

MUSICOLOGICAL STUDIES AND DOCUMENTS

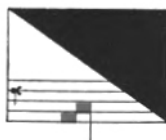
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THE MANUSCRIPT
LONDON, BRITISH MUSEUM,
ADDITIONAL 29987

A Facsimile Edition with an Introduction

by

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THE MANUSCRIPT LONDON, BRITISH MUSEUM,
ADDITIONAL 29987 (*Lo*)

The Trecento codex *Lo* has rarely been treated as fully as the central sources *Sq* and *FP*, though it contains an important collection of 14th-century Italian secular song as well as a unique corpus of dance pieces of the same period. The recent publication of a complete inventory of Trecento secular music (FischerS) is indeed valuable, but perhaps detailed investigations of individual sources are still needed as parallel musicological tools. The peripheral character of *Lo* has been noted¹, but it remains to take at least a glance at the problems raised by the varying script and often clumsy notation of the manuscript. Wolf's list is now out-of-date², but it is the only one which has been compiled between the time when the manuscript was acquired by the British Museum and the present day.

The Manuscript

The codex London, British Museum, Additional 29987 is a quarto manuscript measuring 26 x 19.5 cm. The leaves are for the most part of vellum and the binding consists of new brown half leather over wooden boards almost a cm. thick with bevelled edges. The volume was rebound in 1957, but there was no change in the manner of binding. There is gilt lettering on the spine with the words: *Madrigali* || *Ballate* || *e* || *Mottetti* || *Posti in* || *Musica* || *Brit. Mus.* || *Additional* || *Ms.* || 29987. The manuscript contains 88 folios + four new flyleaves at the front (1 of 1957 and 3 of 1876), two older flyleaves after the new ones (17th century), and two new flyleaves at the back (1 of 1876 and 1 of 1957). The first 17th century flyleaf has a list of composers in the volume made out by the owner, Carlo de Tommaso Strozzi in 1670. Both old and new folio numbers are incorrect, though the error in the old foliation only occurs near the end of the ms. The old foliation at the top right of recto pages is presumably 17th century. This is in ink, while the more recent pencil foliation beneath the older one was doubtless inserted in 1876 when the codex was bought by the British

¹ FischerS, 91.

² WolfG I, 268.

Concordances

The codex *Lo* has to be considered here too from the point of view of monody and polyphony. Of the standard Trecento repertoire, namely Madrigals, Ballate and Cacce, relatively few are *unica*, viz. 21 out of a total of 88 [+ 1] pieces. The apparently later polyphonic Gloria and Credo are *unica* too but anonymous. Unusual works like the hybrid motet, which may also be described as a troped mass movement, and the Ballata 42, whose top voice seems to be written for the bagpipe complete with drone, tend to be anonymous. Even so, out of 25 polyphonic *unica*, only 11 are anonymous. As might be expected, quite the opposite is the case with monodic *unica*. All the Estampies are anonymous *unica*, like the *Chançonete tedesche* and the hymn. The so-called Antiphon of Lorenzo is in fact a warning to singers to avoid the tritone, of which the music is full.

Table 2 reveals that the music of such well-known composers as Giovanni da Cascia, Jacopo da Bologna and Francesco Landini is nearly all known from other manuscripts. Typical is Landini with only one *unicum* out of 29 compositions. On the other hand, the works of lesser-known composers like Bonaiutus Corsini, Guilielmus de Francia Jacopo Pianellaio and Rosso de Chollegrana are all *unica* (with one exception). Only Nicolo da Perugia among the better-known Trecento musicians is represented by several polyphonic *unica*, viz. 4 out of 12 [+ 1] compositions. The following table shows the distribution of the *unica* among the various species represented in the manuscript.

TABLE 3

Species	Total	Species	Total
Madrigals	4	Credo	1
Ballate	16	Antiphon	1
Cacce	1	Chançonete tedesche	1
Estampies	15	Hymn	1
Motet	1	Textless piece	1
Gloria	1		

The following table of concordances makes clear the relationship between *Lo* and the 15 manuscripts containing any one of the works copied therein, whether in whole or in part, in original version or arrangement.

No.	Folio	Beginning of text	Voices	Form	Composer	Concordances	Remarks
11	9v-10	Musica(n) son che mi dolgho piaggiedo Gia furon le dolceçe mie Ciascun voli narrar	3 ¹⁺¹⁺¹	M	Magistri Fracisci de firencia	Sq f. 121v-122; FP f. 80v-90	Facs. (all Sq); Ancona, LIV; BesM, pl. XI; CorteSq, 215; Gandolfi, pl. XV-XVI; Lud- wigA, 286; SchieringS, 58. Edn. EllinwoodL, no. 11; LudwigA, 287; WolfSq, 197. In <i>Lo</i> upper voice has text in rit. only. Facs. EllinwoodL, pl. III (Sq). Edn. Ellinwood- F, no. 1; EllinwoodL, no. 9; Gleason, 106; WolfSq, 53. Soll, no. 29. Edn. WolfSq, 166.
12	10v-11	Una colomba candid' e genti[te]	2 ²	M	Magistri Fracisci de firencia	Sq f. 129	Facs. Marrocol, pl. 3 (PR). Edn. Marrocol, 87; Wolf- Sq, 20. Facs. Gandolfi, pl. XVII (Sq). Edn. WolfSq, 319. Edn. WolfSq, 169.
13	11v-12	Alba cholumba con sua verde rama	2 ²	M	Fratis bartolini de padova	Sq f. 105v-106 (5 ² voc.); PR f. 14v-15 (3 voc.) (an.)	
14	12v-13	Prima vertute chonstringer la lingua	2 ²	M	Magistri Iachobi de bolonia	Sq f. 12v-13; FP f. 66v-67; Pit f. 9v-10; PR f. 6 (an.)	
15	13	Mille merce	2 ¹	B	[Egidius et Guilielmus de Francia]	Sq f. 173v	
16	13v-14	Quando la terra parturessen verde	2 ²	M	Fratis bartolini de padova	Sq f. 106v-107; PR f. 20 (an.); identical with no. 24	
17	14v	La dolce cera	3 ¹	M	Fratre bartolini de padova	Sq f. 101v-102 (5 ³ voc.); FP f. 108v-109; Pit f. 41v-42 (2 ² voc.); PR f. 13v-14 (5 ² voc.) (an.); Luc f. 1a (XX) (5 ² voc., Cantus missing); Fa f. 70-71 (2 voc. tab.) (an.)	Soll, no. 25. Facs. Gandolfi, pl. XIV (Sq). Edn. WolfG II/III, no. 45; WolfSq, 159.
18	15	Non posso far buchato	2 ¹	B	—	Sq f. 12v-13; FP f. 68v-69; PR f. 7 (an.)	Edn. Marrocol, 78; WolfG II/III, no. 41; WolfSq, 26.
19	15v-16	Useleto selvagio	2 ²	M	Magistri Iachobi de bolonia		The name ANNA appears in the text. Facs. Marrocol, pl. 4. Edn. Marrocol, 106.
20	16v-17	Un bel parlare vive sulla riva	2 ¹	M	Magistri Jacobi de bolonia		

