

Critical Notes for a symbolic corpus of the pieces found in the four manuscript partbooks, Florence, Biblioteca Nazionale Centrale, Magl. XIX, 164-167 (henceforth “source,” or Florence 164).

The corpus was originally transcribed by Ian Lorenz, Jonathan Stuchbery, and Vi-An Tran. Vi-An did OMR (using Photoscore) from a variety of published editions, and changed them into original note values. Ian and Jonathan corrected those transcriptions, according to our guidelines. Other pieces were transcribed from modern editions not suitable for OMR. Some pieces that had never been transcribed were newly transcribed. The transcriptions (most of which were based on a wide variety of sources other than Florence 164) were then checked against the manuscript by Linda Pearse. Ian Lorenz made the corrections, and they were checked again by Sarah Sabol and Julie Cumming. Ian Lorenz and Sarah Sabol compiled the critical notes. The final transcriptions and critical notes were checked again by Julie Cumming, and corrected by Ian Lorenz.

This corpus represents scored-up transcriptions in modern notation (using original note values) of the pieces in Florence 164, to be used for computational analysis. There are, however, mistakes in the manuscript in some pieces: notes or rhythms that result in bad counterpoint (illegal dissonances resulting from wrong notes, missing notes, extra notes, or incorrect note values, that put the voices out of alignment). We therefore corrected the mistakes, just as performers of the time would have. In some cases the rhythmic values were unclear, so we chose an interpretation that resulted in correct counterpoint. Because the corpus was designed for use in jSymbolic, we did not attempt to preserve all aspects of the notation (as explained below), and we did not include text.

The critical notes indicate the places the source where we made changes, making it possible to reconstruct the manuscript readings if desired. The location of the change is indicated by measure number, beat (minim or half note), and voice name (Cantus, Altus, Tenor, and Bassus) in the transcription.

Mensurations. Some rhythmic practices, such as coloration or mensuration changes, can be transcribed more than one way. The critical notes indicate original mensurations if there is ambiguity. Our normal practice for mensurations, proportion signs, and coloration are as follows.

- Cut-C (C) is by far the most common mensuration sign (61 of the 82 pieces use Cut-C throughout). It is the default first mensuration in the piece, if no other mensuration is listed. It is transcribed with time signature 2/1 (two semibreves or whole notes per measure).

- C is also normally transcribed in 2/1, but sometimes in 2/2, with two minims or half notes per bar. This is noted in the critical notes, for pieces 12, 29, 42, 43, and 52.
- Minor coloration (normally a black minim followed by a semiminim, indicating dotted notes) is not shown in the score.
- Coloration indicating triple meter and triple proportion (3) are transcribed with the time signatures 3/1 or 3/2, depending on the context. A “3” following cut-C is normally transcribed as 3/1. We do not mark coloration (minor coloration, hemiola coloration in triple-meter sections, or extended passages of triple coloration) in the score, but we do report coloration resulting in triple meter in the critical notes.

Text, accidentals, ligatures, and final longs. We do not include the text in our corpus. We do not add accidentals that are not shown in the manuscript. We do not indicate ligatures in the score or the critical notes. Final longs are always at least two breves long (so when one voice ends later, the other voices hold their longs for third breve), and they always extend to the end of the last measure (even if they begin in the middle of a measure), so they are sometimes two and a half breves long.

Composer attributions. There are no composer attributions in Florence 164. Attributions shown here in square brackets come from concordant sources for the pieces (based on the work of Anthony Cummings, in his book on Florence 164). A question mark following the composer’s name indicates that the piece has no attribution in any source, but that it might be by the composer named.

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6. [Pisano], “Nella stagion che’l ciel rapido inchina.” M. 44 (beat 1): Cantus--semibreve G in source omitted.
10. [Pisano], “Perché donna non vuoi.” M. 70 (beat 1): Bass--semibreve A in source is changed to G.
12. [Pisano], “Che deggio far.” M. 59: All voices – mensuration changes from cut-C to C.
13. [Pisano?], “Giamai non veder gli occhi.” Mm. 6-8: Bass--all notes transposed down a 2nd.
15. [Pisano?], “Cosi nel mio parlare voglio essere aspro.” Mm. 13 (beat 3): Altus--semibreve E in source is changed to F.
21. [S. Festa?], “Quando el suave mio fido conforto.” M. 5 (beat 1): Altus – added semibreve A (missing in source).

24. [S. Festa], "Perch'ai viso d'amor portava insignia." Mm. 21 (beat 4)-mm. 23 (beat 2): Tenor--all notes transposed up a 2nd.
25. [S. Festa], "O passi sparsi o pensier vaghi et pronti." M. 12 (beat 2): Bassus--minim A in source changed to G.
29. Anon. (not by Pisano), "S'il dixi mai ch'i vengha in odio a quella." Mm. 38-end: the mensuration change from cut-C to C, present in all voices, is indicated in the transcription only by the double bar.
30. Anon. Quel foco. M. 21-31. "3" indicates a proportion change, 3 semibreves in the time of 2; transcribed in 3/1. Returns to Cut-C in m. 32.
34. [Isaac], "Hora e di Maggio."
- M. 1: All voices--cut-circle mensuration sign rendered with time signature of 3/1.
 - M. 26 to end: All voices--"3" proportion sign indicates 3 minims in the time of 2, rendered with time signature of 9/2.
35. [Compère], "Che fa la ramanzina." M. 16 (beats 1-2): Tenor--source contains two extra minims; shortened semibreve C on beat 1 to one minim and removed the next F minim.
37. [Obrecht], "La tortorella el semplice uccelletto." Mm. 11-12 and 34-35: Altus--dotted breve in source changed to long.
38. [Josquin], Scaramella fa la guerra. M.1: All voices – mensuration sign of cut-C3 rendered with time signature 3/1.
40. Anon. Jam pris amors.
- Mm. 37-38: Tenor – colored semibreves and minims rendered as triplet half notes.
 - Mm. 39-40: Bass – colored semibreves and minims rendered as triplet half notes.
42. [F.P.], "Donne venite al ballo [T]." Altus is in Bassus partbook. Bassus is in Altus partbook.
- Mm. 19-25: all voices, mensuration sign C, rendered as time signature 2/2.
 - Mm. 26-38, all voices, "3" proportion sign (showing 3 minims in the time of 2) rendered as time signature 3/2.
 - Mm. 39-49, return to Cut-C, rendered as time signature 2/1.
 - Mm. 49-50: Altus, Tenor, and Bassus--mensuration change from cut-C to C, indicated in transcription only by double bar.

43. [F.P.], "Un cavalier di Spagna" [T].

- M. 19: All voices – proportion sign "3" rendered as 6/2: 3 minims in the time of the previous 2 minims.
- M. 23: All voices – mensuration sign C rendered as 2/2.

47. Anon., "Tant ravy suis en la bonté." M. 46 (beat 1): Altus--C in source changed to D.

49. Anon., Jouly mariner. M. 52 (beat 4): Tenor – A in source changed to G.

50. [Ninot le Petit], Notre chambrier sy malad'estet. Coloration with "3" under each group equivalent to 3 black minims, rendered as half-note triplets in the following passages. M. 23: Altus and Bassus. Mm. 26-27: Cantus. Mm. 48-49: Altus and Bassus. Mm. 50-51: Cantus and Tenor.

51. [Bruhier], "Impotent suis et affollé."

- M. 1: All voices – mensuration sign is cut-C3, rendered as 3/1.
- Mm. 11-38, 62-73: All voices – mensuration sign is cut-C, rendered as 2/1.
- Mm. 39-61, 74-end: coloration in groups of 3 minims in these measures was rendered as a change in the time signature to 3/2 (3/2 bars are equivalent to half a 2/1 bar, resulting in 3/2 proportion at the level of the minim). Voices begin and end coloration at different points; because breve and semibreve notes and rests are the same length in white notation and coloration it works to have the whole section in 3/2.
- M. 61: Bassus – deleted extra semibreve rest.

52. [Josquin], "Se j'ay perdu mon amy."

- M. 1: All voices: Mensuration sign is C (rather than the more common cut-C). We chose to transcribe it in 2/1, for the sake of fewer barlines.
- M. 39 (beat 2): Altus--too many notes in source; removed G minim.
- M. 42 (beat 2): Bassus--G minim in source changed to F.

54. [Ninot le Petit], "En l'ombre da ung bepin." M. 28: All voices – Proportion sign of 3, transcribed in 3/1 (three semibreves in the time of two).

55. Anon., "Très douce filette."

- M. 1: Tenor – deleted extra long rest at beginning.
- Mm. 25-31, and mm. 65-72: All voices: mensuration change from cut-C to cut-C3, rendered as 3/1 (3 semibreves in the time of 2).

- M. 42 (beats 1-2): Cantus, Tenor, and Altus--semibreve rest added to line up with breve tied over the bar in Bass, and so that the mensuration change to triple meter in m. 65 will start at the beginning of a measure.
- M. 41 (beat 3): Bassus--source has G breve, changed to semibreve.

56. [Bruhier], "Frapes petit coup."

- M. 1-8: All voices--opening mensuration is cut-C3, transcribed as 3/1.
- M. 58 (beats 2-3): Cantus--A in source is changed to B-flat;
- Mm. 31-38, 45-48, 56-84, and 88-110: coloration in one or more voices (with 3 black minims in the time of 2 white minims) transcribed as a mensuration change; 3/2 bars are equivalent to half a 2/1 bar, resulting in a 3/2 proportion at the level of the minim. Voices without mensuration change have breve or semibreve notes or rests, whose value is the same as in the surrounding sections. Cf. no. 51.

57. [Bruhier], "Jacquet Jacquet."

- M. 1-16: All voices--mensuration is cut-C3, transcribed as 3/1.
- Mm. 48-66, 70-76, 85-91, and 102-124: All voices--coloration (in one or more voices) was transcribed as a mensuration change; 3/2 bars are equivalent to half a 2/1 bar, resulting in a 3/2 proportion at the level of the minim.
- M. 64 (beats 1 and 2): Bassus--C semibreve in source is changed to B-flat.
- M. 129-end: All voices -- mensuration sign is cut-C3, transcribed as 3/1, with a 3/2 proportion at the level of the semibreve.

58. [Ninot Le Petit], "N'as tu poynct mys ton hault bounet."

- M. 17 (beat 2): Bassus -- added missing minim rest.
- M. 43 (beat 3) and m. 44 (beat 1): Cantus--B-flat and A are changed to F and G.
- M. 59 (beat 2.5): Tenor--C in source is changed to D.
- M. 82: All voices -- mensuration change to cut-C3, transcribed as 3/1.

59. Anon., *Adieu mes amours*. Altus partbook includes only the instructions for singing the part from the Cantus part: "Adieu adeus Amours: Altus Require in Cantus in CANONE."

60. Anon. "Fors seulement." Tenor is marked "Canon," with a custos at the beginning of the part indicating the starting pitch. It is the contratenor of Ockeghem's chanson, *Fors seulement*, notated at the original pitch; it sounds a fifth higher, starting on the note

indicated by the custos. The other parts resemble, but do not quote exactly, the other voices of Ockeghem's chanson.

61. [Pipelare], "Fors seulement." Tenor is the "new" "Fors seulement" tenor, not by Ockeghem (found in 4 chansons, including this one). M.1: All voices – mensuration is C2, rendered as 2/1.

62. [Compère (not anon.)], "Lautre ior. "

- Mm.1-49: All voices – mensuration is cut-C3, rendered as 3/1.
- M. 50-57: Mensuration is cut-C.
- M. 58-63: Proportion sign of 3, rendered as 3/1.

66. [Compère], "Voles ouir une sanson de chyons." M. 10 (beats 1 and 2): Bassus--C semibreve in source is changed to B-flat.

67. [Josquin], "Plus nullez regretez." M. 25 (beat 4): Tenor--C in source is changed to D.

68. Anon., "Ille etet ung bon homme." M. 59 (beats 3 and 4): Bassus--added missing C semibreve.

70. [Andreas de Silva], "Iudica me Deus."

- M. 56 (beat 3): Tenor--*signum congruentiae* over first note omitted.
- M. 136: Bassus--added missing breve rest.
- M. 137: Altus--added missing breve rest.
- M. 174-185. Black coloration at the level of the semibreve in one or more voices transcribed as 3/1 (3 black semibreves in the time of 2 white semibreves).
- M. 203 (whole measure): Bassus--this A has a very faint descending line that may not be a stem; we have interpreted the note as a breve.
- M. 204-205: Bassus--added D long, the missing last note.

71. [Isaac], "Prophetarum maxime."

- M. 159-175: All voices--proportion sign of "3," transcribed as 3/1.
- Mm. 182-186: Bassus, "2" for duple proportion. Transcribed in halved note values.
- M. 186 (beat 3): Altus--minim C in source is changed to D.

72. [Josquin?], "Paratum cor meum Deus."

- M. 20 (beat 2): Altus – E semibreve in source changed to minim.
- M. 120: Altus--D semibreve in source changed to breve.

- M. 179-92: Altus, Tenor and Bassus – proportion sign of “3,” rendered as 3/1 (Cantus rests).
- M. 205 (beat 2)-m. 208: Altus – notes a third too high at page turn due to incorrect clef change; transposed all notes and values down a third. Clef is correct beginning m. 209.
- M. 284-287: All voices – proportion sign of “3,” rendered as 3/1.
- M. 307 (beat 4): Tenor--inserted A minim; m. 308 (beat 1): changed G dotted minim into a semiminim.

73. [Leo X?], Spem in alium.

- Two lines of text under mm.1-14, second with the text “Gloria patri”; at the end of the piece as presented in the MS it says “Gloria patri: ut supra” in the Cantus, Altus and Bassus, indicating that the motet should be in da capo form, ending in m.18 (Altus and Bassus also have fermatas over the final longs at the end of the A section).
- M. 39, Cantus--Coloration, with “3” under two groups equivalent to 3 black minims, rendered as half-note triplets.

75. [Mouton], Bona vita. M. 145-56, all voices: “3” proportion sign (3 semibreves in the time of 2), transcribed as 3/1.

76. [Josquin], “Alma redemptoris mater (C., B.)/Ave regina coelorum (A., T.).”

- M. 1, all parts: Mensuration sign O, transcribed as 3/1.
- M. 32, 2nd and 3rd whole notes, Altus: coloration, with a three under the first group of three black minims, transcribed as half-note triplets.
- M. 98 (beats 3-4): Bassus--pitch of B semibreve in source changed to C.
- M. 102: All voices--Cantus and Tenor are longs, but Altus and Bassus are breves; changed Altus and Bassus to longs.
- Mm. 133-38 and 149-158: Coloration (3 black breves in the time of 2 white breves); transcribed in 3/1 in all voices when two or more voices are in coloration.

77. [Josquin], “Ave Maria gratia plena ... virgo serena.”

- M. 83: Tenor--replaced A minim with B minim and A semibreve.
- Mm. 94-108: All voices transcribed in 3/1. Cantus and Altus start triple coloration in m. 94, and Tenor introduces 3 for proportion in m. 93; Bass introduces 3 for proportion m. 94.

78. [Carpentras], "Miserere mei Deus." Mm. 15-16: Cantus arrives on Breve with fermata one m. later than the three lower voices. Extended Altus, Tenor, and Bassus notes from breves to longs, so that they are still sounding under the Cantus.

79. [Josquin], "Missus est angelus Gabriel."

- M. 27 (beats 2-3): Bassus--source is missing a semibreve; added semibreve G.
- M. 28 (beats 3 and 4): Bassus--note durations unclear in source; minims result in correct counterpoint.
- M. 83 (beats 1 and 2): Tenor--changed dotted semibreve Bb in source to a semibreve.

81. [Josquin], "O bone et dulcis domine Yhesus/Pater noster (T)/Ave Maria (B)." Tenor and bass are pre-existent chant cantus firmi.

- M. 12 (beat 1): Altus--source has *signum congruentiae* (indicating entry in bass) which was replaced with a fermata.
- M. 15 (beat 1): Cantus--source has *signum congruentiae* (indicating entry of tenor); replaced with fermata.
- Mm. 93-94: Tenor--breve rest in source changed to long rest.