-sharp in the first ending of the B section. Some references to F or C are found in several of the periods, however, and the fourth period cadences on F (bar 35). In addition, C is also emphasized by the several B-natural to C leading tones in the tenor (bars 3-4, 36-37) as well as all through the cantus. Except for period four, however, the tenor emphasizes the G-D or D-G relationship.

We are then left in doubt as to the modal orientation of this work much more than for the other works in this group. The range and internal structure of the tenor seem to indicate Dorian on D or Mixolydian on G, while the final and the cantus part seem to indicate Lydian or possibly Mixolydian on C. Either of these choices, however, would place B-14, as well as the other works ending on C with a B-flat, in the near major group.

Perhaps an even more curious relationship between final and mode is found in B-2. This work has a d-d', a-a' range but a final on F
with no key signature. A C-sharp, furthermore, is found between two D's in bar 5, and an F-sharp preceding a G in bar 25. The section cadence is on A, the interior cadences on G, C, and E. The pitches emphasized are thus D, A, G, C, E, and F, everything but the fourth degree of an F mode and curiously the same pitches found at cadences in C and D modes. Period two, each voice moving from F to C to F and cadencing on C, and the final cadence on an octave F approached from C in both voices in contrary motion, do serve, however, to estab-
lish Lydian on F with some degree of certainty.

Ballata 7 is the only work with a final on B-flat. The key signature of the A section contains a B-flat in both voices, but that of the B section includes an E-flat in the tenor (the cantus only reaches E once in the B section). It is a very short work, consisting of only eleven bars divided into two sections, one period for each. It is difficult in a work this short to establish overall pitch em-
phasis, but the approach to the final cadence from F's at the octave to B-flat establishes Lydian on B-flat.

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We have seen in this examination that while Niccolò's works can be organized into near minor and near major groups, he approaches modal structure with a considerable amount of flexibility. Finals, ranges, and internal structure are not always oriented towards one modal center. This appears especially true in the near major group,
where Mixolydian is fairly consistent in its structure, but where the Lydian pieces have constantly shifting modal orientations.
VIII. MELODY

Although other aspects of trecento compositional style are deserving of close examination, it is in the melodic style that one finds the greatest brilliance and originality. The range of melodic style found in these pieces runs the gamut from simple and dance-like, to the highly embellished and sophisticated, requiring prodigious feats of virtuoso singing. The appellation, bel canto, descriptive of so much of Italy's musical heritage, can certainly be applied to the music of the fourteenth century no less than it is to that of the eighteenth and nineteenth centuries.

Intervallic Structure

The most characteristic feature of Niccolò's melodic style, and in fact the melodic style of the whole trecento, is its extremely conjunct, diatonic quality. This becomes apparent from even a superficial glance at the works and is strongly confirmed when the melodies are examined in detail. In the cantus parts of Niccolò's madrigals, for example, skips larger than a third are rare, and even those of a third are uncommon except when connected with a melodic figuration, such as the changing tone.¹ A random sample of madrigals reveals

¹Skips are defined as intervals larger than a second. For the purpose of this investigation, skips are not counted if they fall between the end of one period and the beginning of the next. They are counted in all other cases, however, even if a rest intervenes between the two pitches.
that no more than 9 to 14 per cent of the intervals in their cantus are skips, almost all thirds. The average percentage in the selected ballatas is slightly higher, and in B-15, undoubtedly a later work as indicated by its use of first and second endings in the B section and an instrumental tenor, it rises to 20 per cent.

Some works have even fewer skips than those mentioned above. The cantus part of B-9, for example, contains only two skips, one third and one fourth, out of 67 melodic intervals, while B-18, a monophonic ballata, contains only 8 of 108.

Owing to the increased complexities of voice leading, one might expect to find more skips in the three-part works, but the cantus parts of M-9 and the four caccias do not differ appreciably from the two-part works. The skips in these pieces range from 11 to 14 per cent. This is in spite of the instances of rapid,ocket-like interjectional skips in the descriptive sections of the caccias.

Example 78

The remainder of the caccia melodies, however, are extremely conjunct. Of course, the repeat of these skips in the following

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2Madrigals 2, 4, 10, 16. These were chosen because they represented a variety of styles and mensurations.

3Ballatas 1, 2, 11, 12, 15, 18.
voice with a different accompaniment makes the skips seem more prominent, but they still make up only a small part of the total melodic movement.

If one is to encounter any large amount of disjunct writing, then, it will have to be found in the tenor parts. Indeed, this is the case, although given the characteristics of the tenor, a supporting voice in larger note values, the style is less disjunct than one might expect. In the two-part works and M-9 the percentage of skips varies between 10 and 22 per cent, only slightly higher than in the cantus parts. The tenors of the caccias, however, contain between 28 and 35 per cent skips, and thus differ greatly from the tenors of the other pieces. This contrast probably reflects the instrumental character of the caccia tenors, as indicated by the frequent use of ligatures and the absence of any text. Although a few ballatas have untexted tenors in the sources, only one, B-15, contains a large number of skips (24 per cent). The others do not differ significantly in their conjunct quality from the texted tenors and, in spite of the ligatures, might originally have been intended for vocal performance.

Conjunct melodic writing is a characteristic of trecento compositions in general, but Niccolò's compositions are even more restricted in their use of skips than those of his contemporaries. Some of the

4 Ballatas 11, 12, 15.

5 See Chapter IV.
madrigals of Donato and Lorenzo, Niccolò's Florentine predecessors, for example, contain a significantly greater number of skips than do Niccolò's works.

In addition to Niccolò's conservative use of disjunct writing, he also shows extreme care in the treatment of the skips when they do occur. Even skips as small as a third are normally followed by movement in the opposite direction, as illustrated by the following examples.

Example 79

In a number of instances, however, a skip is followed by a step or another skip in the same direction, occasionally outlining a triad, although these are exceptional cases. In the following excerpts (Ex. 80), it will also be noticed that rests sometimes interrupt the melodic movement. The interruption is only temporary, however, and does not alter the basic melodic progression.

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As has been mentioned, the skip of a third is by far the most common disjunct interval. There are, nevertheless, a few examples of fourths and fifths in the cantus parts. Madrigal 14, for example, has five skips of a fourth, two of which are shown in the first excerpt in Ex. 81. The remaining excerpts show other instances of skips, again often involving rests, and, in the case of the excerpt from C-2, outlining a seventh, a unique example.

Skips are both larger and more frequent in the tenor parts. Melodic intervals of fourths and fifths are not uncommon, and skips of sixthths and sevenths although unusual, are also found. The following excerpts show several of those skips, including one of a seventh in B-20, which occurs at the beginning of a period.
The caccia tenors contain not only the largest percentage of skips, but also most of the widest skips in Niccolò's works. As has been mentioned, it is the disjunct character of the tenor parts of the caccias that most strongly confirms their instrumental nature. Caccia 4 in particular has many leaps, some as large as an octave, as shown in Ex. 83.

It should be remembered that the skips illustrated in the above examples are rare in Niccolò's works. They are particularly noticeable because they appear in a melodic style that is overwhelmingly conjunct.

**Relationship of Parts**

Before proceeding to a detailed discussion of the structure of melodic phrases and devices of the cantus, an examination of the relationship of the voices will prove profitable. As the conjunct nature of these pieces is immediately apparent to the eye, so too is its
treble dominated nature. This has much to do with the origins of trecento style, which, as has been mentioned, had its roots in solo singing with improvised accompaniment. The supportive nature of the tenor is revealed when one examines its melodic style. It has been seen that the tenor usually moves in longer note values than the cantus and rarely introduces minims and semiminims. To be sure, many short solo sections in the tenor function as melodic links between phrases, especially in the madrigals, but in the context of the entire piece, these sections are of minor importance. These textless links (Ex. 84) serve mainly to move the tenor from its cadential pitch to the first pitch of the next phrase and to maintain the rhythmic movement when otherwise there would be a complete stop. That these links, which also are found in the cantus parts occur between lines of text may be an indication that instruments doubled the voices in performance.

Example 84

7See Chapter V.
The melodic relationship between tenor and cantus is also indicated by the number of notes each part contains. An examination of all the works reveals, quite unsurprisingly, that the treble dominates in the number of notes and therefore contains many shorter notes. In the madrigals the cantus parts contain an average of roughly 66 per cent of the total number of notes, or to put it more simply, twice as many notes as do the tenor parts. This proportion varies, however, from 60 per cent in M-16 to 73 per cent in M-15. The madrigals with percentages over 70 are generally in octonaria (2*/4) and reflect the earlier virtuoso style of Donato and Lorenzo, while those with lesser percentages, 60-67, are often in 6/8 or 3/4 in a more restrained melodic style.

The average figure for the ballatas is significantly lower, 62 per cent, since the new duodenaria is found only once, and octonaria not at all. The caccias have about the same relationship between their parts as the madrigals, except for C-2, which in the new duodenaria has a cantus containing 75 per cent of the notes or three times as many as the tenor. Madrigal 9 has about the same relationship between Cantus I and the tenor as the other madrigals, with Cantus II occupying a position between the two outer voices.

The tenor, then, except for the short connecting links, serves a totally supportive function to the upper part. The relationship between the two is that of note-against-note counterpoint elaborated in the upper voice. Although contrary motion predominates, frequent instances of parallel and similar motion between the cantus and the
tenor, as well as the tenor's melodic style, reflect its origin in accompanied solo singing.

The Period

Direction

In examining the overall melodic structure of the cantus parts in Niccolò's works, and in fact all trecento pieces, one of the most obvious features is the preponderance of periods with descending melodic motion. This overall motion, that is from the first to the last note of each period, does not, of course, take into account the motion of individual phrases, but does, nevertheless, tell us something about the general direction of melodic movement. In the madrigals, for example, 71 periods descend, 9 ascend, and 12 begin and end on the same pitch. In the ballatas the figures are similar but in a slightly different proportion: 50 descend, 16 ascend, and 12 stay the same. Because of this preponderance of descending motion, leaps are usually found between the cadence of one period and the beginning of the next to allow for another descent.

Range

The total ranges of the periods, on the other hand, are less uniform. In the madrigals, a majority of the periods have the

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8 It might be worthwhile to remind the reader that the word period is used here to designate the musical unit set to one verse of text, including opening and closing melismas, while phrase is used to designate the subdivisions of the period.
range of an octave or a seventh, $a-a'$, $g-g'$, $a-a'$, $g-f'$, usually
corresponding to the entire range of the cantus part. In M-5, for
example, the cantus of periods one and three covers its complete
range, $g-g'$. In addition, a significant number of periods, about
one third, have the range of a fifth or a sixth. The fifths and
sixths in this group, $c-g'$, $d-a'$, $c-a'$, combined with the octave
ranges of many periods, indicate the close connection between range
and mode, since these octaves and fifths are the same ones that were
found to be largely responsible in establishing modal orientation. It
is also interesting to note that almost every period in the madrigals
fits into one of the above seven ranges. Although many other possi-
bilities exist, none is used more than once or twice.

The ballatas exhibit more variety in regard to period range.
Although the total number of melodic periods in the ballatas is
about 25 per cent less than in the madrigals, twenty-four different
ranges are found as compared to sixteen in the madrigals. In the
ballatas, moreover, unlike the madrigals, the ranges of a fifth,
$c-g'$, $d-a'$, $g-d'$, $b$-flat-$f'$, or a sixth, $c-a'$, $b-g'$, predominate
over those of an octave, $a-a'$, $g-g'$, or a seventh, $a-g'$, $g-f'$. The
more restricted range of the ballata periods appears to reflect not
so much their often shorter text lines, but primarily their less
expansive melodic style, with rather infrequent use of long melismas.
The ballatas consequently have shorter periods than the madrigals,
and this shorter length is reflected in a more restricted range. The
relationship of length to range, however, is not always consistent.
In M-8, for example, the second phrase has the range of an octave in
the time of only six breves, while in M-11 the fifth phrase has the
range of only a fifth in the time of seventeen breves. There are
short phrases with wide ranges and long phrases with narrow ranges in
the ballatas, but in general the principle of range as directly re-
lated to length seems to hold true.

In the caccias also, the range of the period is related to the
length. Caccia 2, for example, which has a madrigal text, has periods
with ranges like those of the madrigals. On the other hand, C-1, 3,
and 4, whose texts contain many short lines, have periods whose
ranges are often very restricted.

Length

It has been observed that ballatas and madrigals differ in total
length and in the length of individual periods. Within the madrigals
as a group, however, the proportions of the periods remain nearly
constant. The madrigals vary in total length from 78 to 142 breves, 9
the average being approximately 100 breves. The longest madrigals
are primarily those having through-composed A sections 10 or those
employing in their ritornellos the new octonaria or duodenaria, which
reduce the breve to one half or one third of its previous value.
Both of these, therefore, are longer in breve values than the normal

---

9 \( M-8 = 78, \ M-1 = 142 \)

10 Madrigals 1, 8, 9, 15
madrigal would be. All the other madrigals, in fact, are approximately 100 breves long with the exception of M-13 which has 133.

With regard to individual periods, several fairly consistent features emerge: with the exception of the through-composed madrigals, the first and third periods are generally longer than the second, and all the periods of the A section are generally longer than those of the ritornello. The A section, furthermore, usually contains two-thirds of the total music of the piece, the ritornello only one-third or less. Of course, when the repetition of the A section is taken into account, the proportion becomes greatly lopsided in favor of that section. This proportion is significantly different only in those works mentioned above which employ the new octonaria (2 x 1*/4) or duodenaria (3 x 1*/4) in their ritornello sections. In these works the proportion in breve values between sections is more nearly equal. Since in all the other madrigals the A sections are much longer, this equalizing of the proportion serves as one indication that the new octonaria or duodenaria instead of quaternaria may have been intended for these sections. When one reduces these breve values to one half or one third of a measure, the expected proportion between sections is then similar to that found in the other madrigals. The correctness of this interpretation is also buttressed by the ritornello of M-4. In this piece the first period of the ritornello in 3 x 1*/4 contains 36 breves, the longest ritornello period in any of the works and

\[11\] Madrigals 3, 4, 12
longer than any of the A periods in the piece. The second period, however, returns to 6/8, the original mensuration, and is only 19 breves long, identical in length to the second period in the A section, which is shorter than the first and third. The difference in length of the ritornello periods, 36 to 19 breves, would be the largest difference between any of the ritornello periods of an individual work. This difference is more apparent than real, however, for when the thirty-six breves are reduced to twelve bars through the use of the $3 \times 1^{1/4}$ mensuration, they have the same value as the semibreve in 6/8 and the two periods of the ritornello become almost exactly equal in length.

In the four through-composed madrigals the periods of the A section are generally shorter, since all six lines of text are set in that section. A great variety of lengths is found, however, from the first period of M-1, which with 36 breves is the longest of any period, to the six-breve third period of M-8. It is only the A sections of these pieces that are affected, however, since the two lines of the ritornellos are through-composed in all the madrigals.

The ballatas have the widest possible variety in the lengths of the total pieces, in the relationship between sections, and in the length of individual periods. The ballatas vary from 13 to 79 breves in length, and individual periods from 3 to 22 breves. The length of these pieces is, of course, directly related to the number and length of lines in the text, and since these vary greatly, a wide variety of lengths of both pieces and periods is to be expected.
This variety also extends to the proportions between the sections. There are six ballatas in which the A section is longer, \(^{12}\) ten in which the B section is longer, \(^{13}\) and five in which the sections are equal. \(^{14}\) Given this great diversity, it is difficult to make generalizations about proportions in the ballatas. It is possible to make some comparisons with the madrigals, however. The ballatas are invariably shorter than the madrigals, and within themselves vary tremendously in length, while the length of the madrigals is more consistent. This is due to the standardization of both the number of lines in the text and the melodic style of the madrigal. Individual periods in the ballatas are sometimes shorter because of a shorter text line, but also because of the lack of extensive melismatic writing. \(^{15}\) Finally, the proportions between sections of the ballatas are much less regular than those of the madrigals, again primarily because of the nature of the texts.

It was seen that the descriptive caccias with many short lines like those often found in the ballatas, had phrases similar in range to the ballatas, while C-2, with its madrigal text, had ranges more like those in the madrigals. This is also true in regard to period length. Caccia 2, which is in the form of a through-composed madrigal, has period proportions like those found in the other madrigals,

\(^{12}\)Ballatas 2, 8, 10, 11, 12, 16
\(^{13}\)Ballatas 1, 3, 5, 6, 7, 14, 18, 19, 20, 21
\(^{14}\)Ballatas 4, 9, 13, 15, 17
\(^{15}\)A discussion of this will follow below.
although the 55 breves for the last line of the terzetti make it the longest period in all of Niccolò's works. The remaining caccias, on the other hand, have periods varying from 2 to 21 breves in length. Because all of the caccias have only a two-line ritornello, regardless of the number of lines in the A section, the proportion is always heavily weighted towards the A section. Caccia 3, for example, has 208 breve values in the A section, and only 29 in the ritornello. Caccia 2, on the other hand, has a proportion more nearly analogous to the madrigals, but is still strongly dominated by the A section, 143 to 40 breves.

Period Structure

Various aspects of the melodic period, its range, length, and general direction having been introduced, we can now explore the melodic character and structure of the individual period itself in somewhat more detail. Although, as has been mentioned, the general direction of the cantus in a great majority of melodic periods is descending, within individual periods virtually every possible combination of directions is found. Some fairly consistent generalizations can be made, however. When the period begins at or near the top of its range, it descends either sharply or more slowly, usually over the compass of a fifth or an octave, before ascending and then descending to the cadence. This type of melody will be called Class I and can be diagrammed: \[ \text{or} \] . A second type may undulate around the top of the range for many beats.
before beginning its descent, often followed by an additional ascent and descent. This type of melody will be called Class II and can be diagrammed: \[ \text{or} \quad \text{or} \] . If the period begins near the middle of the range, it almost always ascends before descending. This will be called a Class III melody and can be diagrammed: \[ \text{or} \quad \text{or} \] , when an additional ascent and descent are found. Although Class III melodies generally end on a lower pitch than that on which they began, the class also includes most of the periods that begin and end on the same pitch, and the few whose general direction is ascending. Periods that begin in the lower part of the range are virtually nonexistent in the madrigals, and only a handful of periods beginning in the lower range are encountered in the ballatas.

Almost all of Niccolò's melodies fall into one of the above categories, and specific examples of the classes abound in the madrigals, ballatas, and caccias. In M-2, for example, the fifth period is a good example of a Class I melody, while the fourth is Class II, and the third Class III. Madrigal 4 begins with a Class III followed by two Class I periods. The ritornello periods are Class III and Class II. The two periods of B-10 provide good examples of Class I and Class III melodies.

The motive for using these classes and diagrams has not been to give an exact picture of every melody, since that would be impossible for all but the most unoriginal of composers, but rather to give some general characteristics that will facilitate comparison
with other composers.

**Figuration**

Probably the most immediately perceptible features of Niccolò's melodic style is its ornamental figuration. The melodies, especially of the more virtuoso madrigals, unwind in a splendid series of ornaments that give the pieces their distinctive quality. It has already been pointed out in connection with the relationship between cantus and tenor that the counterpoint can be reduced primarily to a series of note-against-note intervals. If the cantus is reduced to its fundamental notes, as in Ex. 85, one can easily see the importance of figuration in animating a rather dull melodic outline.

Example 85

*Although these interpretations may appear inconsistent, dissonances with the tenor were considered in determining the fundamental notes.*
The variety of ornamental figures in Niccolò's works is extensive and at times presents a veritable thesaurus of melodic possibilities. Some of the most common figures and their rhythmic variants are assembled in Ex. 86.

Example 86

These figures are not by any means all of equal importance. The descending figure (1) and the two neighbor figures (2 and 3) with their mutations are by far the ones most commonly found. Sometimes a particular figure is used repeatedly in a single piece; figure 1-A, for example, is used 22 times in M-1. This figure is used so often in other pieces, however, that it is debatable whether or not any conscious effort was made to use it as an organizational device. Ballata 1 introduces the changing note figure (5-D) eight times, and as this
figure is much less common, it may well have been used here as a deliberate integrative device. An interesting aspect of Niccolò's rhythmic treatment of the figures is that 1-B and 2-0 are found only in the rhythmic version as quoted and never in the reverse. For example, 1-B is always \( \overline{\text{D J}} \) and never \( \overline{\text{J D}} \). This figure is used in a variety of harmonic contexts, usually where the first and third notes are consonances, i.e. 8-7-6, 5-4-3, or 3-2-1. It is also found in other contexts such as 7-6-5, 6-5-4, and 4-3-2, however. Thus there does not appear to be any harmonic reason for the rhythmic limitation which can only be explained as an idiosyncrasy of Niccolò's style.

Combination figures of six or occasionally seven notes that are common in Niccolò's works are shown in Ex. 87.\(^{16}\) It is apparent that they consist merely of the smaller units of Ex. 86 joined together to form new figures. Combinations of two four-note figures are also found, but not nearly as often as the six-note figures, since the latter can be used in both 6/8 and 3/4, the mensurations Niccolò preferred. A great deal of variety is encountered in these combinations, the figure beginning with 1-A from Ex. 86, for example, being found in eleven different combinations. Even when the same figure is repeated in a combination, as the descending 1-1 figure and the lower neighbor 3-3 figure, variety is obtained by altering the size and direction of

\(^{16}\)I have confined myself to figures with a maximum value of one breve, since beyond this, the ornamentation normally consists only of further combinations of smaller figures.
the interval between the two statements of the figure.

Example 87

Particularly in his madrigals Niccolò uses a distinctive melodic figure so often and in so many versions that it almost becomes a hallmark of his style. The basic figure, the first in Ex. 88, is a simple melodic idea that is altered rhythmically in almost every possible way, although all the mutations are clearly related to the original figure. This figure is found in one form or another in all the madrigals and a number of the ballatas. In several madrigals (M-2, 6, 7,
8, 11), moreover, it appears up to fifteen times in its various versions.

Example 88

Melodic Sequence and Repetition

Although not a major characteristic of Niccolò's style, melodic sequences are occasionally encountered, especially in the more elaborate madrigals. They often consist merely of several repetitions, usually on descending scale degrees, of one of the figures discussed above. Example 89 shows two of these short sequences.

Example 89

Longer and more developed sequences like those in Ex. 90 are also found occasionally.
In addition to the melodic sequence, some phrases appear to grow out of a basic figure without repeating that figure exactly. The excerpt from B-3 in Ex. 91 illustrates this point quite clearly. Although not strictly sequential, the melody appears to be derived from the first bar both melodically and rhythmically, even when it begins to descend.

Melodic integration also appears occasionally in larger divisions, where an entire phrase may serve as the basis for varied repetitions within the period. The excerpts in Ex. 92 from M-5 show the longest example of this type of writing. In this case the rhythmic similarity of the units, especially the beginning semibreve rest followed by the trochaic rhythm (\( \text{\underline{D}} \)), is perhaps even stronger than the melodic.
Another feature of this work unifies it even more strongly. The openings of the first, third, and fourth periods (Ex. 93), although differing in details, are clearly related and give the piece and exceptional degree of melodic unity.

Somewhat related to the sequence is the device of exact melodic repetition. It is rare in Niccolò's works, but when it does occur it takes the form of a short unit that is immediately repeated, as in Ex. 94.
A longer and even more exceptional use of repetition appears in M-6. It consists of a short phrase within the final melisma of the second period that is repeated in both cantus and tenor parts at an analogous position in the final melisma of the third period. The repetition, shown in the excerpts in Ex. 95, is separated from the original appearance by over 20 bars, and thus might well have passed unperceived. Indeed, the repetition may even have been unconscious. In any case, it is unique in Niccolò's works.

One other kind of repetition found in two ballatas is more related to the formal structure. One of these ballatas, B-8, alters the normal form of the ballata by setting the volta to new music rather than using the music of the ripresa. A reminder of the normal form is furnished, however, since the last eleven bars of the new volta setting are identical to the last eleven bars of the ripresa. Thus, Niccolò uses a kind of musical rhyme by providing the last line of
the volta with the music it would have had if it had been set entirely
to the ripresa music. The reason for this alteration in the form, as
was mentioned earlier, was to accommodate the dialogue of the text,
but Niccolò nevertheless shows a great deal of sensitivity and ingenu-
ity in adapting the needs of this particular text to the standard
ballata form. The other example of musical rhyme, in B-9, is much
less extensive. In this piece the two bars preceding the final cadence
in each section have the same cantus melody; in the second instance,
however, the melody is transposed up a fourth. Although the repetition
consists of little more than a cadential formula, it is nevertheless
unusual in Niccolò's works. The relationship of the two sections is
further reinforced by similarities in the rhythmic structure of the
cantus and the identical length of both sections.

Imitation

Apart from the use of canon in the caccia, instances of imitative
writing are extremely rare in Niccolò's works, although more than a
few examples of imitation can be found in the two-part madrigals of
Jacopo and Lorenzo. Even in the three-part M-9 Niccolò shuns imitation,
the only example being found at the beginning where the tenor imitates
the first four bars of Cantus I. Imitation is also rare in the two-
part madrigals that have through-composed texts and other features
reminiscent of the caccia. Madrigal 1, for example, opens with the
tenor alone for nine bars, but when the cantus enters, the opening
is neither canonic nor even vaguely imitative, the only similarity
being that both melodies descend. The staggered opening of this piece sets up the expectation of a canonic voice that is not realized when the second voice enters.

Even when the entries of the texts are staggered by one or two bars, Niccolò rarely takes advantage of the opportunity for using imitation. When imitation does appear it is usually of very short duration (Ex. 96).

![example 96](image)

Madrigal 10 contains the longest example of imitation, exclusive of the caccias, in any of Niccolò's works. The first excerpt in Ex. 97 shows the three statements of the subject, the third in a slightly different rhythmic context. It is further interesting to note that, as the second excerpt shows, the subject in bar 95 had been introduced in bar 48 but not imitated at that point. Examples like these are rare, however, and it would be erroneous to consider imitation anything but a minor feature of Niccolò's style outside of the caccia.
In the caccias, along with canonic writing, occasional passages of voice exchange are encountered. These examples invariably involve a brief exchange between Cantus I and II, like that shown in Ex. 98. In the exchange, Cantus II has its normal canonic statement (A), while Cantus I repeats the accompaniment (B) previously stated by Cantus II during the first appearance of the melody.

**Text Setting**

Although instances of text painting are rare in trecento polyphony, scribes in general were quite careful in setting the texts in
the MSS. One can be fairly sure, then, in discussing methods of text setting, that the MSS reveal the intentions of the composer with reasonable accuracy. Syllabic, neumatic, and melismatic melodies are all found in Niccolò's works. In the madrigals the general plan for setting a line of text is almost always the same: a long melisma on the first syllable followed by the text set in a mixed neumatic-syllabic style, followed on the penultimate syllable by another melisma leading to a cadence. The setting of M-6 will illustrate the features that are found in virtually every other madrigal. The first period begins with a melisma of nine bars in the cantus and eight in the tenor, the tenor beginning the text sooner so as to be able to accommodate it with slower moving notes. Four bars of syllabic text setting follow before a twelve-bar melisma leads to a cadence in bars 26-27. After a short link of three bars, the second period begins with a seven-bar melisma followed by four bars of syllabic text setting, in turn followed by nine bars of melisma before a cadence in bar 51. The third phrase is somewhat different in that it begins with the text in a mostly syllabic style for six bars and then closes the terzetto section with a seventeen-bar melisma before the cadence in bar 79. In the ritornello the same plan prevails, although the whole is smaller in dimension. The fourth period begins with a four-bar melisma followed by five bars of mostly syllabic text setting, which ends in bar 88. In the cantus, however, figuration carries through two bars with the actual harmonic cadence in bar
Following a two-bar tenor link, the final period begins with a three-bar melisma, continues with one bar of neumatic and three bars of syllabic text setting, and ends with a two-bar melisma and the final cadence in bar 101.

With the exception of minor details, Niccolò follows this general plan of text setting in virtually all of his madrigals. To be sure, a number of periods begin immediately with the text, as in period three of M-6, but in general, the melisma-text-melisma pattern is the rule. Variations within this basic pattern are possible, but they are mainly related to the proportions of the parts. The text, for example, may be compressed into a very few bars, as in the following excerpt (Ex. 99).

Example 99

On the other hand, settings that spread the text throughout the entire period, the melismas being shortened accordingly, are also found.

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17 This type of cadence was dealt with in the section in Chapter V.
The more syllabic settings like that in Ex. 99 are strongly in the majority in both terzetto and ritornello sections of the madrigals. The more widely spaced settings, as in Ex. 100 are almost always found in the ritornello where periods are generally shorter. This is the case not only in M-10, but also in M-7, 11, 14, and 15. In M-7, for instance, the terzetto text lines are set in a very few $(2\times 4)$ bars, three for periods 1 and 3, four for period 2, between long melismas, while in the ritornello the text lines of each period occupy five bars between comparatively short melismas.

Variety in text setting is also obtained in five madrigals through textual repetition. These repeats involve either the first line (M-1, 10) or the third (M-4, 13, 14), and may be in one or both voices. In M-1 the tenor repeats its first line of text, in M-10 the cantus, while in M-4, 13, and 14 both voices have the repeat. The repeat in M-1 is especially interesting in that it results from the caccia-like beginning. The piece, it will be remembered, opens with
a nine-bar melisma in the tenor alone. During the cantus melisma, the tenor sings the first line of text. At the conclusion of the cantus melisma both voices sing the same line together. This yields the following pattern:

CANTUS: \[\text{Melisma} \rightarrow \text{Text} \rightarrow \text{Melisma}\]

TENOR: \[\text{Melisma} \rightarrow \text{Text} \rightarrow \text{Melisma} \rightarrow \text{Text} \rightarrow \text{Melisma}\]

This is obviously the basic melisma-text-melisma pattern with the addition of another melisma-text pair in the tenor. In M-10, the repeat is found only in the cantus, where it replaces the concluding melisma or, at least, shortens it from four bars to one.

In the three madrigals with repeats of the third line of the terzetto in both voices, and M-10, there seems to be no particular reason for the repetitions. None of the repeats involve musical repetitions and they probably represent yet another attempt by Niccolò to provide variety within the standard madrigal plan.

An examination of the periods of all the works reveals a common tendency to subdivide into phrases corresponding to the melisma-text-melisma pattern. Several examples will make this structure clear. As has been mentioned, M-1 begins with a melisma in the tenor alone. When the cantus enters in bar 10, it is on an octave G, which gives a strong cadential feeling and separates the tenor's melisma from the one that follows in the cantus. At bar 22, where the cantus begins the text, a unison cadence on D produces another subdivision. This happens again at bar 27, where the final melisma is introduced.
with a perfect fifth G-D. Thus, Niccolò has divided this long period not only by using melismatic and syllabic sections, but also by reinforcing these divisions with points of harmonic rest. As shown above, however, M-1 is exceptional because the staggered entries of the voices divide the period into four phrases rather than the usual three.

The first period of M-4 may be cited as an example of the way the subdivisions of the period may help to establish the mode. The period opens with a fifth, G-D, initiating the melisma. When the text begins in bar 10, it is on a unison D approached by a third, as in the conventional cadence figure. The final melisma is introduced on an octave A approached from a sixth, and the whole period cadences on A in bar 28. Since the final of this piece is D, it is obvious that the subdivisions emphasize pitches important in the mode. Although not invariably the case in all periods, one finds that the subdivisions most often begin and end on pitches that have modal significance. This union of harmonic and textual elements gives a high degree of organization to an otherwise unwieldy period structure.

Variety is also found in the disposition of the text in the different voices. In most periods the texts are sung simultaneously, as in Ex. 99, or only slightly misaligned as in Ex. 100. There are also examples in which the text entrances are off-set. Many of these entries are found in the through-composed madrigals which, as has been mentioned, seem to consciously emulate various features of the caccia. Example 97 from the through-composed M-10 shows both an off-set text entry and imitation. This is a rare instance of caccia influence,
however, most of the off-set entries being like those in Ex. 101.

Example 101

Because of a slower moving tenor, Niccolò occasionally introduces the text earlier in that voice so that both voices can begin the final melisma simultaneously (Ex. 102).

Example 102

Several pieces contain periods in which the texts are set consecutively in the voices, rather than simultaneously or off-set (Ex. 103).
In the above excerpts it has been seen that syllables are applied to note values ranging from longs to minims, but usually, especially in syllabic style, to semibreves (\textbackslash \textbackslash ) or minims (\textbackslash \textbackslash ). In octonaria or duodenary, however, syllables are occasionally set to minims, which result in sixteenth notes in transcription, as in Ex. 104.

With fewer and shorter melismas, the ballatas have a style of text setting quite different from that of the madrigals. Text setting in the ballatas is almost entirely syllabic and neumatic. Melismas are generally confined to the penultimate syllable and are much shorter than those found in the madrigals. Because of the shorter periods, the whole style with regard to text setting is more compact. This is more in keeping with the dance origins of the form in which the long, virtuoso melismas would have been inappropriate. A few ballatas, however, do have rather extensive melismas. In the monophonic B-18,
long melismas introduce and conclude the first period, and B-5 also has long melismas in its A section. The norm for ballatas, however, is brief melismas combined with primarily syllabic text setting.

Another difference between the madrigals and the ballatas is the latter's almost exclusive use of simultaneous declamation of the text. Off-set or consecutive text settings are not encountered, with the result that the text is more clearly heard, again a feature of a simpler dance-like style. The one exception is B-8, in which each voice states its text separately to reflect the dialogue in the poem. This single piece, mentioned in so many different contexts as exceptional, does not change the overall observations about style, however. Indeed, it points up the stylistic consistency of the other ballatas.

The caccias use a somewhat mixed style of period structure and text setting which at times reflects the madrigal and at times the ballata. Although, as has been pointed out, many periods are short, shorter even than those in the ballatas, extensive melismas like those of the madrigals are also found. The effect of the text setting, of course, is entirely controlled by the canonic nature of the pieces, which always results in an off-set presentation of the text. Text repetitions similar to those in the madrigals are found in two of the caccias. Caccia 1 repeats the final line of the A section in both voices while C-3 repeats the entire ritornello text in both voices. Different from both the madrigal and ballata, however, is the setting of short parlando passages and interjected phrases (Ex. 105).
The question of influence on the style of any medieval composer is almost impossible to establish. Nevertheless, it is not hard to see in Niccolò's madrigals in octonaria similarities to the works of Donato and Lorenzo, Niccolò's slightly earlier Florentine contemporaries. These composers, who "represent the peak of virtuoso singing in the Italian madrigal,"\(^\text{18}\) wrote works with the extensive melismatic writing that is also found in at least some of Niccolò's madrigals. In text settings too there are many similarities: simultaneous and consecutive settings as well as repetitions of phrases.

and words are encountered in the works of all three composers. In other respects, however, their styles differ. Niccolò uses fewer skips than are found in the two older composers, and one finds little reflection of Lorenzo's use of imitation in Niccolò's works. Donato makes extensive use of links between verses, as does Niccolò, but they are found much less often in Lorenzo. The overall impression of Niccolò's melodic writing in his madrigals, however, is that it is clearly related to that of his predecessors.

In the melodic style of the polyphonic ballata, of course, Niccolò had much less to guide him, since he was among the first composers of the form. The monophonic ballata, simpler and more restrained than the madrigal, provided the basis upon which Niccolò built. It is clear, indeed, that Niccolò and all subsequent composers thought of melodic style in terms of the form to be set. Virtuoso writing with long melismas was from the beginning out of place in the more lyrical ballata, and Niccolò, by virtue of his chronological precedence in setting the polyphonic ballata, had an important role in developing the features of its style.
IX. RHYTHM AND MENSURATION

Notational Considerations

Before one can appreciate certain features of Niccolò's rhythmic style, several characteristics peculiar to the Italian notational system must be examined. Italian notation appears to have descended from the system used by Petrus del Cruce, which took the breve as the unchanging value in a mensuration, the interior rhythms to be determined by the various combinations of semibreves.¹ These breve units (corresponding to ◦ or ♩ in modern notation) were marked off by dots, called puncti divisionum, that functioned like the modern barline. The puncti, however, were even more restrictive than the barline, since they could not allow for syncopation across the breve value. Later the mensurations were made less ambiguous by the introduction of the minim and were classified according to the number of these smaller notes in the breve unit, as in Figure 6.²

The first four mensurations correspond to the French combinations of tempus and prolatio; the last two, duodenaria and octonaria, however,


²This chart was adapted from that in Nino Pirrotta, ed., The Music of Fourteenth-Century Italy, 5 vols. (Rome: American Institute of Musicology, 1954-64), 1:11. The system of time signatures used in the transcriptions is also that of Pirrotta.
have no equivalent in French notation. In these characteristically
Italian mensurations the semibreve is variable and can represent an
eighth, quarter, or even a half note in modern notation. The breve,
on the other hand, was always equal to \( \text{d} \) or \( \text{d} \). and the minim always
\( \text{j} \). The breves and minimis of the first four mensurations likewise
remained constant: breves equal to \( \text{d} \) or \( \text{d} \), and minimis equal to \( \text{j} \).
The semibreves in \( \text{n} \), always equaled \( \text{j} \); those in \( \text{s.1} \), or \( \text{n} \), \( \text{d} \), or \( \text{j} \)
when imperfected by a minim; while in \( \text{s.d} \), they could equal \( \text{j} \) or \( \text{d} \),
depending on the number of semibreves between breve values. Sixteenth
notes in these mensurations would have required the use of semiminims,
a note form which is uncommon in trecento music.

\[
\begin{align*}
novenaria (9/8) & \quad \text{n.} \quad \text{= \text{\ldots\ldots\ldots\ldots\ldots}} \\
\text{senaria imperfecta (6/8) } & \quad \text{s.1.} \quad \text{= \text{\ldots\ldots\ldots\ldots\ldots}} \\
\text{senaria perfecta (3/4) } & \quad \text{s.d} \quad \text{= \text{\ldots\ldots\ldots\ldots\ldots}} \\
\text{quaternaria (2/4) } & \quad \text{a.} \quad \text{= \text{\ldots\ldots\ldots\ldots\ldots}} \\
\text{duodenaria (3\times4) } & \quad \text{d.} \quad \text{= \text{\ldots\ldots\ldots\ldots\ldots}} \\
\text{octonaria (2\times4) } & \quad \text{o.} \quad \text{= \text{\ldots\ldots\ldots\ldots\ldots}}
\end{align*}
\]

\text{Figure 6}

Originally \textit{puncti} were used throughout pieces in all mensura-
tions, but by Niccolò's time, as in French notation, they were used
in the first four mensurations only for clarification. \textit{Puncti} were
absolutely necessary in \( \text{o.} \) or \( \text{d.} \), however, since their placement
determines the value of the semibreve. Thus \( \text{\ldots\ldots\ldots\ldots\ldots} \) in \( \text{o.} \) would
equal \( \text{\ldots\ldots\ldots\ldots\ldots} \), while \( \text{\ldots\ldots\ldots\ldots\ldots} \) would equal \( \text{\ldots\ldots\ldots\ldots\ldots} \), only the placement
of the puncti differentiating the two. Niccolò's ten madrigals that either begin in, or change to $\dot{o}$, for example, all have puncti throughout the composition, even when there is a change to $s.i.$ or $s.p.$, mensurations which do not require them. In the remainder of his works, however, puncti are found only when needed for clarification.

One can see that the mutability of the semibreve value in $o$ and $d$ not only made puncti necessary, but also eliminated completely any possibility of syncopation across the breve values. In order to overcome this problem and the ambiguity of the semibreve, two new ways of notating $o$ and $d$ were developed. The long now became the basic unit of measure equal to the modern bar, while the breve was reduced to $1/3$ or $1/2$ of its previous value. This made the semibreve always equal to one-half of a breve and the minim to one-half of a semibreve. The notation that resulted is indistinguishable from quaternaria, but in transcription each bar of $o^*$ or $d^*$ consists of two or three $q$ values. Figure 7 shows $o^*$ and $d^*$ and their equivalents in modern notation. Since the value of all the notes was now fixed, syncopation was at least possible, and the old ambiguities were gone.

\[
\begin{align*}
2^* & \quad \text{\#} = \quad \text{\#\#} = \quad \text{\#\#\#} = \quad \text{\#\#\#\#} = \quad \text{\#\#\#\#\#} = \quad \text{\#\#\#\#\#\#} \\
3 \times 1^*/4 & \quad \text{\#} = \quad \text{\#\#\#} = \quad \text{\#\#\#\#} = \quad \text{\#\#\#\#\#} = \quad \text{\#\#\#\#\#\#} \\
2^* & \quad \text{\#} = \quad \text{\#\#} = \quad \text{\#\#\#} = \quad \text{\#\#\#\#} = \quad \text{\#\#\#\#\#} = \quad \text{\#\#\#\#\#\#} \\
2 \times 1^*/4 & \quad \text{\#} = \quad \text{\#\#} = \quad \text{\#\#\#} = \quad \text{\#\#\#\#} = \quad \text{\#\#\#\#\#} = \quad \text{\#\#\#\#\#\#}
\end{align*}
\]

Figure 7
This change in the manner of notating o* and d* can be observed in the few pieces that are written in the old and new notations in different MSS. An examination of these works reveals that the new notation did not alter the effect of the music; it only eliminated the ambiguities of the original notation. It is not clear when this change took place, nor in some cases whether it was introduced by the composers or the scribes. Difficulties even arise in deciding which compositions actually use the new notation, since, as has been mentioned, the notation is indistinguishable from quaternaria. Compounding this problem is the frequent use of the letter q to designate o* or d* in the MSS. The scholar must decide whether the long or the breve is the basic unit of measure. In some cases this is not too difficult, since the presence of more than a few longs generally indicates the new notation. The decision is extremely difficult in some works, however, when judgment must be based on evidence none too secure.

Towards the end of the century, even the new duodenaria and octonaria mensurations almost entirely disappear under the prevailing influence of French practices. By this time Italian notation had ceased to exist as a separate entity, though the music still at times reflects the older style. Thus the influence of French polyphony was

---

3 See, for example, Pirrotta, The Music, vol. 1, nos. 3, 9, 12, 14.

not confined to aspects of the ballata but changed the whole basis of Italian notation.

Because of mensuration shifts within pieces, especially characteristic of the madrigal, the tempo relationships between mensurations are extremely important. A summary of these relationships is given in Figure 8.\(^5\)

\[
\begin{align*}
\text{\texttt{J}} & = \text{\texttt{J}}, \quad \text{\texttt{D}} = \text{\texttt{D}}, \quad \text{\texttt{J} \cdot} = \text{\texttt{D},} \\
\text{\texttt{a} \ast (2/4)} & \quad \text{\texttt{a} \ast (3/4)} \quad \text{\texttt{a} \ast (6/8)} \quad \text{\texttt{a} \ast (9/8)} \\
\text{\texttt{J} \cdot} & = \text{\texttt{J}}, \quad \text{\texttt{D} \cdot} = \text{\texttt{D}}, \quad \text{\texttt{J} \cdot} = \text{\texttt{D},} \\
\text{\texttt{s} \cdot \text{\texttt{a} \ast (2\text{x}*4/4)}} & \quad \text{\texttt{s} \cdot \text{\texttt{a} \ast (3\text{x}*4/4)}} \\
\text{\texttt{s} \cdot \text{\texttt{a} \ast (2 \text{x} 1\text{x}*4/4)}} & \quad \text{\texttt{a} \ast (3 \text{x} 1\text{x}*4/4)} \\
\end{align*}
\]

\text{Figure 8}

In the four basic mensurations, the minim (\texttt{J}) remains the constant value. Therefore, the semibreve (\texttt{J}) of 3/4 and 2/4 is two-thirds the value of the semibreve (\texttt{J}) of 6/8 or 9/8. In \texttt{a} and \texttt{a} \ast, the semibreve (\texttt{J}) (or breve in \texttt{a} \ast or \texttt{a} \ast) is equal to the longer semibreve (\texttt{J} \cdot) of 6/8 or 9/8, and thus is one-third longer than the semibreve (\texttt{J}) of 2/4 or 3/4, though both are represented by quarter notes.

Thus, though the works in both the old and new octonaria and duodenaria are characterized by more sixteenth notes in the transcriptions, they move at a somewhat broader tempo than pieces in 2/4 or 3/4.

Because of the notation then, rhythm in the music of the Italian trecento is not characterized by the same kind of flexibility found in contemporary French music. Italian composers, nevertheless, obtained a great deal of rhythmic variety in their compositions, despite the limitations of their notational system. Niccolò's works too exemplify this characteristic of trecento polyphony. The excerpt in Ex. 106 illustrates the typical achievement of variety through the use of many different rhythmic figures.

Example 106

In the excerpt, the opening of M-15, no two bars of the cantus are exactly alike. Instead of developing large rhythmic structures dependent on the concept of modus and the ability to use syncopation, the Italians concentrated on rhythmic variation in small units. Indeed, the kind of variety seen in the above excerpt can be found in almost every phrase of Niccolò's music. In this chapter we will examine the manner in which Niccolò combined this figurative variety with other devices such as mensuration shifts, short syncopations, and hocket, to produce works of remarkable rhythmic vivacity.

Mensurations

The mensurations used by Niccolò at the beginning of his works
are summarized in Table 4. It can be seen that the most common mensurations are $s_1$, $s_2$, $o$, and $q$. Two works (B-5 and C-2) are in $a^*$, and C-3 is unique in that it shifts between $a^*$ and $o^*$ (it is included under $o^*$ since it is primarily in that mensuration). The older $a$ is found in the ritornello of M-8, $n$, in the ritornello of C-3, and $o^*$ in the ritornello of C-4, but these do not appear in the table, since these mensurations never occur at the beginning of a composition. None of the pieces in any MS has an indication of the beginning mensuration, which must be deduced from the notation itself. Pieces with no mensuration change have no indication of mensuration at all, but all mensuration changes within pieces are indicated by letters ($o$, $a$, $p$, $i$, $q$, $n$). Although most of the indicated changes present no problem, the presence of $a$ in the MS is open to two interpretations. As has been mentioned, $o^*$ and $a^*$ were often designated $a$ in the MSS, since each long unit of those mensurations consisted of two or three breve units of $a$. In M-2, 3, 5, and C-4, for example, the $a$ in the MS at the ritornello combined with the presence of many breves and longs seems to indicate the new notation. The $a$ at the ritornello of M-9, however, the only other instance of this letter in Niccolò's works, is not as easy to interpret, since even in the tenor the music here consists mostly of semibreves and minimis. It would, therefore, seem best to interpret the piece in the normal *quaternaria*, although an interpretation in $d^*$ is certainly possible.\(^6\)

\(^6\) W. Thomas Marrocco, *Italian Secular Music* (Monaco: Editions de l'Oiseau Lyre, 1956–), indicates in his notes (p. 208) that he interpreted the piece in $d^*$. In his transcription (p. 163), however, only the first bar of the ritornello is in $d^*$, the remainder in the normal $a$.
TABLE 4
MENSURATIONS AT THE BEGINNING OF NICCOLO'S WORKS

<table>
<thead>
<tr>
<th>Mensuration</th>
<th>s.p.</th>
<th>q.</th>
<th>s.i.</th>
<th>n.</th>
<th>o.</th>
<th>d.</th>
<th>o*</th>
<th>d*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Madrigals</td>
<td>2</td>
<td>1</td>
<td>5</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ballatas</td>
<td>10</td>
<td>5</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Caccias</td>
<td>2</td>
<td></td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>12</td>
<td>6</td>
<td>12</td>
<td>8</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Percentages</td>
<td>30</td>
<td>14</td>
<td>30</td>
<td>19</td>
<td>2</td>
<td>5</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Niccolò's choice of mensurations yields significant but at times conflicting information about the chronology of the works. The prominence of s.i., for example, contrasts sharply with the choices of the previous generation of composers who make less use of this mensuration (Table 5).

TABLE 5
MENSURATIONS USED BY GHERARDELLO, LORENZO AND DONATO

<table>
<thead>
<tr>
<th>Mensuration</th>
<th>s.p.</th>
<th>q.</th>
<th>s.i.</th>
<th>n.</th>
<th>o.</th>
<th>d.</th>
<th>o*</th>
<th>d*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gherardello</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>5</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lorenzo</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td></td>
<td>11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Donato</td>
<td>1</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>8</td>
<td>9</td>
<td>16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Percentages</td>
<td>8</td>
<td>10</td>
<td>13</td>
<td>17</td>
<td>19</td>
<td>33</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
As can be seen in Table 5, Gherardello uses s.i. only once, Lorenzo never, and Donato five times. In the works of the first generation composers too, this mensuration occurs with about the same frequency. This same contrast is also found in Landini, who uses s.i. in about 16 per cent, and n. in about 5 per cent of his works, mostly in the three-voice ballatas, as can be seen in Table 6. Even when these two mensurations are combined, the figure is still considerably less than the 30 per cent of Niccolò. If one takes only the three-voice ballatas, presumably Landini's latest works, as a group, s.i. and n. make up about 45 per cent of the total. In composers later than Landini, s.i. is found in 35 per cent of the works. Thus it appears that the incidence of this meter has a strong connection with later manifestations of trecento style.

This, of course, should not be surprising, since the increasing use of 6/8, designated by Marchettus as senaria gallica, is indicative of the accelerated Frenchification of Italian style during the last quarter of the fourteenth century.

The above facts about Niccolò's use of s.i. appear to put him in a progressive position with regard to mensuration. This progressive tendency is further suggested by his frequent use of s.p. and q., which correspond to French mensurations and his infrequent use of the characteristically Italian d. The progressiveness of s.p. might seem

7Andrea dei Servi, Guilielmo da Francia, Bonaiutos Corsini, and Andrea Stefani, whose works are in Pirrotta, The Music, Vol. 5.
TABLE 6
MENSURATIONS USED BY LANDINI

<table>
<thead>
<tr>
<th>Mensuration</th>
<th>s.p.</th>
<th>q.</th>
<th>s.i.</th>
<th>n.</th>
<th>o.</th>
<th>d.</th>
<th>o*</th>
<th>d*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Madrigals</td>
<td>1</td>
<td>2</td>
<td>5</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Caccias</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2v Ballatas</td>
<td>17</td>
<td>4</td>
<td>8</td>
<td>1</td>
<td>3</td>
<td>24</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>3v Ballatas</td>
<td>6</td>
<td>2</td>
<td>15</td>
<td>7</td>
<td>1</td>
<td>10</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>23</td>
<td>6</td>
<td>25</td>
<td>8</td>
<td>3</td>
<td>3</td>
<td>40</td>
<td>45</td>
</tr>
<tr>
<td>Percentages</td>
<td>15</td>
<td>5</td>
<td>16</td>
<td>5</td>
<td>2</td>
<td>2</td>
<td>26</td>
<td>29</td>
</tr>
</tbody>
</table>

Strange when one recalls that Marchettus, in the second decade of the trecento, refers to this mensuration as senaria ytalica. It occurs seldom in the works of both first and second generation composers, however, but becomes much more common in the works of Niccolò, Bartolino, and Landini. Although Niccolò shuns the typically Italian d, he does show a preference, especially in the madrigals, for o, the other characteristicly Italian mensuration. This mensuration is also common in the works of Landini, but almost always in its modernized notation (o*). Niccolò's octonaria pieces, on the other hand, use the original Italian notation almost exclusively. The pieces using this mensuration for their entire A section, indeed, seem to reflect aspects of the older style in their virtuoso cantus parts and are probably among Niccolò's earliest works. That this mensuration is never found in his ballatas adds further support to this
observation.

A comparison between the ballatas and madrigals may also reveal significant information about chronology as related to mensuration, since the ballatas were presumably Niccolò's later works. In Niccolò's ballatas s.i. and q. are used five times each, s.p. ten times and d* only once. The main difference between the madrigals and ballatas in the choice of mensuration, then, is the importance of s.p. in the ballatas, which is seldom used in the madrigals except in the ritor-nellos. When Niccolò's practice is compared to Landini's, however, it becomes evident that definitive statements about genre as it relates to mensuration cannot be made. To be sure, in Landini's works q. in its original form is seldom encountered, but it is found often in its modernized form in both madrigals and ballatas. The new duodenaria, furthermore, is found not only in the madrigals and two-voice ballatas, but in the three-voice ballatas as well. From an analytical viewpoint, variety of mensuration usage is so disappointingly wide that generaliza-tions about the works of more than one composer are impossible, or at least debatable, and conclusions useful for dating works are like-wise impossible to make.

Mensuration Changes

From their earliest appearance, the madrigal and caccia had a change of mensuration at the ritornello as one of their common though not invariable features. As may be seen in Figure 8, this feature is still to be found in Niccolò's works. All the madrigals and caccias
introduce a change of mensuration at the ritornello except M-16, which is entirely in s.p. As a rule, this change involves a shift from a duple (2/4, 2*4, or 6/8) to a triple (3/4, 3*4, 3 x 1*4, or 9/8) mensuration. This is not always the case, however, as M-9 reverses the procedure, having a triple mensuration in the first section changing to duple at the ritornello. One caccia (C-2), furthermore, has two different triple mensurations but the change does not take place until the final period of the ritornello.

<table>
<thead>
<tr>
<th></th>
<th>A Section</th>
<th>B Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>M-2, 7, 13</td>
<td>o.</td>
<td>s.p.</td>
</tr>
<tr>
<td>M-8</td>
<td>o.</td>
<td>d.</td>
</tr>
<tr>
<td>M-10</td>
<td>q.</td>
<td>s.p.</td>
</tr>
<tr>
<td>M-6, 14</td>
<td>s.i.</td>
<td>s.p.</td>
</tr>
<tr>
<td>M-9</td>
<td>s.p.</td>
<td>q.</td>
</tr>
<tr>
<td>M-1</td>
<td>s.i.-s.p.</td>
<td>s.p.</td>
</tr>
<tr>
<td>M-3</td>
<td>o.-s.i.</td>
<td>d*</td>
</tr>
<tr>
<td>M-11</td>
<td>o.-s.i.-o.-s.i.-s.p.</td>
<td>s.p.</td>
</tr>
<tr>
<td>M-12</td>
<td>o.-s.i.-s.p.</td>
<td>d*</td>
</tr>
<tr>
<td>M-15</td>
<td>o.-s.i.-o.-s.i.</td>
<td>s.p.</td>
</tr>
<tr>
<td>M-4</td>
<td>s.i.-o.-s.p.</td>
<td>d*-s.i.</td>
</tr>
<tr>
<td>M-5</td>
<td>s.i.-o.-s.p.</td>
<td>s.p.</td>
</tr>
<tr>
<td>C-1</td>
<td>s.i.</td>
<td>s.p.</td>
</tr>
<tr>
<td>C-2</td>
<td>ã*</td>
<td>d*-s.p.</td>
</tr>
<tr>
<td>C-3</td>
<td>o* and d*</td>
<td>n.</td>
</tr>
<tr>
<td>C-4</td>
<td>s.i.</td>
<td>o*</td>
</tr>
<tr>
<td>B-14</td>
<td>s.i.-s.p.</td>
<td>s.i.</td>
</tr>
</tbody>
</table>

Figure 8
As is shown in Figure 8, changes of mensuration also occur within sections. They are found in seven madrigals, one caccia, and even one ballata. Niccolò treats these changes in a variety of ways, and they lend further rhythmic interest to these pieces. In M-1, for example, the change involves an anticipation of the usual mensuration change at the ritornello, which comes instead at the beginning of the final period of the terzetto. The introduction of s.p. between two sections of s.i. in B-14, also takes place in the final period of the A section. Octonaria is introduced in the third period of M-5, while s.p., again anticipating the mensuration of the ritornello, is introduced in the last five bars of the A section. In C-2, as has been mentioned, the change takes place in the final period of the ritornello.

The rest of the mensuration changes are even more complex. Madrigal 4 changes from s.i. to o. for its third period and then shifts to s.p. for a repetition (textual not musical) of the final line of the terzetto. The ritornello changes to d* for the first period and then back to s.i., the original mensuration, for the final period. In madrigals 3, 5, 11, 12, and 15, shifts between o. and s.i. result in a 4:3 proportion at the minim level. These changes are not always simultaneous in both voices, and they prove, therefore, the equivalence of ♯ in s.i. and ♯ in o. in modern transcriptions. When there is a change to s.p., on the other hand, both voices always change together. This simultaneous shift is obviously necessitated by the change from a duple to a triple grouping within the value of the breve, a change not made in a shift from s.i. to o. The changes of meter in
M-11 will illustrate the way in which Niccolò introduces shifting combinations of o and s.i. Both the changes in M-11 and the measure numbers in which they take place are shown in Figure 9.

\[
\begin{array}{cccccc}
\text{CANTUS} & \text{o} & \text{s.i.} & \text{o} & \text{(32)} & \text{(36)} \\
\text{TENOR} & \text{o} & \text{s.i.} & \text{s.p.} & \text{(42)} & \text{(63)} \\
\end{array}
\]

Figure 9

Mensuration changes of this sort, of course, provide another means of introducing rhythmic variety into works that would otherwise be less interesting rhythmically given the tyranny of the puncti. That these shifts most often appear in the works using the Italian notation of o may indicate that they are among the older works of Niccolò.

Mensuration changes including those representing proportional relationships began to be used early in the trecento. A few anonymous pieces in the Rossi Codex have such changes, one from s.p. to o. in the ritornello and another from s.p. to s.i. in the terzetto and from d. to n. to d. in the ritornello.² Piero has a change from n. to q¹ in the ritornello of one madrigal and from o. to s.p. in one caccia.³ Giovanni introduces changes within sections in 12 of his 20 works. One, for example, has the changes o.s.i.o.d.s.i.s.p.s.i., although in most of the other pieces they are much less frequent.⁴

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³ Ibid., nos. 4, 8.
⁴ Ibid., vol. 1, no. 8.
Jacopo, on the other hand, makes no use of them at all. Changes between \( d^* \) and \( n \), in addition to those between \( o \) and \( s.i. \), are found in many of the works of Donato and Lorenzo, Niccolò's immediate predecessors. The practice reaches its peak in the works of Bartolino da Padova. Seven of his eleven madrigals have frequent mensuration changes within their sections, usually between \( o \) and \( s.i. \), and one, \textit{Se premio di virtù}, has a staggering total of twenty-one changes.

Landini, however, uses only one mensuration change within a section in his madrigals, a change from \( s.i. \) to \( q \) in the first period of \textit{Mostrommi Amor}.\(^{11}\) Paolo da Firenze, along with some almost manneristic devices, introduces changes between \( o \) and \( s.i. \) as well as other mensurations as late as \textit{Codi Firenze}, written for the Florentine victory over Pisa in 1405.\(^{12}\) In varying degrees, then, mensuration shifts within sections as well as at the ritornello characterize much of the history of the madrigal.

\section*{Rhythmic Shifts}

The above discussion was concerned with mensuration changes which were indicated not only by the grouping of the notes in the manuscript, but also by the appropriate letters. There are a few

\footnotesize

examples of short mensuration shifts, however, in which only the grouping of the notes and the position of the puncti divisionum indicate that a change is taking place. In the opening of M-12, for example, there is a shift of one measure's duration from the prevailing o. to s.i. without any letter designation. Both the transcription and the original notation are shown in Ex. 107. From this excerpt it is clear that the grouping of the notes and the placement of the punctus indicate a temporary shift to s.i. Perhaps this shift acts as an anticipation of a designated shift in the cantus at bar 16.

Example 107

In the second period of this piece a somewhat analogous shift takes place beginning at bar 26. Although no additional letter designation is found in the manuscript after the i. in the cantus at bar 16, this period alternates between o. and s.i. without any letter indication (Ex. 108).

Example 108
Another shift of this kind takes place in M-7, where, within an octonaria section without any letter designation, bars 10-15 must be read in s.i.

Similar to these shifts but limited to brief passages are the many instances in which 6/8 rhythms are introduced in a prevailing 3/4 mensuration. The following excerpts (Ex. 109) show some typical examples of this device.

Example 109

In the first excerpt the shift is not emphatic, since it occurs only in the cantus over held notes in the tenor. The second and third excerpts, however, have much more decisive shifts, since the 6/8 rhythm is introduced in both voices. The last excerpt, from B-14, shows the
introduction of 6/8 both individually and simultaneously in the voices. In this ballata a mensuration change to s.p. is indicated for the last nine bars of the ripresa, while the rest of the piece is in s.i. The interesting feature of this change, however, is that except for the third bar, the cantus could have remained in s.i. Only the tenor had to be notated in s.p. Since the remainder of the piece is in s.i., it was probably the 3/4 bars in the tenor that were felt as the shift, not the 6/8 bars. The following excerpt (Ex. 110) from B-20 shows an extended shift to 6/8 in both voices involving groups of three minims in the cantus. That the minim groupings in 6/8 are correct is indicated both by the use of dotted semibreves (♦ •) in the tenor, and by the careful grouping of the minims above the text syllables as shown in the original notation above the transcription. It is evident that, in at least some of these cases, a shift from a triple to a duple division of the breve took place, and that the composer thought in terms of breve groups rather than of the semibreve "beat."

Example 110

The above excerpts have all shown the introduction of a 6/8
rhythm in a designated $\frac{3}{4}$ mensuration. The reason that the opposite, a $\frac{3}{4}$ rhythm within a $\frac{6}{8}$ mensuration without change to s.r.p. is not found lies in the limitations of the Italian notational system. The change from $\frac{6}{8}$ to $\frac{3}{4}$ was accomplished in French notation by the use of coloration, which is not found in Italian notation until French methods were completely adopted in the late works of Landini. Thus, the only shift from $\frac{6}{8}$ to $\frac{3}{4}$ that was possible was a change from two groups of three minims to three groups of two, but unaccompanied by any reinforcing change in the semibreve value. In any case, Niccolò does not use this last possibility and limits himself to the $\frac{3}{4}$ to $\frac{6}{8}$ shift. He does provide variety in pieces in s.i, however, by frequent changes from trochaic to iambic. Trochaic rhythms ($J\ J\ J\ J$) are by far the most common, but changes to iambic groupings ($J\ J\ J\ J$), as in Ex. ill, contrast with the prevailing rhythm.

Example ill

![Example III](image)

**Triplets**

The introduction of triple divisions of semibreve and minim values that are ordinarily duple is another means of achieving rhythmic variety. In some instances these triplets are identical to the shifts from o to s.i. discussed above, but they are not confined to those
mensurations alone. They also differ from the rhythmic shifts in that from the context it is apparent that they are introduced not so much to give a feeling of a rhythmic shift as to add variety to the ornamental figuration. Furthermore, they are always confined to the cantus and are never reinforced by a corresponding shift in the tenor. The A section of M-13 has many triplets of both minims, which are like the s.-s.l. shift, and semiminims, while in the ritornello the minim triplets are like a shift from s.p. to n. (Ex. 112).

Example 112

The eighth-note triplets in 2*/4 are notated in the MS as six minims between puncti, while the sixteenth-note triplets are notated as semiminims with tails to the left ( ). The same note shape is transcribed as eighth-note triplets in 3/4. This piece also has a sequential passage using triplets in the ritornello at bars 119-123 (see Ex. 90 above). Triplets, like other figurations, occur most often in the madrigals, but several examples are also found in the
ballatas (Ex. 113).

Example 113

Synchronización

It has been mentioned that the use of syncopation in trecento music was limited because of the exigencies of the notational system. This does not mean, however, that examples of syncopation are not to be found. In fact, syncopations often arise in Niccolò's works, though they are almost always restricted to short figures within the bar line. Nowhere in his works, or the works of any other trecento composer, do we find the long displacement syncopations characteristic of contemporary French composers. Even after puncti were dropped and many of the characteristics of French notation adopted, trecento composers still viewed rhythm as a succession of small units.

The most common syncopation figures take the form of an eight-note at the beginning of a breve group followed by one or two quarter
notes with another eighth to complete the breve unit. Combined with the usual quarter-note movement of the tenor, this sequence of notes, often found at the approach to a cadence, sometimes produces a short chain of suspensions. The excerpts in Ex. 114 illustrate some typical uses of this figure. The first two show a common use of syncopation in s.p., while the last two show the same basic figure in g. Although the syncopations are normally restricted to only one breve's value, in the last two excerpts two syncopations are adjacent to each other.

It appears that Niccolò would have liked to spread the syncopation over two breve values but was prevented from doing so by the limitations of Italian notation. Only in g* could this have been accomplished.

Example 114

A few pieces do have instances of syncopation across the bar line. Not surprisingly, none of these pieces uses the punctus divisionis or the mensurations most typical of Italian notation, g and d. These syncopations, some of which are shown in Ex. 115, appear only
in works in $g$. The first two excerpts show the only syncopations across the bar line in Niccolò's madrigals, but they are found more frequently in his ballatas. The presence of these syncopations in $g$ may be an indication that these works should be interpreted as being in $o^*$ or $d^*$, since, as has been mentioned, the notations of $g$, $o^*$, and $d^*$ are sometimes indistinguishable. It is especially troublesome to arrive at a definite interpretation in works with syncopation, since notating the excerpts in Ex. 115 in $o^*$ or $d^*$, for example, would place the syncopation within the bar. The presence of these syncopations alone, however, seems an inadequate reason for assuming that $o^*$ or $d^*$ is the proper interpretation, since neither of these madrigals has the frequent longs that usually characterize $o^*$ or $d^*$.

Example 115
That syncopations of this type are found more often in the ballatas, but still in g, without puncti, and are a possible sign of French influence, makes it probable that they represent an aspect of a later style. There is one perplexing problem with this assumption, however. Ballata 18, Niccolò's only monophonic ballata, has several examples of breves that must be tied across the bar line. This piece is in g, the mensuration of all the other pieces containing syncopations of this type, and as usual makes no use of puncti. These facts appear to indicate that either syncopation is not necessarily a feature of a later style, or that B-18 may not be an early work, as one might suppose. The solution, perhaps, lies in another direction. It is possible that B-18 represents only the top voice of a polyphonic ballata, the lower voice of which should have been copied in the three blank staves under the cantus part in F1, the only source containing the work. Unfortunately, there is no way of proving this hypothesis unless undiscovered sources of trecento music bring a concordance of this piece to light, an unlikely prospect.

**Rhythmic Sequence**

It has already been mentioned in the discussion of Ex. 106 that the most characteristic feature of Niccolò's style is the use of constantly changing rhythms from one bar to the next. Rhythmic sequences, usually combined with a melodic sequence, however, do occasionally arise. In Chapter VIII Exx. 89-92 illustrate some of these sequences. Especially important from the point of view of rhythm are Exx. 91 and
92 in which rhythm rather than melody gives the passages their sequential quality.

Slightly more common than these examples are short sequences in which a rhythmic figure is stated in one bar and then repeated once before moving on to another figure. Sometimes a pair of figures is followed by another pair, producing a succession of two-bar sequences (Ex. 116). Instances of sequences and rhythmic repetition are infrequent, however, and are a minor aspect of Niccolò's rhythmic style.

**Example 116**

![Example 116](image)

**Hocket**

The last rhythmic device to be discussed is that of hocket. Numerous examples are found in Niccolò's works in all mensurations, but they are usually confined to brief passages. By far the most common occurrence of hocket is in pieces in *s.p.*, and the excerpts in Ex. 117 illustrate a particular feature of its use in this meter. Hocket occurs only on the last two beats of the bar, while the first
beat has notes in both voices, a disposition that is found in almost every example of hocket in s.p.

Although hocket is most common in s.p., it is also found occasionally in other mensurations, as shown in Ex. 118.

The caccias contain several hocket passages, but fewer than one might expect given the descriptive nature of the texts. Curiously the longest passage occurs in C-2, the canonic madrigal, which does not even have a descriptive text. In this piece a figure does not
produce hocket when it is first heard in Cantus I (bars 27-28), but when Cantus II has the figure in bars 32-33, the melody of Cantus I creates hocket between the two voices (Ex. 119). When Cantus II has the figure from bars 32-33, furthermore, the tenor has another hocket-producing figure.

Example 119

Reference has been made several times during this discussion to Niccolò's characteristic use of constantly changing rhythmic figures within the breve units. It has further been observed that even after puncti go out of use and rhythmic organization at a higher level became possible, Italian composers continued to think in terms of the breve unit. Only in the use of mensuration changes is a larger rhythmic structure involved. Except for the changes at the ritornellos of madrigals and caccias, however, these changes are not carried out in any organized or systematic fashion. Italian composers seemed to concentrate instead on melodic writing, using rhythm not as a structure in itself but as a means of infusing vitality and variety into the melodic line.
CONCLUDING REMARKS

The foregoing chapters have dealt with general aspects of form as well as specific aspects of Niccolò's compositional style. Various conclusions have been drawn in the individual chapters, but it might be well to review some of those conclusions here.

For several reasons the works of Niccolò are in many ways the best starting point for a study of Italian trecento music. He was one of the few composers to leave a significant number of compositions in all three polyphonic forms. His 16 madrigals make up 9 per cent of the total repertory in that form, while the figure for the 21 ballatas is 5 per cent, and 15 per cent for the 4 caccias. Because he composed his works before French influence became dominant, or because he chose not to reflect that influence, his works preserve more purely the specifically Italian elements in all three forms. Finally, his position in the Squarcialupi Codex and the supporting evidence furnished by Sacchetti's Libro delle rime confirm that Niccolò came near the end of the madrigal's development, but at the beginning of the development of the polyphonic ballata.

At times Niccolò's madrigals show a close connection with Lorenzo and Donato, especially those in octonaria with the same kind of virtuoso cantus parts found in the madrigals of the two earlier composers. In addition, Niccolò uses mensuration changes within sections and
shifts between 3/4 and 6/8, features that are also characteristic of Lorenzo and Donato. In other ways, however, he departed from the traditional approach. The textless links with which Niccolò joins periods together are found in the works of earlier composers, but seldom had they been used so frequently or to such good effect. Indeed, the links give a unity and integration to the madrigals that could not be attained when full cadences with rests marked the end of every period. But it is the four madrigals with continuous text settings that depart most radically from established practice. In addition, these works have links between almost every period and several have cadences on imperfect consonances, both of which contribute even more to the feeling of rhythmic continuity. The piece that went furthest in this development is the three-voice M-9. Also with a continuous text setting, almost every period in this piece has offset entries and cadences, making the texture continuous throughout both sections. What one observes in these works, then, is an increasing tendency towards integration and, perhaps, an attempt to find something other than the structure of the text upon which to build a musical structure. Apparently Landini in his three-voice madrigals was also searching for a way of adapting three-part writing to new structural devices. His three three-part works with madrigal texts all use some unusual device: Si dolce non sono is isorhythmic, Musica son has a different text for each voice, and De' dimmi tu is a caccia with a canon at the fifth between the lower two voices and text in all three voices. Paolo's approach to the problem, on the
other hand, was essentially melodic. He tried to provide interest through the use of more exotic figurations and manneristic rhythms. All these attempts were failures, however, at least in terms of the following generation, for the madrigal was not to regain importance until it appeared completely transformed in the sixteenth century.

In the caccia repertory the importance of Niccolò's four works is obvious. Only Piero wrote as many caccias as Niccolò, who was the only composer after the first generation to write more than two. Niccolò's three descriptive caccias are among the most animated in the whole repertory, especially C-1 that deals so graphically with a fire. *In fiera testa* (C-4) is more of a problem in dating and meaning, but may have been Niccolò's last work, an attempt to buttress the courage of the Florentines against the continuous threats of the Visconti.

As Niccolò was the first composer to set any number of polyphonic ballatas, his works in this form occupy a quite different position than that of his madrigals. That his conception of style was completely different in this form than in the madrigal can easily be seen in almost any ballata. Probably because of their origin as dance-songs, Niccolò's ballatas always remained comparatively simple. Long melismas and virtuoso melodies are not found in the ballatas, and the text setting is much more syllabic. On the whole the structure is more clearly delineated without links between periods or offset, staggered entries and cadences. Many of his ballatas are *ballate minime* with several stanzas which in performance would result in a series of short repeated sections. To be sure, Niccolò experimented
with other possibilities. The setting of the textual dialogue of B-8 as a musical dialogue, for example, was unprecedented, and his settings of irregular texts, like the two quatrains of M-10, show his willingness to experiment with ballata form. He was, however, comparatively untouched by later developments in ballata style that resulted from French influences. None of his ballatas is for three voices, and the few that have instrumental tenors are musically indistinguishable from those with text in both voices. A few ballatas do have first and second endings, another sign of French influence, but his adoption of the new style was only superficial. Perhaps he did not live long enough to experience the full effect of the influence, or he may have felt that the two-voice vocal format was more suitable for Italian music. The simplicity of musical style also reflects the spirit of the texts, which make Niccolò more than any other composer a representative of the "gusto borghese." He may not have attained the consistently high degree of genius evident in Landini's ballatas, but, as the first composer of polyphonic ballatas, he must be credited with paving the way for Landini's masterpieces.

Because of Niccolò's chronological position and his significant contributions to all three forms of trecento music, it is hardly surprising that his works present a paradigm of trecento style and technique. In his harmony, melody, rhythm, and modal structure, he shows that he had assimilated the various stylistic elements of his forebears and infused them with new ideas as well. His music, therefore, presents a rich tapestry of trecento techniques little
affected by the French influence that was soon to transform Italian music. If his works did not gain the dissemination enjoyed by those of Landini, Bartolino, and Jacopo, they nevertheless deserve to be once again studied and admired and performed.
APPENDIX A

POETIC FORMS OF MADRIGALS AND BALLATAS SET BY NICCOLÒ

<table>
<thead>
<tr>
<th>Madrigals</th>
<th>Incipit</th>
<th>Poetic Form</th>
</tr>
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<tbody>
<tr>
<td>M-1</td>
<td>Cogliendo per un prato</td>
<td>ABB CDD EE</td>
</tr>
<tr>
<td>M-2</td>
<td>Come la gru</td>
<td>ABA BCB CC</td>
</tr>
<tr>
<td></td>
<td>Franco Sacchetti</td>
<td></td>
</tr>
<tr>
<td>M-3</td>
<td>Come selvaggia fera</td>
<td>ABB BAA CC</td>
</tr>
<tr>
<td></td>
<td>Franco Sacchetti</td>
<td></td>
</tr>
<tr>
<td>M-4</td>
<td>I' son c'a seguitar</td>
<td>ABB CDD EE</td>
</tr>
<tr>
<td>M-5</td>
<td>It'a veder ciascun</td>
<td>ABB CDD EE</td>
</tr>
<tr>
<td>M-6</td>
<td>Nel meço già del mar</td>
<td>ABB ACC DD</td>
</tr>
<tr>
<td></td>
<td>Franco Sacchetti</td>
<td></td>
</tr>
<tr>
<td>M-7</td>
<td>Non dispregiar virtù</td>
<td>ABB CDD EE</td>
</tr>
<tr>
<td></td>
<td>Stefano di cino meciaio</td>
<td></td>
</tr>
<tr>
<td>M-8</td>
<td>O giustitia regina</td>
<td>ABB CDD EE</td>
</tr>
<tr>
<td></td>
<td>Giovanni Boccaccio</td>
<td></td>
</tr>
<tr>
<td>M-9</td>
<td>O sonno specchio</td>
<td>ABC BCA DD</td>
</tr>
<tr>
<td>M-10</td>
<td>Povero pellegrin</td>
<td>ABB CDD EE</td>
</tr>
<tr>
<td></td>
<td>Franco Sacchetti</td>
<td></td>
</tr>
<tr>
<td>M-11</td>
<td>Qual perseguita</td>
<td>ABB CDD EE</td>
</tr>
<tr>
<td>M-12</td>
<td>Quando gli raggi</td>
<td>ABB CDD EE</td>
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<tr>
<td>M-13</td>
<td>Rocc'è la vela</td>
<td>ABB CDD EE</td>
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<tr>
<td>M-14</td>
<td>Tal mi fa guerra</td>
<td>ABB ACC DD</td>
</tr>
<tr>
<td>M-15</td>
<td>Vidi com' amor</td>
<td>ABB CDD EE</td>
</tr>
</tbody>
</table>
Ballatas

B-1 Benche' partir da tte
B-2 Ben di fortuna
Niccolò Soldanieri
B-3 Chiamo non m'è
B-4 Chi ben sofrir
B-5 Ciascun faccia per sè
B-6 De, come ben mi sta
B-7 Dio mi guardi
B-8 Donna poss'io sperare
B-9 Egli è mal far
B-10 Il megli'è pur tacere
B-11 Io vegio in gran dolo
B-12 I' son tuo donna
B-13 La donna mia
B-14 Mentre che 'l vago viso
B-15 Molto mi place
B-16 Non più dirò
B-17 Non si conosce 'l ben
B-18 Non so che di me
B-19 Senpre con umiltà
B-20 Stato nessun ferm' a
B-21 Tal sotto l'acqua

ABB CDD EE
ABB CD CD DAA
a BB a CC a DD a
aA BC BC dA + 1 stanza
aA BC BD dA + 1 stanza
a BB
a Bc Bc a + 2 stanzas
abBA cd cd deEA + 2 stanzas
A bb A cc A
abba ccdc
AA BC
AbB CD DC CdB
AbB CD DC CdB + 1 stanza
ABB CdB DcE eBB
A Bc Bc A
A bb A cc A dd A ee A ff A
A BB A
a Bc Bc a
a BC BC
aA BC BC DE DE eA
abA CD cD dBa
APPENDIX B

The following table gives the range of each voice and the finals for Niccolò's forty-one compositions. The notes in parentheses are extensions of the basic octave range and not structurally significant in the piece. A B-flat in brackets signifies that that part has a B-flat in its key signature. If a final consists of more than one pitch, the lowest pitch is given first, followed by the upper pitches. The ranges of both cantus parts of M-9 are given under Cantus, but for the caccias the range of the canonic voices is given only once.

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<th>WORK</th>
<th>RANGES</th>
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<td>Tenor</td>
<td>Cantus</td>
</tr>
<tr>
<td>M-1</td>
<td>d-d'(e')</td>
<td>g-g'</td>
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<tr>
<td>M-2</td>
<td>d-d'</td>
<td>a-a'(b')</td>
</tr>
<tr>
<td>M-3</td>
<td>d-e'(f')</td>
<td>(g)a-a'</td>
</tr>
<tr>
<td>M-4</td>
<td>f-d'</td>
<td>a-a'(b')</td>
</tr>
<tr>
<td>M-5</td>
<td>d-c'</td>
<td>g-g'(a')</td>
</tr>
<tr>
<td>M-6</td>
<td>f-d'</td>
<td>a-a'(b')</td>
</tr>
<tr>
<td>M-7</td>
<td>f-d'(e')</td>
<td>a-a'(b')</td>
</tr>
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<td>d-d'</td>
<td>a-a'(b')</td>
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<td>d-d'</td>
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<td>M-16</td>
<td>d-d'(e')</td>
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<tr>
<td></td>
<td>d-d'</td>
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<td>C-4</td>
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<td>[b'^b, e'^b] o-c'</td>
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<td>B-11</td>
<td>d-d'(e')</td>
<td>a-a'</td>
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<td>(c)d-d'</td>
<td>[b^b] g-g'</td>
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THE WORKS OF NICCOLO DA PERUGIA
Volume II
Dissertation

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By
Stephen Kevin Kelly, B.S., M.A.

* * * * *

The Ohio State University
1974

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Richard Hoppin
Adviser
School of Music
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METHOD OF TRANSCRIPTION

This modern edition of the works of Niccolò da Perugia attempts to present transcriptions that will be useful to both scholars and performers. Pieces are arranged in three groups according to poetic and musical form: madrigals, caccias, and ballatas. Within each group the pieces are arranged in alphabetical order by text incipits. In any such transcriptions, certain symbols in the original notation must be replaced by others, and additional symbols must sometimes be added for clarification. The following paragraphs explain the methods upon which this edition is based.

Clefs

The clefs normally found in the MSS are the C clef, which may appear on any line of the staff, and the F clef, which appears on the third or fourth line from the bottom. These have been replaced in the transcriptions by the octave-treble clef (\( \text{\textcopyright} \)) in all the works except one (C-2). As the range in C-2 is a third higher than the usual range, the two canonic voices have the normal treble clef, while the tenor has the octave-treble clef. The choice of clefs was made for ease of reading and performing. The original clefs are shown in the incipits preceding each piece.

Reduction

A reduction of four to one (\( \text{\textcopyright} \) or \text{\textcopyright} ) is normally observed.
for breves in all the pieces except those in the new octonaria (o*) or duodenaria (d*) where the breve then equals a quarter note. As has been discussed in Chapter IX, however, the values of minims and semibreves are variable depending on the mensuration. The incipits preceding each composition illustrate the reduced values of these notes.

**Meter, Tempo, and Bar Lines**

The meter signatures representing the various mensurations of Italian music and the tempo relationships between these mensurations are discussed in Chapter IX. Changes of mensurations within a composition are indicated by a change in meter signatures except when there are brief shifts from o to s.i. In these cases the shifts are indicated by the use of triplets. The tempo relationships have been indicated above the music, thus \( \text{" \text{dotted quarter} \text{ of the previous part is equal to a quarter of the following part.} \text{The notation in breve units that characterized Italian music was even more restrictive rhythmically than the modern bar line. The use of bar lines, therefore, has been maintained throughout the compositions at every breve value, except for those works in o* or d* where the bars are placed at every two or three breve values.} \)

**Ligatures**

Ligatures in the unique or main source are indicated in the transcription by brackets (__) over the notes.
Accidentals

Accidentals at the beginning of the staves in the MSS are given as normal key signatures in the transcriptions. Additional accidentals in the unique or main source are placed before the notes in the transcription. Accidentals found only in concordances are also placed before the notes but in parentheses. Editorial accidentals are placed above the notes. In all cases accidentals are assumed to hold true for the entire bar. As anyone who has wrestled with the problem of accidentals and musica ficta in early music knows, application of any systematic approach to the problem is impossible. The editorial accidentals above the notes, therefore, are to be considered only as one of several possible alternatives.

Cadences

When rests in both voices follow an interior cadence in the MS, they have been replaced by a double bar in the transcription. If the cadence note in the MS is a long, it is given the value of a whole note in the transcription but is placed within a single bar.

Texts

The texts of the pieces have been given exactly as they appear in the MSS. Often this results in different spellings of the same word in the different voices. In N-1, bar 103, for example, the word sovra is given in the cantus part in Fl, while sopra is found in the tenor. Standardization of the spelling was thought to lie
beyond the competence of this author and, in any case, would destroy the dialectal forms of the original.

In the edition of the madrigals, both terzetti are set underneath the music (except in the four through-composed madrigals), although the text of the second terzetto follows the music in the MSS. For those madrigals in which lines or phrases are repeated in the first terzetto, the lines or phrases have also been repeated in the second, even though the repeats are not indicated in the MSS. In the ballatas, only the text of one stanza is placed under the music. Any remaining stanzas follow the music with numbers indicating the order of lines. Letters following the lines indicate to which section of the music they should be sung.

Modern Editions

The complete works of Niccolò have been published by Marrocco in Italian Secular Music. Marrocco lists earlier publications that include any of Niccolò's music or the texts which he set. Not listed by Marrocco, however, are the texts that can be found in Giuseppe Corsi's Poesie musicali del trecento, pp. 95-116, namely, M-1, 4, 5, 9, 11-15; C-1, 2; B-1, 3, 6-21.

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MUSICAL MANUSCRIPTS AND THEIR SIGLA

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
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<td>Fl</td>
<td>Florence. Biblioteca Medicea Laurenziana. Palatina 87</td>
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<td>FP</td>
<td>Florence. Biblioteca Nazionale Centrale. Panciatichi 26</td>
</tr>
<tr>
<td>Lo</td>
<td>London. British Museum. Additional 29987</td>
</tr>
<tr>
<td>Lue</td>
<td>Lucca. Archivio di Stato. Ms 184</td>
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<td>Pit</td>
<td>Paris. Bibliothèque Nationale. fonds italien 568</td>
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CRITICAL NOTES

The following catalogue lists Niccolò's compositions together with errata and critical notes for the main source and variants in the concordances. In those cases where more than one MS source exists, the first MS listed is the Main Source upon which the transcription is based. This is followed by a list of errata and critical notes, if any. Concordant sources are then listed in alphabetical order with a catalogue of all variants from the main source ligature groupings.

The abbreviations used in the catalogue are:

C - Cantus, if two cantus parts: C¹, C²
T - Tenor
l - Long
b - Breve
s - Semibreve
m - Minim

The system for identifying the error or variant in the composition is as follows: first the part (C or T) is given followed by a colon and the relevant bar number or numbers. References to a specific note or notes within the bar follow a comma in arabic numerals and are then followed by a colon and the error or variant in question. If specific notes are not referred to, or if there is only one note in the bar, the bar number is followed by a colon and the change in question. Thus the entry "C:21, 2-3: m-m" reveals that in the cantus, bar 21, the second and third notes are minims in the MS, or, in the entry "T: 48: 1 rest," that the tenor at bar 48 has a long rest in the MS.
M-1 Cogliendo per un prato
Unique Source: Fl, f. 93v-94

M-2 Come la gru quando per l'aria
Unique Source: Fl, f. 91v

M-3 Come selvaggia fera
Unique Source: Fl, f. 90v
Errata and Critical Notes:
Text of second terzetto from Sacchetti, Il Libro, p. 31.
C: 48: 1 rest

M-4 I' son c'a seguitar
Main Source: Fl, f. 96v
Concordances and Variants:
Lo, f. 69: only tenor of ritornello

M-5 It'a veder ciascun
Unique Source: Fl, f. 96v
Errata and Critical Notes:
C: 83, 1-2: s-s (dd) in MS
T: 15-16: single b
T: 33-34: single b
T: 42-43: extra b (F) between G and A

M-6 Nel meco già del mar
Main Source: Fl, f. 81v-82
Errata and Critical Notes:

C: 58-59: only m rest, lacks one b value
T: 90, 3-5: not marked as triplets

Concordances and Variants:

\textit{FP}, f. 86v-87

\begin{align*}
C: & 4, 2: C^4 \\
C: & 12, 1: F^# \\
C: & 16, 3-5: D-E-F \\
C: & 19: \text{[diagram]} \\
C: & 21, 2: C^# \\
C: & 26, 2: C^# \\
C: & 28: E \\
C: & 29: F^# \\
C: & 38, 2: F^# \\
C: & 46, 1-4: \\
C: & 48, 2: C^# \\
C: & 54, 1: C^# \\
C: & 57: no m rest \\
C: & 58: b rest \\
C: & 68, 1-4: \text{[music]} \\
C: & 70, 2: C^# \\
C: & 72, 1: F^# \\
C: & 77, 1-3: \text{[music]} \\
C: & 81, 1-3: \text{[music]} \\
C: & 84, 2: C^# \\
C: & 88, 2-4: \text{[music]} \\
C: & 89, 2-4: \text{[music]} \\
C: & 93, 2-4: \text{[music]} \\
C: & 94, 1-7: \text{[music]} \\
C: & 97: \text{[diagram]} \\
C: & 100, 3-4: D-E \\
T: & 3, 2: C^# \\
T: & 16, 2: B \\
T: & 19, 2: C^# \\
T: & 26: C^# \\
T: & 35: C^# \\
T: & 39: J. J. \\
T: & 75: C^# \\
T: & 85: J J \\
T: & 88: C^# \\
T: & 95, 2: C \\
T: & 99: \text{[diagram]}
\end{align*}
Non dispregiar virtù

Main Source: Fl, f. 87

Errata and Critical Notes:
C: 38: s + b rest

Concordances and Variants:
Lo, f. 43v

C: 5: [music notation]
C: 11, 1-2: P1
C: 12, 1-3: G-F-E
C: 22, 1-2: J
C: 23, 1: C
C: 28: \[music notation\]
C: 29: [music notation]
C: 30: [music notation]
C: 38: s rest
C: 39: b rest
C: 40, 1-2: J
C: 42, 1-4: \[music notation\]
C: 45, 5: F#
C: 54, 2: F#, punctus after A
C: 55, 4-6: D-E-F
Errata and Critical Notes:

M-8  *O giustitia regina*

Unique Source: Fl, f. 84v-85

M-9  *O sonno specchio*

Unique Source: Fl, f. 94v-95

M-10  *Povero pellegrin*

Main Source: Fl, f. 84
Concordances and Variants:

**Lo**, f. 51: textless fragment of cantus, bars 1-10

C: 4: F#

M-11 **Qual perseguita**

Unique Source: *Fl*, f. 83v

Errata and Critical Notes:

C: 74-75: b
C: 89: b

M-12 **Quando gli raggi**

Unique Source: *Fl*, f. 88v

Errata and Critical Notes:

C: 58, 2-3: punctus between 2 and 3 should be after 3

M-13 **Roc'te la vela**

Unique Source: *Fl*, f. 87v-88

Errata and Critical Notes:

C: 63-65: 3 b rests
C: 107, 4-5: indicated as triplets (♦ ♦)
T: 72: 1

M-14 **Tal mi fa guerra**

Unique Source: *Fl*, f. 91

M-15 **Vidi com' amor**

Unique Source: *Fl*, f. 93
Errata and Critical Notes:

C: 1: b
C: 94, 3-4: m-m
T: 59-60: l-b ligature

K-16 Virtù loco non ci' à

Unique Source: Fl, f. 96

Errata and Critical Notes:

T: 12: extra s rest before D
T: 92: 1
T: 103, 2: b

C-1 Dappoi che 'l sole

Main Source: Fl, f. 82v-83

Errata and Critical Notes:

C2: 209-211: canon altered for cadence
T: 210: 1

Concordances and Variants:

Lo, f. 40v-41

Extra rests in cantus, bars: 49, 51, 103, 115, 123, 133, 143, 160, 170, 173, 174, 179, 194, 229;
in tenor, bars: 71, 147, 177
C: 7: bar missing
C: 8, 1: A

C-2 La fiera testa

Unique Source: Fl, f. 95v

Errata and Critical Notes:

C2: 6: entrance of canon not marked
C2: 67-68: s-s ligature altered for cadence
C-3 Passando con pensier

Main Source: Fl, f. 85v-86

Errata and Critical Notes:

The A section of this caccia begins with a bar of d* which must, of course, be repeated when the canonic voice enters in bar 6. The intervening bars, however, appear to be in o*. It has, therefore, been necessary to make every fifth bar in d* throughout the section until the final nine bars. The shifts between d* and o* after the first time are designated by the numerals 2 or 3.

Concordances and Variants:

Fl, f. 29v-30v

C: 6: entrance of canon not marked
C: 25, 3: E
T: 11:

T: 23:

T: 30:

T: 77:

C-4 State su donne

Unique Source: Lo, f. 41v-42

Errata and Critical Notes:

Extra rests in cantus, bars: 8, 9, 18, 27, 30, 120, 121, 124, 155, 166, 168, 169, 178, 185, 188, 212, 214; in tenor, bars: 12, 21, 68, 81, 124, 125, 200, 210
B-1 Benchè partir da tte

Main Source: Fl, f. 92v

Errata and Critical Notes:

Text of second stanza from Lo
C: 67, 1-2: s-s

Concordances and Variants:

Lo, f. 53

Text of volta different
C: 4, 1: F#
C: 9, 1: F#
C: 11, 1: C#
C: 18, 1: F#
C: 34, 3: C#
C: 38, 1: F#
C: 51, 2: F#
C: 60, 3: F#
B-2 Ben di fortuna

Unique Source: Fl, f. 89v

B-3 Chiamo non m'è

Unique Source: Fl, f. 82

B-4 Chi ben sofrir

Main Source: Fl, f. 88v-89

Errata and Critical Notes:

Text of second stanza from Lo
T: 12: D rest following D
Concordances and Variants:

Lo, f. 39

Only cantus texted, incipit in tenor
C: 5, 3: F♯
C: 22, 2: B♭
C: 24, 2: B♭
T: 12: s rest after D
T: 17, 2: G♯
T: 22:

B-5 Ciascun faccia per sé

Main Source: Fl, f. 90

Errata and Critical Notes:

C: 19: b rest lacking
T: 13, 3: D missing

Concordances and Variants:

Lo, f. 69v

C: 1:

C: 16:

C: 19: b rest
C: 20:

T: 13, 3: D
T: 16:
<table>
<thead>
<tr>
<th>T: 19: b rest</th>
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</table>

**Pit, f. 31**

<table>
<thead>
<tr>
<th>C: 1:</th>
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<tr>
<td>C: 16:</td>
</tr>
<tr>
<td>C: 19: b rest</td>
</tr>
<tr>
<td>C: 20:</td>
</tr>
</tbody>
</table>

<table>
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<th>T: 16:</th>
</tr>
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<tbody>
<tr>
<td>T: 19: b rest</td>
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</table>

**B-6 De, come ben mi sta**

Unique Source: Fl, f. 92v

Errata and Critical Notes:

| C: 9: b |

**B-7 Dio mi guardi**

Main Source: Fl, f. 92v

Concordances and Variants:

**Pit, f. 29**

| C: 4: b |
| C: 6: |
B-8  **Donna poss' io sperare**

   Unique Source:  Luc, f. 6a

B-9  **Egli è mal far**

   Unique Source:  Fl, f. 82

B-10  **Il megli'è pur tacere**

   Unique Source:  Fl, f. 81v

B-11  **Io vegio in gran dolo**

   Unique Source:  Lo, f. 38

   **Errata and Critical Notes:**

   No text for second piede. Second ending in B section has 2 bars in cantus, 4 bars in tenor.

B-12  **I' son tuo donna**

   Unique Source:  Lo, f. 30

   **Errata and Critical Notes:**

   C: 6, 1: punctus after E should be back one note
   C: 9, 4: should be punctus after A
   T: 11: # in C space following rest
   T: 23: b
B-13 La donna mia

Main Source: Fl, f. 93v-94

Concordances and Variants:

Lo, f. 26

C: 13, 2: C#
C: 29, 4: C#
T: 14-15:

T: 24:

B-14 Mentre che 'l vago viso

Main Source: Fl, f. 89

Errata and Critical Notes:

T: 24: extra ligature G-A and s B♭
T: 27, 1: D
T: 40: s-m, must be s-s

Concordances and Variants:

Lo, f. 45

C: 10, 1: B♭
C: 11, 1: F♯
C: 18:

C: 22:

C: 23, 1-4: m-m-m-m, short 2 m values
C: 35-38: all m, should be alternating s-m
C: 41:
C: 43, 1-4: all m, should be alternating s-m
C: 47, 1: C#
C: 51, 3: C\#n
T: 2-3: extra s rest between A and G
T: 9, 2: F#
T: 11-17: extra s rest between A and G
T: 15-16: extra b rest after G
T: 20: 1
T: 24: extra ligature G-A, and s B\b
T: 29, 2: B\q
T: 40-41: extra s rest after G
T: 44, 2: G#
T: 50-51: b-b-b

B-15 Molto mi piace

Unique Source: Fl, f. 83

B-16: Non più dirò

Unique Source: Lo, f. 73

Errata and Critical Notes:

Text of first stanza from non-musical source (see Corsi, Poesie, p. 109).
C: 20, 5-6: s-s

B-17 Non si conosce 'l ben

Unique Source: Fl, f. 84v-85

B-18 Non so che di me

Unique Source: Fl, f. 86v
B-19  **Sempre con umiltà**

Unique Source: Fl, f. 89v-90

B-20  **Stato nessun ferm' a**

Unique Source: Fl, f. 89v-90

Errata and Critical Notes:

C: 19, 3-5: not indicated as triplets

B-21a  **Tal sotto l'acqua**

Source: Fl, f. 86v

B-21b  **Tal sotto l'acqua**

Source: Luc, f. 17a, v-18a
COGLIENDO PER UN PRATO (N-1)
COME LA GRU QUANDO PER L'ARIA (M-2)
COME SELVAGGIA FERA (M-3)

\[ \text{[Musical notation]} \]
Tal prunche piú di lei mie cor pun-ge.

Tal prunche piú di lei mie cor pun-ge.
I' SON C'A SEGUITAR (H-4)
IT'A VEDER GIASCUN (M-5)
NEL KIEGO GIA DEL MAR (M-6)
NON DISPRECIAR VIRTÙ (K-7)

1. Non
dique vir-
tà riccha vil-
pen-se, chi tu
se se mal for-
tu-

2. Dé

no

no

per der tem po a vin- cer la con o-
ta vol gen do, dell a-
ver ti spo-

ve

per der tem po a vin- cer la con o-
ta vol gen do, dell a-
ver ti spo-
Non bisimar che'l

Ver si trova

Che pur in fin di-

Mostra la suo pro-

Và.
O GIUSTITIA REGINA (M-8)

[Music notation image]
O SONNO SPECHIO (M-9)
se nel ciel posse
dunque, amor, de fe' con
l'arco tuo
con l'arco tuo
Che
Che
POVERO PELLEGRIN (M-10)
Si chi smorri di pa-
Si

re eso-
ra e eso-

to.

to.
QUANDO GLI RAGGI (N-12)

1. Quando gli raggi del sol llo-ro'in fon dà rid- da'u-
2. Tra
do gli rag-gi del sol llo-ro'in fon dà rid- da'u-

1. Quando gli rag-gi del sol llo-ro'in fon dà rid- da'u-

1. Quando gli rag-gi del sol llo-ro'in fon dà rid- da'u-

più pos sen
na ne vi-

più pos sen
na ne vi-

vi-di don-ne' in dol-ce can-to

vi-di don-ne' in dol-ce can-to

vi-di don-ne' in dol-ce can-to

vi-di don-ne' in dol-ce can-to
ROOT'E LA VELA (M-13)
TAL MI FA GUERRA (M-14)

1. Tal
2. Dan

[Music notation]

che mi mostra pia-
via del ben mi pla-

Portando in bocca o-
nor se la

dosin acqua e o-
nor se la
VIDI COM' AMOR (M-15)

di, com' amor piacque di mon- da

di, com' amor piacque di mon- da

strar.

strar.

my, cea Ve-

my, cea Ve-
VIRTÙ LOCO NON CI' À (M-16)
DAPPOI CHE 'L SOLE (C-1)

dopo che 'l sole diventa assai afflitto

dopo che 'l sole diventa assai afflitto

dopo che 'l sole diventa assai afflitto
Senti un gran romore
ra- gi a- secon- da E la lu- na di- mo-

For- te gri- da- re; "Al suo- co, al suo- co!"
stra suo splen- do- re Senti un

E poi stando un po-
co: "O-ve, do- ve, - E gna. -Su, su

gran ro- mo- re For- te gri- da- re; *Al suo- co, al
Fuor le lucere

E poi stend' un po' co' "o vene dove"

Lumiere con lanterna

Fuor le lucere
O tu del-la cam-pa-na, su-o na!" Don don don don

"O tu del-la cam-pa-na, su-o na!"
"O tu del la trombeta, suona!"
"Tatin, tatin.
"Chi dice a 'corri, chi dice a 'corri,
"Chi sei qua.
"Ciascun si tira a dritto!"
"O tu del la trombeta, suona!"
Chi scon- brà e chi ru-

sa- na!" ta-tin, ta-tin. "Chi scun si ti-rìa dri-

va  E quel acque ver-sa
tol!" Chi scon- bri.

va  E tal rom- pea l'u-

e chi ru- ba-

va  E
Scio con l'accet-ta.

quel acqua versa-
va e tal rom-pea

Qui ognun s'as-fret-
ta pur da mor-

l'uo- scio con l'accet-

sare il suo-

co e le

ta. Que ognun s'as-fret

tà
155

Quando mae stri con gran d'or.

sa-ter-an le squil-

160

Pur d'amor far' el tuo-

c o a le fa-vil-

le Pos.

165

squil-

c o e le fa-vil-

le Pos.
361

Grì-da-vàn, "Tut-tà

Quan-do me-

cìa sì, chì' gli è spen

Grì-da-vàn, "Tut-tà chìa-
sì, chì' gli è spen
nando vi-dije sem-pre al cor mi-

sta, ci ci con li e

sta, ci ci con li e
LA FIERA TESTA (C-2)

Fiera te sia che du man si

Ciba Ponnis a wra tis

1. La Fiera
que-sta pre-li-ba.
per-gui

2. Al-
ba sub ven-tre pal-la de-
ret: Sa-

ra-tur Per-
che del mondo si-go-rie si-
chie-
que-sta pre-
li-
ba.
2. Albe sub ventre pal. de cor. tur Per.

chie del mondo signor. e fi- chie.

gius a spec.
de Ve
PASSANDO CON PENSIER (C-3)

un boschet to, Don- ne per quei lo gi- van, cor- sa- glien.
"To' quel, to' quel" di - cen - do. "Ec - cho - lo, ec - cho - lo! Che è
con pen - sier per un bos - cet to, Don - ne per
che è?" Il fior a - ly - so
"Quel lo gi - van, tor co - glien
do, "To' quel, to' quel" di - cen - do. "Ec - chio - lo,
le." O - mie, chi di - mi pan - ge!" "Guel - li - tra me va - giun - ge.
"Ec - chio - lo! Che è che è?" Il fior a - ly - so
"Odi, odi l'usignuol che canta."

"Buone noci, bene tuono."

"E vero già suo ta." "Più bello, più bello."

"Io sento e non so che." "Ove?""Dove?"

"Non è gl'usignuol ma."

"Che canta: "Più bello, più bello."

"Io sento e non so che." "Ove?""Dove?"
Che non vi è di tutto mi bagna.
STATE SU DONNE (C-4)

"Sta te su don ne!" "Che do-

bien no far re?" "Il più bel tem po non si vi de

"Sta te su don ne!" "Che do-

ma y;" "Ghi tale gli a che la-

"I nes pi

bien no far re?" "El più bel tem po non si vi de
"Si! o no? Ad una ad una. "Per lo

"Non si! o no? Ad una ad una. "Per lo

"Si! o no? Ad una ad una. "Per lo
8 mu- gna- io!
"Pe- sa- mi con- sta.
8 ron al mu- li- no." O mu- gna- io, o
8 y!
"Pe- sa- m'che le- y."
8 mu gna- io!
"Pe- sa- mi con- sta.
8 "Que- sta pe- sa con- to; e que- sta ben du-
8 y!" "Pe- s'an- che le- y."
8 Che ti crie-pi la brici-cia!

8 E tu sei ti-si gu-

8 O fanciul-le, o fanciul-le!

8 Che ti crie-pi la brici-

8 Chi [o] ri-tor-nia-mo!

8 O fanciul-le, o fanciul-le!

8 Sen-le do a!
"Che è, che è?" Il lupo se ne
dro! * O larino, O vanchio,
va con miraglia.

"Che è, che è?" Il lupo se ne
lo! A quel romora
va con miraglia.
6. Non credere o amante, ch'io mi parta (b)
Dal tuo amar per alcun non del mondo.
7. E ben ch'iasi d'altru' legat'a carta, (b)
Ttal m'anierò in fin ch'io andrò in fondo.
8. Sigur vo' sempre il tuo amor giocondo; (a)
Nel cor mi saria doglia,
Se tu pensassi d'altro amante ch'io.
9. Benché partir....
BEN DI FORTUNA (B-2)
6. Così mi sto, ch'esso e ella viene: (b)
Sovr'un gran vaso d'acqua, in man che tene,
7. Cala: ond'io mi scosto. (a)
CHI BEN SOFRIR (B-4)

1. Chi ben sofrir non
4. Che l'hom che cade

8

Pé, Se trova mal ragion nè che sie
gli. Per igno rança mal si scusa

8

So. Po.
3. Per non seguir ciò che suo

8

Mon do glia sta, Che Se

8

Mon do glia sta, Che Se
5. S'alcun per suo mal far dal ben partì, (b)
   Non si dolga d'altrui se non di sé;
7. Chè spesse volte tal lamentasi (b)
   De la fortuna, ed esso il mal si fe'.
8. Faccia l'uom ciò ch'el dè', (a)
   Chè le più volte se ne vede pro'.
9. Chi ben....
Ciascun faccia per sé (3-5)

Ch'è non son più d'altrui cali-
tri di
Usando con amor li-
bera.

Ch'è non son più d'al-
trui cal-
i-
tri di
Usando con amor li-
bera.

2. C.d.
3. Pe.
Ch'io corro ch'il mon-
dao

2. C.d.
3. Pe.
Ch'io corro ch'il mon-
dao
6. Dunque di sposto son di far per mi (b)
   Po' che per ben servire o rotto'l co'.
7. E per poter tradir chi me tradi (b)
   Con l'arco teso in man sempre starò.
8. E così viverò (a)
   Volpe con volpe e non con lupo be'.
9. Ciascun faccia....
DE COME BEN MI STA (B-6)

1. De,

Io son ben degno d'ogni mal

ch'io... 6. 2. Pen...

Sarà ch'è l'ha sciat-to in gann-nar
6. Fammi aventurato e poco senno (b)
   Mentre ch'io vivo al mondo;
7. Guardami, Dio, da coloro che mal fenno (b)
   E viverò giocondo.
8. Chi mal siede 'l ben seggio. (a)

9. Dio mi guardi....

10. I' non ti chiegg'o già ch'io voglia più, (b)
    Ma sia lasciato stare;
11. Ma priego te che non mi mandi giù, (b)
    Che tardì fia el levare;
12. Questo perché altri veggo. (a)

13. Dio mi guardi....
DONNA POSS'IO SPERARE (B-8)

Donna, donna, donna, donna pos'io sperare.

Non, dici me, dici me, Messi.

Ti de mia fe?

Don 9 in boni feri, na, las sa, me sta.

Fe!
6. Ma chi non vuol filare (b)
7. Fassi disprezare (b)
8. E l'opera sua giungerà alla morte. (a)
9. Egli è mal...
6. L' mi fida di tale, (b)
7. Che di me dice male (b)
8. E ben già non völ dire. (a)
9. Colui assai più vale. (a)

10. Il megli'è pur....
IO VEGIO IN GRAN DOLO (H-11)

1. Io veggo in gran penna

5

in gran disagio, lo mio viata stare.

10

Che'il ben chi? o altro mei chonvien

daretre.

15

Amor crudel che mi tu rimos-

20

Amor crudelle
A. D'ogni al...
I' son tuo donna (B-12)
LA DONNA MIA (B-13)

1. La donna mia è appena venuta a volare.
2. Perché mi tocca la mano, la casa non mi piace.
3. Non posso veder col te, cosa ne pensa la galina?
4. Dove galîna canta'l galîno ta.
5. Ma va la pira cece.
6. Cressta col viso su per bo.

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6. Chi della donna sua si fa subietto (b)
   Ben è vil buon, pognam c'è a molti tocca:
7. Dovrebbe, al mio parer, chiuder la bocca (b)
   E lasciar andar lei a suo diletto:
8. Per che si vede, guardo l'effetto,
   Che non n'è buon verace,
   Ma femminil, de gli uomini fallace.
9. La donna mia....
MOLTO MI PIACE (B-15)

1. Molto mi piace chi non è fa-la.

2. Chi vuol servir non sta nascondo.

3. Che'l buon servir giama'i.

4. Pe molt mi piace chi non è fa-la.

5. Molto mi piace chi non è fa-la.
NON PIÙ DIRÒ (B-16)

1. Non più dirò.
2. Perché non più dirò.
3. Sto mill'anni, posa morte.
4. Per vilta di morte.

5. Sì fate ro.
6. Sto mill'anni, posa morte.
7. Per vilta di morte.
8. Sì fate ro.
9. Sto mill'anni, posa morte.
10. Per vilta di morte.
6. Ond'e' con duri sdegni (b)
7. Mi cacciò de' suoi regni (b)
8. E 'l disio cresce ond'io sempre arderò. (a)
9. Non più dirò....
10. Lasso! quel ch'io brami, (b)
11. Perch'io tacetti, guai (b)
12. Mi porge ognora in ch'i' vivo e morro. (a)
13. Non più dirò....
14. Vergogniosa n'andrai (b)
15. Piangendo preccherai ci (b)
16. Ciascuno che prenda'l tempo quando pò. (a)
17. Non più dirò....
18. Si trovi quella donna, (b)
19. Ch'è del mio chor chalonna, (b)
20. Di' che 'l mio fatto sempre piangerò. (a)
21. Non più dirò....
NON SI CONOSCE 'IL BEN (B-17)
contra spes-so all'uomo ingr.
contra spes-so all'uomo ingr.

bisce di quel che gli è da
bisce di quel che gli è da
NON SO CHE DI ME (3-18)
SENPRE CON UMILTA' (B-19)

Se guirà quel la fé c'a-mor mi dice
Che mova fuor del segno el ferro pe-de.

Nigno e siof fe-ren-te' e for-te,
O-mai chi vuol con-fuse for-te,

Se guirà quel la fé c'a-mor mi dice
Che mova fuor del segno el ferro pe-de.
STATO NCESSUN FERI' A (B-20)

B m'a, Perché forse non può che l'alma se ne dà.

B m'a, Perché forse non può che l'alma se ne dà.

B m'a, Perché forse non può che l'alma se ne dà.

Sion può dir, don na faccia di ro co.

Sion può dir, don na faccia di ro co.

Sion può dir, don na faccia di ro co.
4. Ogn'altro è van fuor che seguir virtù: (b)
Se ci se' oggi, doman non ci se',
5. Che, quando t'è negato starci più, (b)
De' tornar pure a Colui che oci fe'.
TAL SOTTO L’ACQUA  (B-21)

Dietro le onde, nel mio cor

Sott’acqua pesca e crea
chi mi tien cos’echo

Sott’acqua, a suo piacere chi

Sost’acqua, a suo piacere chi

Sost’acqua, a suo piacere chi

Sost’acqua, a suo piacere chi
2. Io
3. Ma
son chiama to
io mi starò
quand.

2. Io
3. Ma
son chiama to
io mi starò
quand.

2. Io
3. Ma
son chiama to
io mi starò
quand.

Per
to,
to,
Cal-

Per
to,
to,
Cal-

Per
che

Per
che