

MICHAEL SCOTT CUTHBERT

ESPERANCE AND THE FRENCH SONG
IN FOREIGN SOURCES



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ESPERANCE AND THE FRENCH SONG IN FOREIGN SOURCES

A single folio in a larger manuscript, no. 1067 at the Biblioteca Angelica of Rome, is a little-known source of trecento polyphonic music. The source, known since 1982 thanks to Fabio Carboni and Agostino Ziino, provides the only concordance for a ballata found in **Reina** (f. 3r), *Deh, non mi fare languire*.¹ A nearly illegible second work was also dis-

¹ FABIO CARBONI and AGOSTINO ZIINO, *Una fonte trecentesca della ballata 'Deh, non mi fare languire'*, «Studi Medievali», s. 3, XXIII, 1982, pp. 303-309. The following sigla, written in bold, are used in this paper:

Angelica 1067	Rome, Biblioteca Angelica. MS 1067.
Ascoli Piceno 142	Ascoli Piceno, Archivio di Stato. Notarile mandamentale di Montefortino, vol. 142.
Bologna Archivio Covers	Bologna, Archivio di Stato. Notarial covers of documents from 1337, 1338, 1369, 1412-13, and 1444.
Brussels 56.286	Brussels, Bibliothèque du Conservatoire Royal de Musique. MS 56.286.
Cambridge 5943	Cambridge, University Library. MS Additional 5943.
Casanatense 522	Rome, Biblioteca Casanatense. MS 522 (<i>olim</i> B.VI.6).
Florence Conservatorio	Florence, Biblioteca del Conservatorio di Musica, "Luigi Cherubini". Cassa forte 74 (<i>olim</i> D 1175).
Ghent 133	Ghent, Rijksarchief. Fonds Groenenbriel, MS 133.
Groningen 70	Groningen, Universiteitsbibliotheek. Incunabulum no. 70.
Helmond 215	Helmond (Netherlands), Gemeentelijke Archiefdienst, Rechtelijk Archief Helmond 1396-1810. Inv. no. 215.
Mancini	Lucca, Archivio di stato. MS 184 + 2 folios discovered in 1988 + 4 folios discovered in 1998. Perugia, Biblioteca Comunale "Augusta". MS 3065.
Padua 553	Padua, Archivio di Stato. Fondo Corporazioni soppresse, S. Giustina 553.
Philadelphia 15	Philadelphia, University of Pennsylvania Library. MS French 15.
Pit.	Paris, Bibliothèque Nationale de France. MS fonds italien 568 (<i>olim</i> Bibliothèque Royale 165 du Supplément, then Nouv. Supplément Fr. 535).
Prague 9	Prague, Národní knihovna (formerly Státní knihovna SSR - Universitní knihovna), MS XI E 9.
Reina	Paris, Bibliothèque Nationale de France. MS fonds nouvelles acquisitions françaises 6771.
Strasbourg 222	Strasbourg, Bibliothèque Municipale (<i>olim</i> Bibliothèque de la Ville). MS 222.C.22.
Tongeren 490	Tongeren, Stadsarchief. Fonds begijnhof 490.
Vatican 1419	Rome, Biblioteca Apostolica Vaticana. Urbinas latinus 1419.
Vorau 380	Vorau, Bibliothek des Augustiner Chorherrenstifts 380.

covered; its incipit was transcribed as «Spera[vi]» by Carboni and Ziino and went unidentified. The work will now be identified as the rondeau, *Esperance qui en mon cuer*. Although this work has been known for some time from many other sources, its importance has recently been increasing. The piece, well-known to composers in the fourteenth century, is a key work for our understanding of musical and textual borrowing. In addition to quoting from the work, scribes transformed it by adding new voices. The new discovery affords the opportunity to understand how these additional voices, primarily contratenors, function in a single work. The identification of *Esperance* in the Biblioteca Angelica manuscript also gives occasion to provide the first transcription with complete text and which takes account of all the available sources.

The music folio of **Angelica 1067** is found within a collection of sermons by the fourteenth-century monk Antonio de Azaro da Parma.² The first 41 folios of the 100-folio manuscript contain his *Sermones dominicales*. Folios 45r-90v contain his *Expositiones evangeliorum quadragesimalium* while the final folios (ff. 90v-100r) present miscellaneous sermons. The manuscript had two previous shelfmarks, «VI(?) .6.32» and «R.8.21».

An *explicit* on f. 41v tells us that the manuscript was copied by the Augustinian Andrea da Chieti in 1400.³ A note of possession on f. 100v reveals that the manuscript remained in Andrea's library after the copying was completed. (All foliation marks in the manuscript are modern). It is impossible to say whether the Augustinian order of the copyist has

² Information on the manuscript is found in HENRICUS [i.e., ENRICO] NARDUCCI, *Catalogus codicum manuscriptorum praeter graecos et orientales in Bibliotheca Angelica olim coenobii Sancti Augustini de Urbe, Tomus Prior: Complectens codices ab instituta bibliotheca ad 1870*, Rome, Ludovici Cecchini, 1892, p. 436. Antonio de Azaro da Parma is mentioned by JACQUES QUÉTIF and JACOBUS ECHARD, *Scriptores Ordinis Prædicatorum recensiti, notisque historicis et criticis illustrati ad annum 1700*, Paris, J. B. C. Ballard, 1719-21; reprinted several times in the twentieth century, including Paris, A. Picard, 1934, vol. 1, pp. 529-531. Antonio (also called Antonius Parmensis) has sometimes been considered a Camaldolite, because of a confusion with a monk of a similar name, but was in fact a Dominican.

³ «Frater Andreas de ciuitate Th[eatin]a ordinis he^{rum}. amen deo gratias. Factus est sub anno dni M^o cccc^o 4^o die Lune [com]p^{li} [= complevi?].» Carboni and Ziino read an extra X after the «M^o cccc^o» and moved the date of the manuscript to 1410. The reading of «lune» (Monday) must be amended to «Junii», that is, June 4. I thank Thomas Forrest Kelly for assistance with this reading. Neither previous transcription of this *explicit*, i.e., those of Carboni and Ziino and of Narducci, report the final word of the *explicit*. A similar *explicit* on f. 90v spells out Chieti (Theatina) fully, but omits a date. That *explicit* gives the only other biographical information about the scribe: the sermons were «scripti a uenerabile studente frater Andrea». The expression «heremitorum» usually refers to the order of St. Augustine, but without further elaboration could also mean the Camaldolese.

any bearing on the manuscript's current location within the library of a former Augustinian monastery. Nor can we without other evidence about Andrea da Chieti's life speculate an Abruzzese origin for the manuscript.

The parchment of the manuscript is inconsistent in terms of size and preparation. If, as it seems, Andrea acquired his parchment from many different sources, then it is unlikely he ever possessed a complete music manuscript, and a search for further music among works he copied may be fruitless.⁴

The manuscript is primarily organized in quaternions with guide words on the last verso of every gathering at the bottom, center. The exceptions to this organization are the fifth gathering (which includes the music folio) which is a sexternion and the last two gatherings, a ternion and quinternion respectively.⁵ The music of **Angelica 1067** lies in a gap between the main items in the manuscript, a gap which helped preserve it for posterity. The entire contents of the fifth gathering are important for our understanding of the origin of the music section, and thus are given in Figure 1 (see p. 6).

Folio 44 has been erased twice, first to remove a Latin text (rotated 90 degrees counter-clockwise with respect to the rest of the manuscript), then to remove the music which had been added on top. The second erasure has particularly affected the verso of the manuscript, leaving the show through more prominent than the material on the page.

The recto of the leaf is not difficult to read, particularly after the first two staves.⁶ Folio 44r transmits the two-part ballata, *Deh, non me fare languire*, which Ziino and Carboni have identified as containing elements of the *siciliana* tradition.⁷ **Angelica 1067** thus joins a small but distinguished and diverse group of sources which transmit these re-

⁴ It seems that at least some gatherings were acquired as a group. The folios of gathering three, for instance, were pricked (and probably ruled) as a group.

⁵ The last gathering, ff. 91-100, is probably misbound, as a guide word appears at the bottom of f. 99v which does not appear at the head of f. 100r. Further, the connections between 90v (the final folio of a gathering, but without a guide word) and 91r, and between 91v and 91r are unusual. However, the note of possession on f. 100v, «Iste liber est mei fratris Andrea de civitate theatina ordinis heremitorum», leaves no doubt that the final folio today was also the final folio during Andrea's possession.

⁶ A facsimile of f. 44 taken under ultraviolet light appears as Figures 1 and 2 of CARBONI and ZIINO, *Una fonte trecentesca*. Their second figure (f. 44v) is reproduced as Figure 2 of this paper.

⁷ *Ivi*, pp. 305-306. Against the identification as a *siciliana*, see OLIVER HUCK, *Die Musik des frühen Trecento*, Hildesheim, Olms, 2005, p. 125.

33	R	red, five-line staves can faintly be seen, but no music can be made out. These staves are ignored by Andrea in favor of a new black-ink ruling. On verso, a red «S», oriented 90 degrees counter-clockwise with respect to the main manuscript (henceforth 90deg CCW) can be seen in the right margin (c.f., f. 42v).
34		
35	R V	remains of red, five-line staves; these are more easily seen than those on 33rv. These lines were later used for ruling the text, with a black line inserted between each system to make the page's ruling basically consistent.
36		
37		
38		
39		
40		
41	V	explicit of <i>Sermones dominicales</i> , plus six blank ruling lines.
42	R	8 blank ruling lines at the top of the page, over an erased text (90 deg CCW). text (90 deg CCW), scraped. Red letter «X» still visible. At bottom of page, one hand-drawn, five-line staff (on top of scraped text). Clef, C4. Text underlay illegible. The staff itself has also been rubbed out.
43	R V	blank beginning (? space was left for an initial letter) of a treatise on Latin grammar; older than rest of the manuscript. Treatise is erased at the top and bottom. Rotated 180 degrees with respect to the rest of the manuscript.
44	R V	<i>Deb, non me far languire</i> written on top of another document (90 deg CCW). Previous document trimmed. Music erased at top. [E]speranc[e] [qui en mon cuer] erased poorly. Some traces of underwriting, but may be show through.

Fig. 1: Angelica 1067, gathering five

worked Southern songs as ballate: **Reina, Padua 553**,⁸ and **Mancini**.⁹ These three sources are all originate in Northern Italy, and probably from Padua. We could even speculate a Paduan (or at least Veneto) origin for all the *sicilianas* were it not that some of the **Mancini siciliana**-ballate fall in the section of that manuscript with Pavian and not Paduan connections.¹⁰

Based on textual evidence in the piece, Ziino and Carboni suggest that the version in **Angelica 1067** reads better than **Reina**. **Angelica 1067**'s rhyming of «pianto» with «tanto» replaces **Reina**'s worse «tempo» and «tanto». Further, based on the date of the explicit on f. 41, we can say that **Angelica**'s music precedes **Reina**'s – supposing a date after 1400 for that codex.¹¹ The piece is transmitted in Italian notation (*senaria perfecta*) without division signs but with *puncti divisiones*, used particularly regularly in the tenor.¹² However, the text of this ballata will need to be reexamined again in the near future in light of the recent discovery of another copy of this text on some **Bologna Archivio Covers**.¹³

⁸ See the discussion of this source in F. ALBERTO GALLO, *Ricerche sulla musica a S. Giustina di Padova all'inizio del II Quattrocento: due 'siciliane' del Trecento*, «Annales musicologiques», VII, 1978, pp. 43-50. All the Paduan sources have recently been reexamined in MICHAEL SCOTT CUTHBERT, *Trecento Fragments and Polyphony Beyond the Codex*, Ph.D. Dissertation, Harvard University, 2006.

⁹ NINO PIRROTTA, *New Glimpses of an Unwritten Tradition*, in *Words and Music: The Scholar's View: A Medley of Problems and Solutions Compiled in Honor of A. Tillman Merritt*, edited by Laurence Berman, Cambridge, Mass.: Department of Music, Harvard University, 1972, pp. 288-291.

¹⁰ The *siciliana*-ballate in the **Mancini** codex are by Antonello da Caserta. On the connections among Antonello, **Mancini**, and Pavia see JOHN NÁDAS and AGOSTINO ZIINO, *The Lucca Codex*, Lucca, LIM-Libreria Musicale Italiana, 1990 («Ars Nova», 1) pp. 39-40.

¹¹ The discovery of pre-existing staves on ff. 33 and 35 assures us that the music must precede 1400. The musical folios had to be in the manuscript before completion of the *Sermones dominicales*. Further, the erasures of the notation on f. 42 indicate that music was already written on the manuscript before they were used by Andrea.

¹² One *punctus additionis* is used in the piece in m. 3, missed by Carboni and Ziino. The ligature *c.o.p.* has a punctus on the first note and should thus be transcribed “J. J.” instead of “J. J̣”. **Reina** uses a one-pitch ligature to achieve the same reading. Another correction to Carboni and Ziino's tenor is the substitution of “J̣ J̣” for their “J̣ J̣” in m. 8; only one rest appears in the manuscript and the semibreve has a tail. This reading differs from **Reina**.

¹³ See ARMANDO ANTONELLI, *Tracce di ballate e madrigali a Bologna tra XIV e XV secolo*, in *L'Ar Nova Italiana del Trecento*, VII, 2007, edited by Agostino Ziino and Francesco Zimei, in print.

* * *

The music on the reverse side of f. 41 cannot easily be understood. The page appears to contain four voices, all untexted, labeled «Speranc», «Tenor contra[?]», «Tenor», «Contratenor». Furthermore, the initial tones of each voice are incompatible with fourteenth-century harmony: d, F, G, G.¹⁴ The lengths of the various voices also vary widely; the last contratenor, for instance, has far too few notes for the rest of the work.

Though much of the folio is difficult to read, the distinctive tenor opening allows us to identify the work. It is *Esperance qui en mon cuer*, a French-texted rondeau known from many “peripheral” sources in the international repertory, but not from the principal French manuscripts.

Despite being badly smeared and seeming to have always been missing some minim stems, the cantus in **Angelica 1067** is also clearly that of *Esperance*. But the search for a match for the contratenor or contratenors is more difficult. It turns out that the second voice on the page is not an independent voice, but rather the continuation of the fourth voice («Contratenor»). This identification eliminates the problems of the initial sonorities – the opening note *F* simply becomes an internal longa. This solution creates instead a three-voice version which concords rather well. An ultraviolet facsimile of the folio, with the voices labeled, appears as Figure 2, below.

The contratenor in **Angelica 1067** does not match either of those found in published editions of the work.¹⁵ However, we need not look only in published sources. Several sources of this composition have been discovered, but not transcribed, in recent years. Table 1 summarizes the current source situation. Among the four known contratenors we can find a concordance for **Angelica 1067**’s. It is the same as the second contratenor of **Ghent 133**, which I have called contratenor *d*.

¹⁴ Italic, capital letters will be used to refer to pitches below middle *c*, while lowercase pitches are used for the octave above.

¹⁵ FRIEDRICH KAMMERER, *Die Musikstücke des Prager Kodex IX E. 9*, Augsburg, B. Filser, 1931, p. 117 (based on the two-voice **Prague 9**). WILLI APEL, *French Secular Compositions of the Fourteenth Century*, [Rome], American Institute of Musicology, 1970-72 («Corpus Mensurabilis Musicae» 53), vol. 3, pp. 89-90 (based on **Pit.**, with added information from **Vorau 380**). GORDON K. GREENE, *French Secular Music: Rondeaux and Miscellaneous Pieces*, Monaco, Editions de l’Oiseau-Lyre, 1989 («Polyphonic Music of the Fourteenth Century», Vol. 22), pp. 57-58 (based on **Cambridge 5943**, with added contratenors from **Pit.** and **Vorau 380**) and pp. 59-60 (keyboard version based on **Groningen 70**).

TABLE 1: surviving copies of *Esperance qui en mon cuer*

<i>Sigla and folio</i>	<i>Incipit</i>	<i>Voices and text notes</i>
Angelica 1067 , f. 44v	Speranc	C, Tenor contra = d, T; no text
Pit. , ff. 6v/7r	Esperanse qu'en mon cuer ¹⁶	C, T, Ct = a; no text
Ascoli Piceno 142 f. Nv	Esperance qui en mon cuer senbat	C, T, (Ct lost?); texted, including residuum
Prague 9 , f. 247r	Espirante	C, T; no text
Strasbourg 222 , f. 72v	Esperange (in Brussels 56.286)	C, T, + voice ¹⁷ ; Only incipit of C survives
Vorau 380 , f. 87v	Desperancze	C, T, Ct = b; no text
Tongeren 490 , f. Bv	[lost; residuum: Esperance] ¹⁸	Text residuum and unknown voice (= Ct a variant?)
Ghent 133 , ff. IIIIv-Vr	Espirance qui en mon cuer senbat	C, Tr, Ct ¹ = c, Ct ² = d, T; text to one strophe
Groningen 70 , f. 1rv	Aspirance de xij semimini- mis ...	2 vv. keyboard version
Helmond 215 , f. 97v	[textless]	Tenor only in stroke notation
Cambridge 5943 , f. 165r	Esperance ki en mon quer	C, T; text to one strophe
Philadelphia 15 , f. 66r	Esperance qui en mon cuer	Text only

Ghent 133 has the greatest number of voices: cantus, tenor, two incompatible contratenors and a unique triplum.¹⁹ The source is an inner bifolio bearing the folio numbers IIII and V, containing three Glorias and two French-texted songs added by a different hand.²⁰ This version contains three voices not previously published. Strohm has noted that no more than one of them can be performed with the cantus and tenor

¹⁶ The index to **Pit.** calls the work «Speranza Rondello». See DAVID FALLOWS, *A Catalogue of Polyphonic Songs*, Oxford, Oxford University Press, 1999, p. 154 for this observation.

¹⁷ Edward Coussemaker's notes to the burnt manuscript **Strasbourg 222** indicate that the version had three voices. See CHARLES VAN DEN BORREN, *Le manuscrit musical M. 222 C. 22 de la Bibliothèque de Strasbourg (XV^e siècle) brûlé en 1870, et reconstitué d'après une copie partielle d'Edmond de Coussemaker*, Antwerp, Imprimerie E. Secelle, 1924, pp. 126-127. However, we cannot know which contratenor (or possibly triplum) was included in the manuscript.

¹⁸ The incipit has been lost due to trimming; this text is taken from the residuum, which indicates repetition with «Esperance et c». See below for further information on the surviving music.

¹⁹ Discovery report in REINHARD STROHM, *The Ars Nova Fragments of Gent*, «Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis», XXXIV, 1984, pp. 109-131, inventory pp. 112-114. Facsimile in *An Anthology of Music Fragments From the Low Countries*, ed. Eugene Schreurs, Leuven, Alamire, 1995, p. 17.

²⁰ STROHM, *art. cit.*, p. 117 identifies spelling choices which identify this second scribe as Flemish. Though taking note of their original foliations, Strohm designates these folios 1v and 2r.

without making dissonances and parallel perfect consonances²¹ (Which is not to say that this type of performance would never be done!).

Though the triplum of **Ghent 133** is unique, its scribe copied another triplum which allows for comparison, that of *Dame par vos douch plazier*, a song otherwise known from **Reina, Prague 9**, and **Strasbourg 222**. Both tripla have extended periods of syncopation and create strong accented dissonances with both the cantus and the tenor. But the problems of *Esperance's* triplum far exceed those of *Dame par vos*. First, there seem to be several errors in the notation. If transcribed without emendation, the *prima pars* ends three minims early. Four adjustments to the notated version are needed to produce a rhythmically plausible version. Further, even in sections with no rhythmic ambiguity, such as the beginning and end of the *secunda pars*, there are strong dissonances between the triplum and the two primary voices. In m. 24, the triplum holds a tritone against the cantus for two semibreves; in m. 37, an unusual run-up to the cadence is created by parallel sevenths with the tenor.

The other voices are also unusual and in need of comment. Although each of contratenors *a*, *b*, and *c* is unique to a single source (**Pit., Vora 380**, and **Ghent 133**, respectively), as a group they share so many features in common that at times they seem like distant variants of each other. All the added contratenors are independent but show influence on each other. The alternation of D and A in the first few measures of the second part is particularly striking. Each moves homophonically with the tenor for much of the time. Thus, in the edition they have been grouped with the tenor voice. The use of a different contratenor will often imply different *musica ficta* choices in the cantus voice. For instance, contratenor *b* cadences in mm. 37-38 with *F*, *G*, *A*. Since the *F* is in unison with the tenor, it should not be sung *F*♯ and, to avoid the augmented second, the *G* should not be sung sharp either. We then may wish to consider whether the cantus *c* should be *c*♯ or *c*♭ against the *G*. A similar problem occurs in m. 28 where the *c*♯ from **Ascoli Piceno 142** could not be sung against the *c*♭ of contratenor *d* in **Ghent 133** and **Angelica 1067**.

Particularly significant for our understanding of fourteenth-century harmonic conception are places where the contratenors create different sonorities, *i.e.* incompatible harmonies, with each other. For instance, in m. 5, contratenor *c* sounds the *d* above the cantus's *B* and the tenor's *G*, while contratenors *a* and *b* sing the *E* below. Such irreconcilable voices should dispel any notions that the two-voice framework of most chan-

²¹ Noted by STROHM, *art. cit.*, p. 113.

sons represents a distillation of a single idealized three-note sonority – an incomplete triad so to speak. The evidence of *Esperance* speaks strongly against these and other interpretations based on our experience with later music.

Several other sources of *Esperance* are also recent discoveries which have not yet been edited. The versions of *Esperance* in the fragments **Tongeren 490**, f. Bv and **Ascoli Piceno 142**, f. Nv, have suffered great damage, yet are important for being the only musical sources to preserve the complete text of the rondeau.²² Though **Ascoli Piceno 142** is badly rubbed, the complete cantus and tenor are largely legible; the adjacent folio, which might have contained a contratenor or triplum, is lost. **Tongeren 490** was cut vertically and erased such that only a few isolated notes and ligatures and the text residuum can be read.²³ Karl Kügle identifies this voice as a tenor,²⁴ however, the small fragment finds a closer match as a variant of contratenor *a*. The legible portion of music corresponds to measures 17–30.

The discovery of two instrumental sources for *Esperance* makes its manuscript tradition yet more exciting. The version in score in **Groningen 70** is almost certainly a member of the tiny group of keyboard sources in the early fifteenth century.²⁵ The source may have connections to Italy in its use of two levels of semibreves,²⁶ but the paleography is not similar to any Italian fragments of the late trecento or early quattrocento. A second presumably instrumental source of *Esperance*, **Helmond 215**, contains only the tenor voice.²⁷ The works in this fragment are written in a stroke notation that eliminates the need for notational symbols longer

²² On **Tongeren 490** see KARL KÜGLE, *Fourteenth- and Fifteenth-Century Music Fragments in Tongeren: I. The Fourteenth-Century Music Fragment*, in *Musicology and Archival Research*, edited by Barbara Haggh, et al., Brussels, Algemeen Rijksarchief, 1994 (Archives et Bibliothèques de Belgique, Extranummer 46), pp. 473–487. **Ascoli Piceno 142** was discovered and first reported by PAOLO PERETTI, *Fonti inedite di polifonia mensurale dei secoli XIV e XV negli archivi di Stato di Ascoli Piceno e Macerata*, «Quaderni musicali marchigiani», III, 1996, pp. 88–93. A more in-depth article has been prepared by PAOLO PERETTI and AGOSTINO ZIINO, *Ancora sul frammento di Montefortino*, forthcoming in *L'Ars Nova Italiana del Trecento*, VII, 2007, edited by Agostino Ziino and Francesco Zimei, with some transcriptions by this author.

²³ Facsimile in SCHREURS, *An Anthology*, p. 22.

²⁴ KÜGLE, *Fourteenth- and Fifteenth-Century Music Fragments*, p. 478.

²⁵ MARIA VAN DAALEN and FRANK HARRISON, *Two Keyboard Intabulations of the Late Fourteenth Century on a Manuscript Leaf now in the Netherlands*, «Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis», XXIV, 1984, pp. 97–108.

²⁶ VAN DAALEN and HARRISON, *art. cit.*, p. 100.

²⁷ BARBARA H. HAGGH, *New Publications in Dutch on Music Before 1700 and a Newly Discovered 15th-Century Dutch Manuscript With Songs*, «Early Music», XXV, 1997, pp. 127–128.

than the semibreve.²⁸ Though it has been asserted that the readings in **Helmond 215** are closer to those of **Prague 9** than of other sources,²⁹ the tenor of *Esperance* does not bear out this comparison. Variations in the tenor are slight in any of the sources. The stroke notation of **Helmond 215** does not use any minims in *Esperance*, though they are used elsewhere in the same manuscript in *Talent m'est pris* and in an unidentified work. The only other version to forgo the use of minims in its tenor is **Cambridge 5943**, but **Helmond 215** does not follow its unique substitution of ♩ for ♪ in mm. 25-26, so they should not be considered close relations.

The excitement over so many new musical sources is compounded by other discoveries regarding the song. First, David Fallows edited the text of the rondeau from a new text source, **Philadelphia 15**, finally allowing complete vocal performance.³⁰ Secondly, we now understand *Esperance* not only as an important and beautiful song in its own right but also as a member of a tradition of "Esperance" and "En attendant" songs. These works quote and allude to each other in a playful and ingenious fashion, and they have recently been the focus of a tremendous body of scholarship.³¹ The web of references surrounding *Esperance, qui en mon cuer* includes earlier works represented by Guillaume de

²⁸ For further description of stroke notation see MARGARET BENT, *New and Little-Known Fragments of English Medieval Polyphony*, «Journal of the American Musicological Society», XXI, 1968, p. 149.

²⁹ HAGGH, *art. cit.* Intriguingly, the tenor of **Prague 9**, like **Pit.**, is related to the other instrumental source for *Esperance*, **Groningen 70**. The same tenor variant is found in m. 18 of both sources.

³⁰ David Fallows, review of RICHARD RASTALL, *Two Fifteenth Century Song Books*, «Early Music», XX, 1992, pp. 348-349.

³¹ The quotations were first identified by REINHARD STROHM, *Filipotto de Caserta, ovvero i francesi in Lombardia*, in *In cantu et in sermone: A Nino Pirrotta nel suo 80° compleanno*, edited by Fabrizio Della Seta and Franco Piperno, Florence, Olschki, 1989, p. 70. Further on *Esperance*, *Je voy mon cuer*, and related songs in the *En attendant* group, see many of Yolanda Plumley's writings, especially, *Citation and Allusion in the Late 'ars nova': the case of 'Esperance' and 'En attendant' songs*, «Early Music History», XVIII, 1999, pp. 287-363 (esp. pp. 317-319). A number of articles on the topic of "Esperance" were collected in the session, "Intertextualität im Lied des 14. und 15. Jahrhunderts" in *Musik als Text: Bericht über den Internationalen Kongress der Gesellschaft für Musikforschung Freiburg im Breisgau 1993*, ed. by Hermann Danuser and Tobias Pleblich, Kassel, Bärenreiter, 1998, specifically, WULF ARLT, *Machaut, Senleches und der anonyme Liedsatz 'Esperance qui en mon cuer s'embat'*, pp. 300-310; KEVIN BROWNLEE, *Literary Intertextualities in the Esperance Series*, pp. 311-313; SUSAN RANKIN, *Observations on Senleches' 'En attendant esperance'*, pp. 314-318; and LORENZ WELKER, *Weitere Beobachtungen zu 'Esperance'*, pp. 319-321. FALLOWS, *A Catalogue of Polyphonic Songs*, p. 154, goes far beyond the call of duty for a summary catalog in compiling a list of all the quotations, including *En attendant Esperance conforte*, *Je voy mon cuer*, a possible citation in Prodenzani's *Saporetto*, sonnet 25 (which I mention with some reservations), and a basse danse with the same title from 1449.

Machaut's *En amer a douce vie*, simpler compositions such as *Je voy mon cuer* (which quotes *Esperance's* incipit), as well as complex *ars subtilior* works by Senleches. *Je voy mon cuer* is related to *Esperance* in other ways.³² They are joined in possessing many versions, some undergoing striking transformations (diminutions, stroke notation, contrafact) while leaving no trace of their original composer or country of origin.

The abundance of recently discovered texted copies free us from needing to use **Cambridge 5943**, a later manuscript in white notation with corrupted French texts, if we want a texted version as our principal source.³³ Since the damaged state of **Angelica 1067** also limits its use, Example 3 at the end of this article uses **Ghent 133's** clear text as its base reading. The example presents all the known contratenors. The variety of versions (not even mentioning the instrumental arrangement) could aid performing groups searching for more spice in the many repetitions of a rondeau. They may wish to switch among the optional voices between lines of text.

* * *

Although it was the only sheet studied by Carboni and Ziino, f. 44 is not the only folio with musical notation. On f. 42v, a single, hand-drawn five-line staff (of greater sloppiness even than those of f. 44) has been added at the bottom of an erased Latin text. The contents of this staff are difficult to read since it too has been erased. It appears to be a single line, probably a tenor voice judging by the number of ligatures, but even possibly a melismatic section of a work in square notation.

Folios 42 and 44 are not isolated sheets but parts of bifolios. This information immediately necessitated a search for music on the opposite sheets, ff. 33 and 35. In fact, these folios were also ruled for music. Red five-line staves that match those of ff. 42 and 44 can be seen on both folios 33 and 35. On f. 35, the neatly drawn staves were used as ruling for

³² A new source of *Je voy mon cuer*, **Casanatense 522**, has recently been identified by this author; further information appears in *Trecento Fragments*, pp. 483-491, and is forthcoming as *A New Trecento Source of a French Ballade*, in the «Harvard Library Bulletin».

³³ Willi Apel's edition emends the contratenor of the Vorau manuscript to make it concord better with the cantus (*French Secular Compositions*, pp. xxv and 89-90). However, the repetition of some of these "errors" leads me to believe they are not simple scribal mistakes; thus this edition transcribes **Vorau 380** without emendation. **Cambridge 5943's** readings, such as the approach to the internal cadence, are unique, though they are occasionally musically smoother.

the tiny text. Between the music staves, an extra ruling line has been added using the black ink used to rule the rest of the gathering. On f. 33 the staves were ignored and written over. Although discolorations similar to those on f. 44v may indicate erasures underneath the densely-packed overwriting on ff. 33 and 35, I could find no traces of music notation on either folio. Most likely these staves were never used, and a search for musical staves on other folios of the manuscript was futile.

Angelica 1067 was probably not part of any other known trecento source. When we consider their size and number of staves, the folios of the music section differ from all other trecento sources. **Angelica 1067**'s dimensions, *ca.* 205 × 145 mm, are similar to those of **Florence Conservatorio** and **Vatican 1419**, but **Angelica 1067** can be distinguished from the other two by the number of staves per page (6 as opposed to **Florence Conservatorio**'s more normal 7) and by its material (parchment instead of the paper of **Vatican 1419**).³⁴

The early date for the destruction and reuse of **Angelica 1067** – 1400, thus hinting at a date not much later than 1390 for the copying of the music – impels us to reassert the ephemeral status most music manuscripts had in the trecento. We have the remains of a manuscript, perhaps only a fascicle and almost certainly never finished, whose preservation was of no concern to the one who acquired it after the initial scribe. Andrea da Chieti's desire to copy Antonio de Azaro da Parma's sermons expressed itself in a voracious appetite for recycling parchment, probably acquired piecemeal. The layout of the manuscript changes at least 21 times, often reflecting preexisting ruling patterns. We need not be entirely dismayed at the quick reuse of **Angelica 1067**. In part, we as researchers should be given hope from such palimpsest sources, and especially the reused folios 33 and 35. Many more polyphonic sources may lie under the surface of manuscripts, and advances in searching and cataloging technology may aid in recovering these lost caches of trecento practice.

³⁴ Folio 35 of **Angelica 1067** does, however, have seven staves, each of 20 mm with 24 mm of inter-system distance, similar to **Florence Conservatorio**. There are still other reasons, including differences in custos, which discourage a connection with this manuscript. Further, the staves (drawn without a rastrum) on f. 44 vary in width. The first on f. 44r is 17 mm with 25 mm between staves; the last is 24 mm with 28 mm between staves.

Example 1. *Esperance qui en mon cuer* (optional voices in small type)

The musical score is written for a choir and instruments. It features the following parts:

- Triplum (Ghent 133)**: Treble clef, 3/4 time signature. The melody begins with a treble clef and a key signature of one sharp (F#).
- Contratenor d (Ghent 133 Angelica 1067)**: Bass clef, 3/4 time signature.
- Contratenor c (Ghent 133)**: Bass clef, 3/4 time signature.
- Contratenor a (Pit.)**: Bass clef, 3/4 time signature.
- Contratenor b (Vorau 380)**: Bass clef, 3/4 time signature.
- Tenor**: Bass clef, 3/4 time signature.
- Tr.** (Trumpet): Treble clef, 3/4 time signature. The melody begins with a treble clef and a key signature of one sharp (F#).
- Ct d** (Ct d): Bass clef, 3/4 time signature.
- Ct c** (Ct c): Bass clef, 3/4 time signature.
- Ct a** (Ct a): Bass clef, 3/4 time signature.
- Ct b** (Ct b): Bass clef, 3/4 time signature.

The lyrics are written below the vocal parts:

1.4.7. Es - per - an - ce qui en
 3. Mais faulx dan - gier le re -
 5. Che - oir ne - peut se franc

mon cuer
 fuse et
 cuer ne

Example 1 (cont.)

Musical score for Example 1 (cont.), measures 15 to 24. The score is written for a vocal line (Tr.) and a piano accompaniment (Ct d, Ct e, Ct a, Ct b). The key signature is one sharp (F#). The time signature is 4/4.

Measures 15-23: The vocal line (Tr.) begins with a melodic phrase. The piano accompaniment (Ct d, Ct e, Ct a, Ct b) provides harmonic support. The lyrics for this section are:

s'ern - - - - - bar,
 de - - - - - bat
 le - - - - - bat.

Measures 24-28: The vocal line (Tr.) continues with a new melodic phrase. The piano accompaniment (Ct d, Ct e, Ct a, Ct b) continues with harmonic support. The lyrics for this section are:

2.8. Sen - - - - - me - - - - - fait - - - - - d'a -
 6. Qui - - - - - dou - - - - - coor - - - - - tien -

Example 1 (end)

The musical score is written on seven staves. The top staff is for Tenor (Tr.) in treble clef. The second staff is for Cantus (Ct.) in treble clef, with French lyrics written below it: 'mer gne la doi ce vi e. la sei gnou ri e.' The third staff is for Contratenor (Ct. a) in bass clef. The fourth staff is for Contratenor (Ct. b) in bass clef. The fifth staff is for another Contratenor (Ct. b) in bass clef. The sixth and seventh staves are for another Contratenor (Ct. b) in bass clef. The score includes various musical notations such as notes, rests, and ligatures.

Critical notes

M = minim, SB = semibreve, B = breve, L = long, r = rest; *c.o.p.* ligature *cum opposita proprietate*, i.e., a ligature of two semibreves.

The readings of the cantus and tenor (including ligatures) are from **Ghent 133**, except that accidentals from any source are integrated into the lines.

Differences from the edition for **Ghent 133**, **Ascoli Piceno 142**, **Tongeren 490**.

Ghent 133 differences:

Triplum:

- m. 3/3: SB M instead of M M
- m. 8: 2 SBr instead of Br
- m. 13/3: M M instead of M SB
- m. 19/3: last SB is M with stem cancelled
- m. 36/3: SB + *punctus* instead of SB

Cantus:

- m. 8: no #
- m. 21: B instead of d

m. 22: *c* instead of *e*
 m. 25 and m. 26: Mr instead of SBr
 m. 28: no #

Contratenor *c*:

mm. 29, 31: B *e* instead of *d*

Text:³⁵

senbat for *s'embat*
d'amours for *d'amer*
douche for *dolce*

Angelica 1067 differences:

Cantus:

m. 2/1: ligature c.o.p. instead of 2M
 m. 8: no #
 mm. 9-10: no ligature
 m. 19: SB *c* M *c* B *c* A
 m. 20: SB *G* SBr SB *F*
 m. 28: added Br Lr (matches one additional measure in Ct.); no #.

Tenor:

no differences

Contratenor *d*: Principal, performable differences between **Angelica 1067** and **Ghent 133** are shown in the edition. Other differences in **Angelica 1067** are below:

m. 8: no #
 mm. 16, 20, 27: no ligature
 mm. 28/2-29-1: repeated in MS
 m. 31/1: M instead of SB
 m. 34/2: M or Mr missing
 m. 34/3-35/1: ligature c.o.p.

Ascoli Piceno 142 differences:

Cantus:

m. 2/2-3: ligature c.o.p.
 mm. 9-10: no ligature
 m. 19: SB *c* M *c* B *c* A (as **Angelica 1067** above)
 m. 20: SB *G* SBr SB *F* (as **Angelica 1067** above)
 m. 27-28: SB *e f e d c c* (? quasi-illegible)

³⁵ In reporting text variants among the *Esperance* sources, Wulf Arlt has swapped the texts of **Cambridge 5943** and **Ghent 133** ("Machaut, Senleches", p. 303, note 13).

Tenor:

largely illegible, only plainly visible elements are noted

mm. 25-26: ligatures *c.o.p.*

m. 27: ligature *c.o.p.*, SB

m. 33: ligature *c.o.p.*, SB

Text:

Second line of refrain, largely illegible

senbat for *s'embat*

faulm for *fauls*

segnorie for *seignourie*

Tongeren 490 differences:

Few definitive statements can be made concerning the contents of **Tongeren 490**. In the text, the presence of “fauls” and “seignourie” spelled as such connect it more closely with the French poetic tradition than the other sources.

Contratenor *a*:

mm. 1-16: missing

mm. 17-18: B-B ligature *A D*, *M E F*

m. 20: illegible

m. 24-27: largely illegible, some SB *D*'s legible

mm. 31-end: illegible or missing

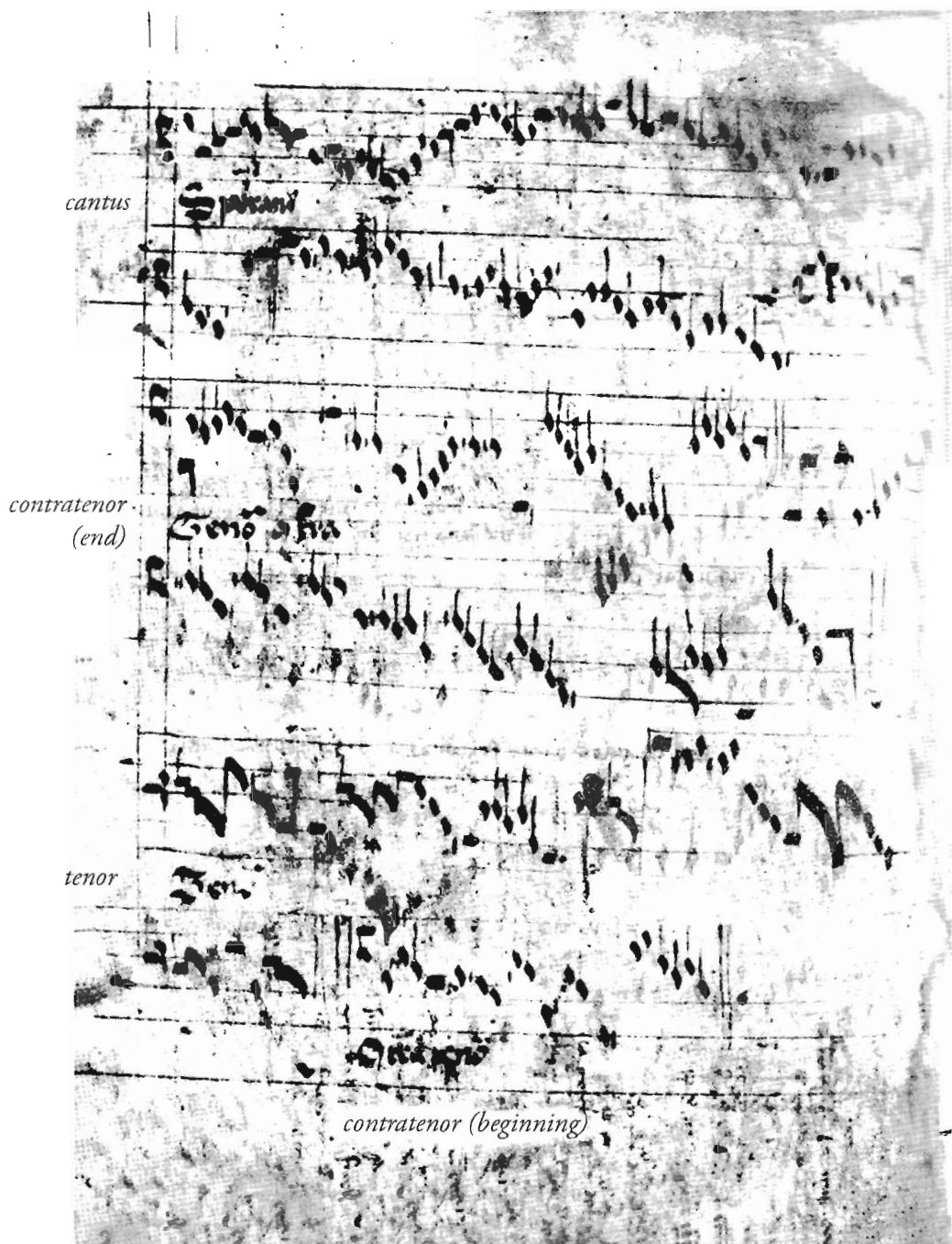


Figure 2: Angelica 1067, f. 44v

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