THE STEPS AND MUSIC OF THE
ITALIAN BALLO OF THE
EARLY RENAISSANCE

Volume II
TRANSCRIPTIONS

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DIPLOMATIC EDITION
NOTE: The 0 in the originals is written as an 0.

When the mensuration sign 0 could be mistaken for a note, it is enclosed in parentheses (0).

The treatises that have the music are listed above each tune. Whenever a treatise has a different spelling for a title, it is put in brackets after the name of the treatise.
Amoroso

Paris 476
Anello

Paris 972
Bel fiore

Paris 972
Bel riguardo

Paris 972 [Belreguardo]
Paris 973 [Bel Regurdo]
Paris 476
Rome [Bereguardo]
From here, the flat is left out of the signature.
Colonnese

Paris 973
Paris 476
La Figlia Guilielmo

Paris 972 [la fia guilmin]
Rome [fila Guilielmino]

[Sheet music notation]

9
La Figlia Guilielmo-Continued
Gelosia

Paris 972 [La giloxia]
Paris 973
Paris 476 [La gelosia]
From here, the flat is left out of the signature.
Giove-Continued

Paris 972

Paris 973

Rome 496

Intrata
Gratioso

Paris 973
Paris 476

Could be C.
Ingrata

Paris 972 [La Ingrata]
Paris 973
Paris 476

dCould be O.
Ingrata—Continued
Leggiadra—Continued
Leoncello

Paris 972 [Leonzello]
Paris 973
Paris 476 [Lioncello]
Rome
Leoncello-Continued
Marchesana

Paris 972 [Marchixana]
Paris 973
Paris 476 [La marchesana]
Mercantia

Paris 972 [Mercatia]
Paris 973
Paris 476 [Mercancia]
Rome

\( e \) From here, the flat is left out of the signature.

\( f \) The number 5 is written in a different hand.
Mercantia-Continued
The number 2 is written over the number 3.
Paris 972
Paris 973 [Pizoccara]
Paris 476 [La Pizochara]

hCould be a 3 or a 5.

kThe flat is misplaced.
Prisonera

Paris 972 [Presonera]
Paris 973 [Presoniera]
Paris 476
Prisoner Contiued
Sobria

Paris 972

Rome
Sobria-Continued
Spero-Continued
Tesara

Paris 972
Verzepppe

Paris 972 [Verzepe]
Rome

The clef is misplaced.

Could be C.
Voltate in ça rosina

Paris 476

nCould be 0.
TRANSCRIPTION I

MUSIC ONLY
NOTE: For each ballo, every treatise that has the music is listed beneath the dance title.

Phrases that in the original music are separated by slashes through the staff (~) are here separated by double slashes (~). The dotted line in this transcription (±) is used for the half-slash in the originals (~). This half-slash is used where there is a mid-phrase change of mensuration.

Each phrase of music is numbered in the left-hand margin; in cases where there is a change of meter or measure within a single line, the number includes a letter designation (2a, 2b, 2c).

When they are given in the treatises, mensuration signs are placed at the beginning of the appropriate line. If one treatise has no sign for a line, but other treatises do, the treatise without the sign is represented by a slanted line (\); thus, C\ means that of the three treatises with this dance, only the first and third have a mensuration sign.

The numbers at the end of some of the phrases tell the performer(s) how many times to play the phrase. Where the sources do not agree on the number, all the numbers given for a phrase are listed (for example, "3 or 4 or 5"); in cases where only some of the sources have a number and the rest have none, the number of treatises that have the number is given in parenthesis after the initial number, so that, for instance, 2 (3) means that three treatises (of four) have said the line must be played twice, and the fourth treatise does not say that the line is to be repeated.
Bel fiore

Paris 972
Bel riguardo

Paris 972
Paris 973
Paris 476
Rome

Intrata
Colonnese

Paris 973
Paris 476

\[ \frac{4}{4} \]

Paris 476 does not have this line.

\[ \text{In place of these lines (2 and 3), Paris 973 has:} \]

\[ \frac{4}{4} \]
The music between the *'s is not in Rome.
Gelosia

Paris 972
Paris 973
Paris 476
Gioioso

Paris 476

\[ \text{Musical notation diagram} \]
Gratioso

Paris 973
Paris 476
Leggiadra—Continued

\[ d \]
Paris 973 has no slash here; for line 1, Paris 476 has:

\[ 1 \]
\[ \text{alt} \]
\[
\begin{array}{cccccccccccc}
\text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} \\
\text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} \\
\text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} \\
\text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} \\
\end{array}
\]

\[ e \]
For line 2, Paris 476 has:

\[ 2 \]
\[ \text{alt} \]
\[
\begin{array}{cccccccccccc}
\text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} \\
\text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} \\
\text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} \\
\text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} \\
\end{array}
\]

\[ f \]
For line 4a, Paris 476 has:

\[ 4a \]
\[ \text{alt} \]
\[
\begin{array}{cccccccccccc}
\text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} \\
\text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} \\
\text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} \\
\text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} & \text{f} \\
\end{array}
\]
Leoncello

Paris 972
Paris 973
Paris 476
Rome

3\textsuperscript{rd} or 4\textsuperscript{th} or 5\textsuperscript{th}

Paris 476 has an extra line between 1 and 2:
Marchesana

Paris 972
Paris 973
Paris 476

\( \frac{5}{4} \)

\( \text{For these two lines, Paris 476 has:} \)

\( a = d \)

5 alt \( \text{c} = d \)

6 alt
Mercantia

Paris 972
Paris 973
Paris 476
Rome

Intrata
Petit vriens

Paris 476

\( \text{\textit{Petit vriens}} \)

\( \text{\textit{Paris 476}} \)

\( \text{\textit{o}=1} \)

\( \text{\textit{1}} \)

\( \text{\textit{2}} \)

\( \text{\textit{3}} \)

\( \text{\textit{4}} \)

\( \text{\textit{5}} \)
Pizochara

Paris 972
Paris 973
Paris 476
Prisonera

Paris 972
Paris 973
Paris 476

Intrata
For this line, Paris 476 has:

\[ \begin{align*}
6 & \quad \text{\textbf{\textcolor{red}{6}}}
\end{align*} \]

For this line, Paris 476 has:

\[ \begin{align*}
7 & \quad \text{\textbf{\textcolor{red}{7}}}
\end{align*} \]
Sobria

Paris 972
Rome
Rome does not have these lines.
Spero

Paris 973
Paris 476
Paris 972
Voltate in ga rosina

Paris 476
TRANSCRIPTION II

STEPS AND MUSIC
NOTE: The format of transcription II is like that of transcription I; the reader is referred to the notes for transcription I on page 39. The abbreviations of the dance steps and measures are explained on pages 43 to 44 in volume I.

The measure of each phrase is given, abbreviated, in the right-hand margin. Those abbreviations enclosed in parentheses are my own choices for measure; the others are those given in the treatises. If two measures are given in the parenthesis, and the second is enclosed in brackets, the brackets indicate that the second measure is a more remote possibility than the measure listed first (Sa [Bd]). Whenever two measures are separated by a slash, whether they are in parenthesis or not, it means there is a mid-phrase change of measure (Qu/Sa). A question mark means: (1) in the case of measures enclosed in parentheses, that I have reservations about my choice, even if it is my first or only choice for the phrase (Qu?); if both measures in a parenthesis are followed by question marks, then both are equally good, if questionable, choices (Qu? Pi?); (2) in the case of measures not in parentheses, either that the treatises are not clear about which measure is intended, or that different sources have different measures for the line.

Steps enclosed in parenthesis function as accidentals.

Whenever the amount of time a step takes is not made clear by its placement under the music, it is followed by an arrow (Sa →).

The number of times a unit of dance steps is to be performed is indicated by a double line followed by an X and a number (||X2).

When Siena is enclosed in brackets ([Siena]), it means that Mazzi does not include the full text in his edition of the treatise.
Amoroso

Music: Paris 476

Text: Paris 476

Siena

\[ a \text{For line 1 Siena has 12 Sa; these steps make quaternaria the likeliest measure for lines 1 and 2.} \]
Anello

Music: Paris 972
Text: Paris 972
Paris 973
Paris 476
Magliabechiana
[Siena]
Modena

1

\[
\begin{align*}
\text{Sa} & \rightarrow \text{Sa} \\
\text{Pi} & \rightarrow \text{Pi}
\end{align*}
\]

2

\[
\begin{align*}
\text{Sa} & \rightarrow \text{Sa} \\
\text{Pi} & \rightarrow \text{Pi}
\end{align*}
\]

3

\[
\begin{align*}
\text{Sa} & \rightarrow \text{Sa} \\
\text{Pi} & \rightarrow \text{Pi}
\end{align*}
\]

4

\[
\begin{align*}
\text{vt} (=\text{d}) & \rightarrow \text{Pi}
\end{align*}
\]

5

\[
\begin{align*}
\text{Pi} & \rightarrow \text{Pi}
\end{align*}
\]

6

\[
\begin{align*}
\text{r} & \rightarrow \text{r}
\end{align*}
\]
Bel fiore

Music: Paris 972

Text: Paris 972
Paris 973
Paris 476
Magliabechiana [Siena]
Bel riguardo

Music: Paris 972
Paris 973
Paris 476
Rome

Text: Paris 972
Paris 973
Paris 476
Magliabechiana
[Siena]

Intrata
Bel riguardo novo

Music: Paris 972
Paris 973
Paris 476
Rome

Text: Paris 972
Rome
Siena
Modena

\[\text{All sources have 6 step-units for line 5, which clearly do not fit into 5 bars; perhaps a bar of music was omitted (2 more E's?), or the steps are given incorrectly. Although it would be highly unusual for 1 Bd step to be separated from the others and placed in line 4, it is a possibility. This leads to the following alternate}\]
Bel riguardo novo-Continued

version of lines 4 and 5, with a change of measure for line 4:

line 4: 1:Sa/ Sa/ d / d  Bd

2:Sa/ Sa/ cc/ d

line 5: d/ d/ d/ cc/ R  Bd
Colonnese

Music: Paris 973
Paris 476

Text: Paris 973
Paris 476
Magliabechiana
[Siena]
La Figlia Guilielmo for 2

Music: Paris 972
Text: Paris 972

Rome
Siena
Modena

1a

1: ss s c c s s s s c c
2: ss s c c s s s c c

1b

1: ss r s s s s
2: ss r s s s v t

2a

s s d d (mv) r (mv) r d

2b

s s v t (= s s s salteto)

2c

Pi Pi Pi Pi salteto Pi

Pi? Qu?
(Pi)
La Figlia Guilielmo for 2-Continued

Intrata

The repeat of line 1 does not include the final two bars.

There are many possible versions for lines 2b and 2c, since all the dance instructions vary in the steps for these lines, and there are two versions of the music as well. One combination is that of the music from Rome and a different amalgamation of steps from all the sources:

2b
\[ d \ (m) \ d \ (m) \ s \ s \ vt \ (=s \ s \ s \ salteto) \]

2c
\[ Pi \ Pi \ Pi \ (salteto) \]

Pi s m Pi Pi s
La Figlia Guilielmo for 4

Music: Paris 972
Rome

Text: Paris 972
Rome

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]

\[\text{Music: Paris 972 Rome} \]

\[\text{Text: Paris 972 Rome} \]

\[\text{La Figlia Guilielmo for 4} \]
La Figlia Guilielmo for 4—Continued

Intrata

---

*The final two notes are not included in the repeat of the line.*
Music: Paris 972
Paris 973
Paris 476

Text: Paris 972
Paris 973
Paris 476
Magliabechiana
[Siena]
[Modena]

Paris 973, Paris 476, and Magliabechiana have 4 Pi ted for line 5.

Siena and Modena have 3 galoppi `|| X2` for line 7.
Gioioso

Music: Paris 476
Text: Paris 973

Paris 476
Magliabechiana
Siena
(Siena)
Modena

\[ \text{Music: Paris 476} \]

\[ \text{Text: Paris 973} \]

Paris 476
Magliabechiana
Siena
(Siena)
Modena

\[ \text{Gioioso} \]

\[ \text{Music: Paris 476} \]

\[ \text{Text: Paris 973} \]

Paris 476
Magliabechiana
Siena
(Siena)
Modena

\[ \text{Gioioso} \]

\[ \text{Music: Paris 476} \]

\[ \text{Text: Paris 973} \]

Paris 476
Magliabechiana
Siena
(Siena)
Modena

\[ \text{Gioioso} \]

\[ \text{Music: Paris 476} \]

\[ \text{Text: Paris 973} \]

Paris 476
Magliabechiana
Siena
(Siena)
Modena

\[ \text{Gioioso} \]

\[ \text{Music: Paris 476} \]

\[ \text{Text: Paris 973} \]

Paris 476
Magliabechiana
Siena
(Siena)
Modena

\[ \text{Gioioso} \]

\[ \text{Music: Paris 476} \]

\[ \text{Text: Paris 973} \]

Paris 476
Magliabechiana
Siena
(Siena)
Modena

\[ \text{Gioioso} \]

\[ \text{Music: Paris 476} \]

\[ \text{Text: Paris 973} \]

Paris 476
Magliabechiana
Siena
(Siena)
Modena

\[ \text{Gioioso} \]

\[ \text{Music: Paris 476} \]

\[ \text{Text: Paris 973} \]

Paris 476
Magliabechiana
Siena
(Siena)
Modena

\[ \text{Gioioso} \]

\[ \text{Music: Paris 476} \]

\[ \text{Text: Paris 973} \]

Paris 476
Magliabechiana
Siena
(Siena)
Modena

\[ \text{Gioioso} \]

\[ \text{Music: Paris 476} \]

\[ \text{Text: Paris 973} \]

Paris 476
Magliabechiana
Siena
(Siena)
Modena

\[ \text{Gioioso} \]

\[ \text{Music: Paris 476} \]

\[ \text{Text: Paris 973} \]

Paris 476
Magliabechiana
Siena
(Siena)
Modena

\[ \text{Gioioso} \]

\[ \text{Music: Paris 476} \]

\[ \text{Text: Paris 973} \]

Paris 476
Magliabechiana
Siena
(Siena)
Modena

\[ \text{Gioioso} \]

\[ \text{Music: Paris 476} \]

\[ \text{Text: Paris 973} \]

Paris 476
Magliabechiana
Siena
(Siena)
Modena

\[ \text{Gioioso} \]
Music: Paris 972
Paris 973
Paris 476
Rome

Text: Paris 972
Rome
Paris 973
Paris 476
Magliabechiana
Antinori
[Siena]
Modena

Sa - ted Sa - ted

Sa - ted vt (=s s r ) || X2

d d d s s d || X2

Pi Pi Pi || X3

Sa Sa Sa Sa vt (=s s r ) || X2

(mv) R R (mv)

Intrata
Gratioso

Music: Paris 973
Text: Paris 973
Paris 476
Magliabechiana
[Siena]

1 \[
\text{Satted Satted}
\]

2 \[
\text{Satted d} \rightarrow \| X2
\]

3 \[
\text{Satted s s d}
\]

4 \[
\text{s s d d r r R} \| X2
\]

5 \[
\text{Pi Pi Pi} \| X2
\]

6 \[
\text{sc sc d} \rightarrow \text{vt (=d)}
\]
Ingrata

Music: Paris 972
Paris 973
Paris 476

Text: Paris 972
Paris 973
Paris 476
Magliabechiana
[Siena]
Ingrata-Continued

Intrata
The repeat of the steps of line 4 does not symmetrically fit the repeat of the music. In the following alternate arrangement of steps, another kind of asymmetry results: the first mv is considered a natural step, the second and third, accidental steps:

1: r/ r/ ss/ d/ d (mv)/ r/ r
2: cc/ cc/ ss/ d/ d (mv)/ r/ r
Leggiadra—Continued

\begin{align*}
&\text{6} \quad \frac{4}{4} \quad \text{Pi} \quad \text{Pi} \quad || \quad x_2 \\
&\text{7} \quad \frac{4}{4} \quad \text{sc} \quad \text{sc} \quad \text{vt} \quad (=d) \\
\end{align*}
Music: Paris 972
Paris 973
Paris 476
Rome

Text: Paris 972
Paris 973
Paris 476
Magliabechiana
[Siena-2 versions]
Modena

Paris 973 and Paris 476 have alternate steps for this line:

1: m m / d / mv / m m / d / mv

2: s s / s s / d / s s / s s / d
Leoncello novo

Music: Paris 972
Paris 973
Paris 476
Rome

Text: Paris 972
[Siena]
[Modena]

Intrata
Marchesana

Music: Paris 972
Paris 973
Paris 476

Text: Paris 972
Paris 973
Paris 476
Magliabechiana
[Siena]
An unlikely but possible version of lines 4, 5, and 6 results from the combination of the steps in Paris 973, Paris 476, and Magliabechiana, with the music for lines 5 and 6 in Paris 476:

4:  r/ r/ s s / d/ r/ s s / d/ r/ d/ d/ m v/ r/ r/

\[ \text{\( \text{\(5a\)} \)} \]

5a \[
\begin{array}{c}
R & R & [x1] \\
\end{array}\]

\[ \text{\( \text{\(5b\)} \)} \]

5b \[
\begin{array}{c}
m & m & d & || x2 \\
\end{array}\]

6 \[
\begin{array}{c}
d & \text{salto} \\
\end{array}\]

\[ \text{\( m \text{Paris 972 has d, posada.} \)} \]
Mercantia

Music: Paris 972
Paris 973
Paris 476
Rome

Text: Paris 972
Rome
Paris 973
Paris 476
Magliabechiana
[Siena]
Petit vriens

Music: Paris 476
Text: Paris 973
Paris 476-2 versions
Magliabechiana
[Siena]

\[
\begin{align*}
1 \{ & \text{Pi Pi Pi Pi} \} \ (\text{Pi}) \\
& \text{Pi Pi Pi Pi || X2} \\
2 \{ & \text{Pi Pi Pi Pi} \} \ (\text{Pi}) \\
& \text{Pi Pi Pi Pi || X3} \\
3 \{ & \text{d} \} \ (\text{Pi?}) \\
& \text{d || X3} \\
4 \{ & \text{R} \} \ (\text{Pi?}) \\
& \text{R || X3} \\
5 \{ & \text{d d r r} \} \ (\text{Pi?}) \\
& \text{vt} \quad (\text{Pi?})
\end{align*}
\]
Siena has 12 Sa for line 1; these steps make saltarello the best choice of measure for this line.
Pizochara-Continued

\[
\begin{align*}
\{ & \quad r \quad r \quad \text{Pi} \quad \text{Pi} \quad \text{Pi} \\
\} & \quad (\text{Pi}) \\
\{ & \quad \text{Pi} \quad \text{Pi} \quad \text{X3} \\
\end{align*}
\]
Prisonera

Music: Paris 972
Paris 973
Paris 476

Text: Paris 972
Paris 973
Paris 476
Magliabechiana
[Siena]
All sources except Paris 972 have 4 Sa ted (= dr per tempo) for line 6, and 3 pass instead of 4 for line 7. When these steps are combined with the music, they form the following arrangement and lead to a change of measure:

Version 1, line 6: Sa/- ted/ Sa/- ted || X2
line 7: m/ m/ pass/ pass/ pass/ / / / / / / X2 (Qu)

Paris 476 has this music for lines 6 and 7:

The combination of Paris 476 music and Paris 972 text leads to the following arrangement of lines 6 and 7:

Version 2, line 6: Pi/ Pi/ Pi/ Pi || X2 (Pi)
line 7: /m m/ pass pass/ pass/ pass/ || X2 (Pi)

Another arrangement is formed by the combination of Paris 476 music and the steps in footnote p:

Version 3, line 6: Sa/- ted/ Sa/- ted || X2 (Pi?)
line 7: /m m/ pass/ pass/ pass || X2 (Pi?)
For the first two performances of this line Rome has:

d/ R/ salto/ d (volta)  (Or, d/ R [salto]/ d/ volta)

Rome has a salto instead of a salteto.
Sobria-Continued

An alternate arrangement is:

Sa ——> mv (posa) t

Alternate steps for these lines are d, or d plus a posa.
Spero

Music: Paris 973
Paris 476

Text: Paris 973
Paris 476
Magliabechiana

1

2

3

4

5

6

7

--- vt (=d) -----.4)
There is no satisfactory solution to these lines because the "4 d in ted, beating before the time," in line 1, can be interpreted to mean several different things. These "4 d ted" are probably meant to take 8 bars of music (as an extension of the rule that each Sa ted step takes 2 bars to perform), but if they do, then the 4 Sa steps in line 3 can only take 1 bar each, and this breaks the rule that Sa steps in duple meter take 2 bars to perform:

Version 1, line 1:  
1: d/-ted/ d/-ted/ (Sa?)  
2: d/-ted/ d/-ted || X2

line 2: 1: ss/ d / ss/ d / (Sa?)  
2: Sa/-ted/ Sa/-ted || X2

line 3: Sa/ Sa/ Sa/ Sa || X1 (Qu)

If, however, the "d ted" takes only 1 bar to perform, then the repeat of line 2 is not necessary:

Version 2, line 1:  
1: d / d / d / d/ (Sa?)  
2: ss/ d/ ss/ d || X2

line 2: Sa/-ted/ Sa/-ted || X2? (Sa?)

line 3: Sa/ Sa/ Sa/ Sa || X1 (Qu)

Another possibility is to reverse the number of times lines 2 and 3 are performed:

Version 3, line 1:  
1: d / d / d / d/ (Sa?)  
2: ss/ d/ ss/ d || X2

line 2: 1: Sa/-ted/ Sa/-ted || X1 (Sa?)

line 3: Sa/→ / Sa/→ || X2 (Qu)
Tesara

Music: Paris 972

Text: Paris 972

1&2: Sa Sa Sa

3: Sa Sa r

Pi Pi Pi Pi Pi

m v

1

r r r r m m m m

|| X2

Pi (=d) Pi (=posa) Pi (=r) || X4

Pi Pi Pi Pi Pi

Pi (=d) Pi (=posa) Pi (=r) || X4

Pi Pi Pi Pi Pi

Pi Pi Pi Pi Pi

Sa Sa Sa Sa Sa Sa

Sa || X2
Because the text for lines 8-10 is not clear, there are two further ways the steps can be joined to the music. In the
following version, the 9 Pi after the 16 Pi are presumed to be included as part of the 16 Pi:

Version 1, line 8: 4 Pi || X4
    (each 2 Pi = d [\(mv/d\) [posa] )

    line 9: mv/ Pi/ / / /
    line 10: Sa/Sa/

In the second version, the 9 Pi are in addition to the 16 Pi; this alters the arrangement of lines 9 through 14 and the measure of line 10:

Version 2, line 8: 4 Pi || X4
    (each 4 Pi = d/ mv/ d/ posa)

    line 9: Pi/ Pi/ Pi/ Pi/ Pi/
    line 10: Pi/ Pi/ Pi/ (Pi)
    line 11: l: Pi/ (mv) Pi/
    2-6: Sa/ Sa/

    line 12: Sa/ Sa/
    line 13: /Sa/ Sa/ Sa/ m m/
    line 14: /Sa/ Sa/ Sa/ m m/
Verzepppe

Music: Paris 972
Rome

Text: Paris 972
Rome

The first Sa may be equivalent to a salto, or a salto may precede the Sa:

line 4: salto/ Sa/ Sa/ Sa/ Sa / mv
Verzepppe—Continued

Intrata
Voltate in ga rosina

Music: Paris 476

Text: Paris 476

1: d d vt (=d) s s
2: r Sa → r
3: s s d d vt

1: d s s d Sa
2: r vt (=d) c c c c
3: r R c c c c

2{ Pi Pi Pi Pi } (Pi)

Pi Pi Pi Pi

1