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

Volume II

TRANSCRIPTIONS

by

Susan Hoeksema

Submitted in partial fulfillment
of the requirements for the degree of
Master of Music (Musicology) in the
Department of Music
University of Natal
Durban

1984

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DIPLOMATIC EDITION

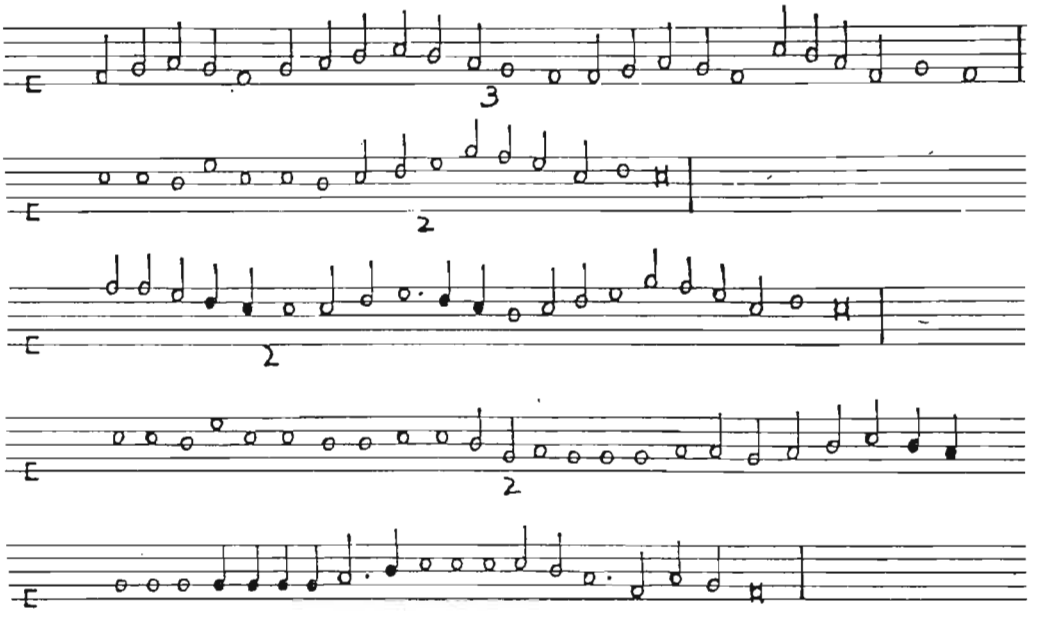
NOTE: The ◇ in the originals is written as an ○ .

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

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.

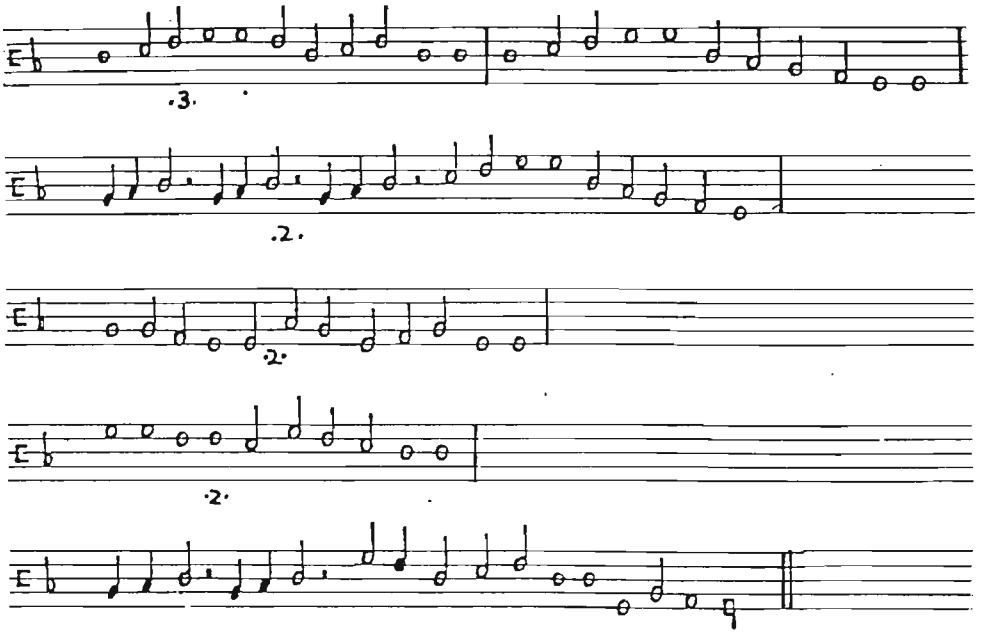
Amoroso

Paris 476



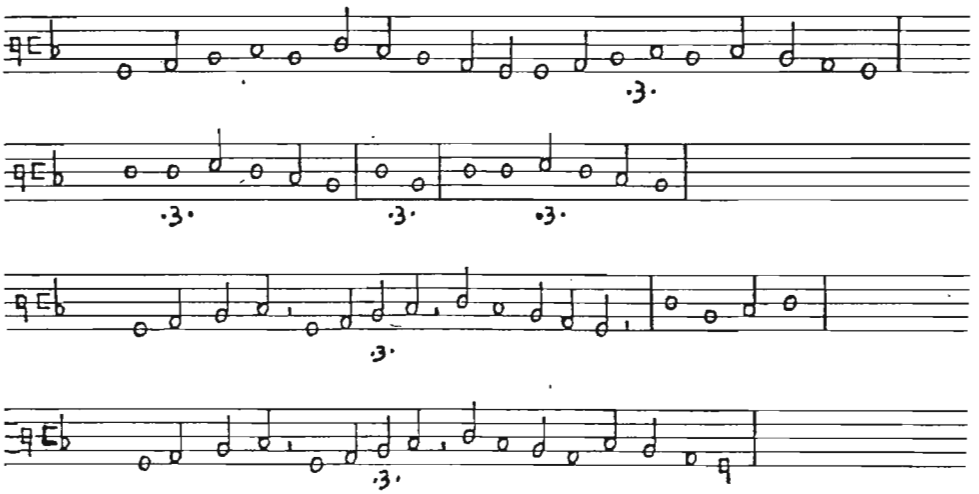
Anello

Paris 972



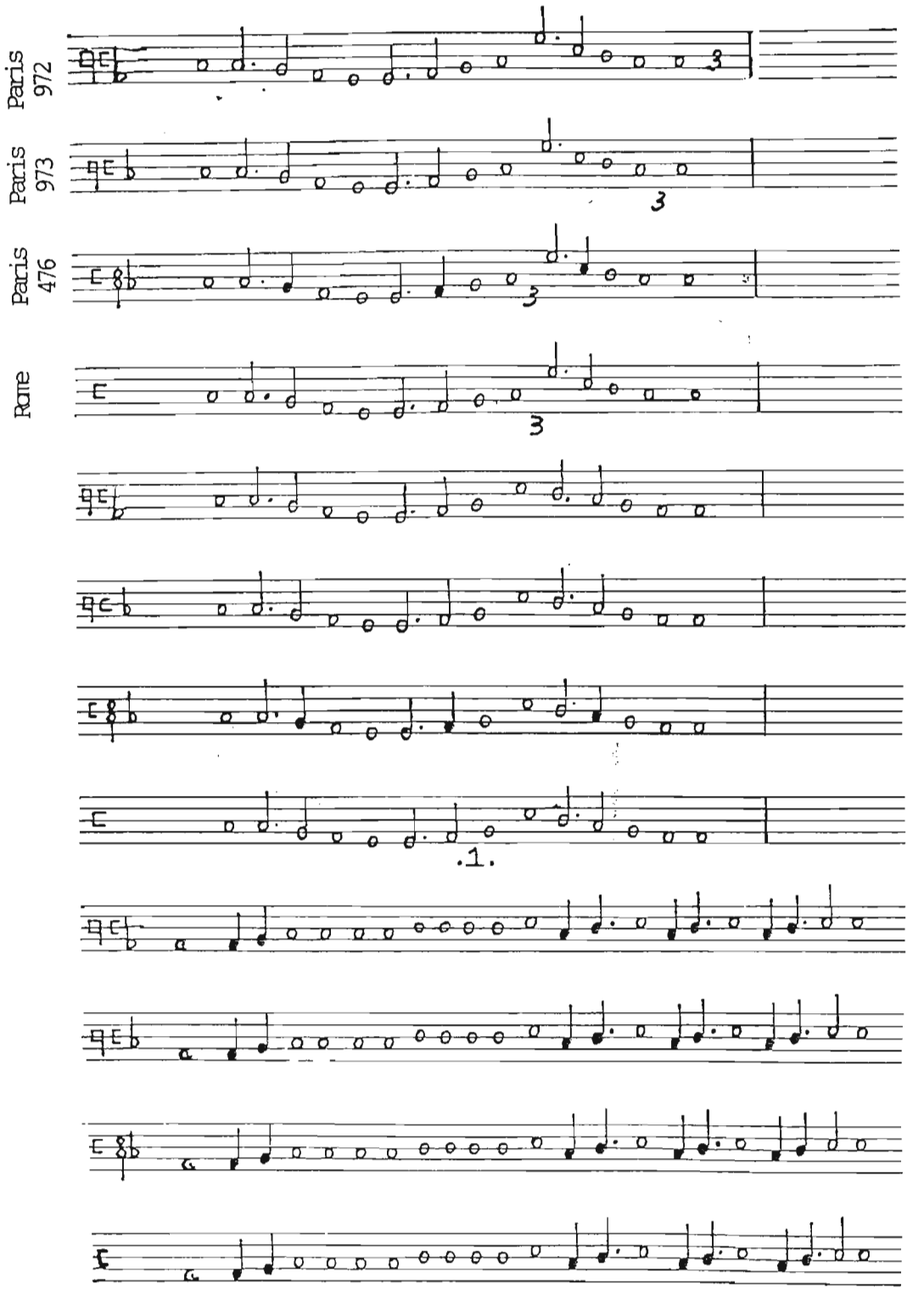
Bel fiore

Paris 972

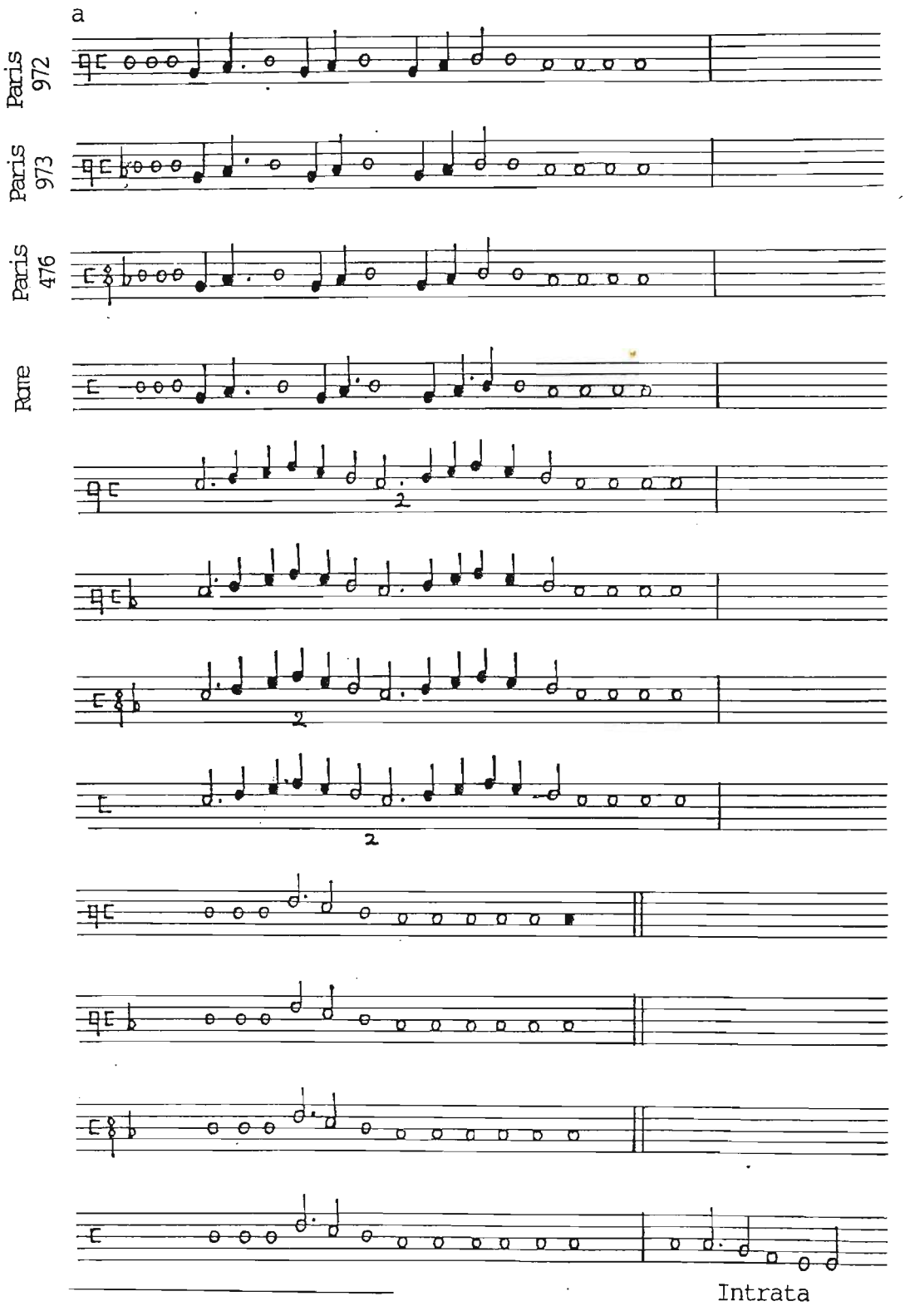


Bel riguardo

Paris 972 [Belreguardo]
Paris 973 [Bel Regurdo]
París 476
Rome [Bereguardo]



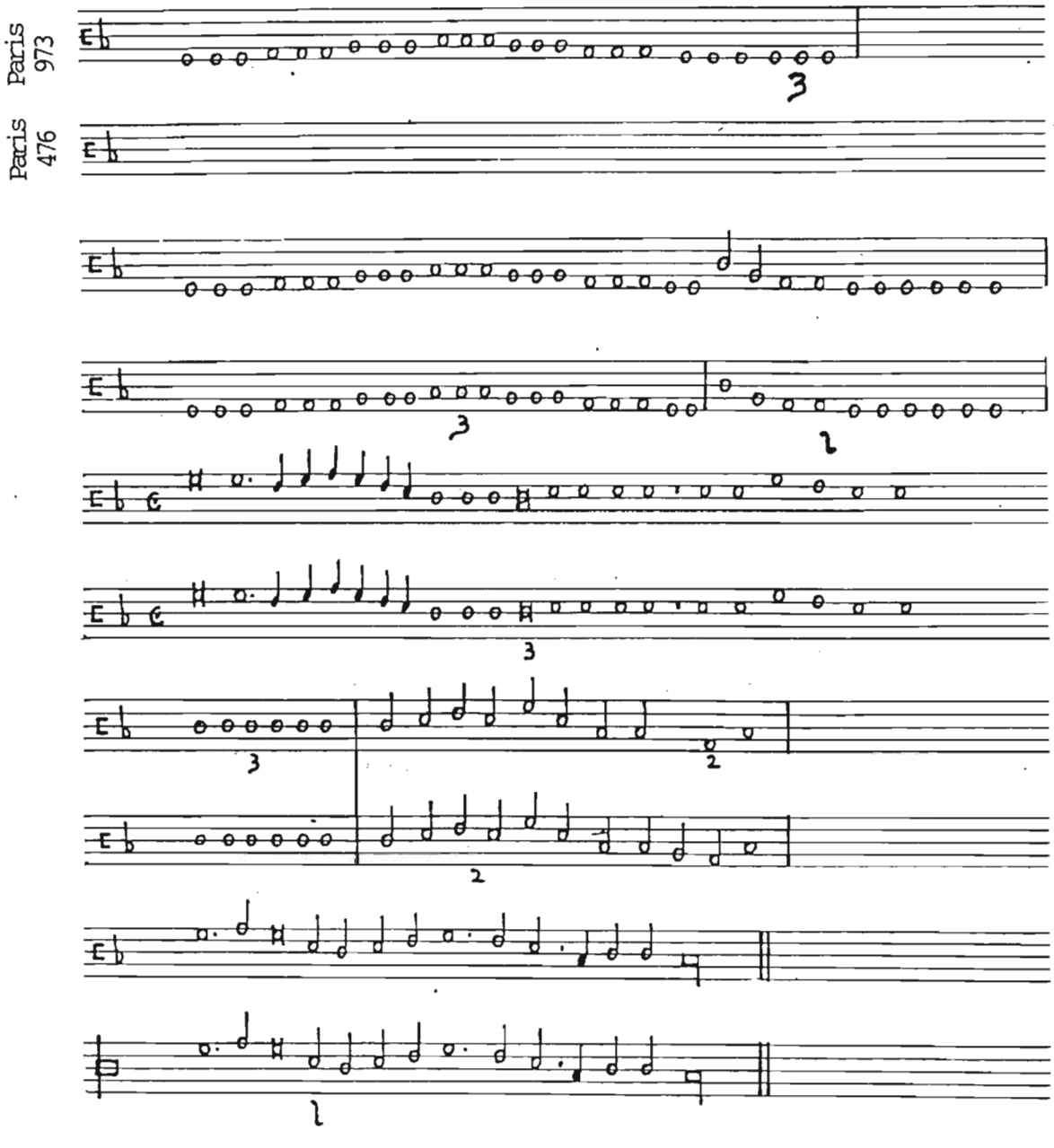
Bel riguardo-Continued



[a]From here, the flat is left out of the signature.

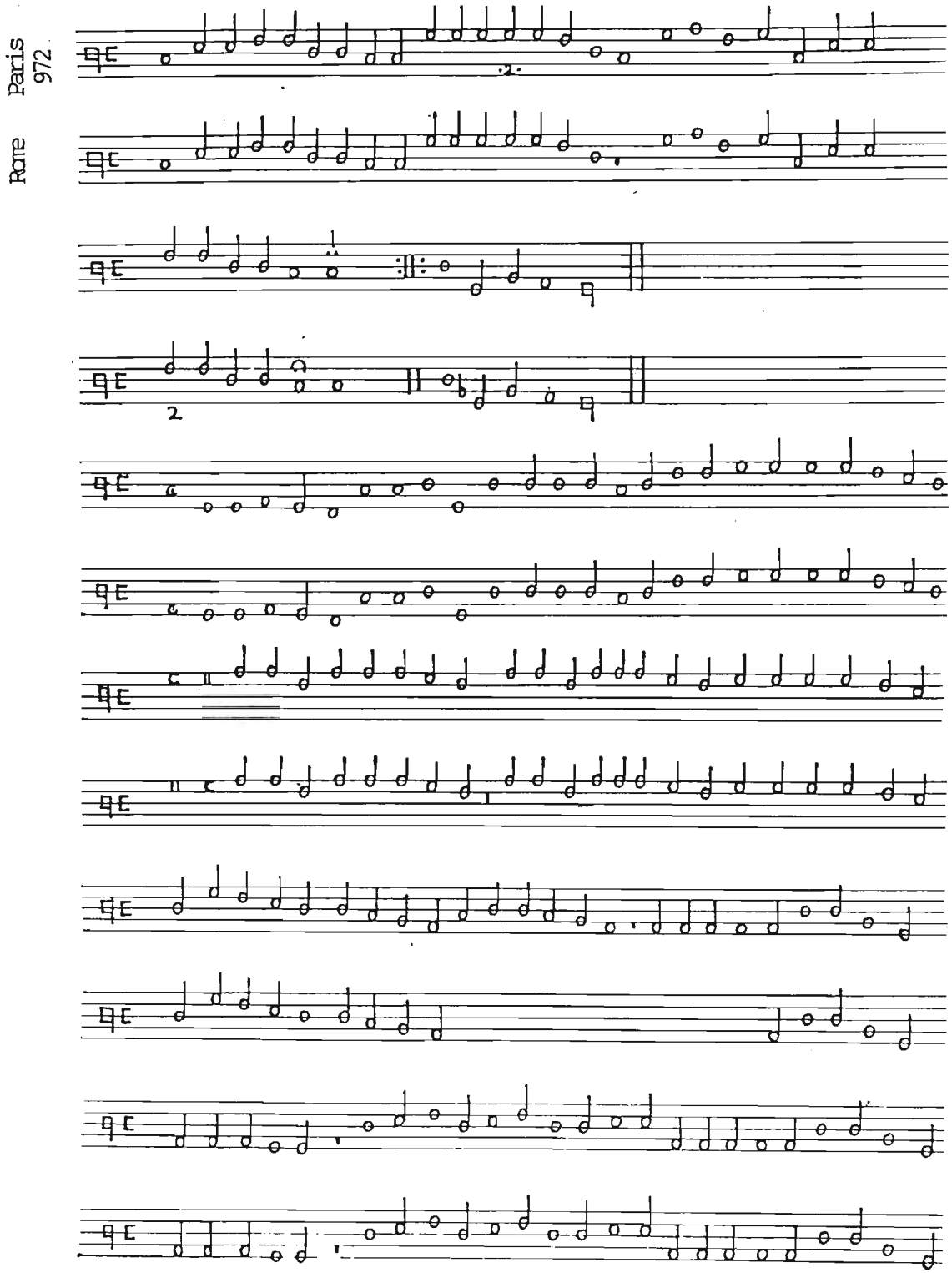
Colonnese

Paris 973
Paris 476

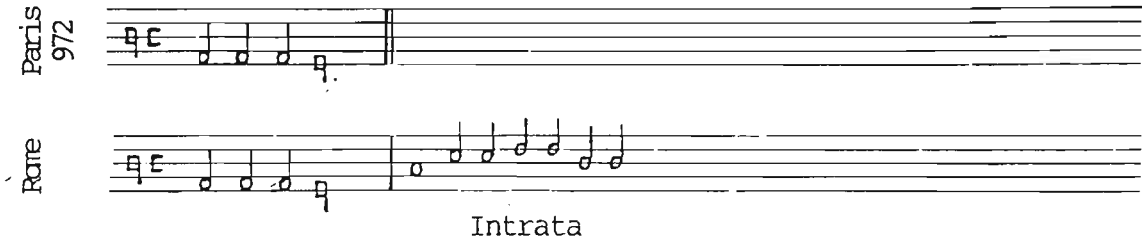


La Figlia Guilielmo

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



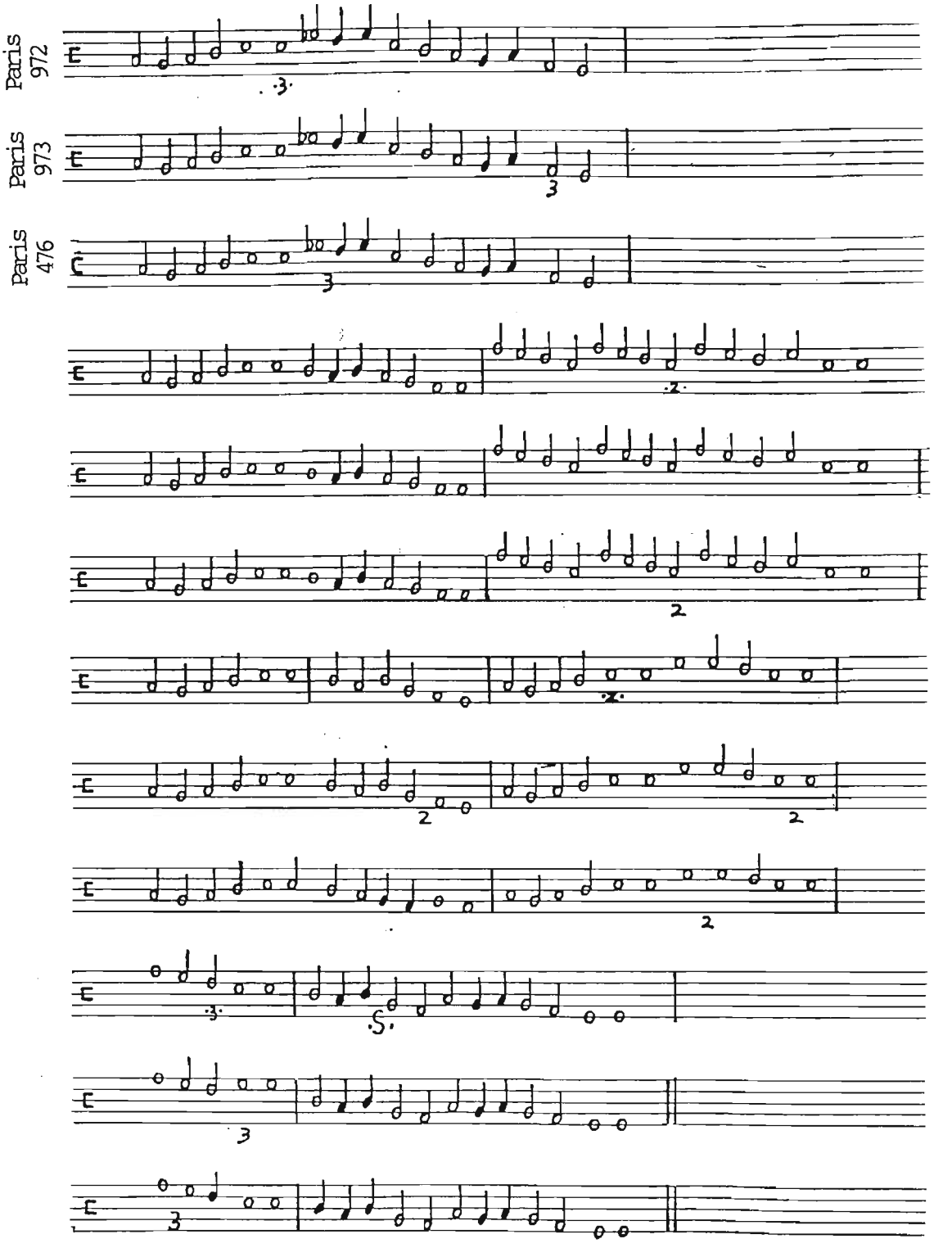
La Figlia Guilielmo-Continued



Intrata

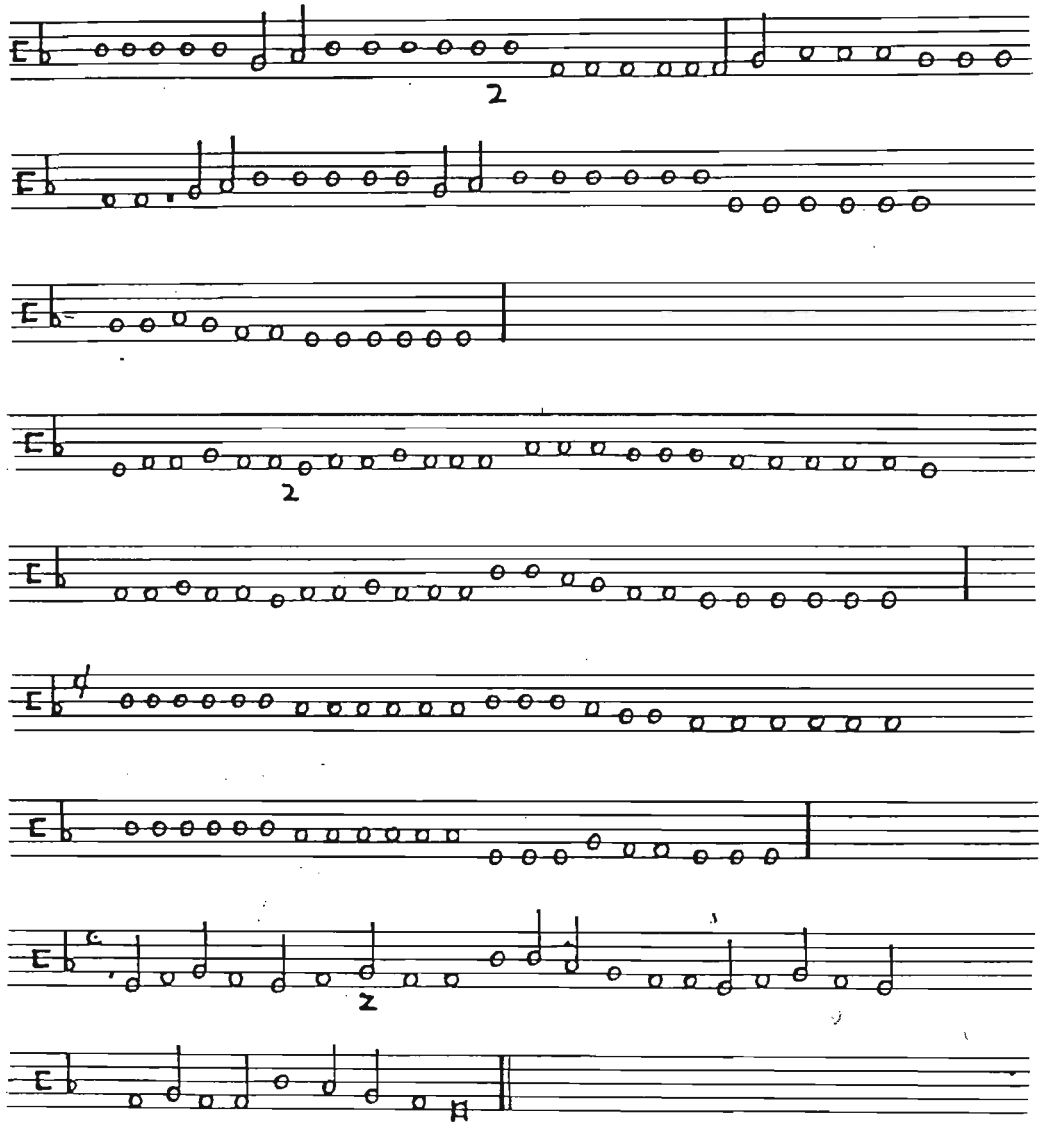
Gelosia

Paris 972 [La giloxia]
Paris 973
Paris 476 [La gelosia]



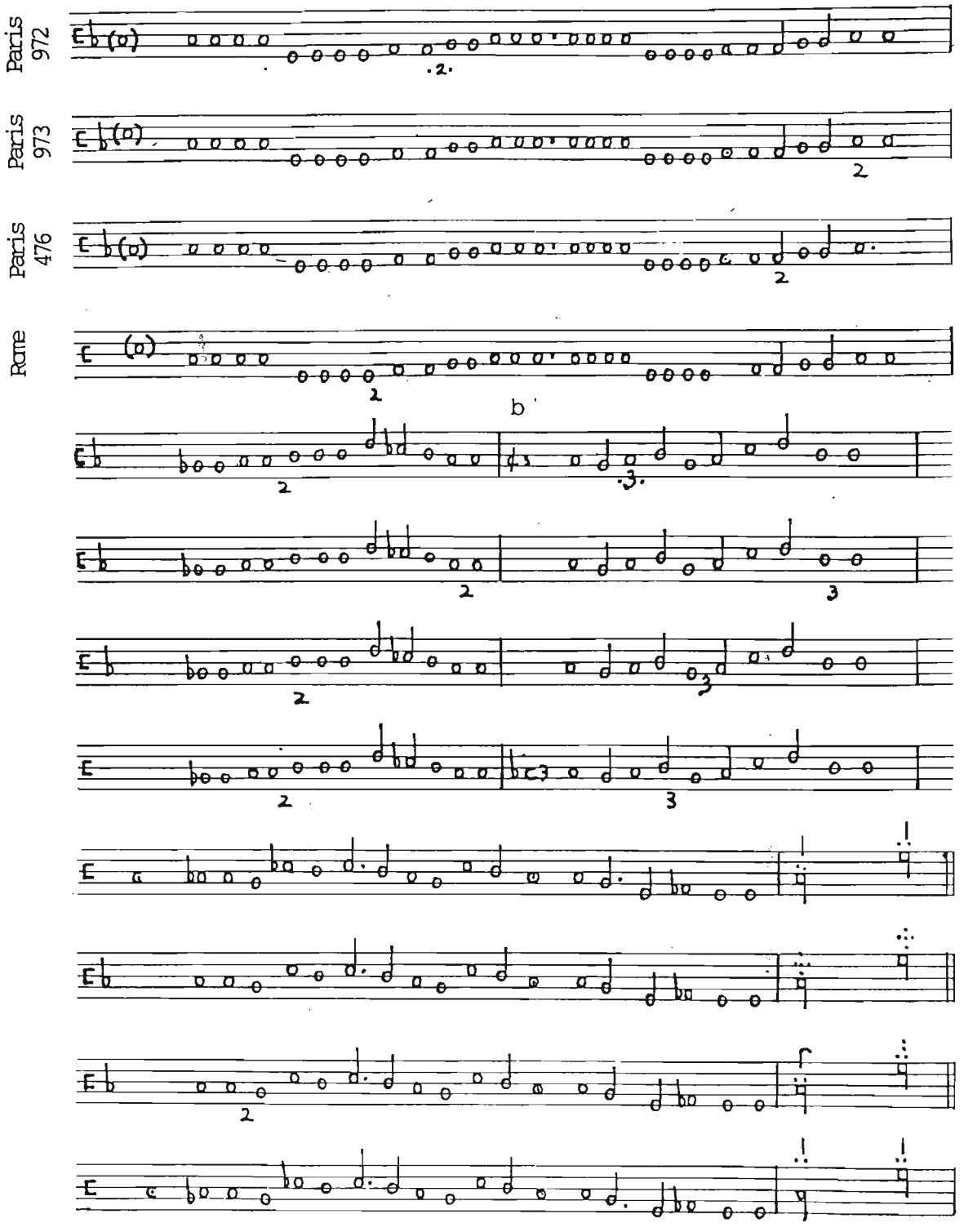
Gioioso

Paris 476

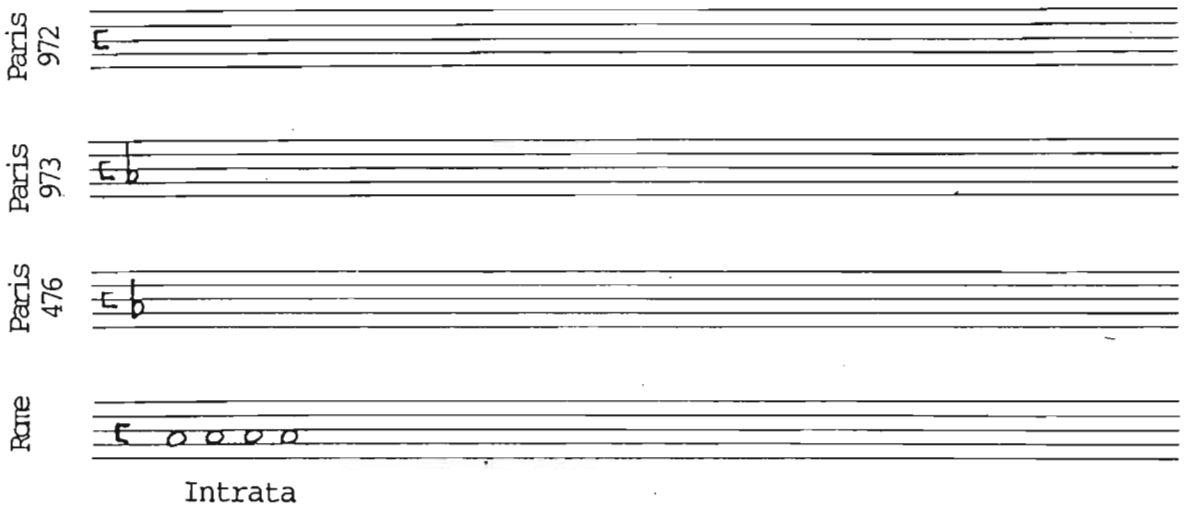


Giove

Paris 972 [Jupiter]
Paris 973 [Jove]
Paris 476 [Jove]
Rome

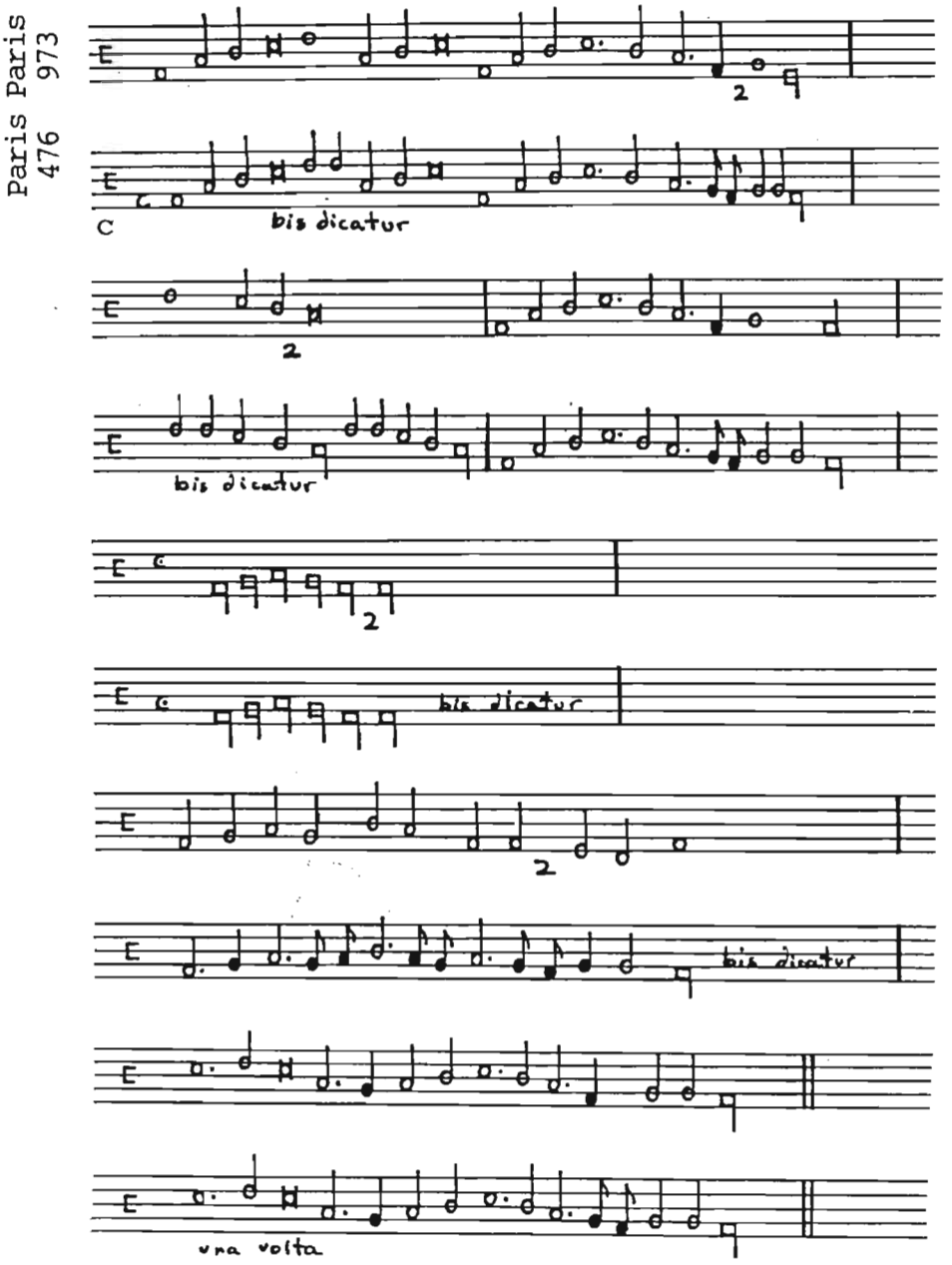


[b]From here, the flat is left out of the signature.


Paris 972
Paris 973
Paris 476
Rome
Intrata

Gràtioso

Paris 973
Paris 476



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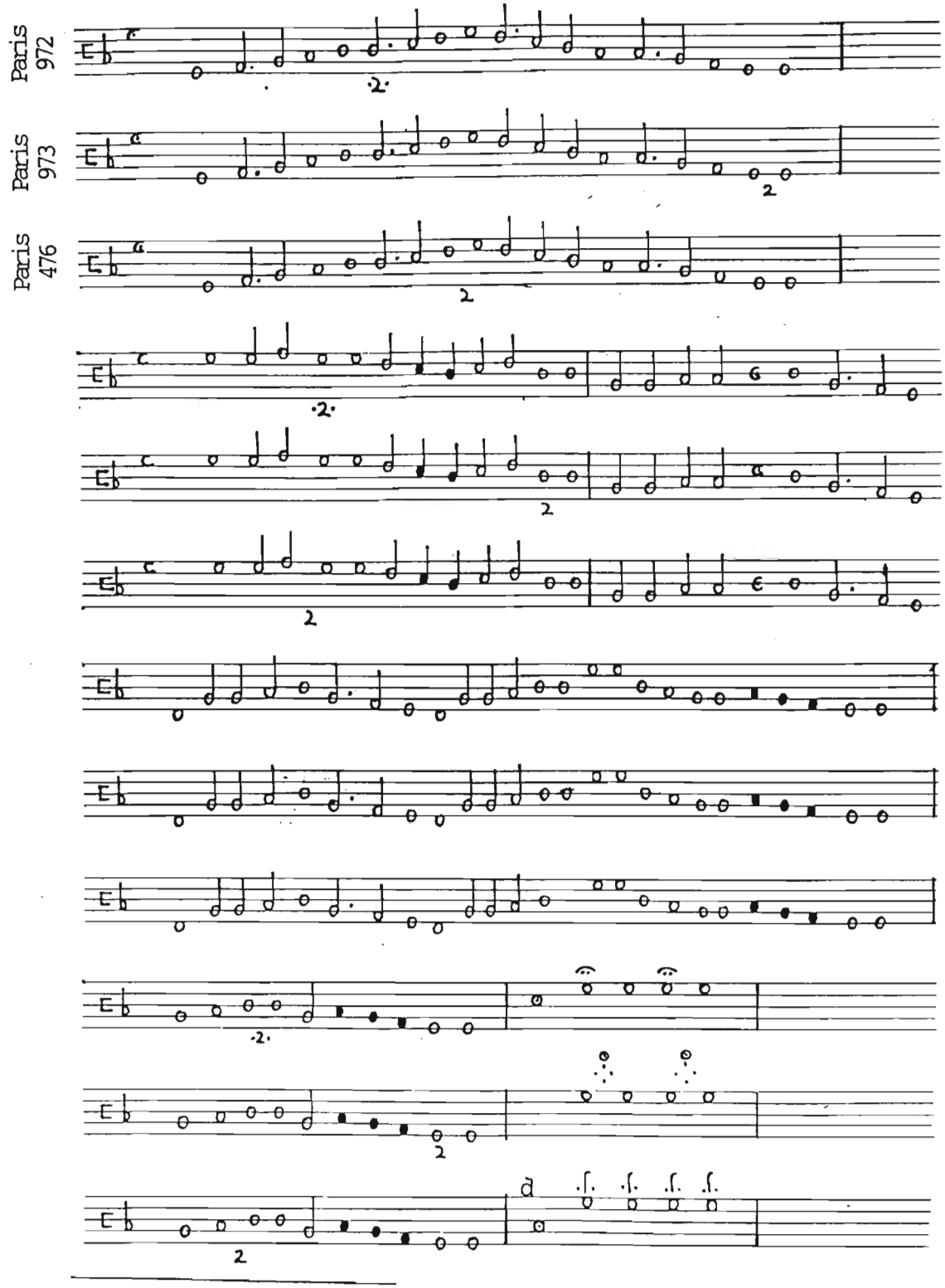
[c]Could be C .

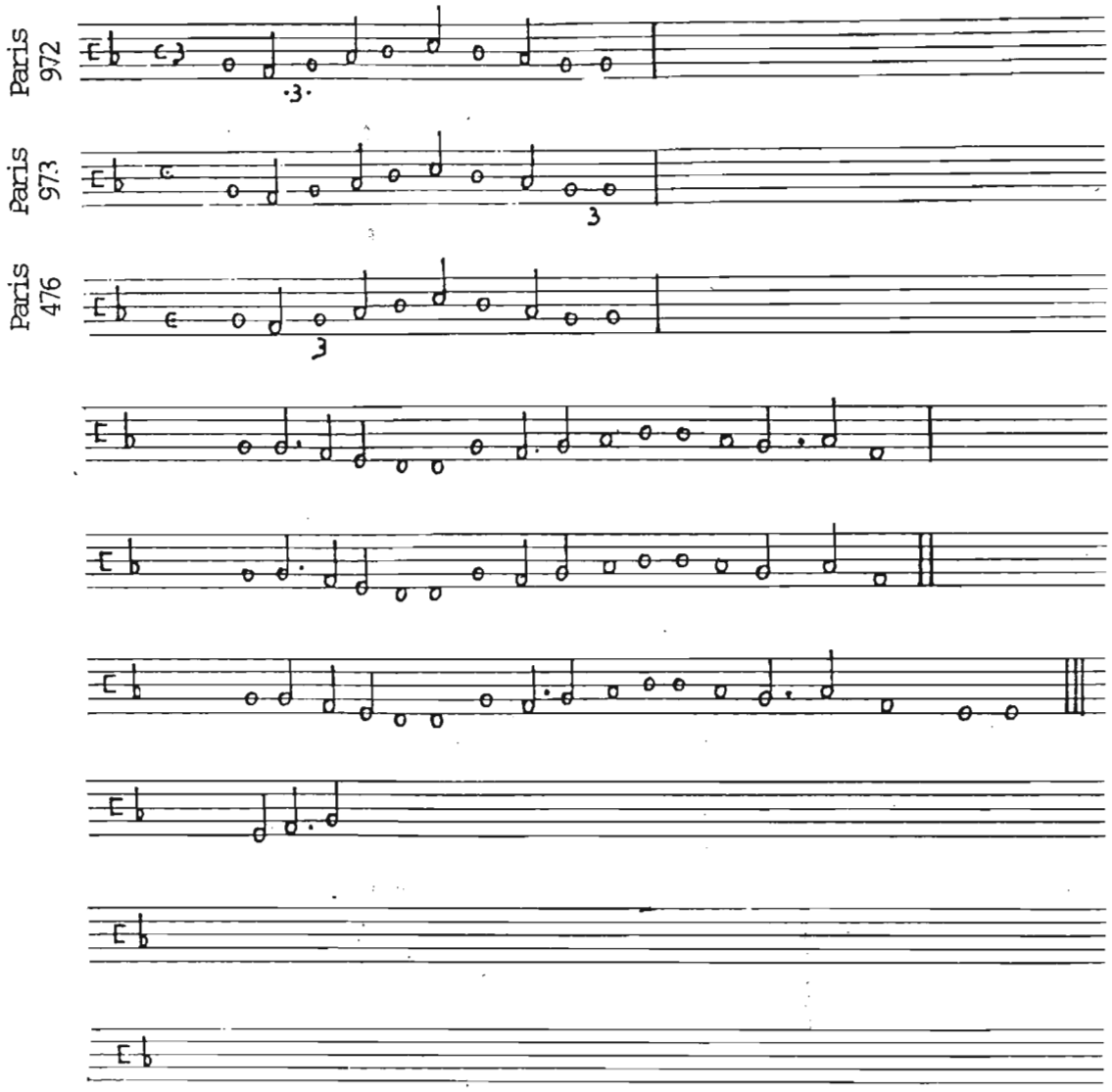
Ingrata

Paris 972 [La Ingrata]
Paris 973
Paris 476



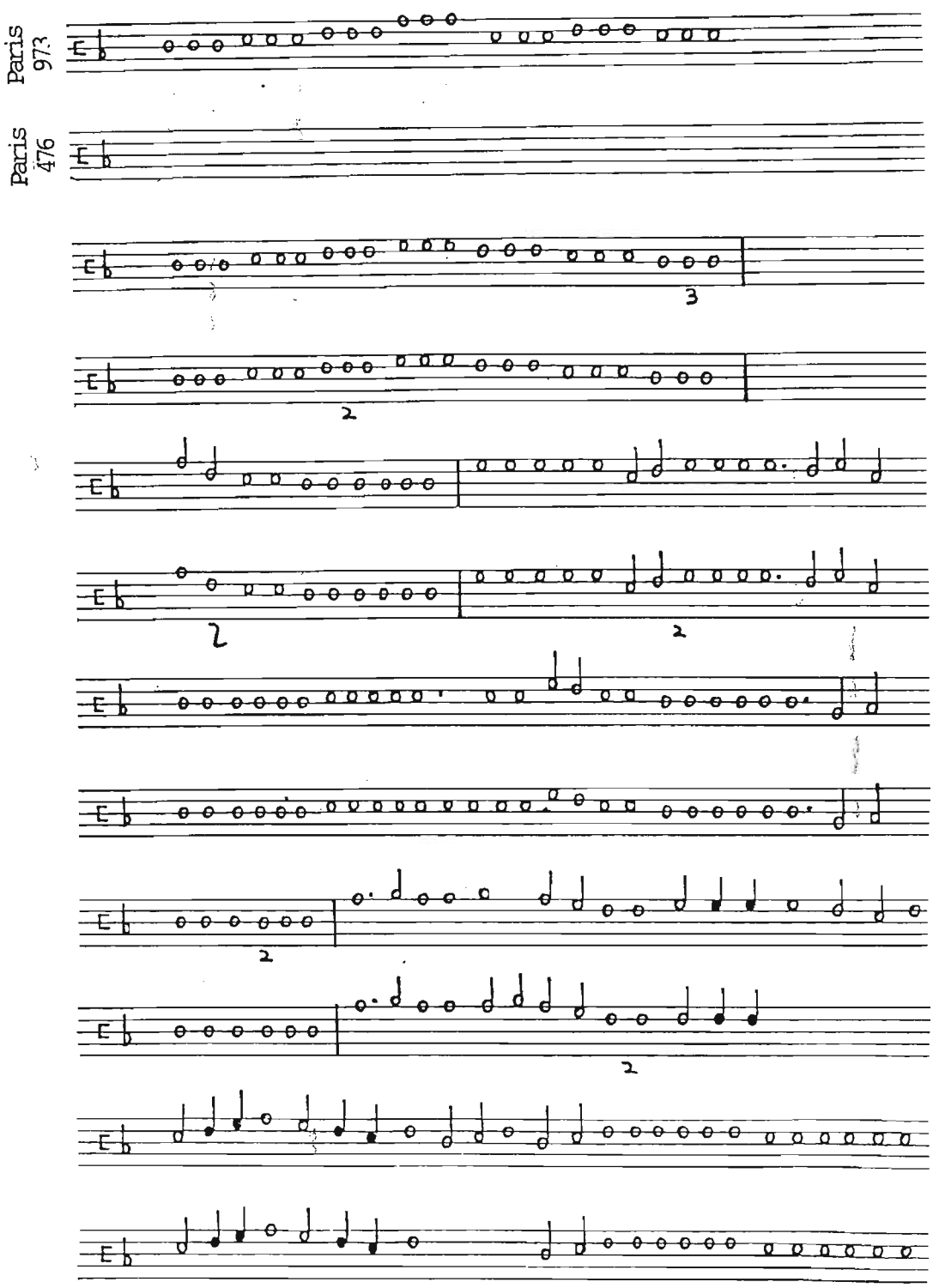
[d] Could be O .

Ingrata-Continued

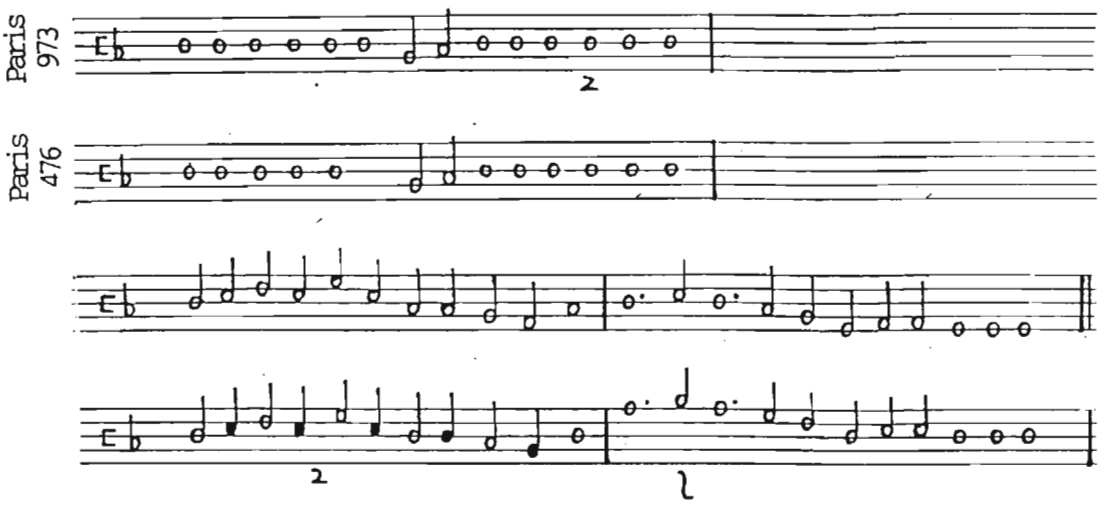


Leggiadra

Paris 973 [Lizadra]
Paris 476 [Ligiardra]

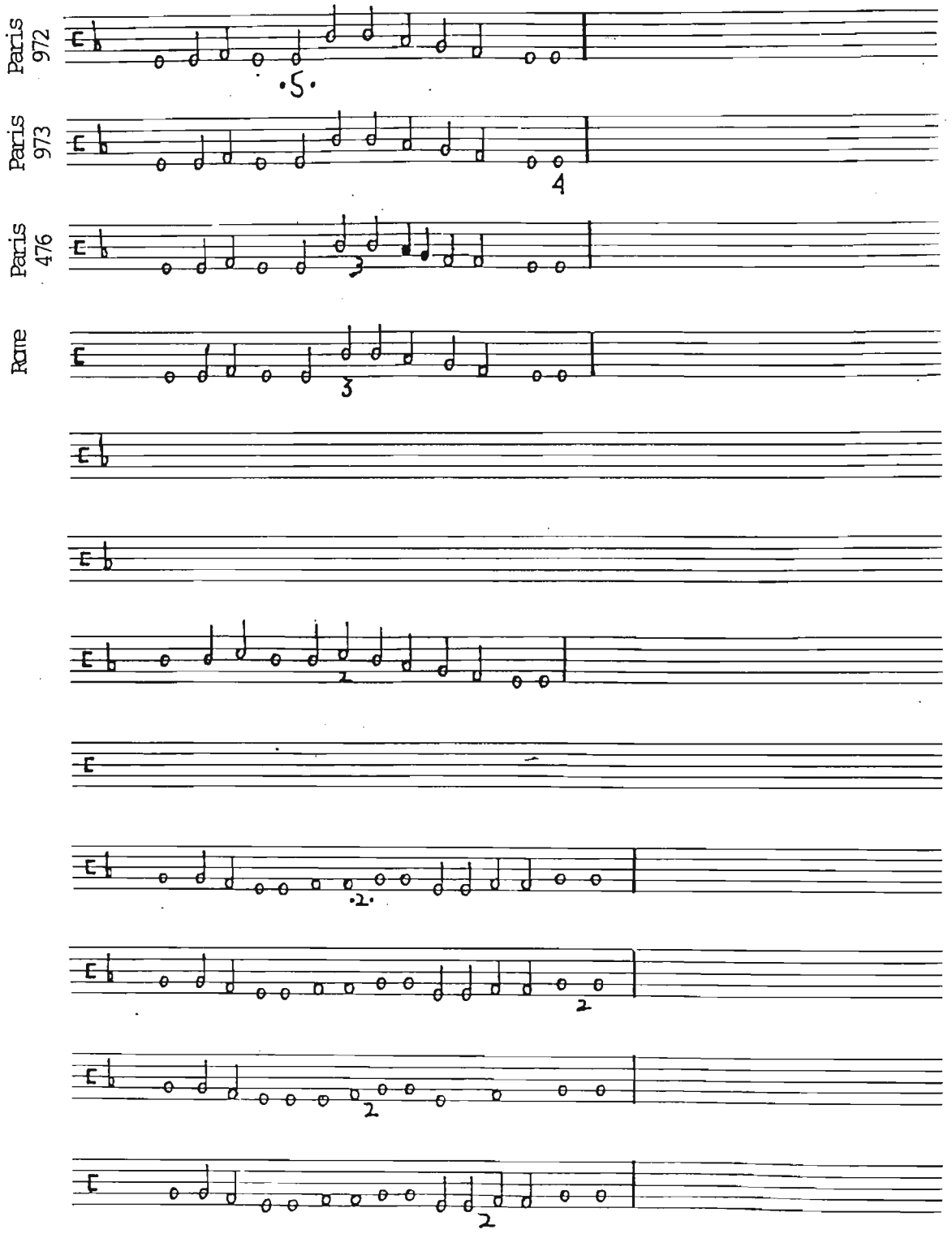


Leggiadra-Continued

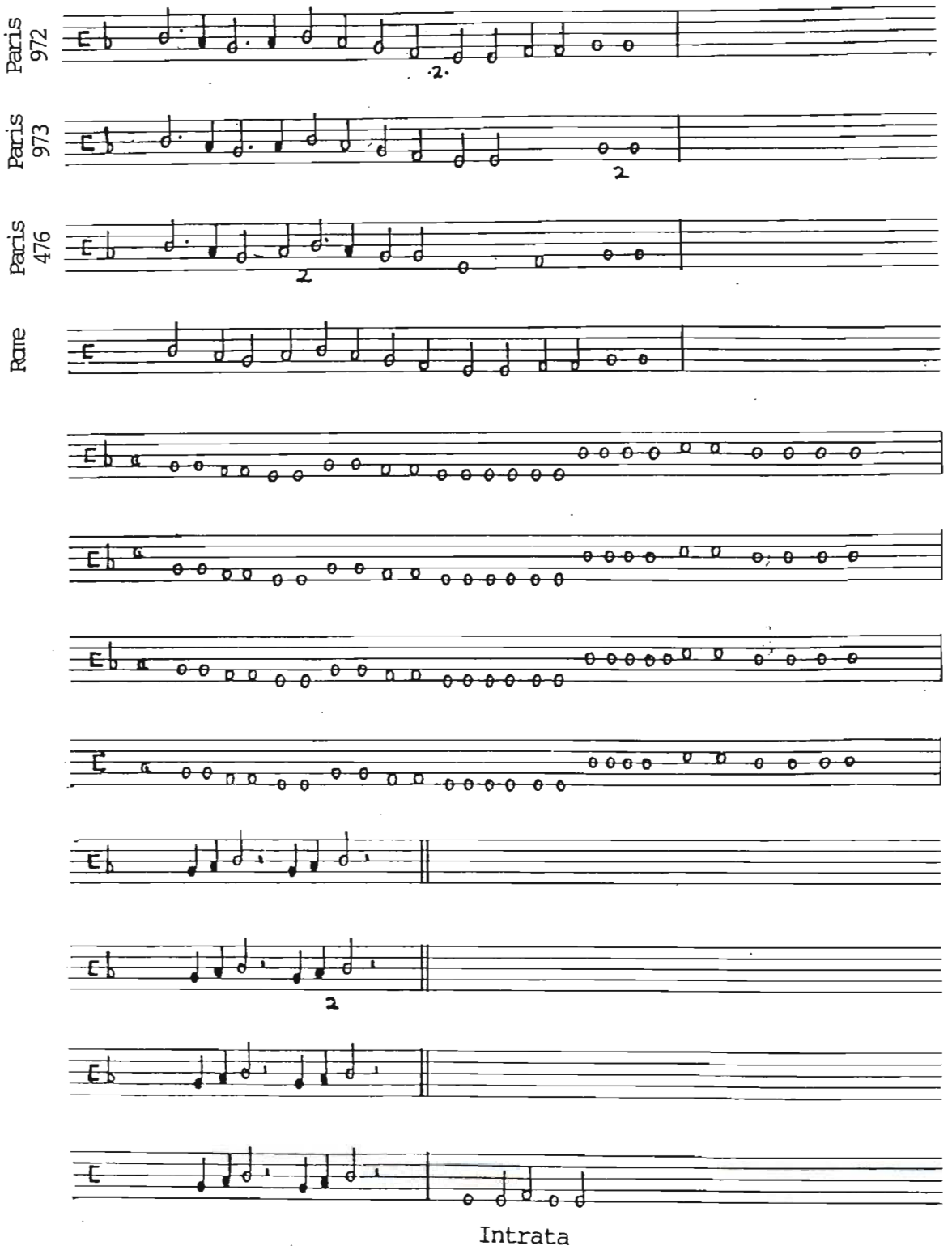


Leoncello

Paris 972 [Leonzello]
Paris 973
Paris 476 [Lioncello]
Rome



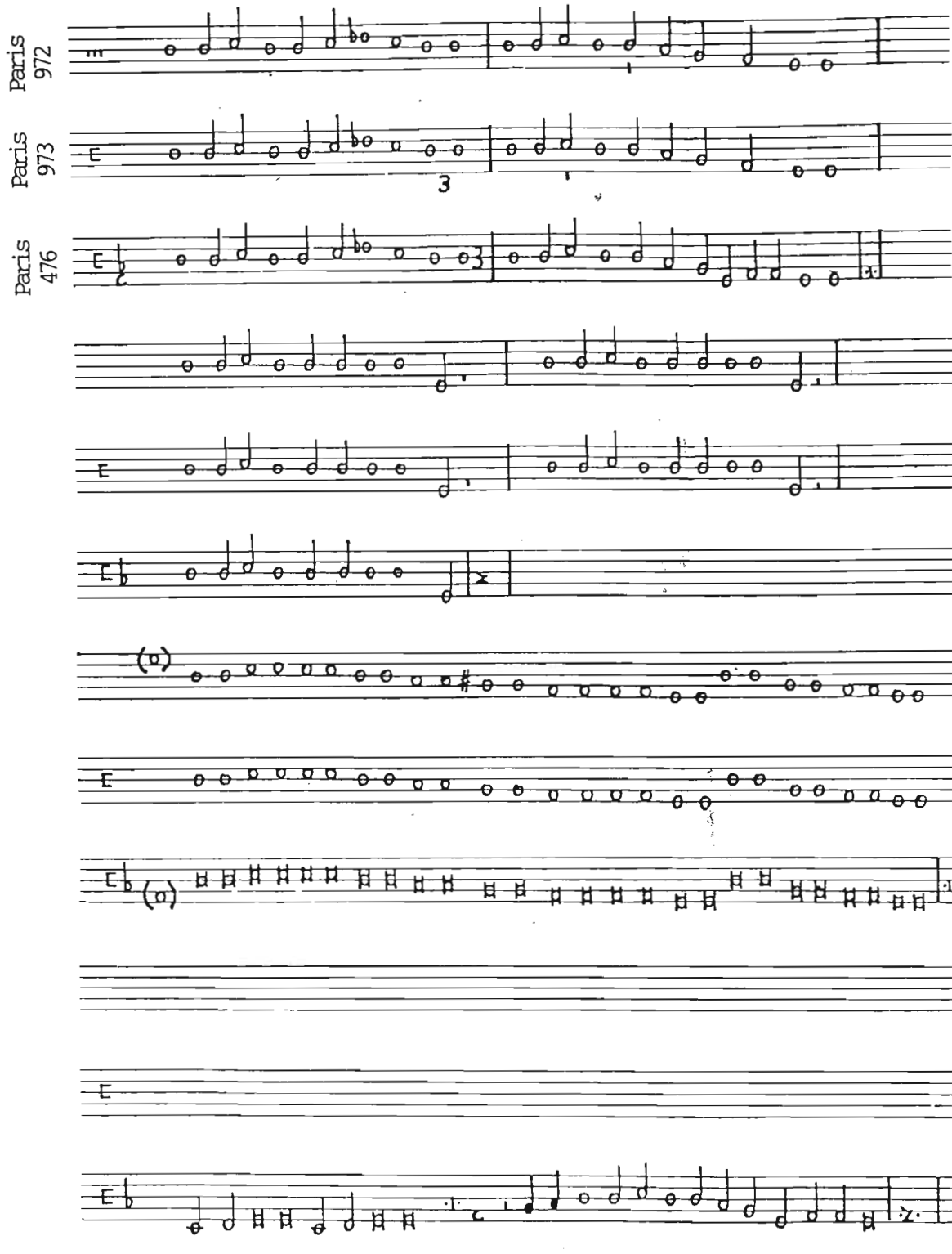
Leoncello-Continued



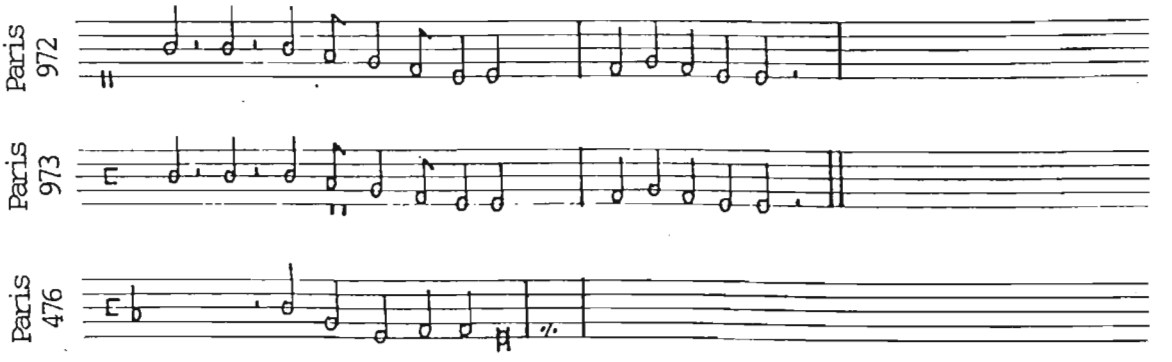
Intrata

Marchesana

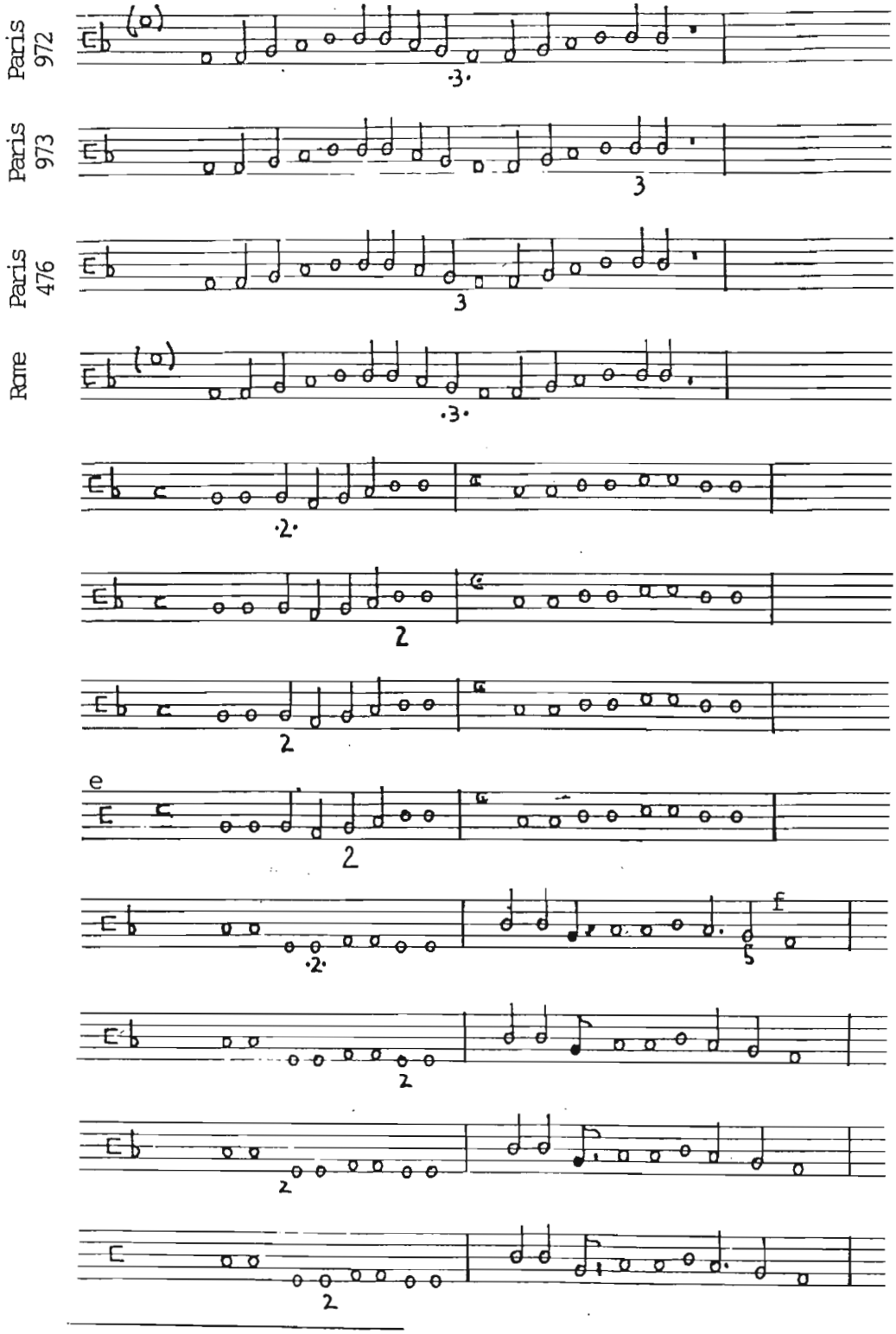
Paris 972 [Marchixana]
Paris 973
Paris 476 [La marchesana]



Marchesana-Continued

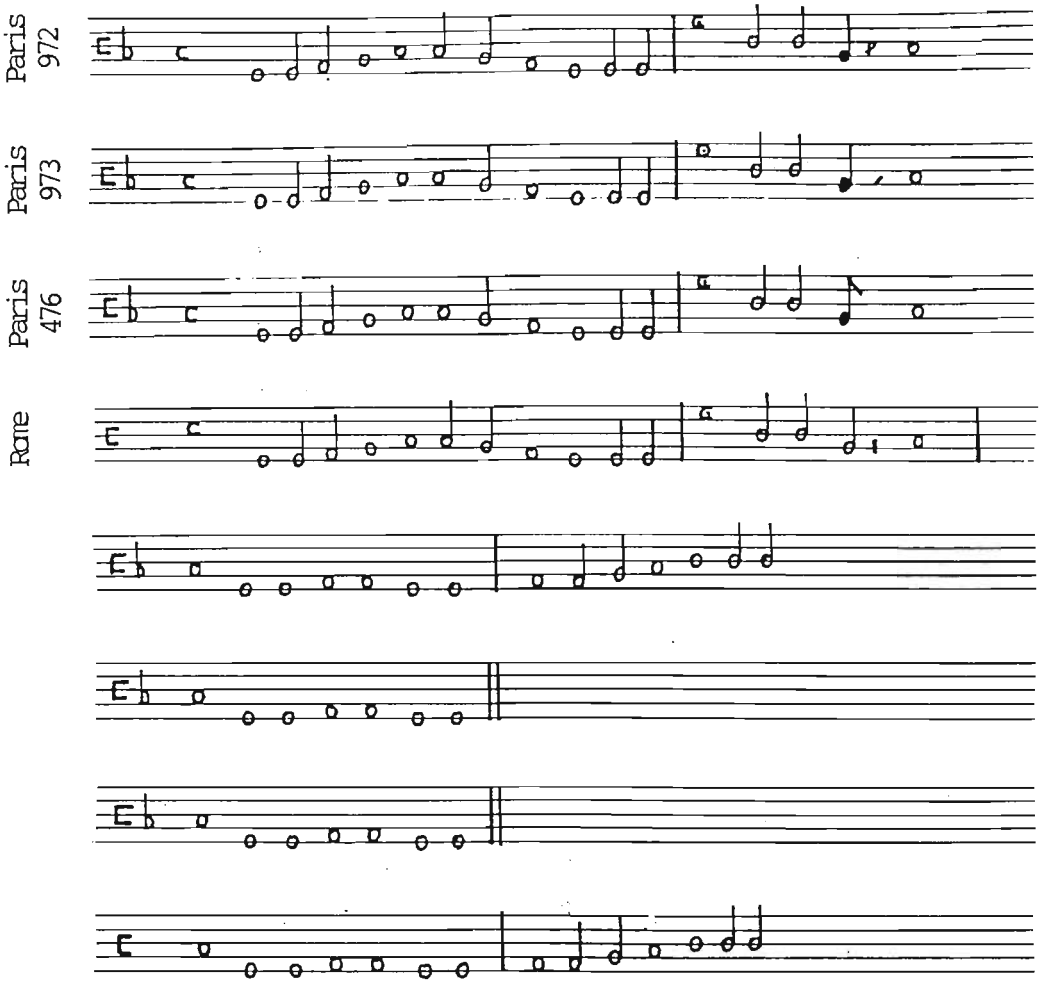


Paris 972 [Mercatia]
Paris 973
Paris 476 [Mercancia]
Rome



[e]From here, the flat is left out of the signature.

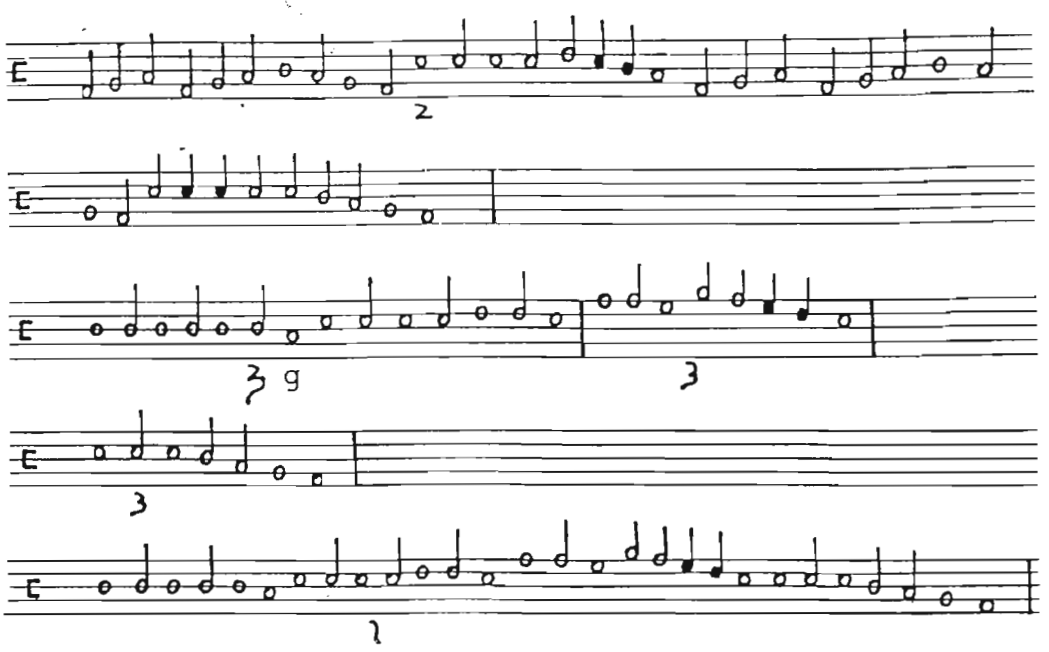
[f]The number 5 is written in a different hand.



Intrata

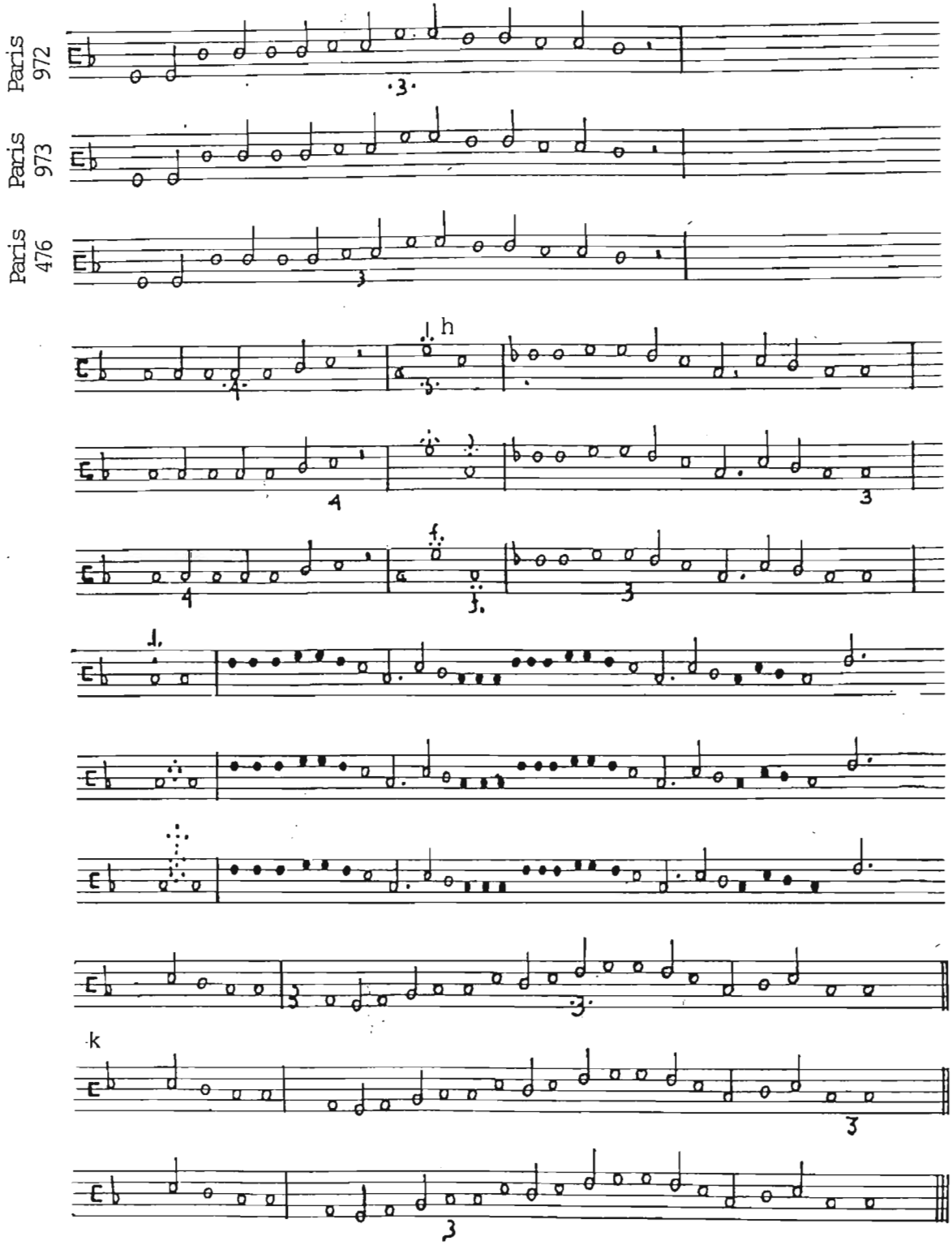
Petit vriens

Paris 476



[g]The number 2 is written over the number 3.

Paris 972
Paris 973 [Pizoccara]
Paris 476 [La Pizzochara]

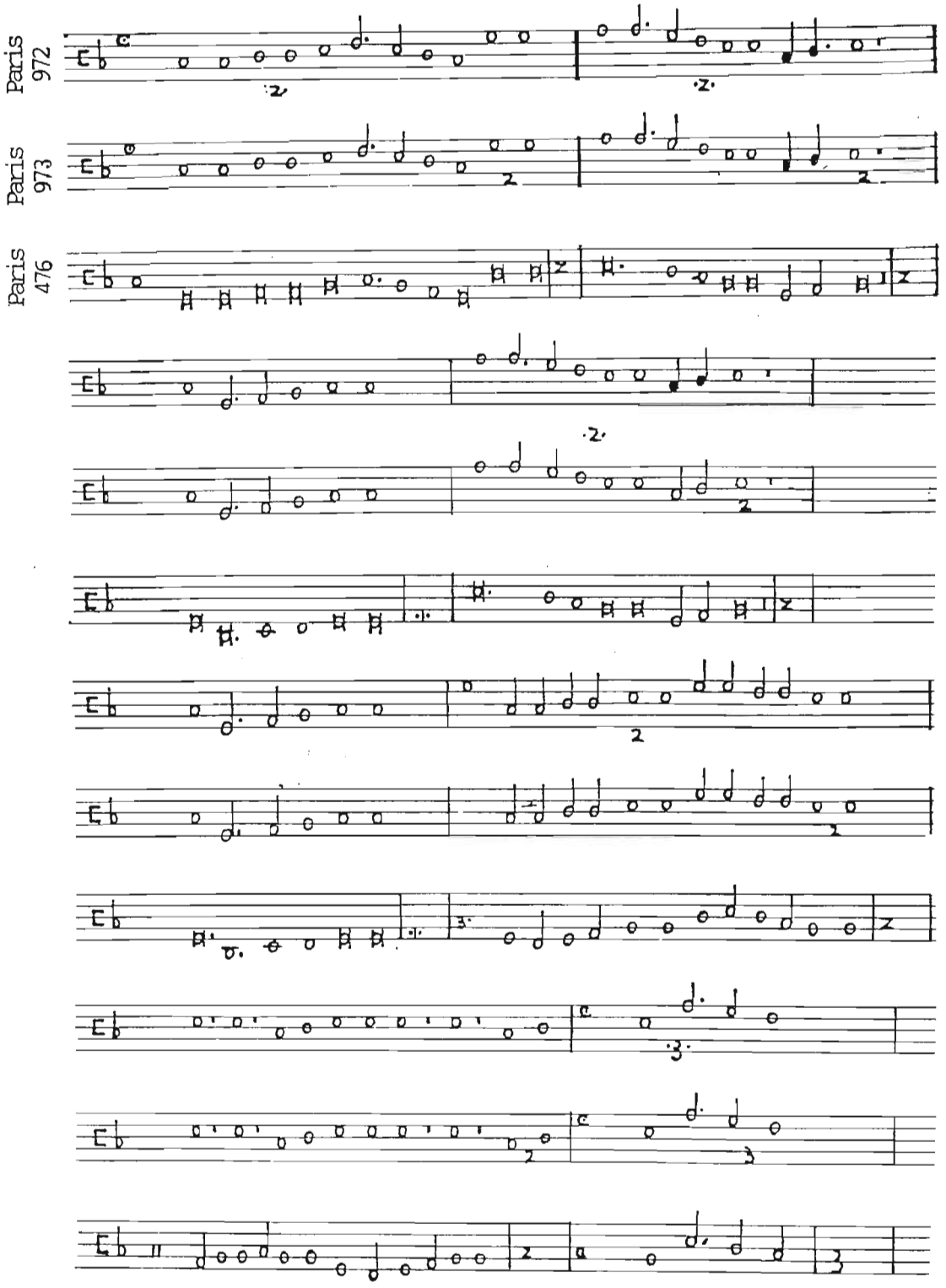


[h]Could be a 3 or a 5.

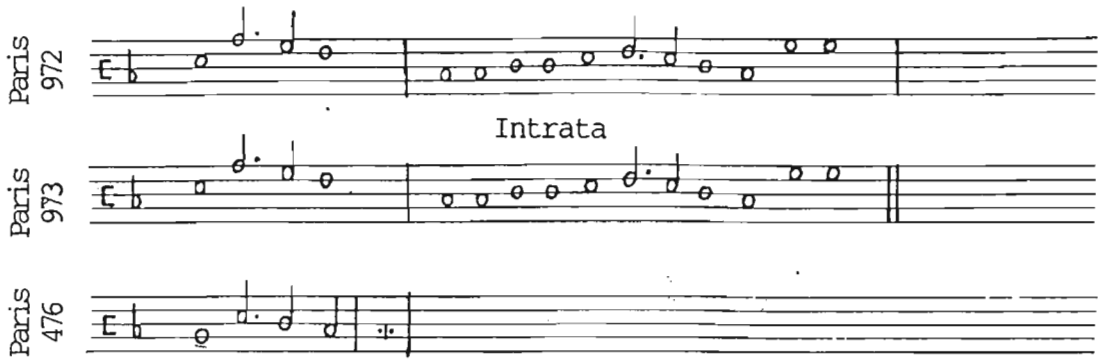
[k]The flat is misplaced.

Prisonera

Paris 972 [Prexonera]
Paris 973 [Presoniera]
Paris 476

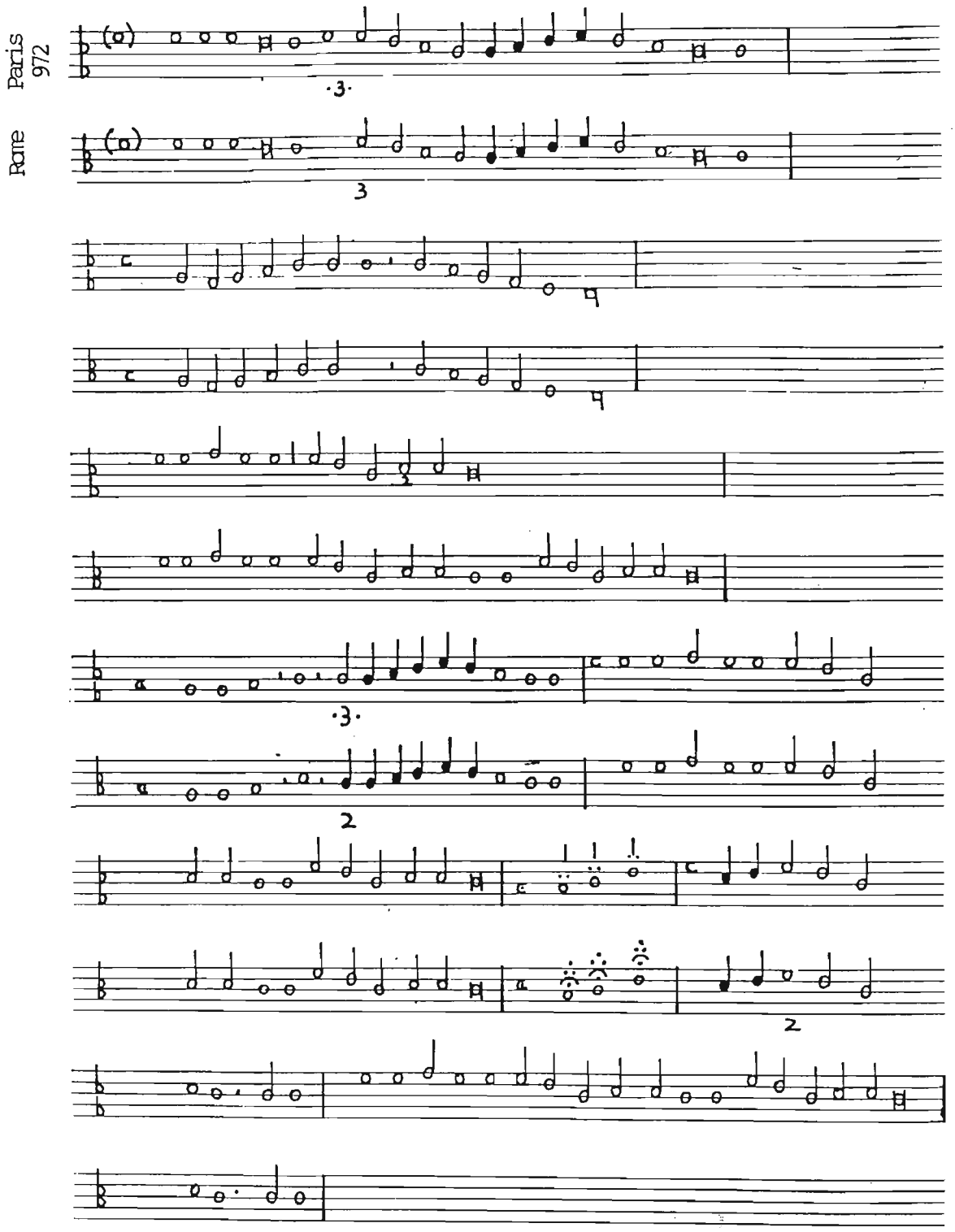


Prisonera-Continued

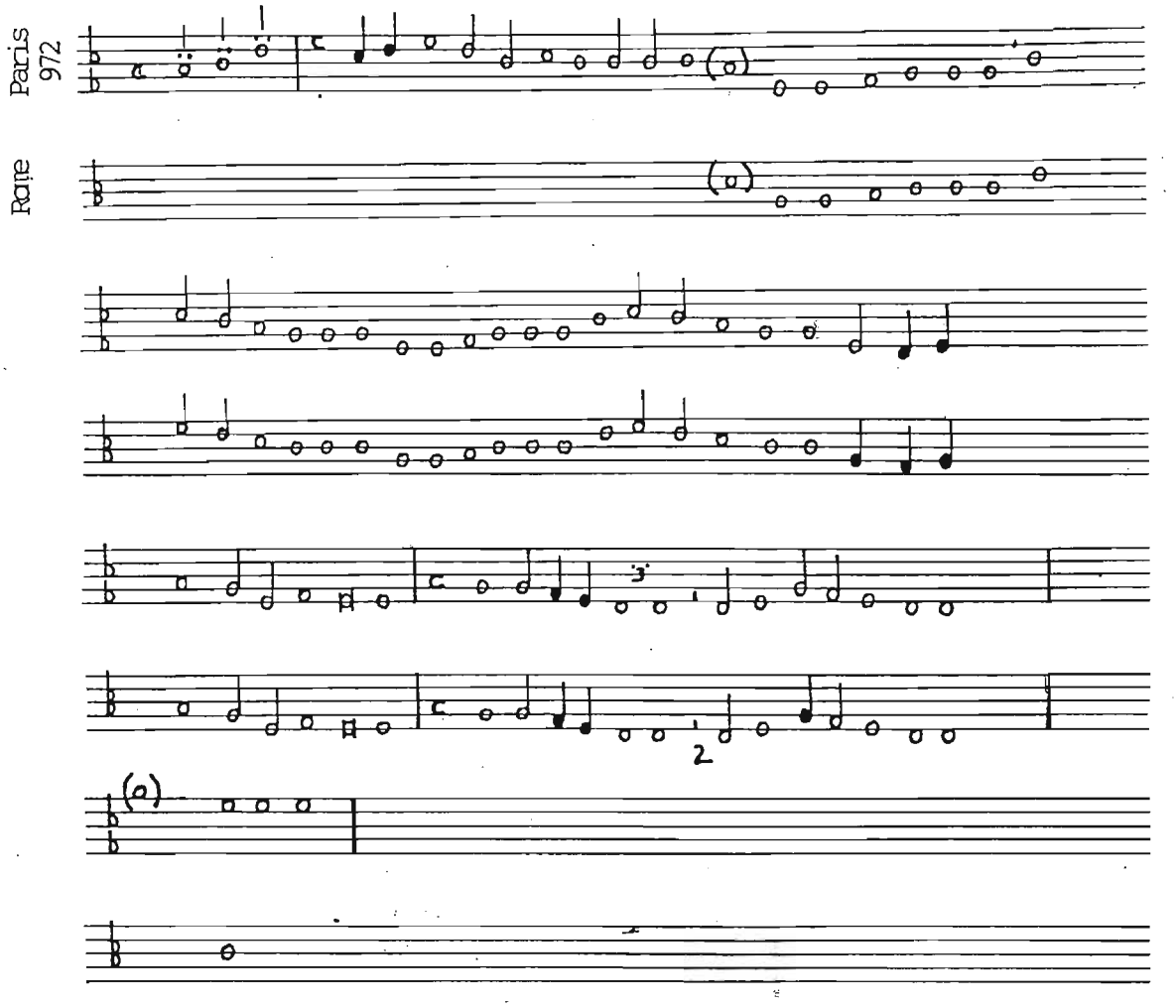


Sobria

Paris 972
Rome

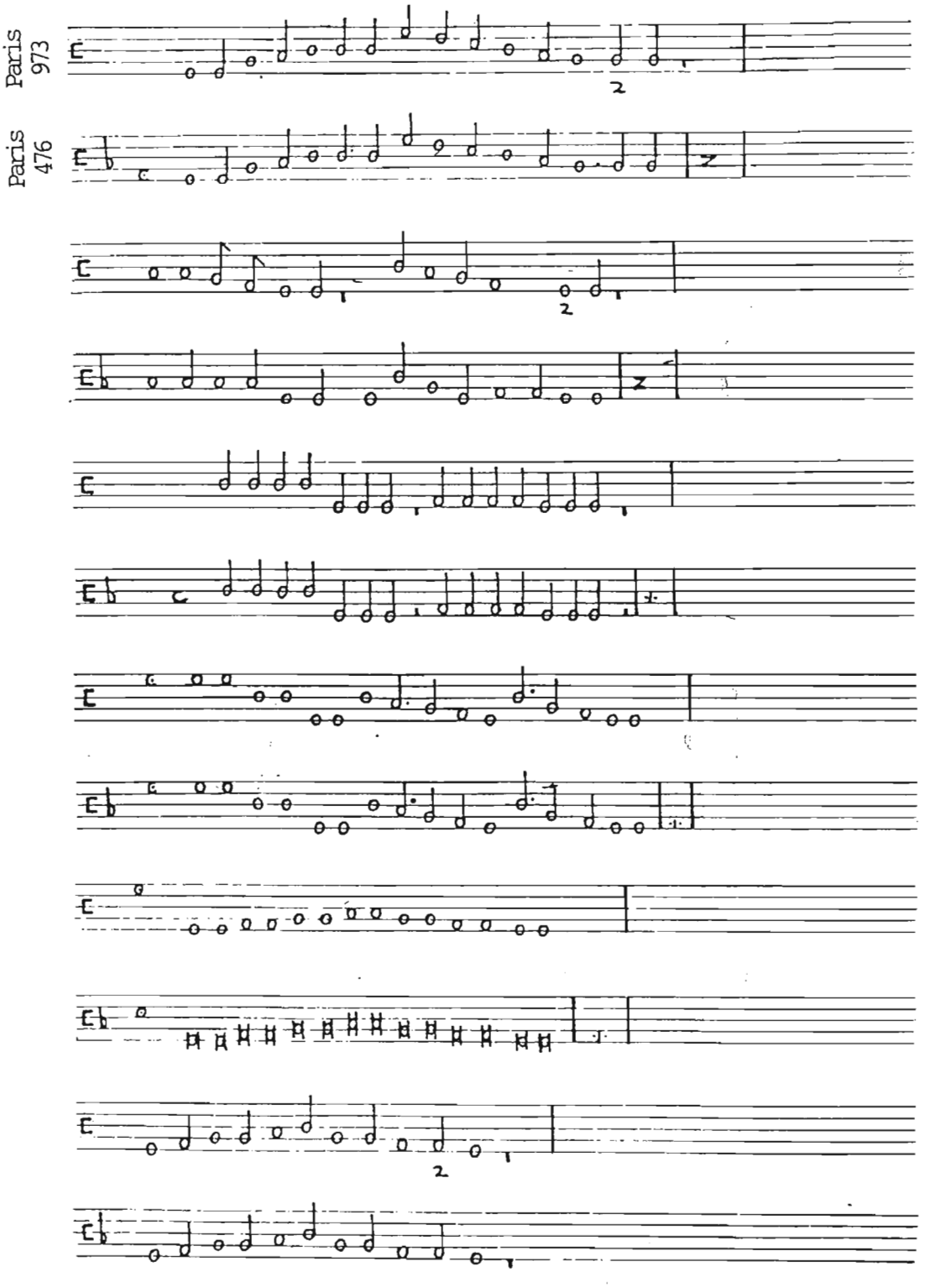


Sobria-Continued

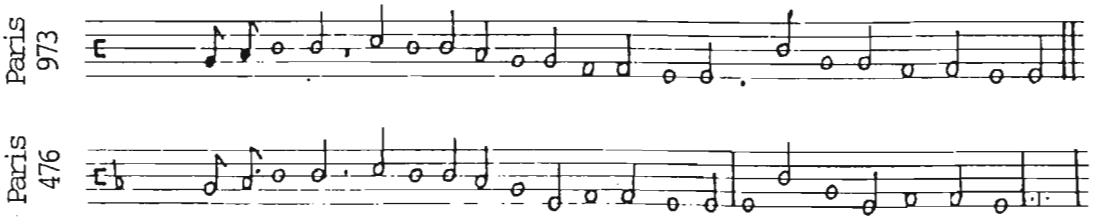


Spero

Paris 973
Paris 476

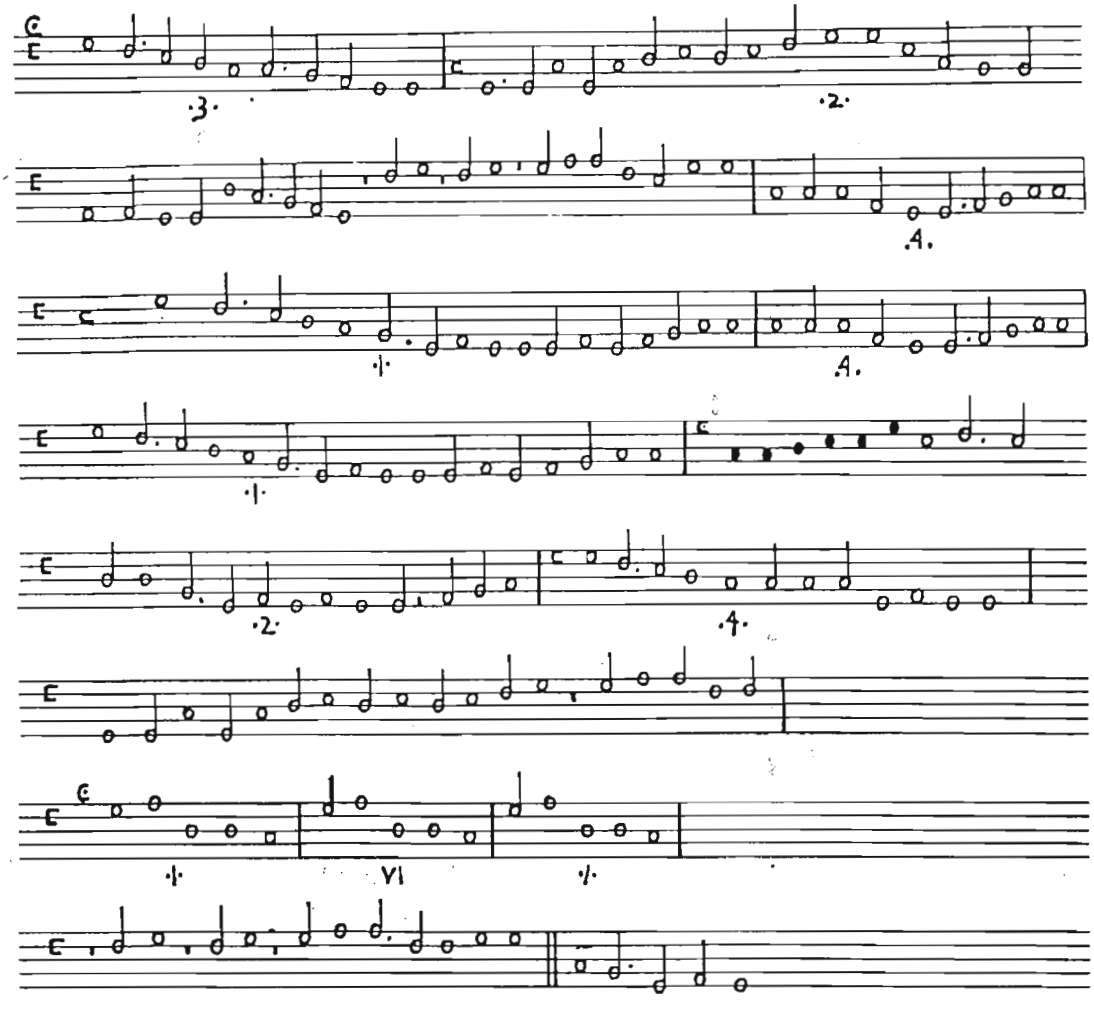


Spero-Continued

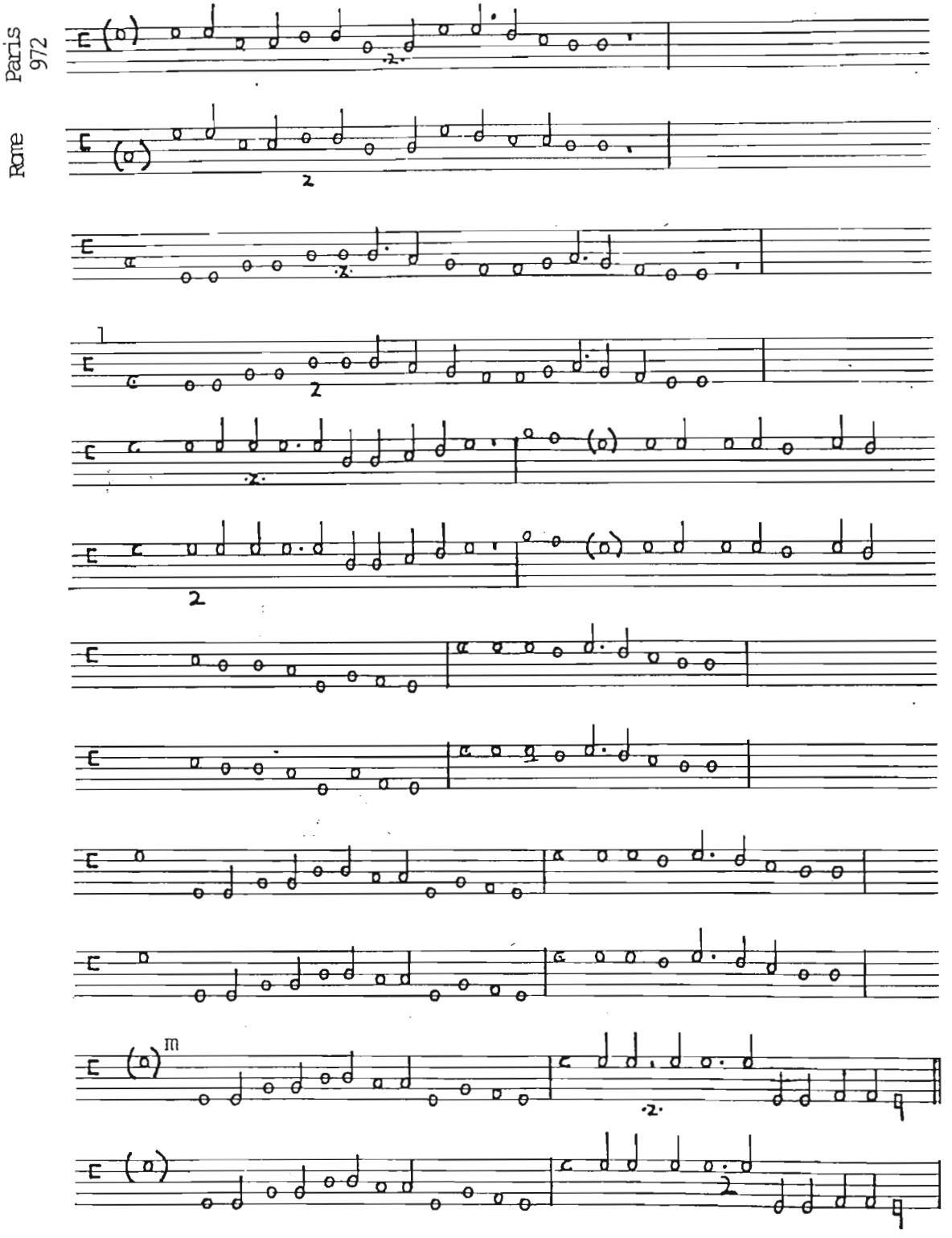


Tesara

Paris 972



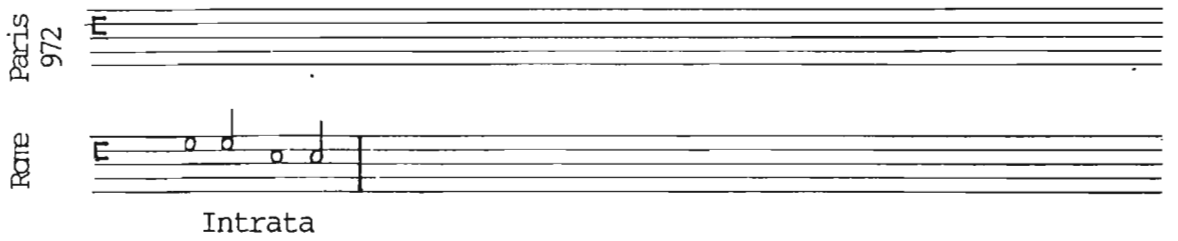
Paris 972 [Verzepe]
Rome



[l]The clef is misplaced.

[m]Could be **C**.

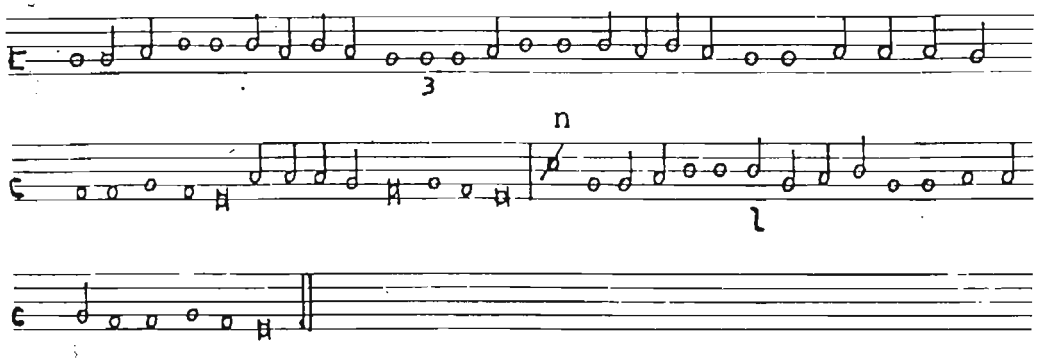
Verzeppe-Continued



Intrata

Voltate in ça rosina

Paris 476



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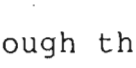
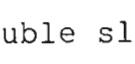
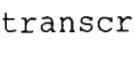
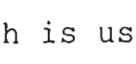
[n] Could be ⊙.

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.

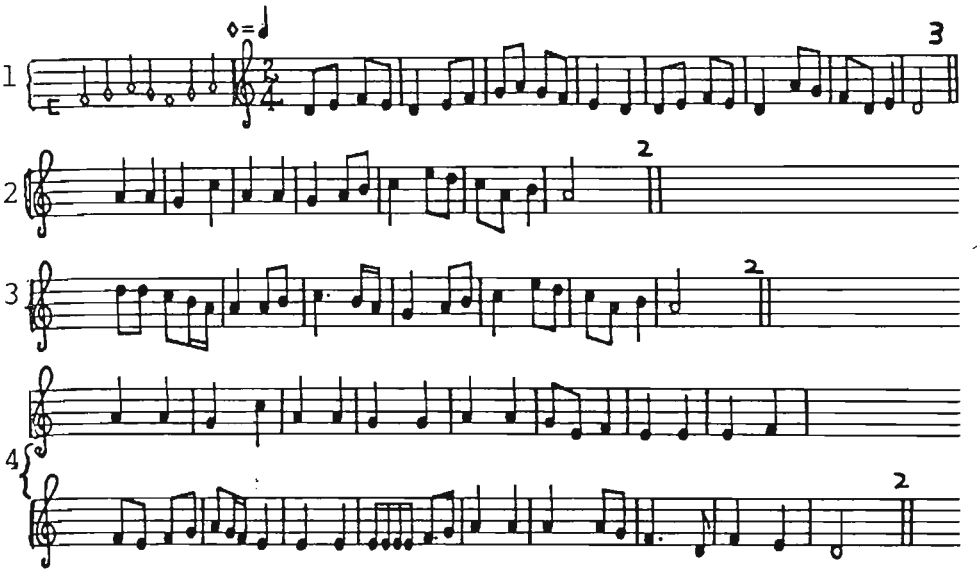
Each phrase of music is numbered in the left-hand margin; in cases where there is a change of meter or measure within a single line, the number includes a letter designation (2a, 2b, 2c).

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\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.

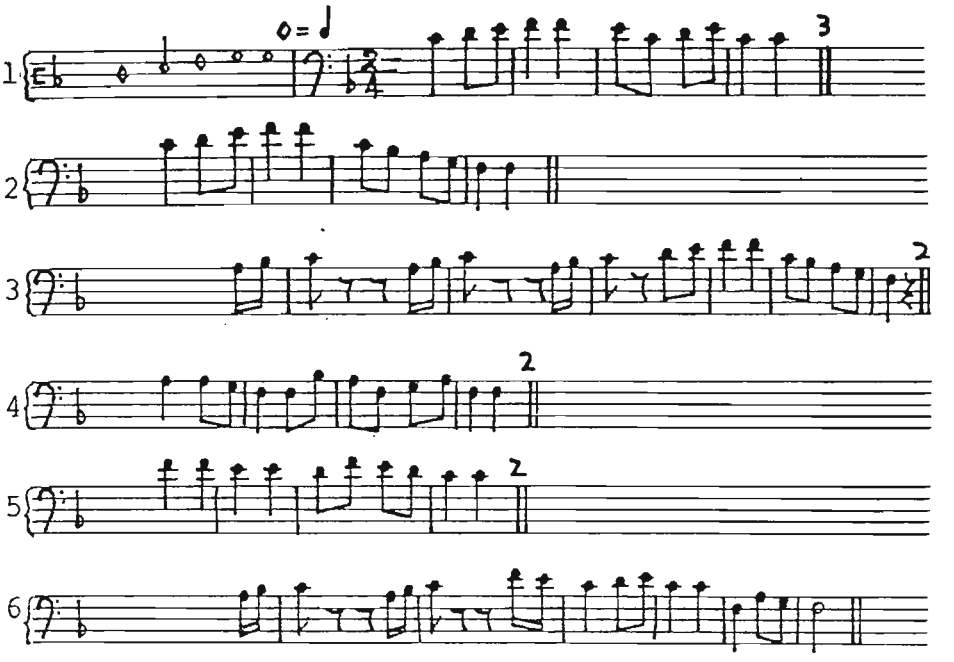
Amoroso

Paris 476



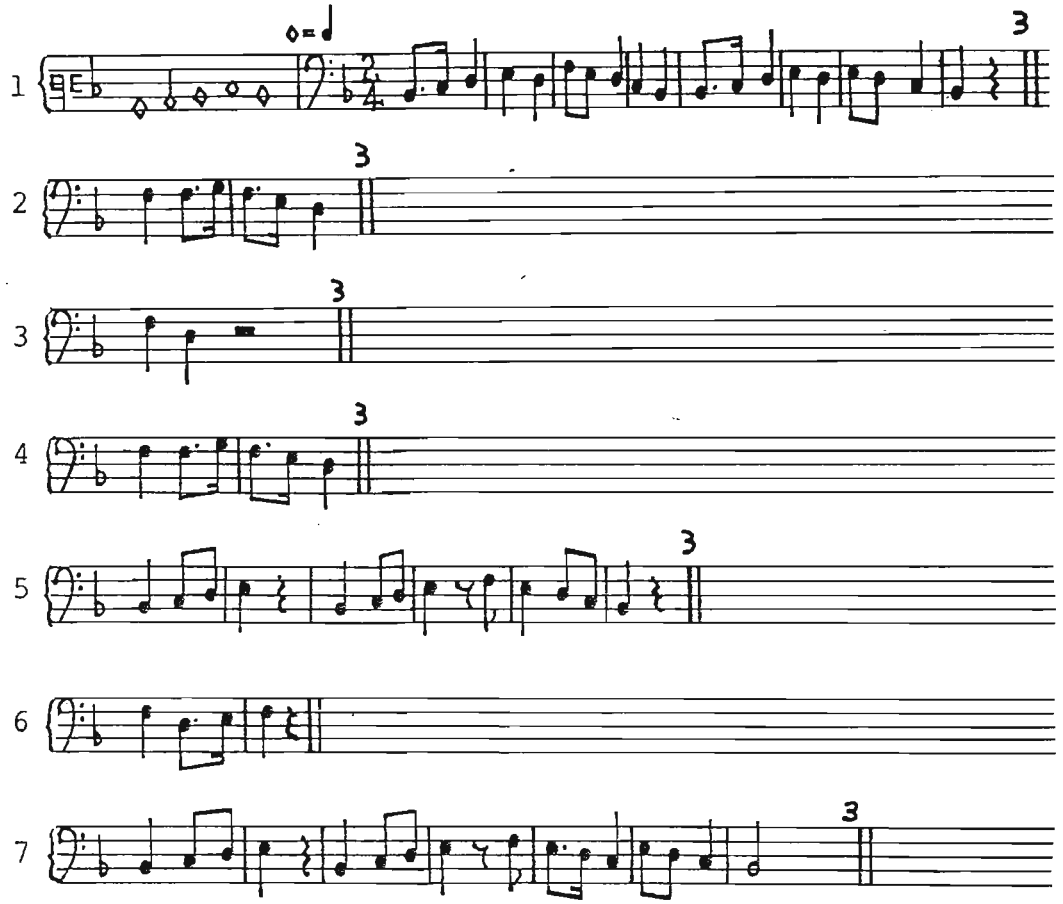
Anello

Paris 972



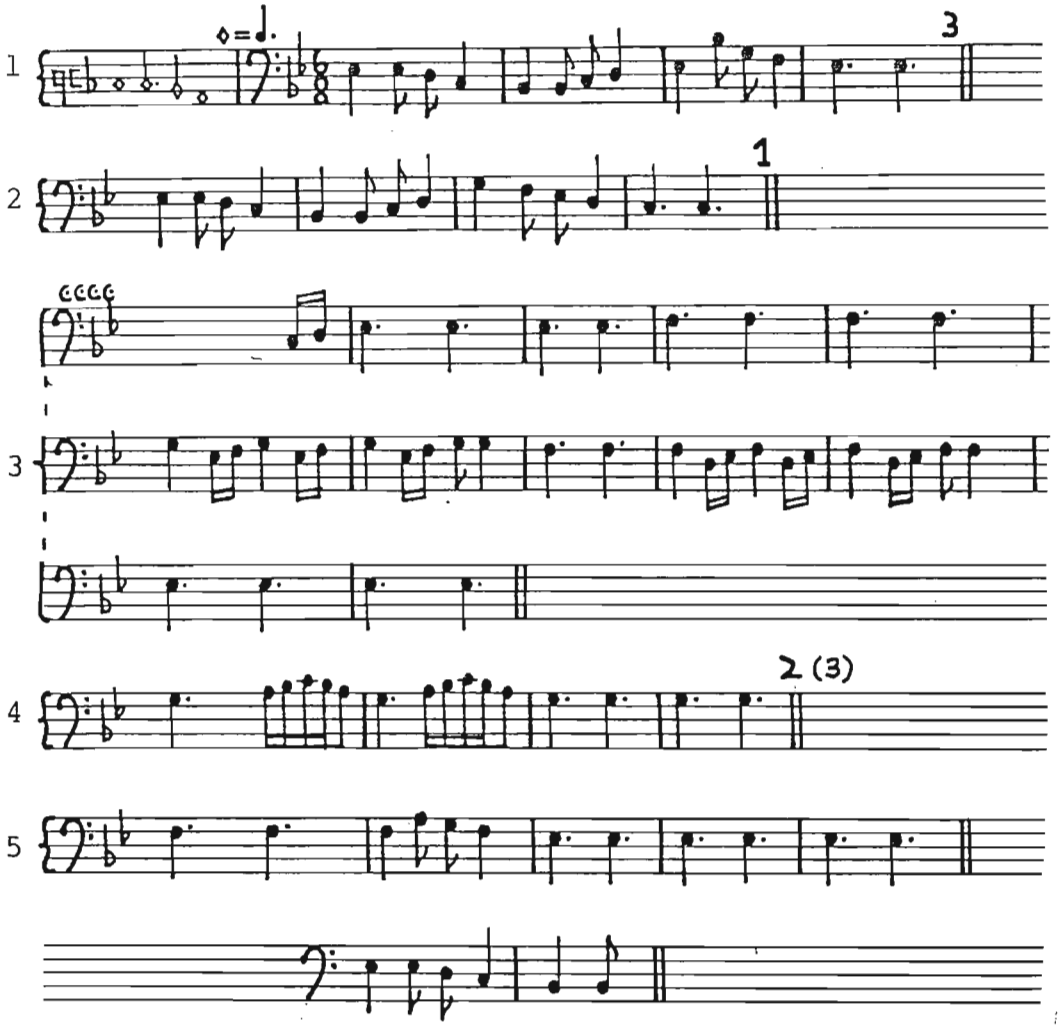
Bel fiore

Paris 972



Bel riguardo

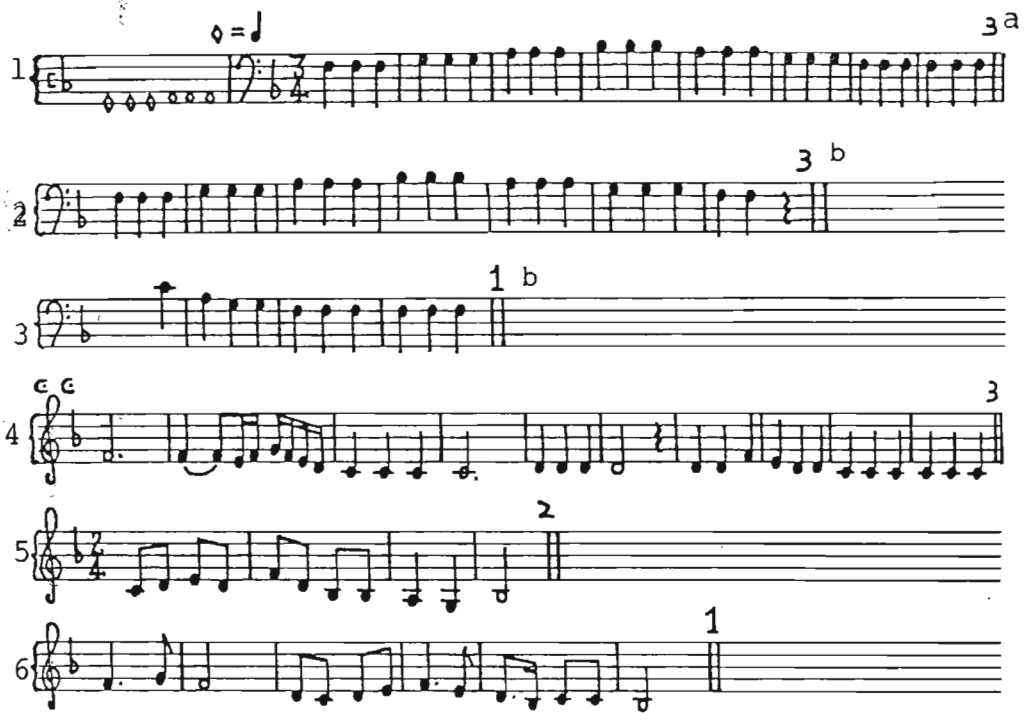
Paris 972
Paris 973
Paris 476
Rome



Intrata

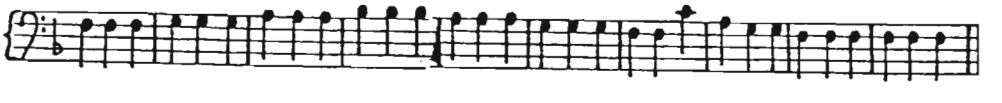
Colonnese

Paris 973
Paris 476



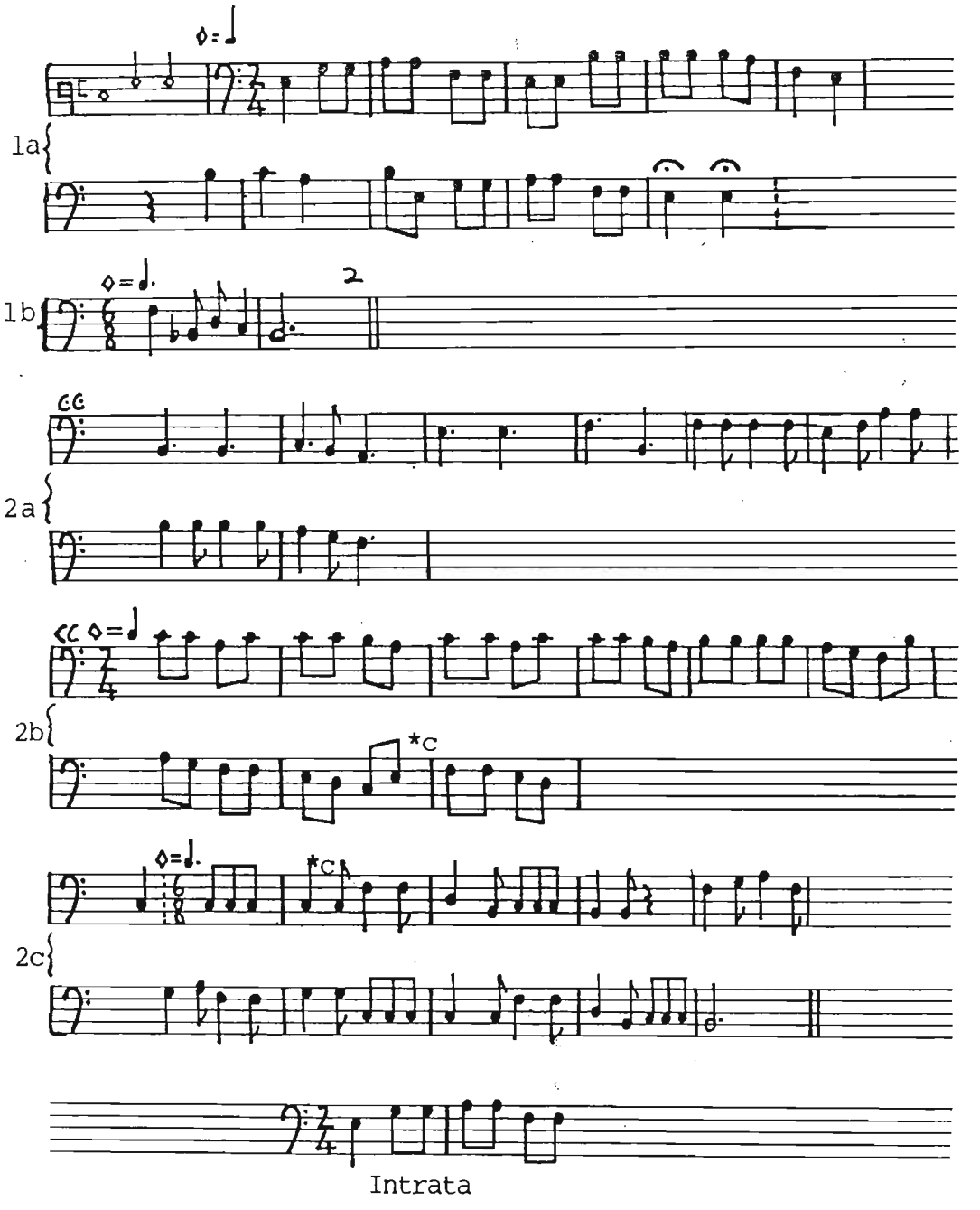
[a]Paris 476 does not have this line.

[b]In place of these lines (2 and 3), Paris 973 has:



La Figlia Guilielmo

Paris 972
Rome



Intrata

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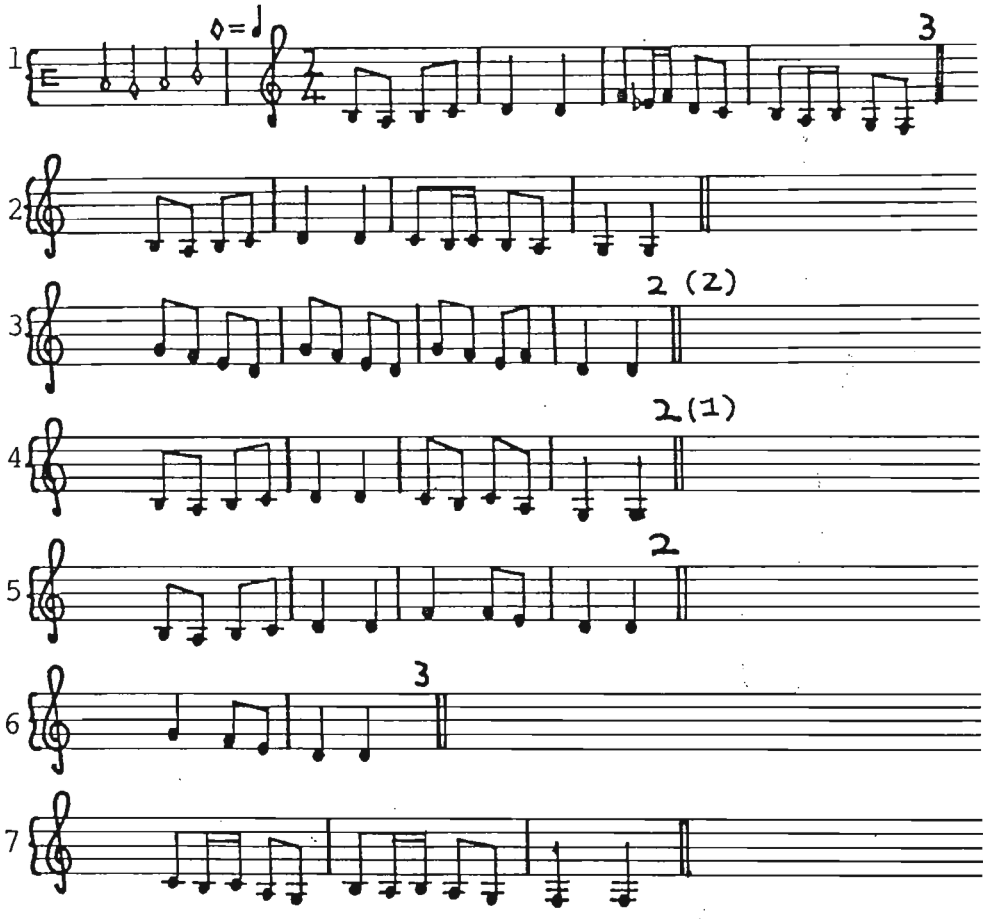
[c]The music between the *'s is not in Rome.

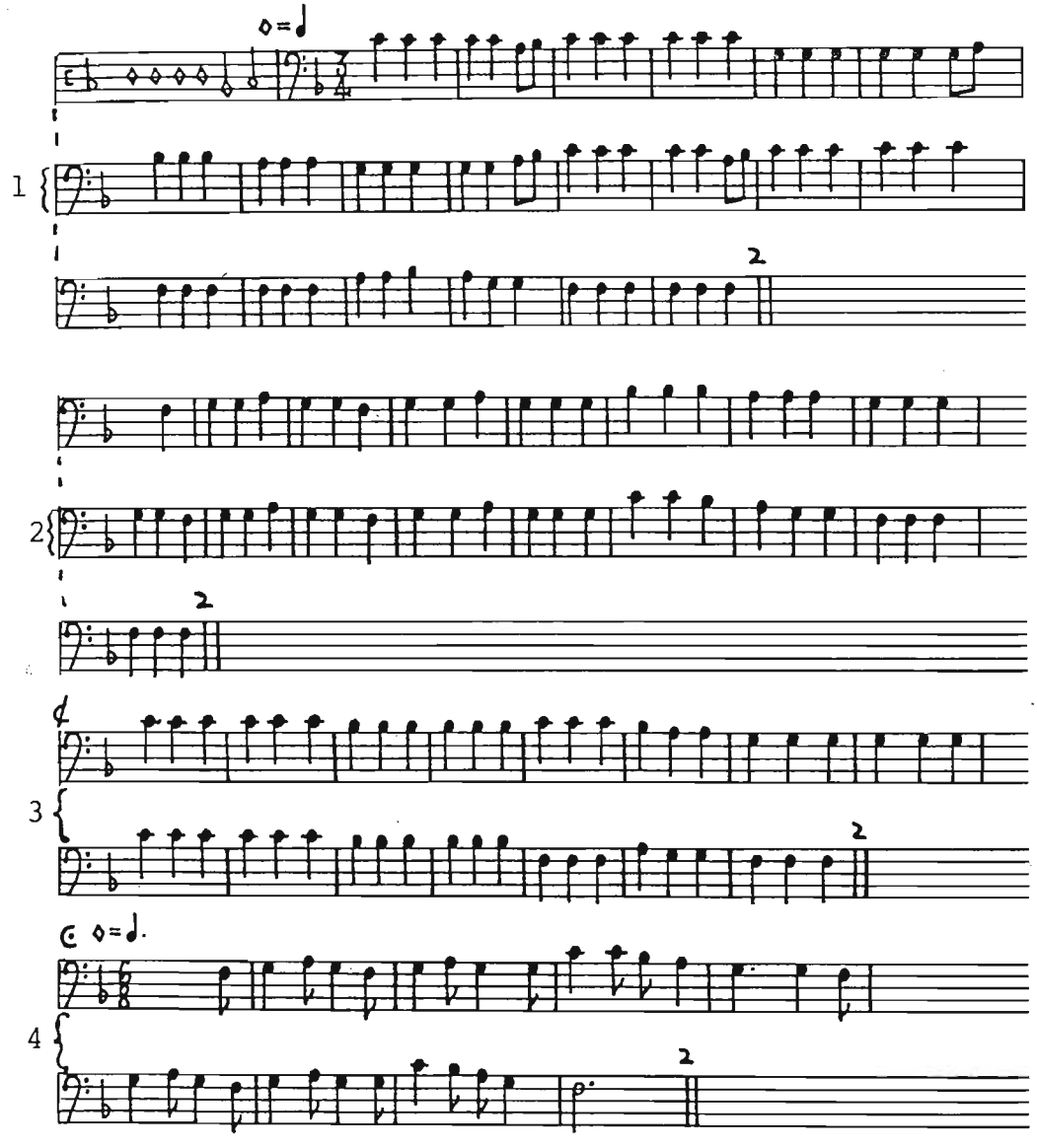
Gelosia

Paris 972
Paris 973
Paris 476



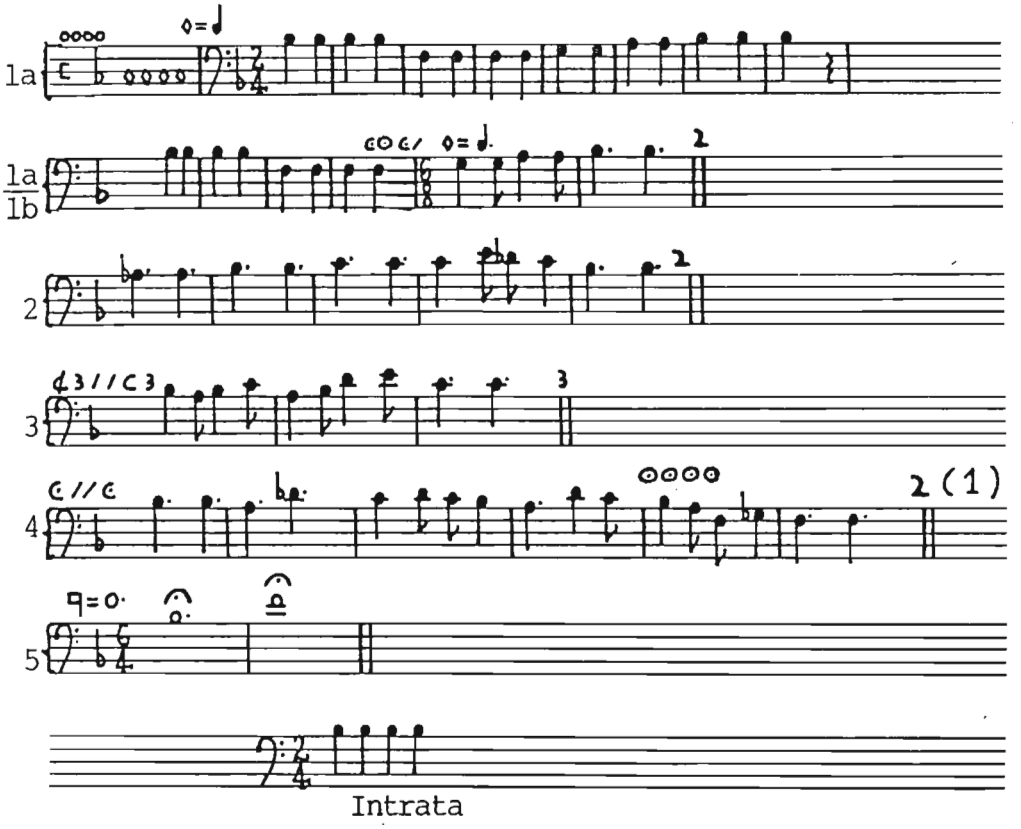
Gioioso

Paris 476



Giove

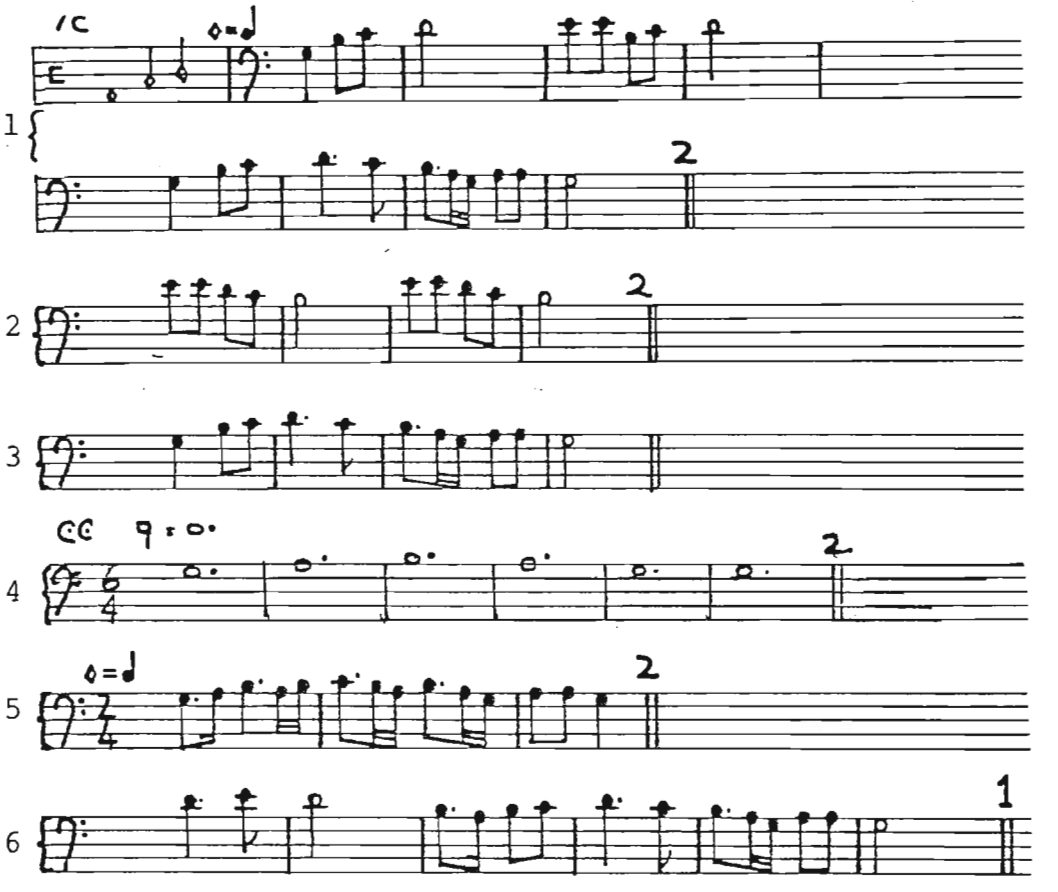
Paris 972
Paris 973
Paris 476
Rome



Intrata

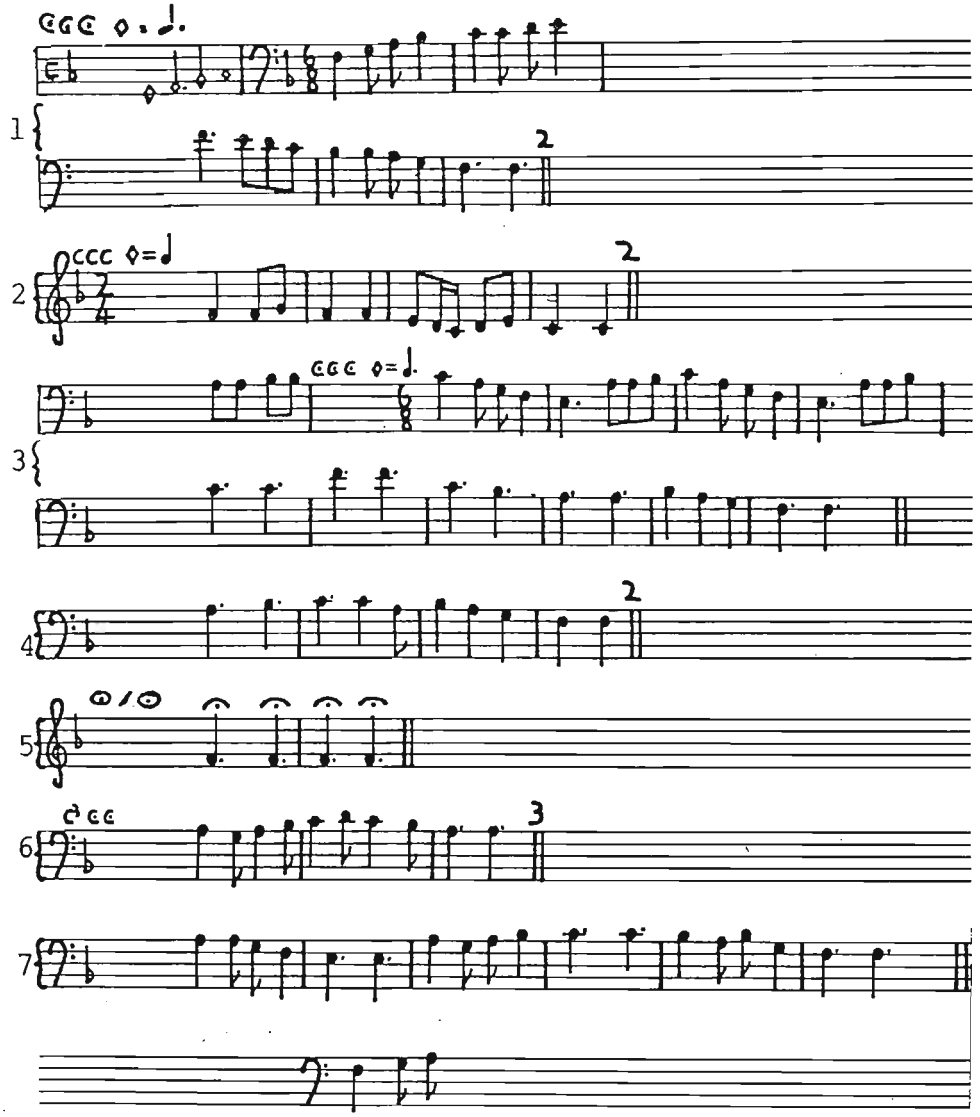
Gratioso

Paris 973
Paris 476



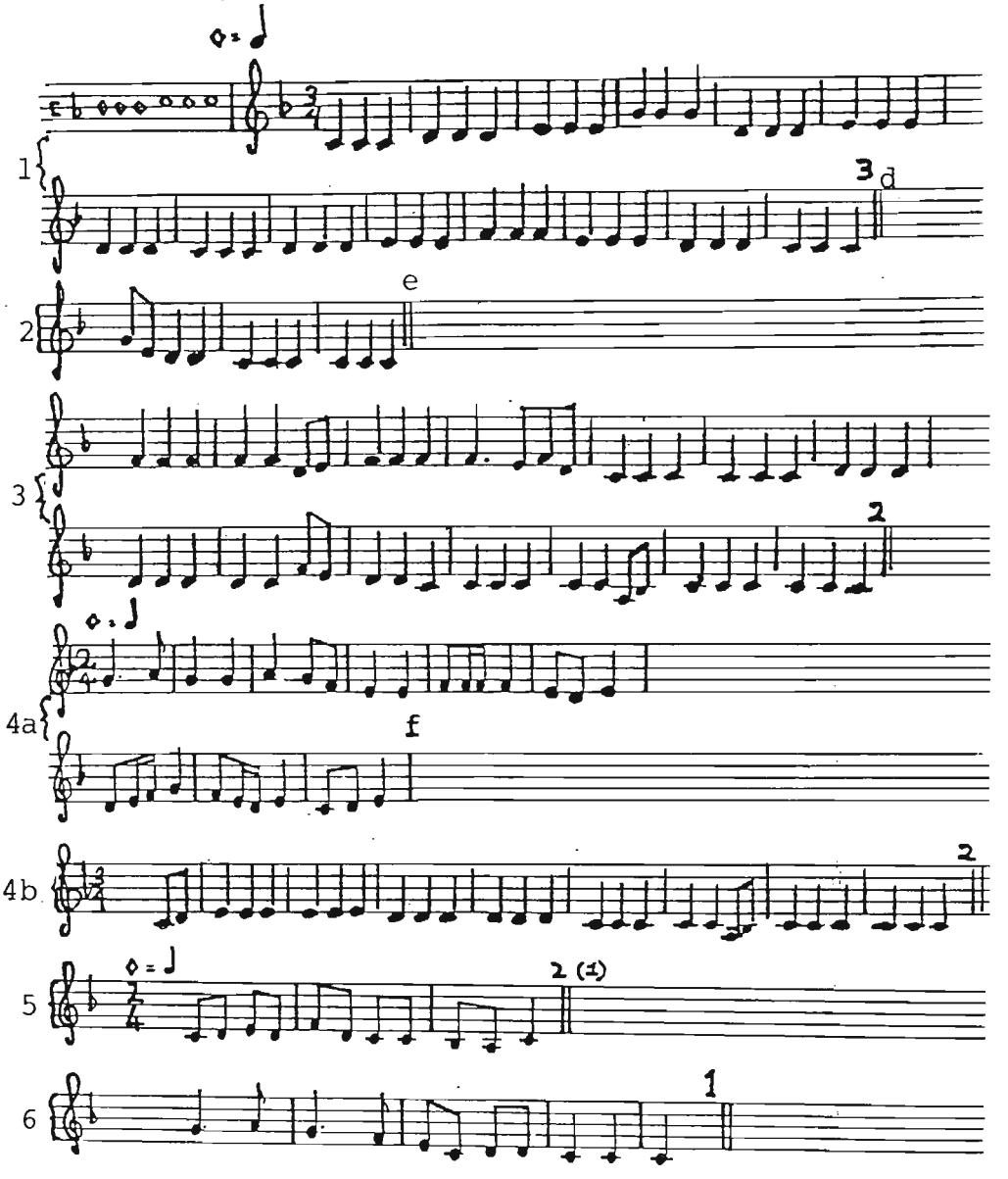
Ingrata

Paris 972
Paris 973
Paris 476



Intrata

Paris 973
Paris 476



Leggiadra-Continued

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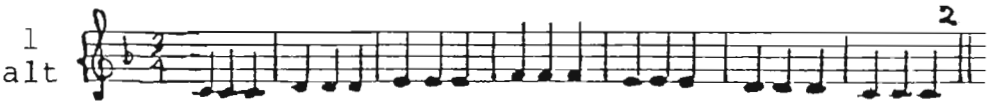
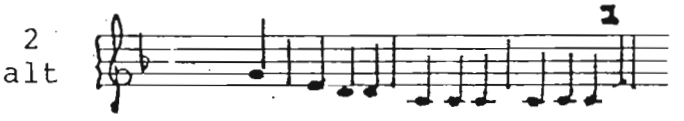
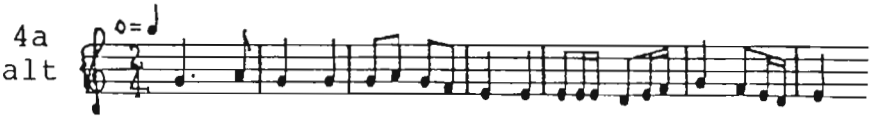
[d]Paris 973 has no slash here; for line 1, Paris 476 has:



[e]For line 2, Paris 476 has:

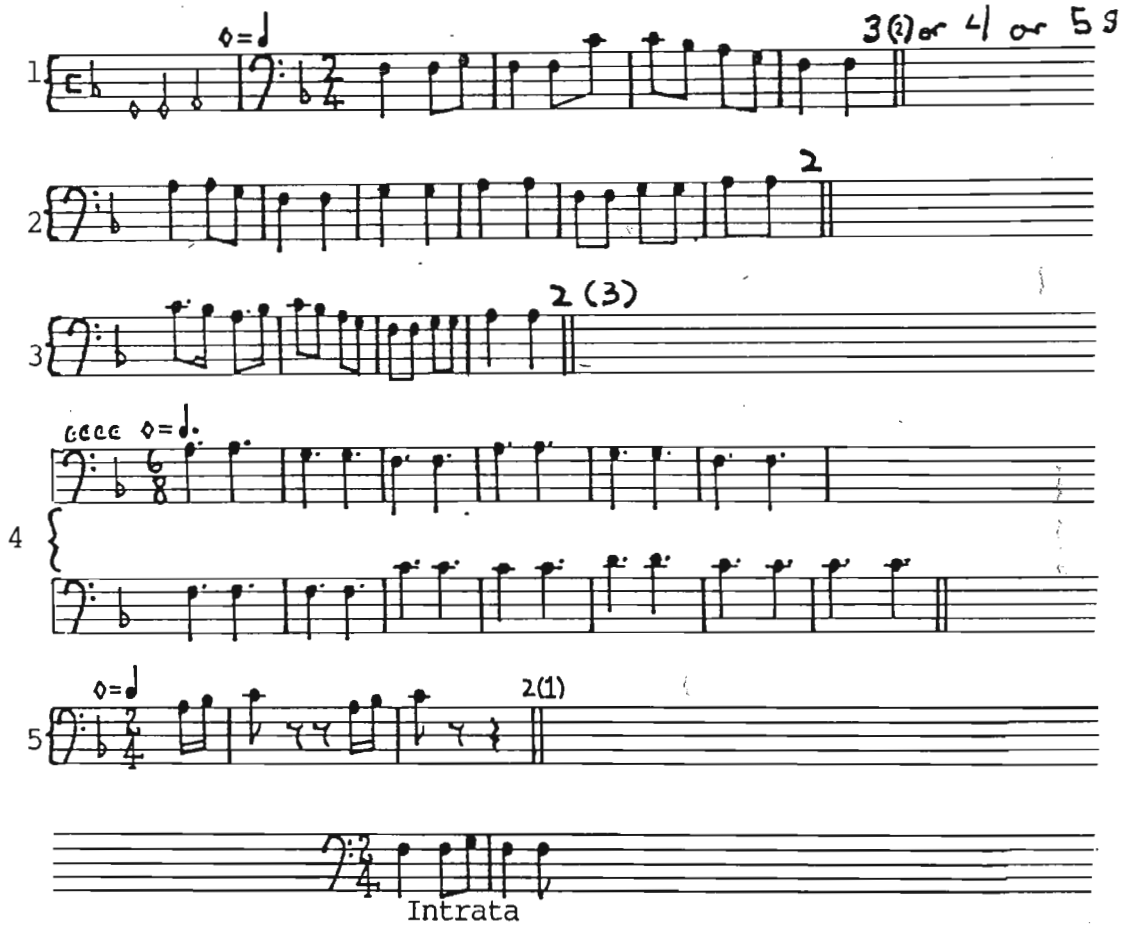


[f]For line 4a, Paris 476 has:



Leoncello

Paris 972
Paris 973
Paris 476
Rome



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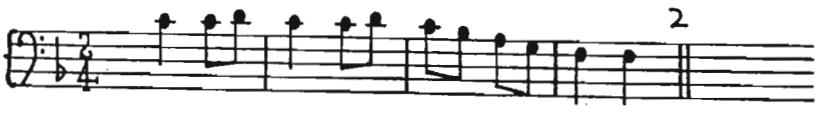
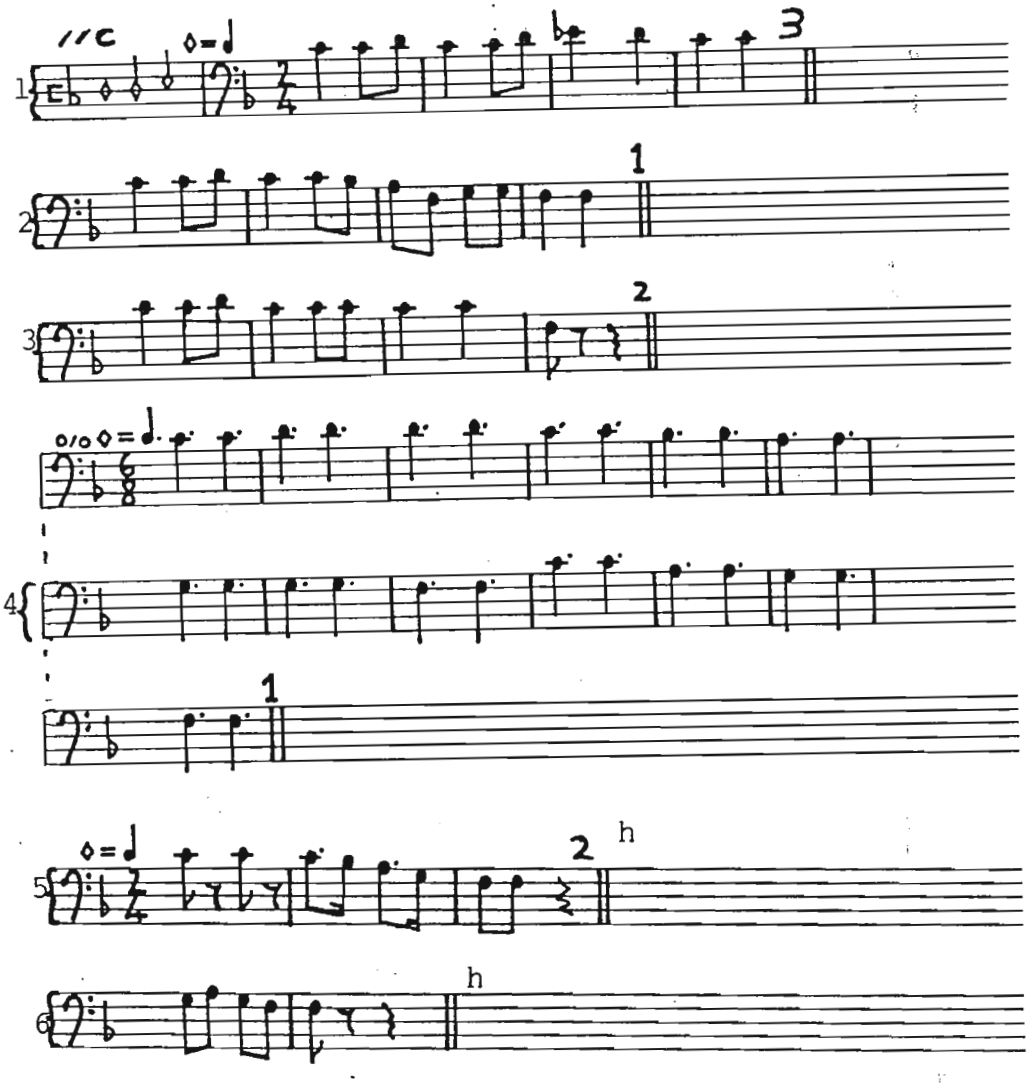
[9]Paris 476 has an extra line between 1 and 2:

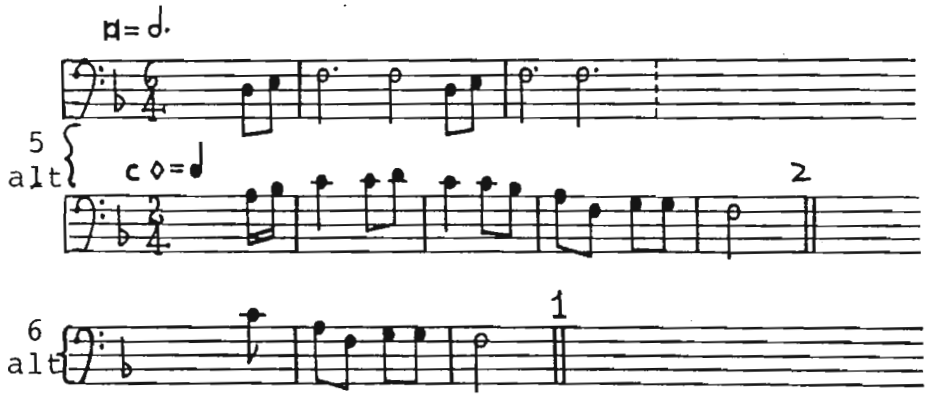


Marchesana

Paris 972
Paris 973
Paris 476

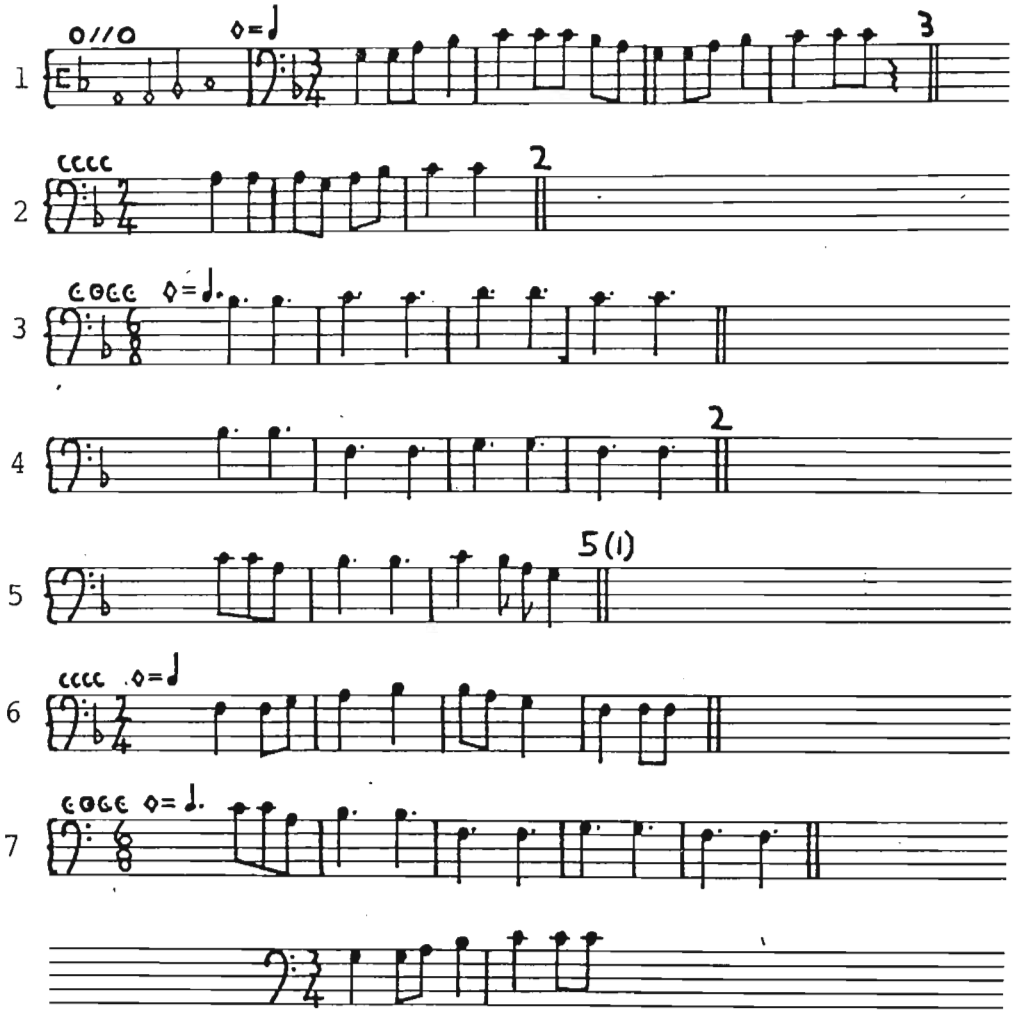


[h] For these two lines, Paris 476 has:



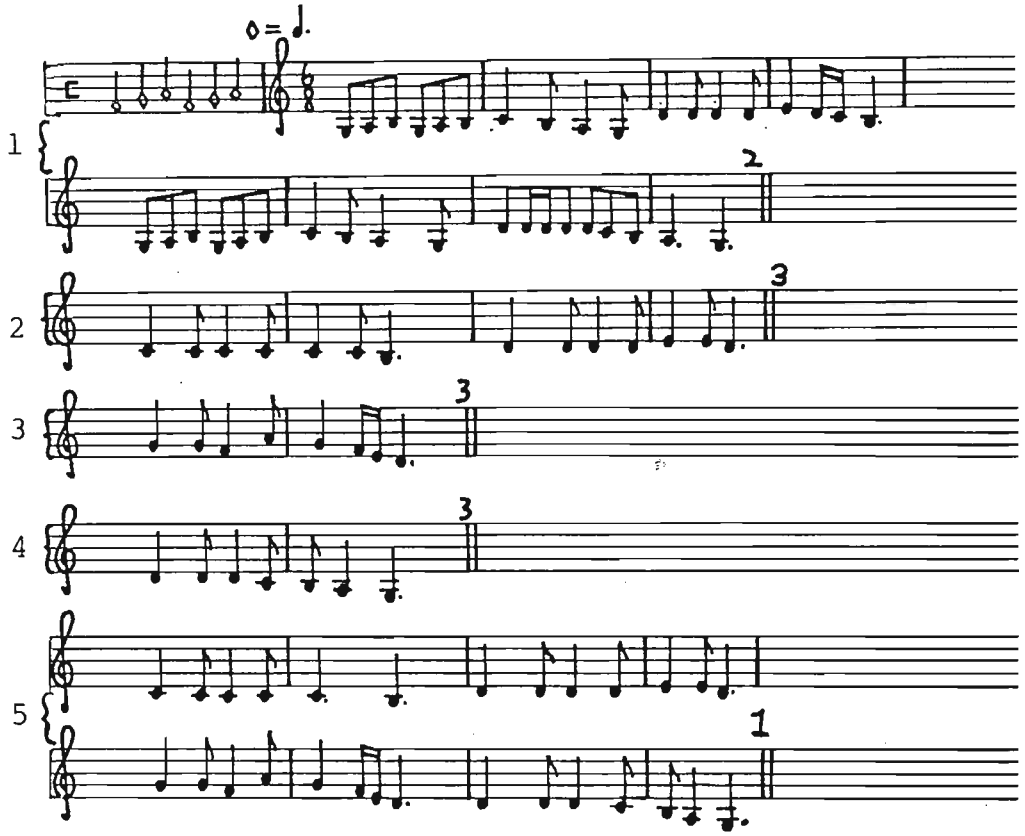
Mercantia

Paris 972
Paris 973
Paris 476
Rome



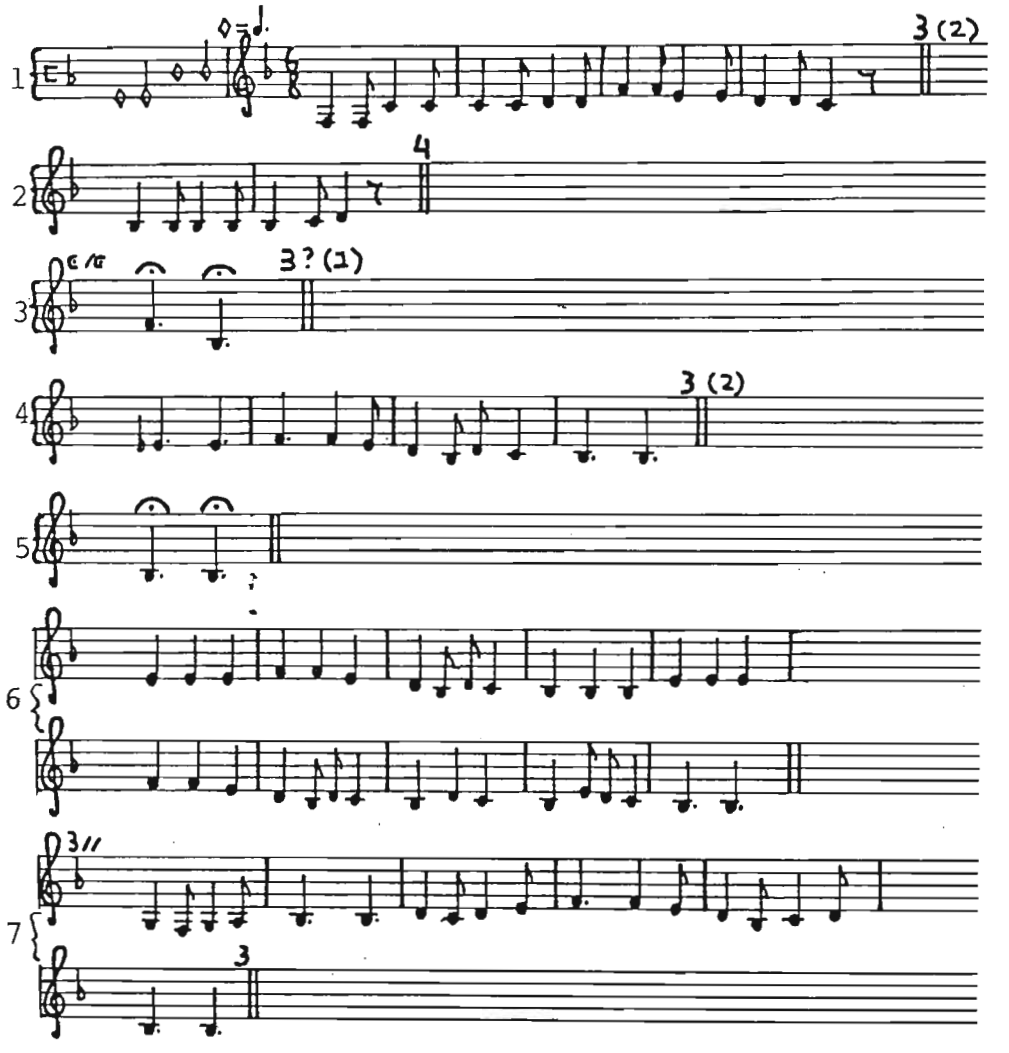
Intrata

Paris 476



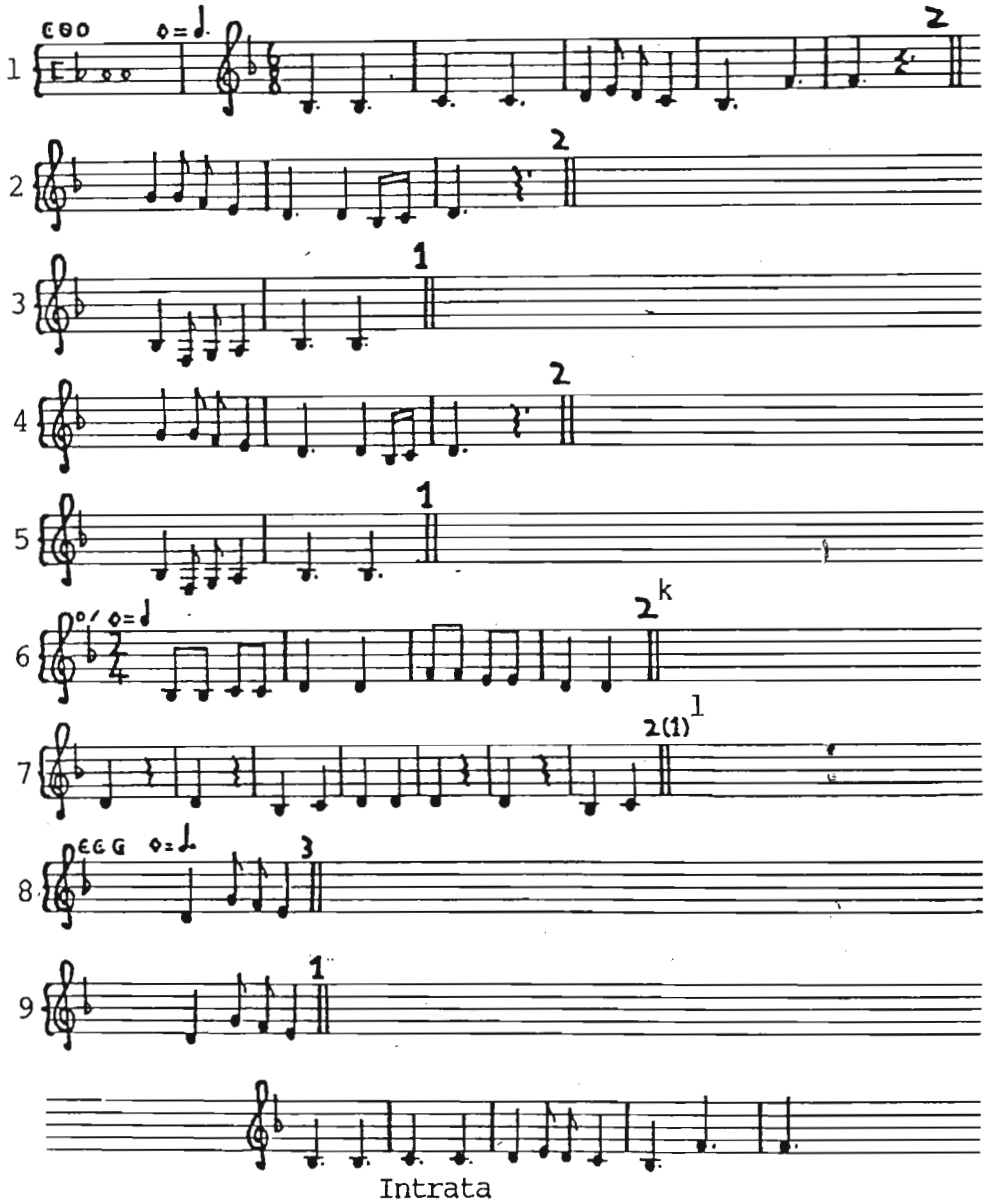
Pizochara

Paris 972
Paris 973
Paris 476



Prisonera

Paris 972
Paris 973
Paris 476



Prisonera-Continued

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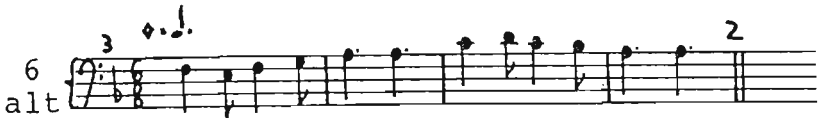
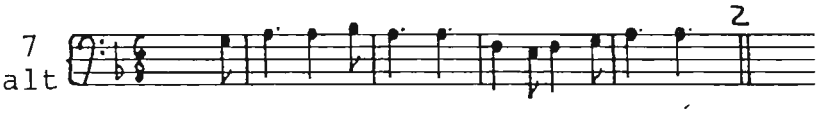
[k]For this line, Paris 476 has:

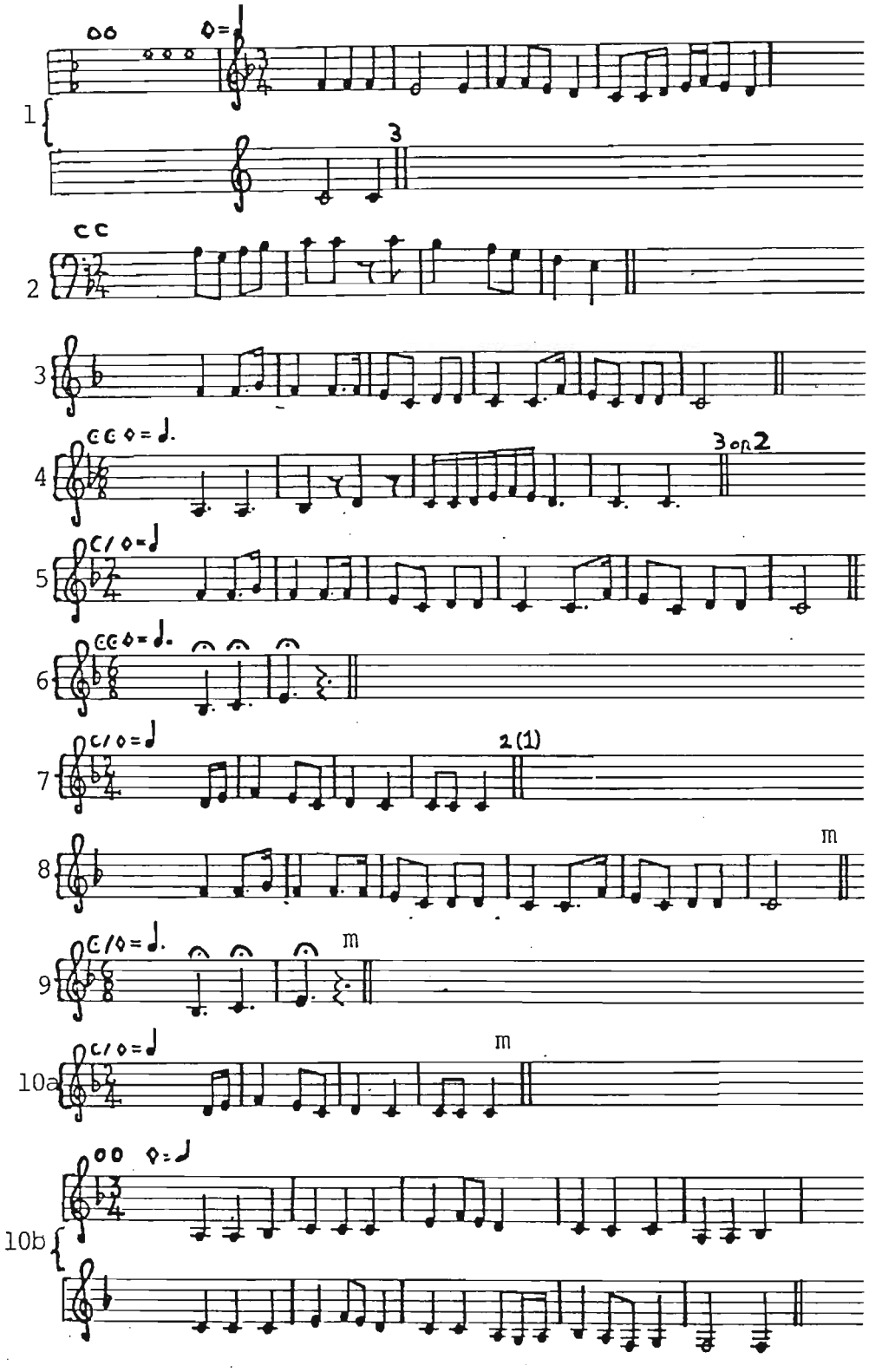


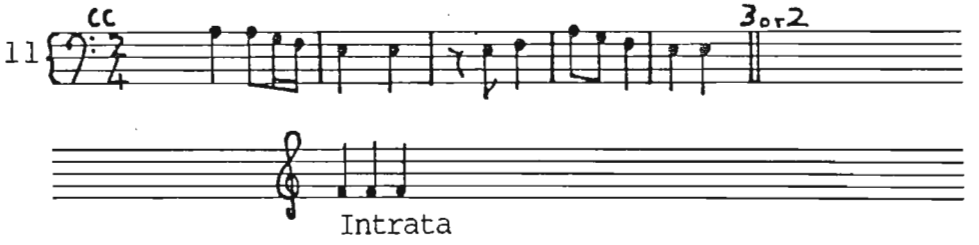
[l]For this line, Paris 476 has:



Sobria

Paris 972
Rome





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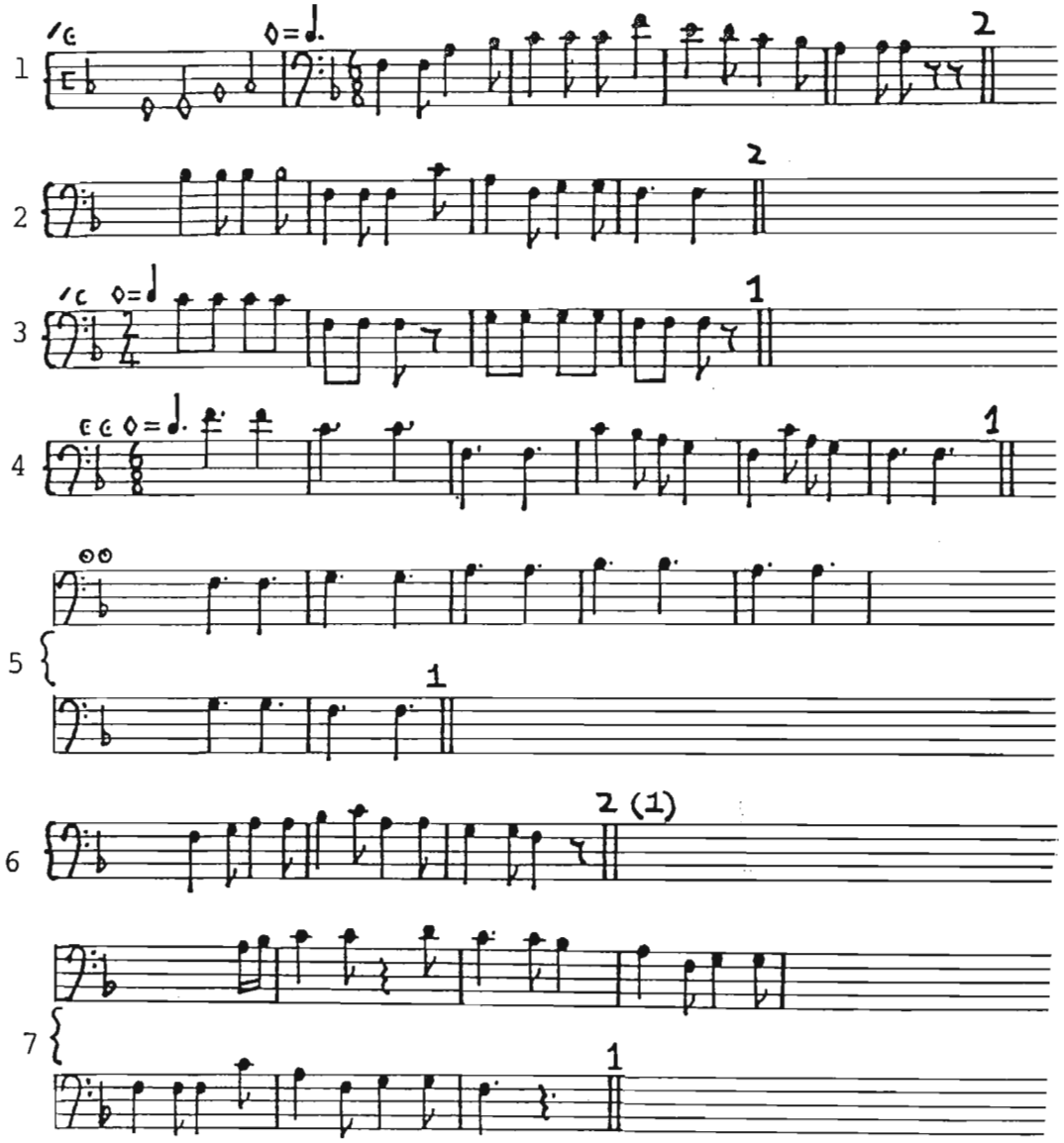
[m]Rome does not have these lines.

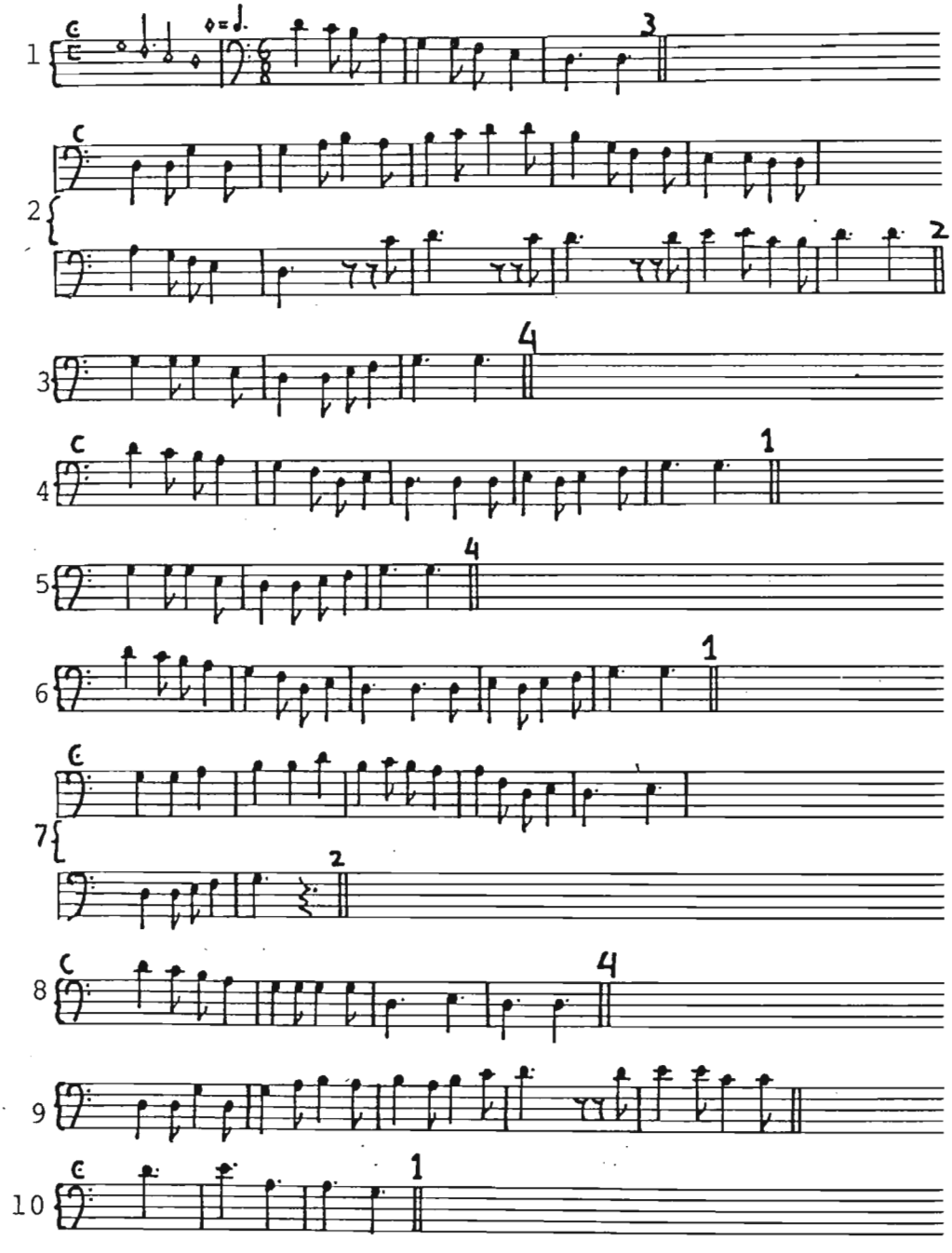
Spero

Paris 973
Paris 476

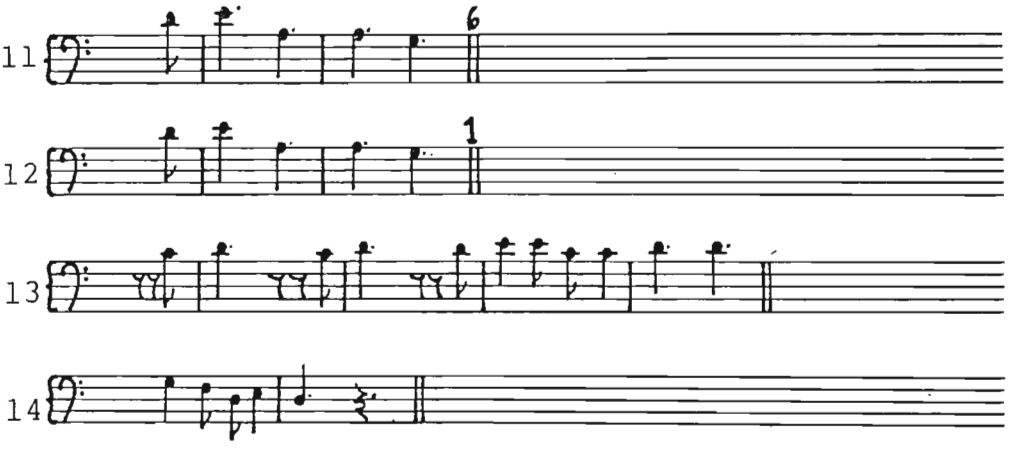


Tesara

Paris 972

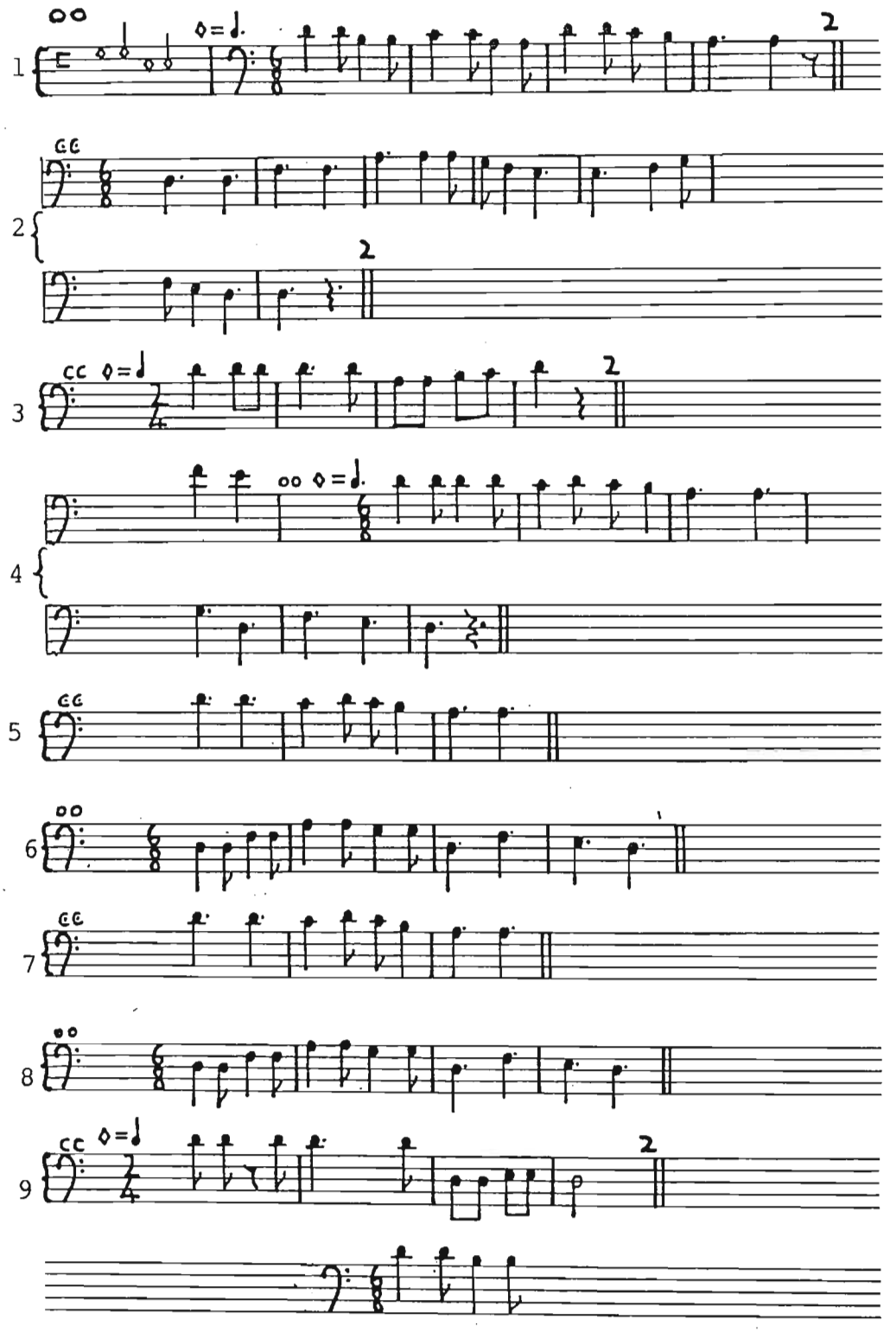


Tesara-Continued



Verzeppe

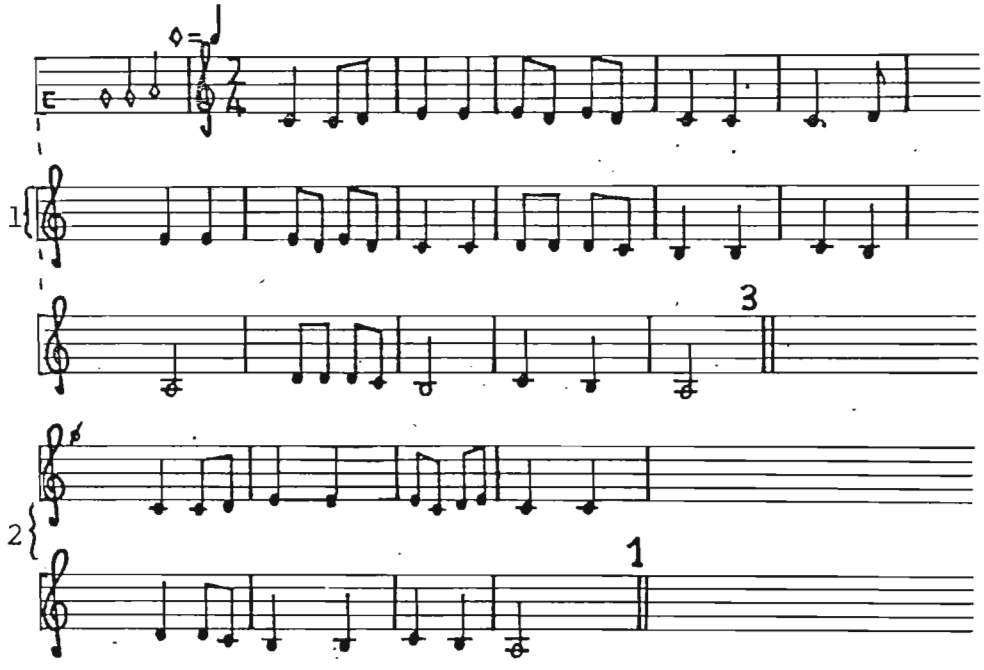
Paris 972
Rome



Intrata

Voltate in ça 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 $\longrightarrow$).

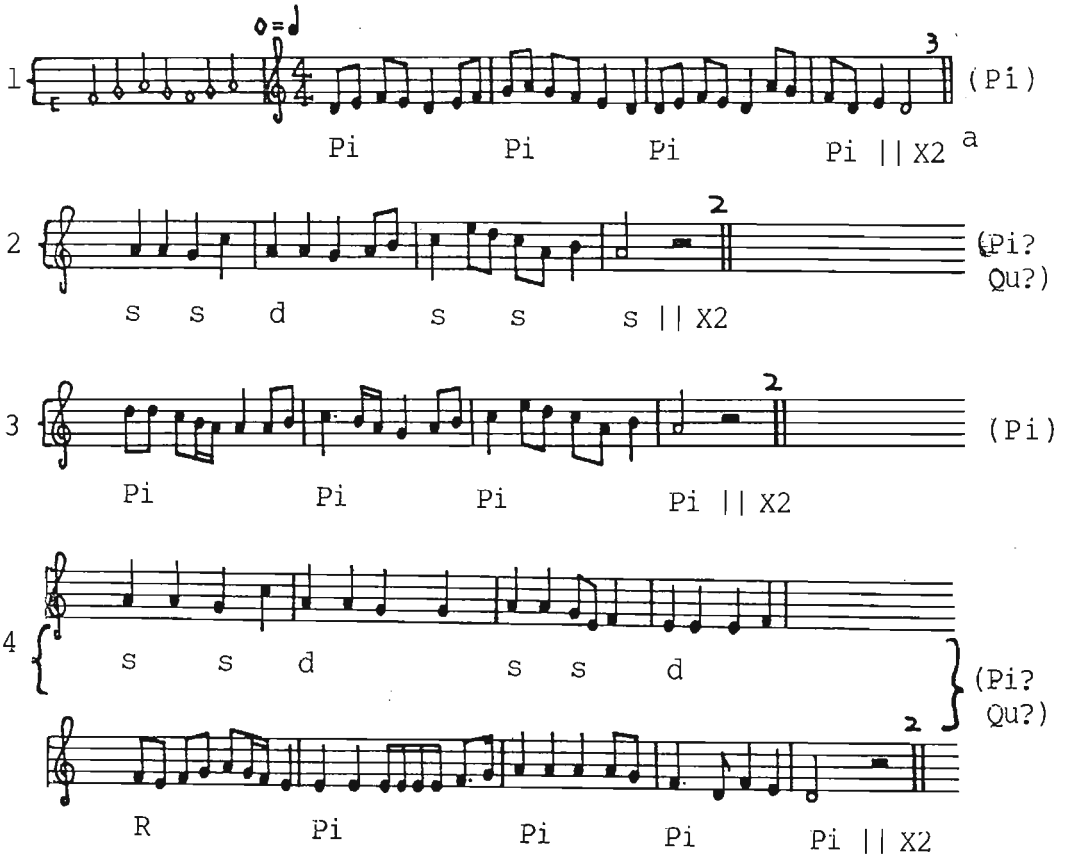
The number of times a unit of dance steps is to be performed is indicated by a double line followed by an X and a number (||X2).

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



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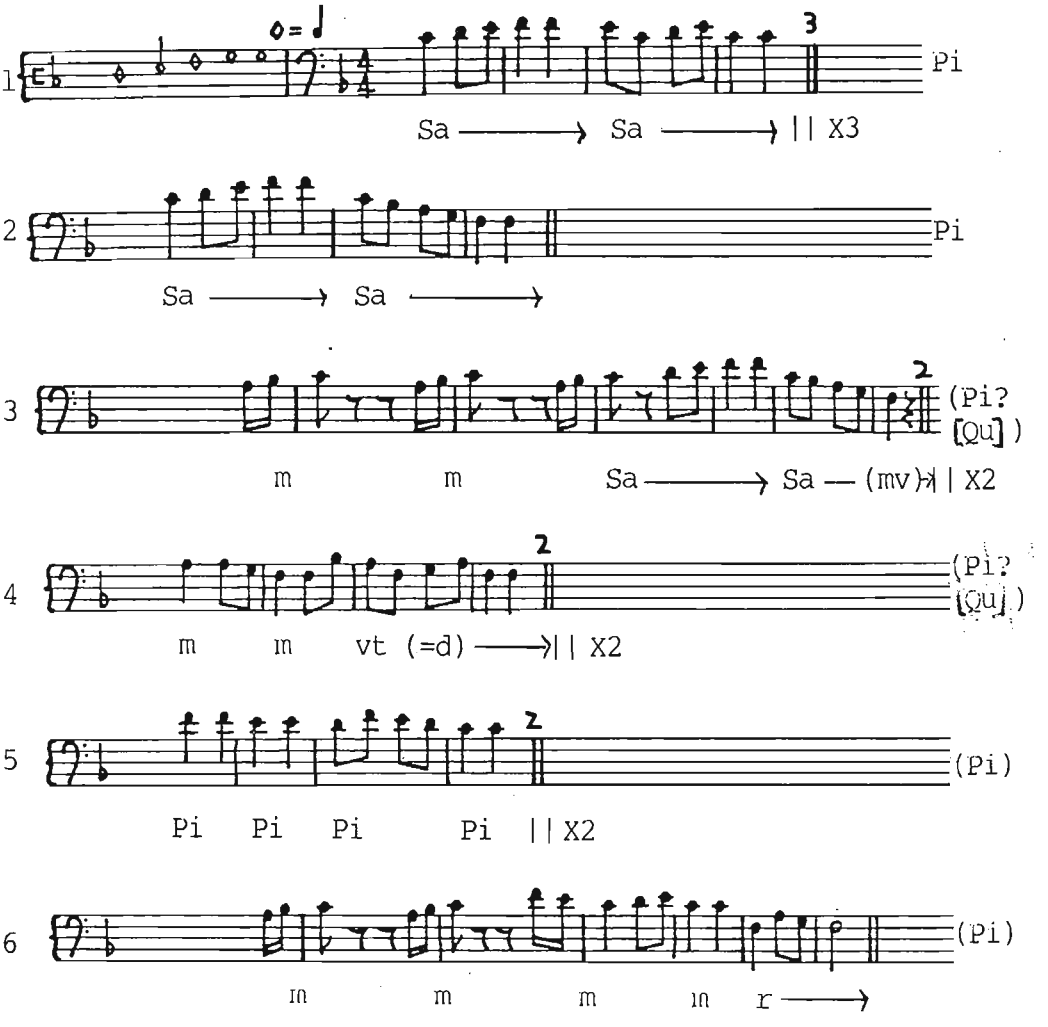
[a]For line 1 Siena has 12 Sa; these steps make quaderna-ria the likeliest measure for lines 1 and 2.

Anello

Music: Paris 972

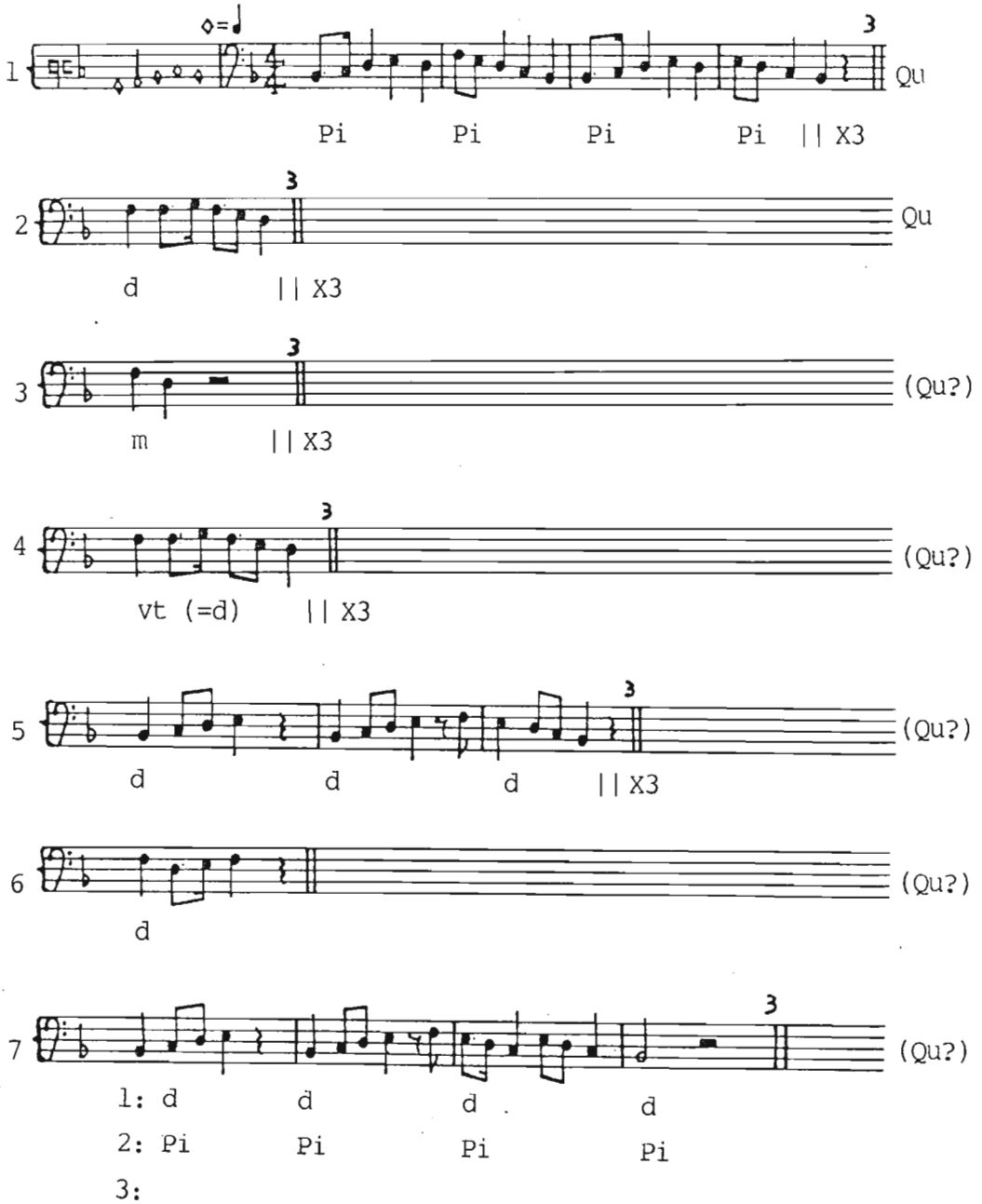
Text: Paris 972
Paris 973
Paris 476
Magliabechiana
[Siena]
Modena



Bel fiore

Music: Paris 972

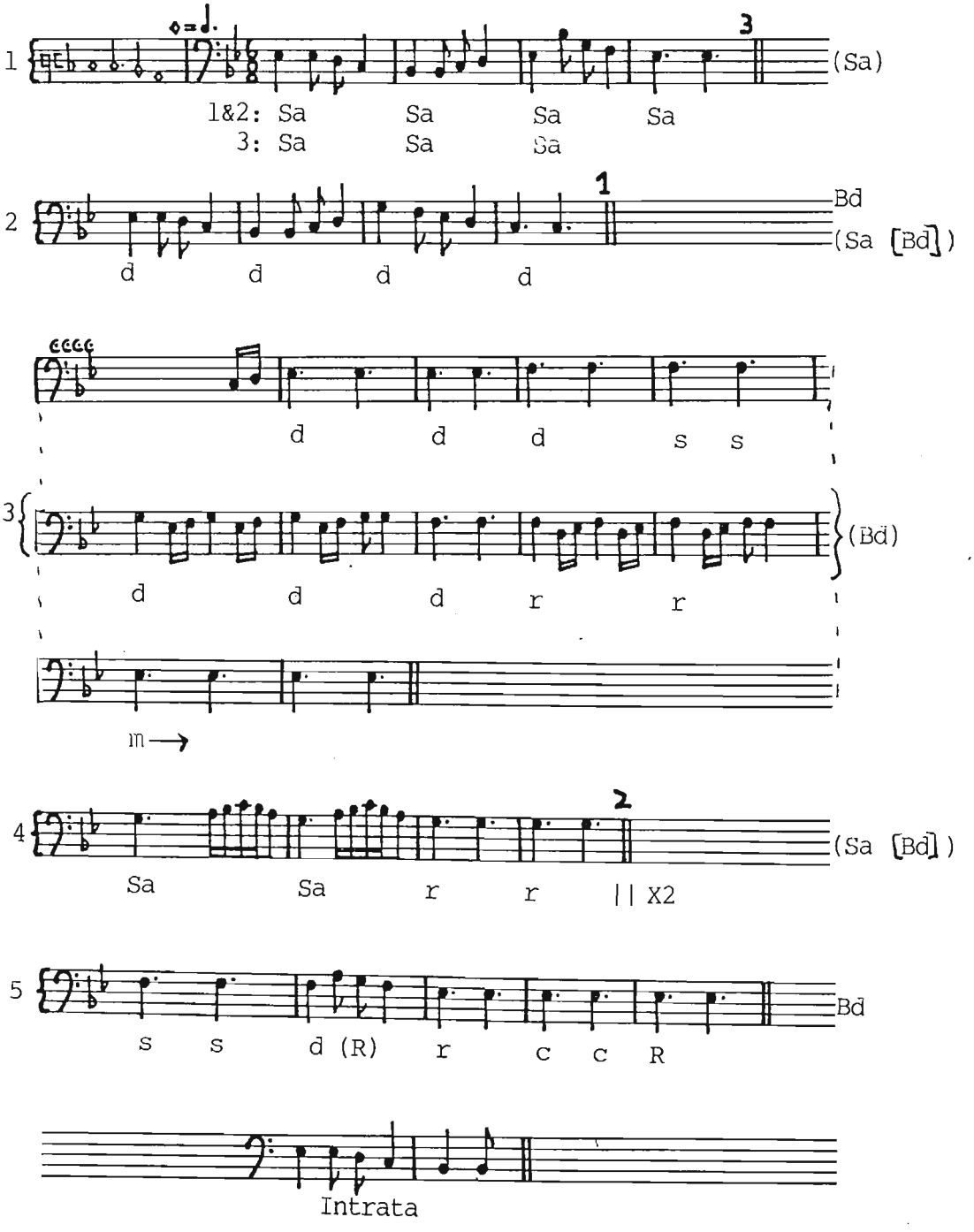
Text: Paris 972
Paris 973
Paris 476
Magliabechiana
[Siena]



Bel riguardo

Music: Paris 972
Paris 973
Paris 476
Rome

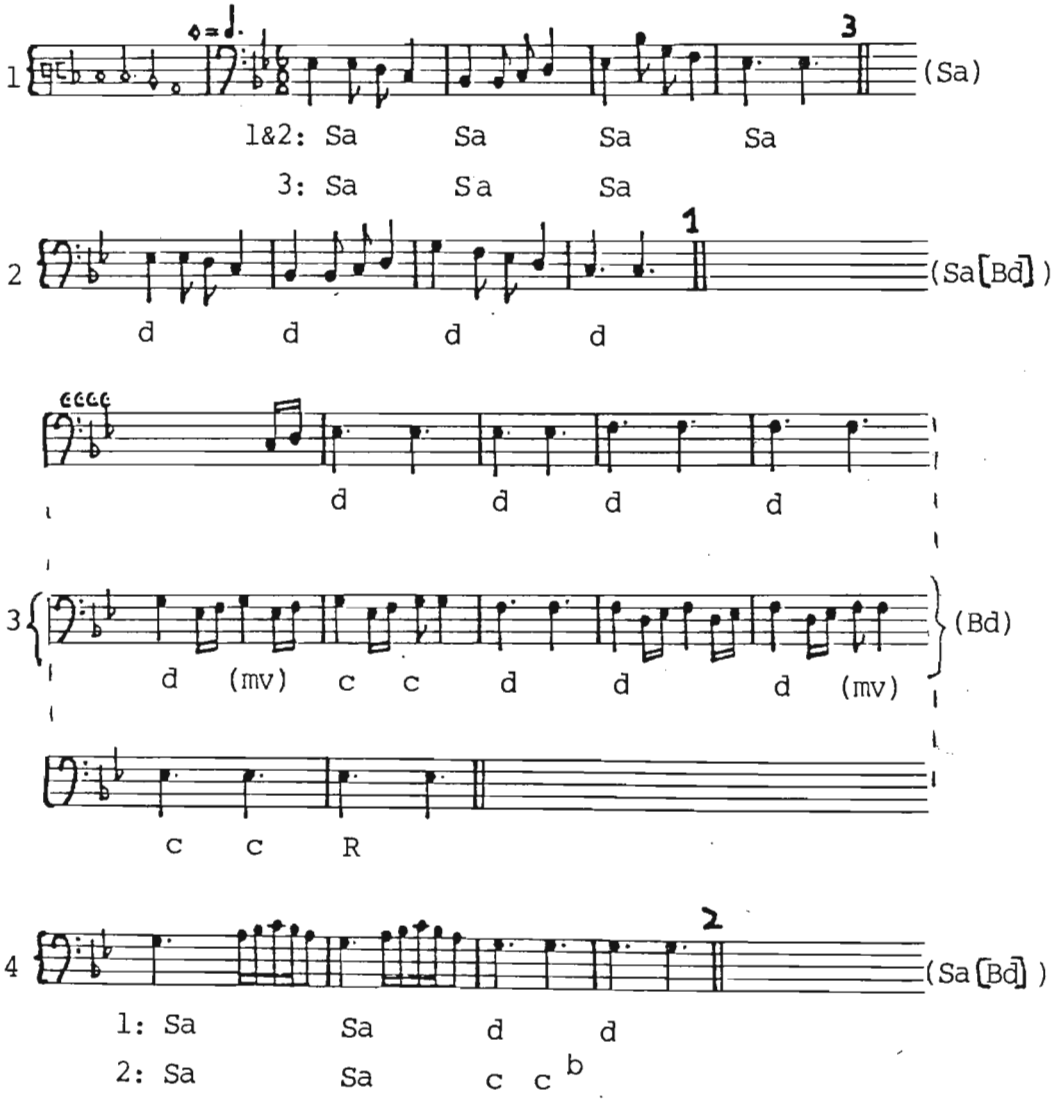
Text: Paris 972
Paris 973
Paris 476
Magliabechiana
[Siena]



Bel riguardo novo

Music: Paris 972
Paris 973
Paris 476
Rome

Text: Paris 972
Rome
[Siena]
Modena



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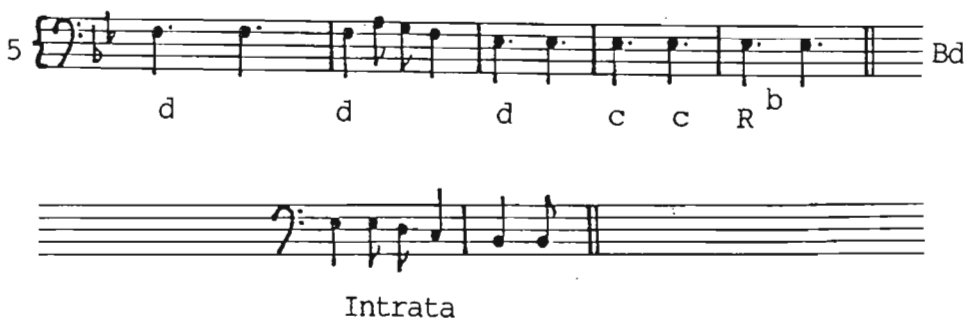
[b] All sources have 6 step-units for line 5, which clearly do not fit into 5 bars; perhaps a bar of music was omitted (2 more E's?), or the steps are given incorrectly. Although it would be highly unusual for 1 Bd step to be separated from the others and placed in line 4, it is a possibility. This leads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

Bel riguardo novo-Continued



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

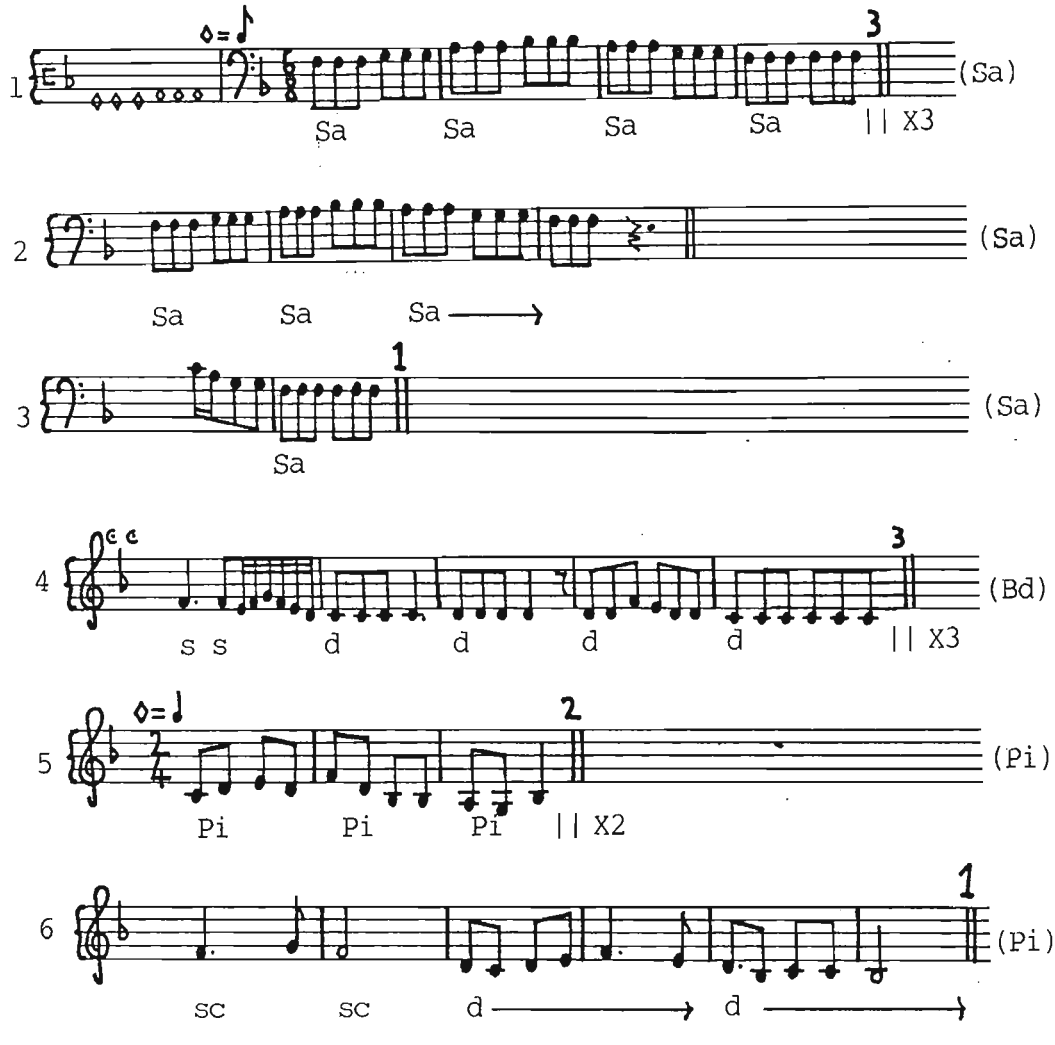
line 4: 1:Sa/ Sa/ d / d
2:Sa/ Sa/ cc/ d
Bd

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

Colonnese

Music: Paris 973
Paris 476

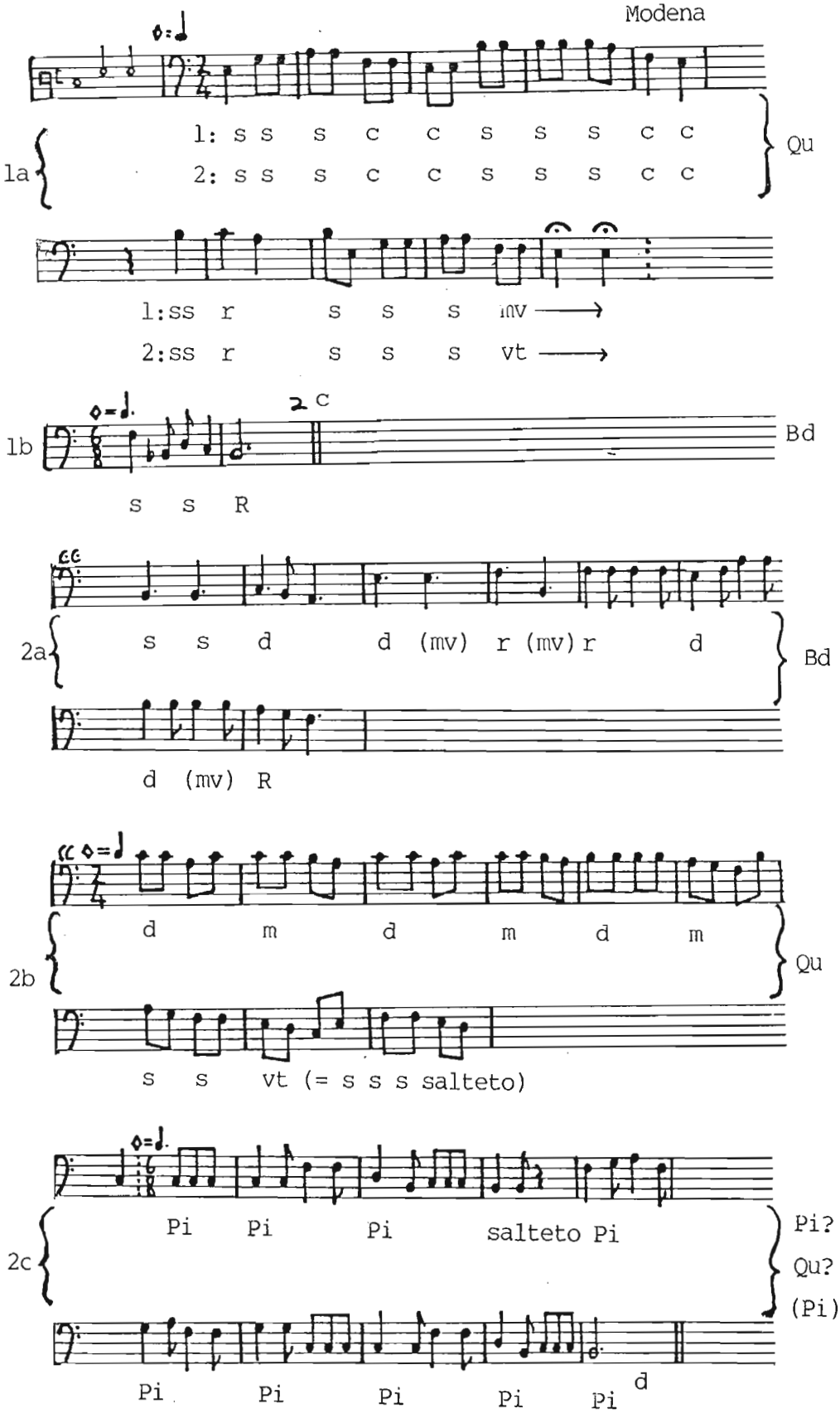
Text: Paris 973
Paris 476
Magliabechiana
[Siena]



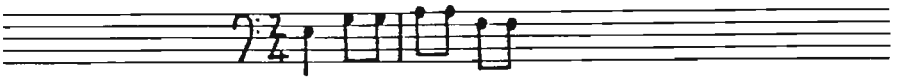
La Figlia Guilielmo for 2

Music: Paris 972
Rome

Text: Paris 972
Rome
Siena
Modena



La Figlia Guilielmo for 2-Continued



Intrata

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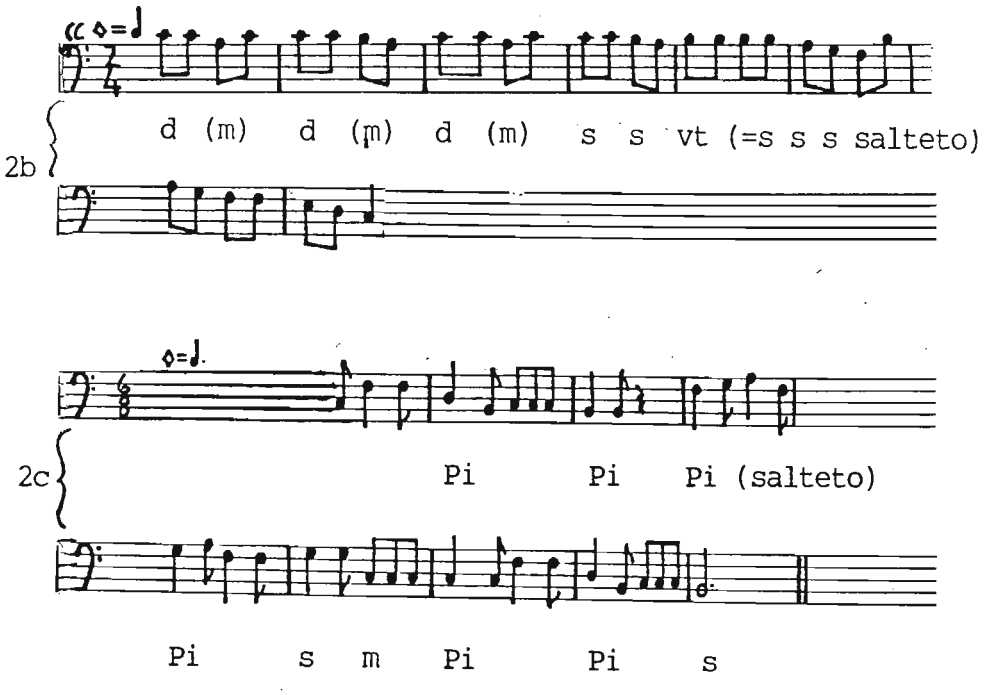
[c]The repeat of line 1 does not include the final two bars.

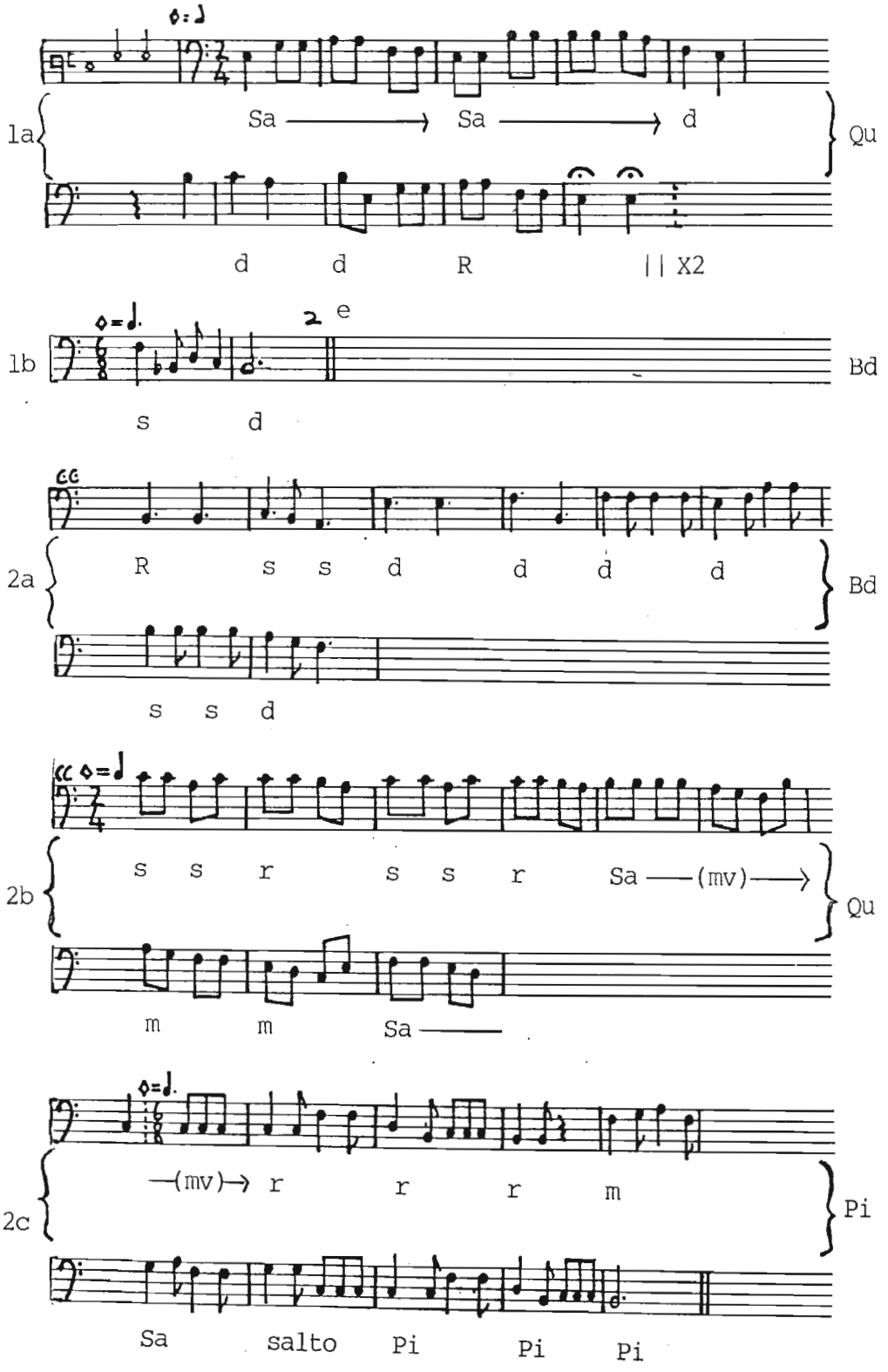
[d]There are many possible versions for lines 2b and 2c, since all the dance instructions vary in the steps for these lines, and there are two versions of the music as well. One combination is that of the music from Rome and a different amalgamation of steps from all the sources:



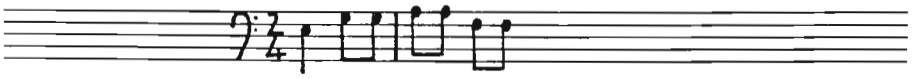
La Figlia Guilielmo for 4

Music: Paris 972
Rome

Text: Paris 972
Rome



La Figlia Guilielmo for 4-Continued



Intrata

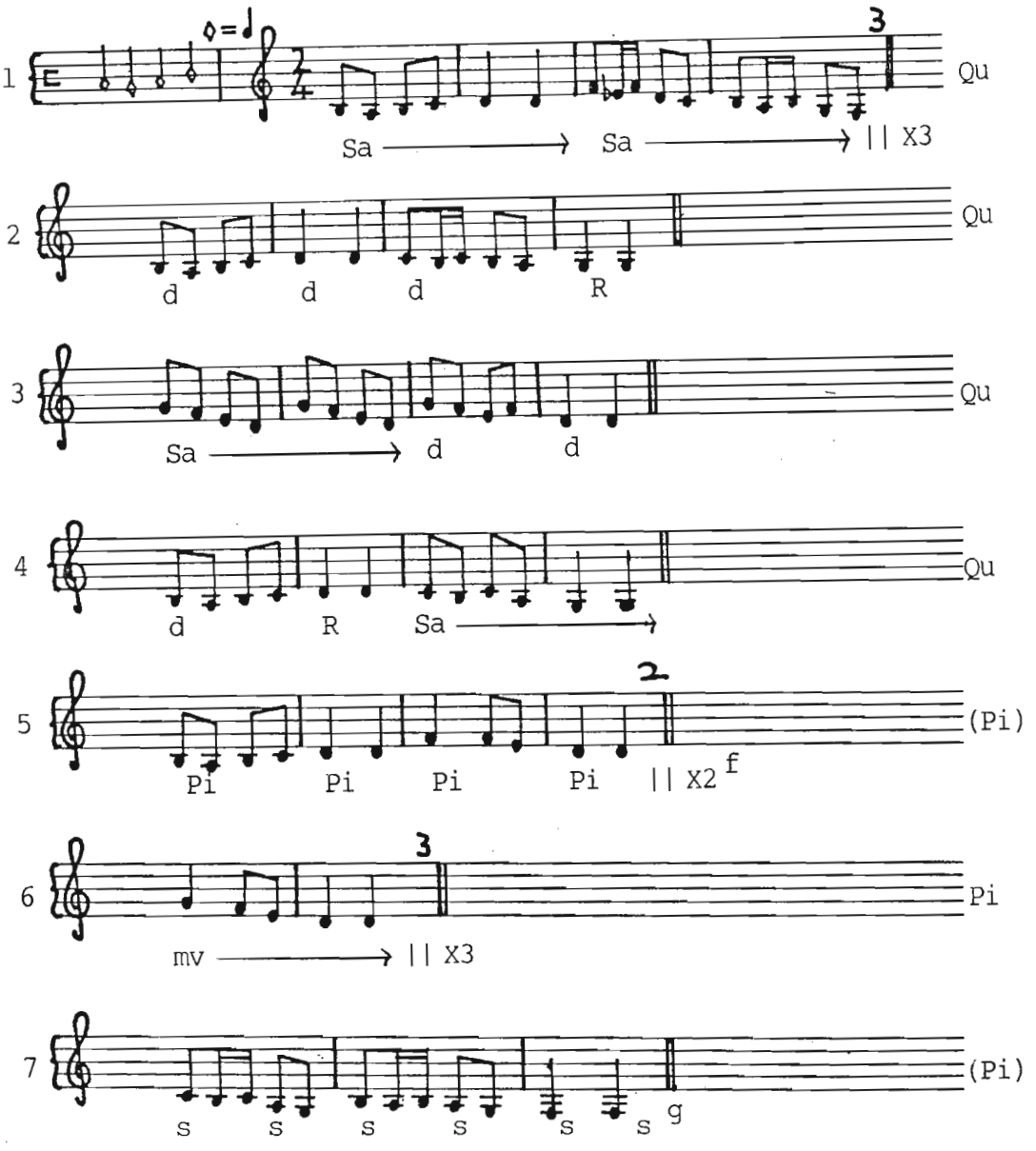
---

[e]The final two notes are not included in the repeat of the line.

Gelosia

Music: Paris 972
Paris 973
Paris 476

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



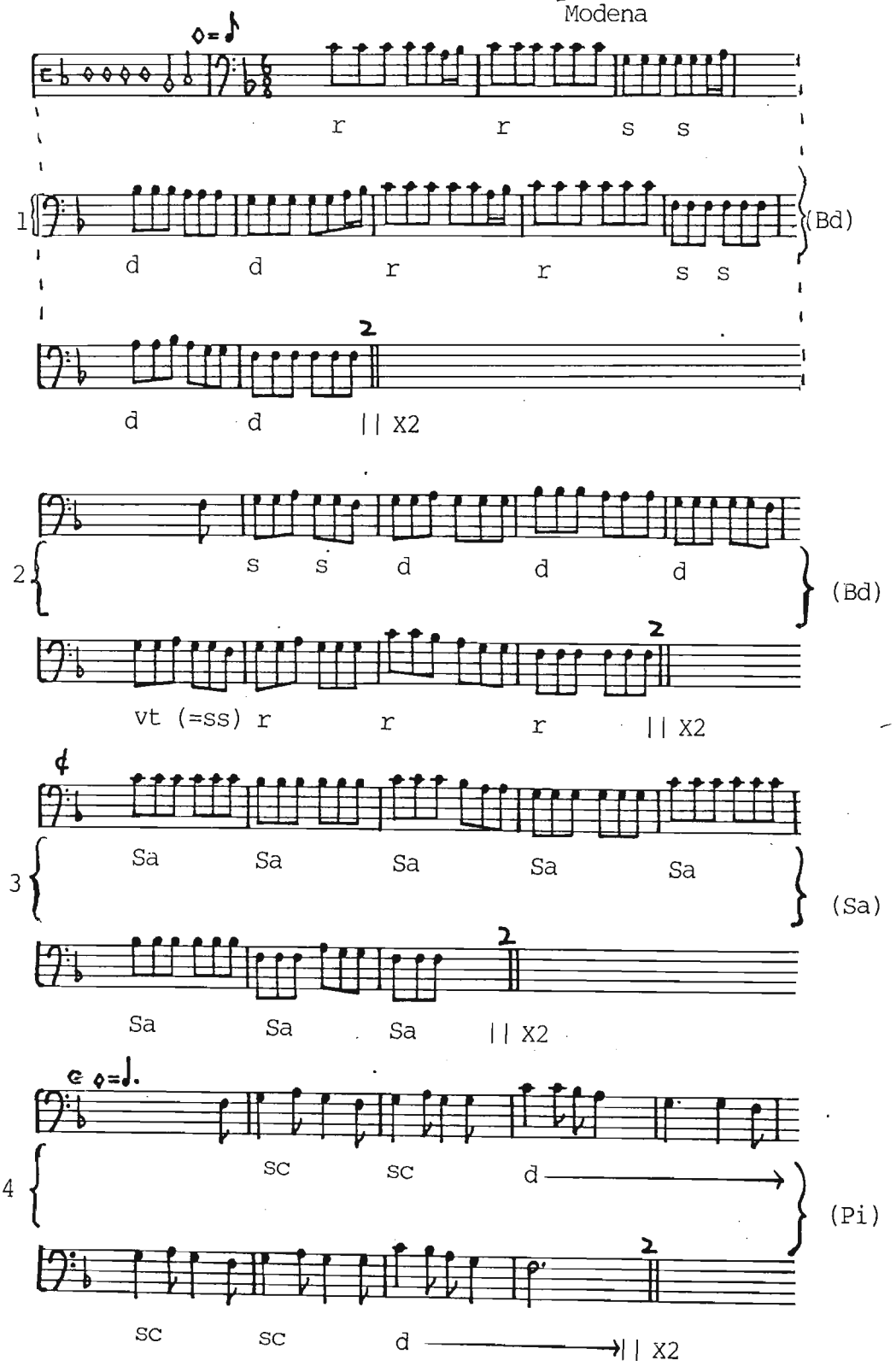
[f]Paris 973, Paris 476, and Magliabechiana have 4 Pi ted for line 5.

[g]Siena and Modena have 3 galoppi || X2 for line 7.

Gioioso

Music: Paris 476

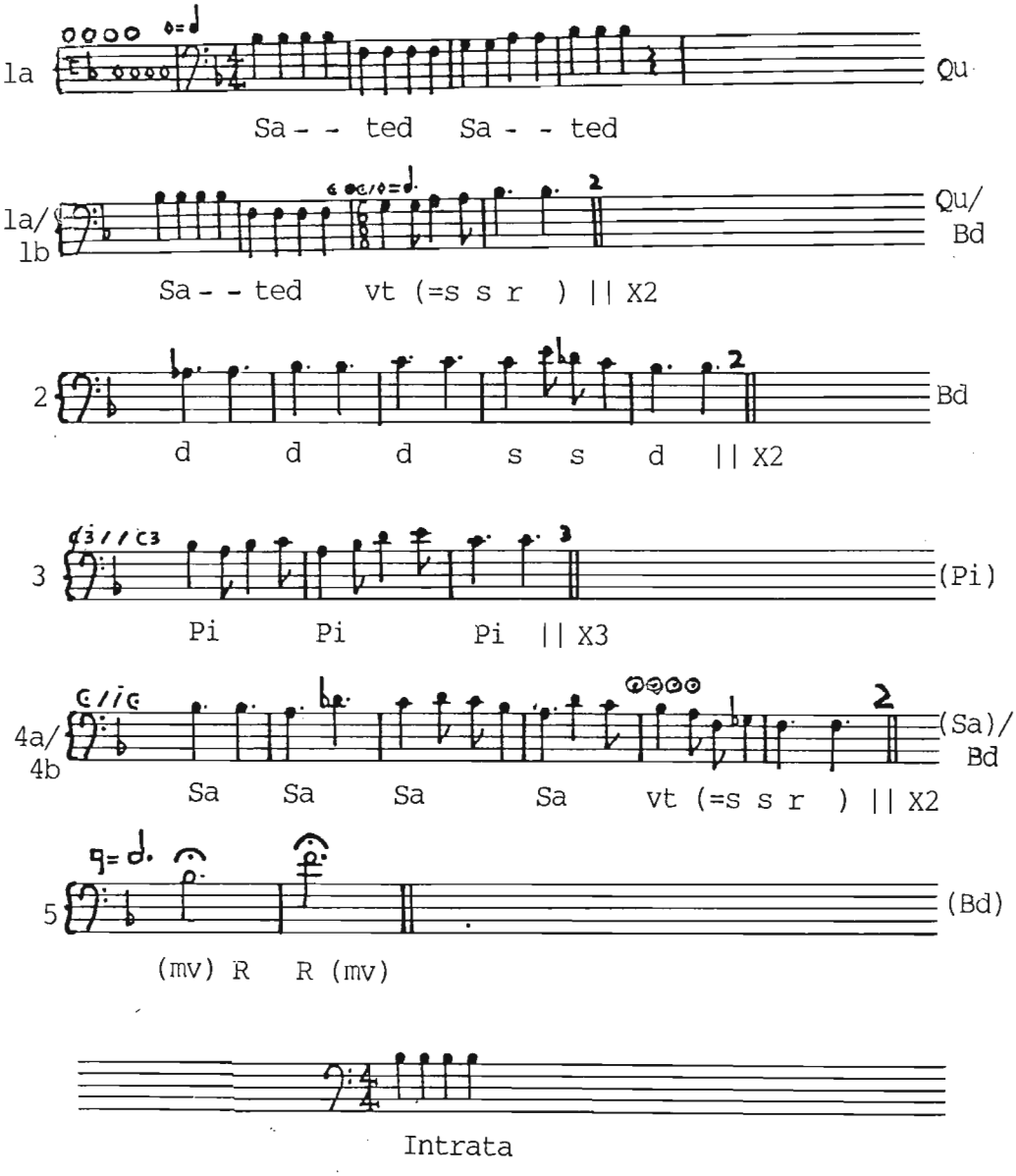
Text: Paris 973
Paris 476
Magliabechiana
Siena
[Siena]
Modena



Giove

Music: Paris 972
Paris 973
Paris 476
Rome

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

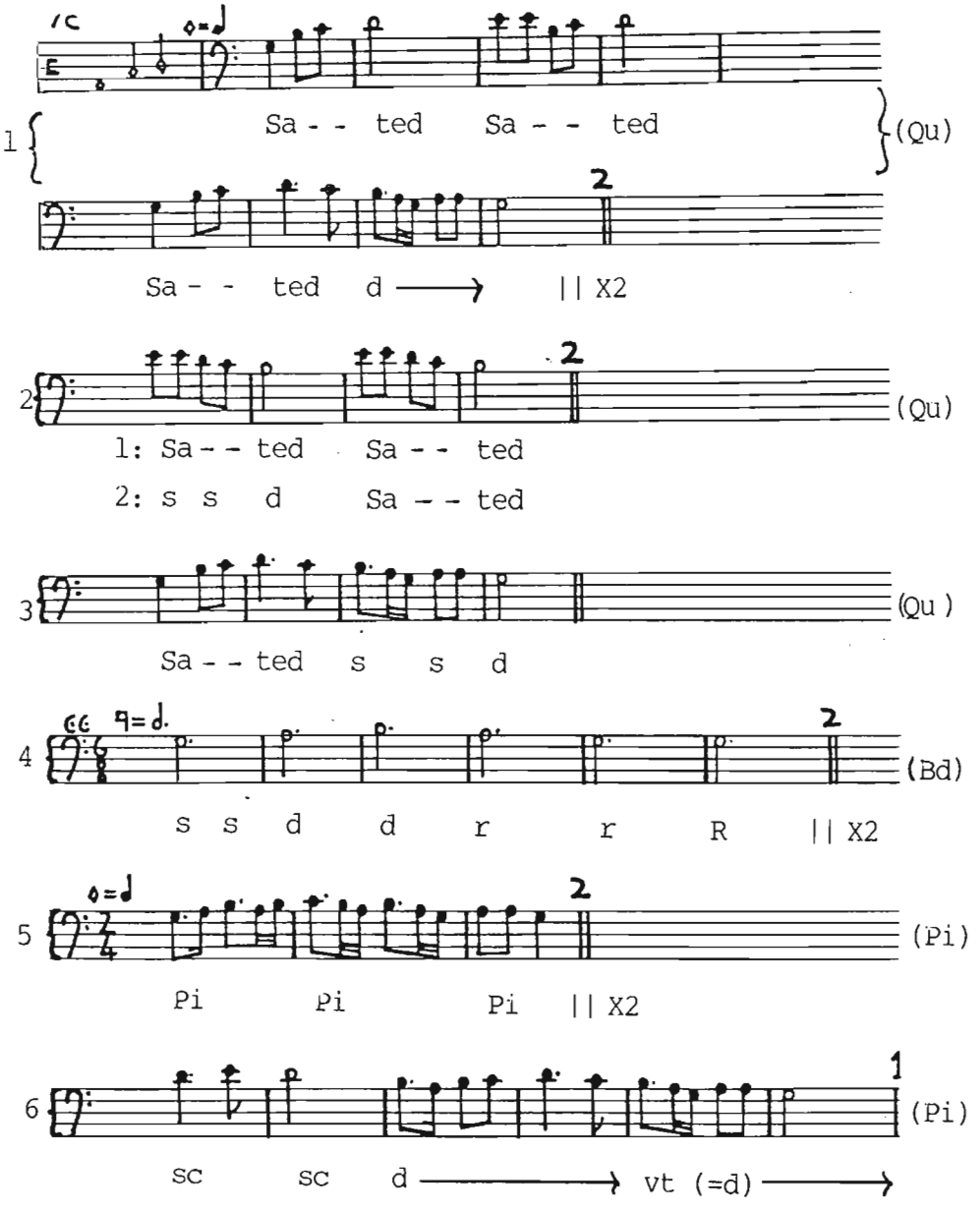


Intrata

Gratioso

Music: Paris 973
Paris 476

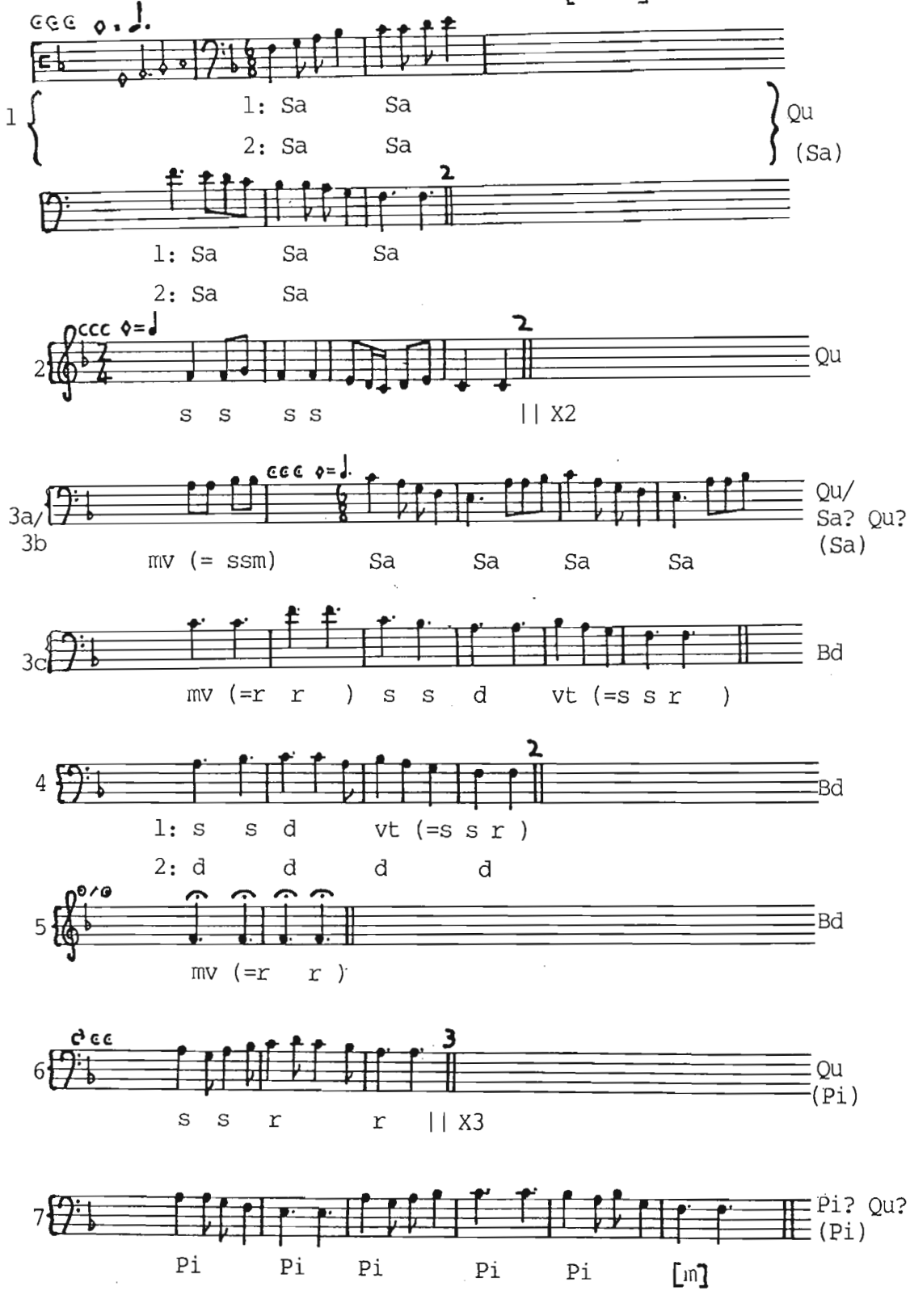
Text: Paris 973
Paris 476
Magliabechiana
[Siena]



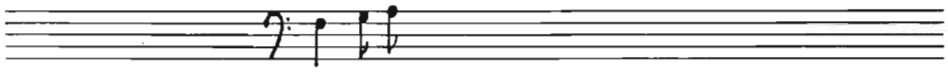
Ingrata

Music: Paris 972
Paris 973
Paris 476

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



Ingrata-Continued

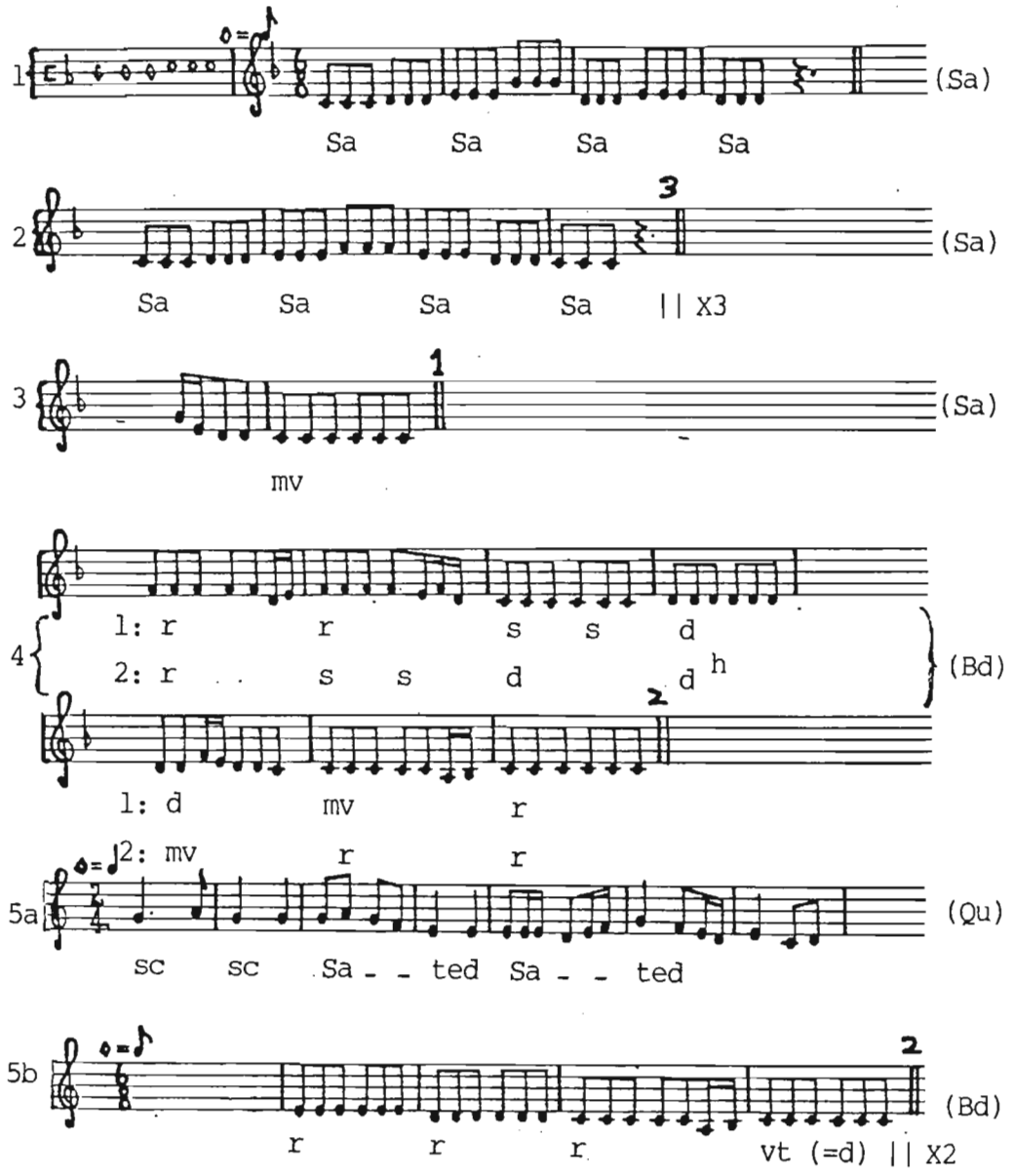


Intrata

Leggiadra

Music: Paris 973
Paris 476

Text: Paris 973
Paris 476
Magliabechiana
[Siena]



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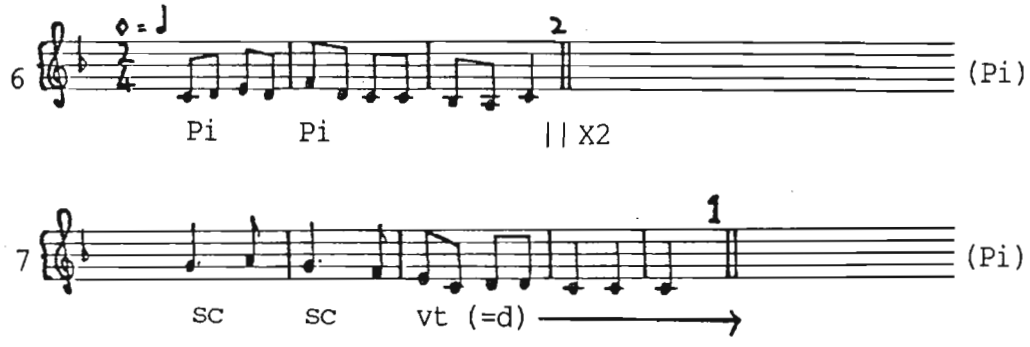
[h]The repeat of the steps of line 4 does not symmetrically fit the repeat of the music. In the following alternate arrangement of steps, another kind of asymmetry results: the first mv is considered a natural step, the second and third, accidental steps:

1: r/ r/ ss/ d/ d (mv)/ r/ r

2: cc/cc/ ss/ d/ d (mv)/ r/ r

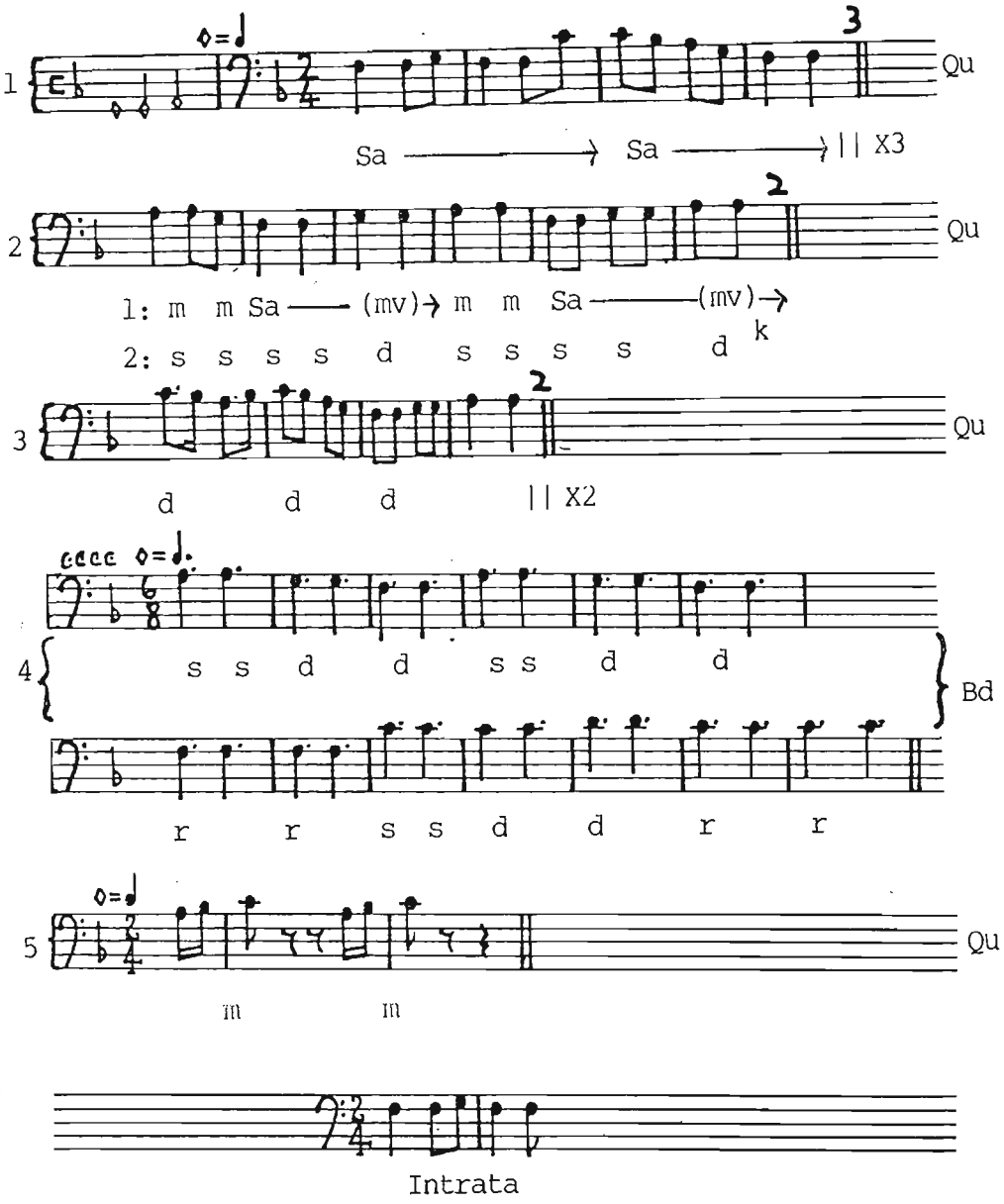
Leggiadra-Continued



Leoncello

Music: Paris 972
Paris 973
Paris 476
Rome

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



[k]Paris 973 and Paris 476 have alternate steps for this line:

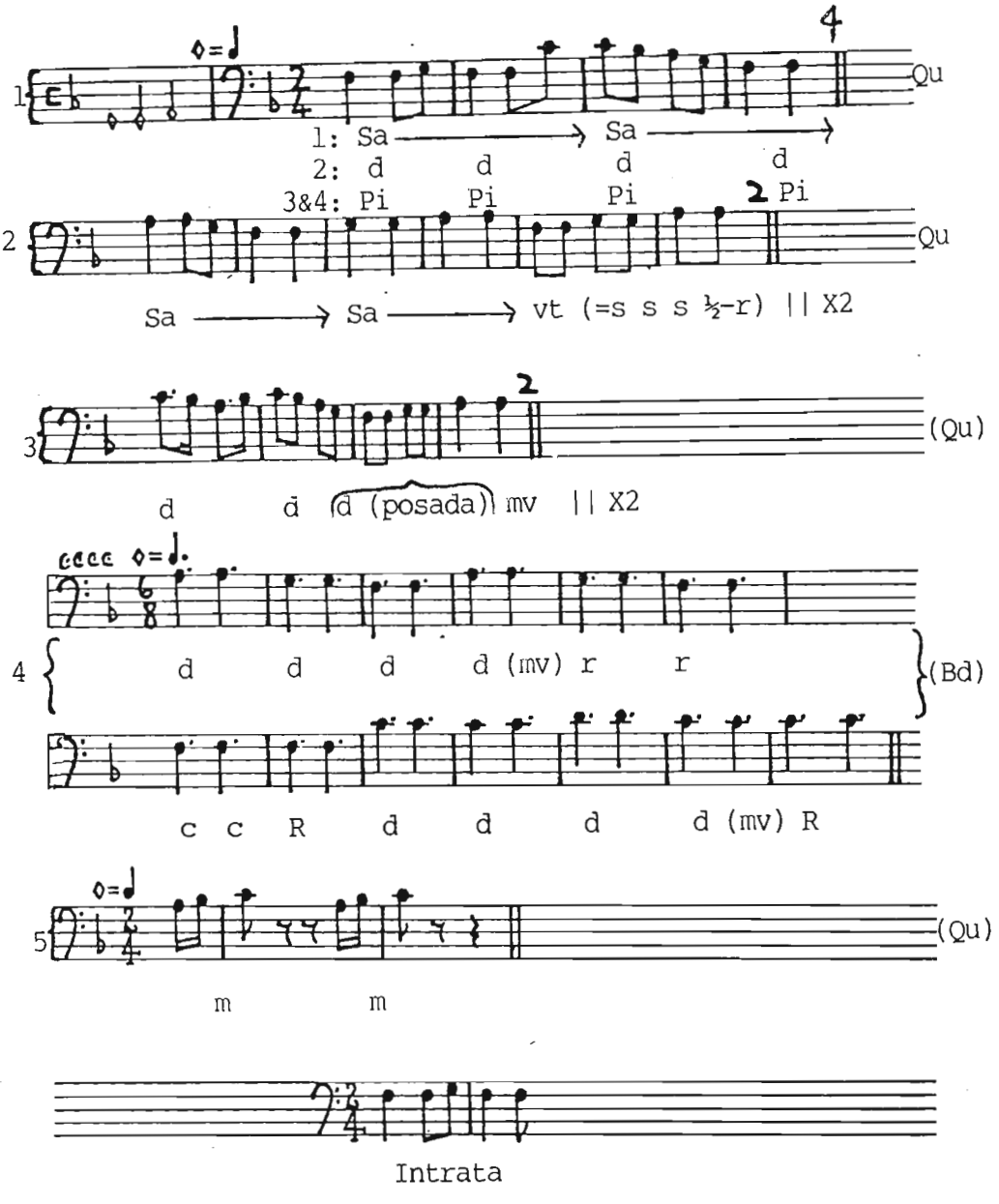
1: m m / d / mv / m m / d / mv

2: s s / s s / d / s s / s s / d

Leoncello novo

Music: Paris 972
Paris 973
Paris 476
Rome

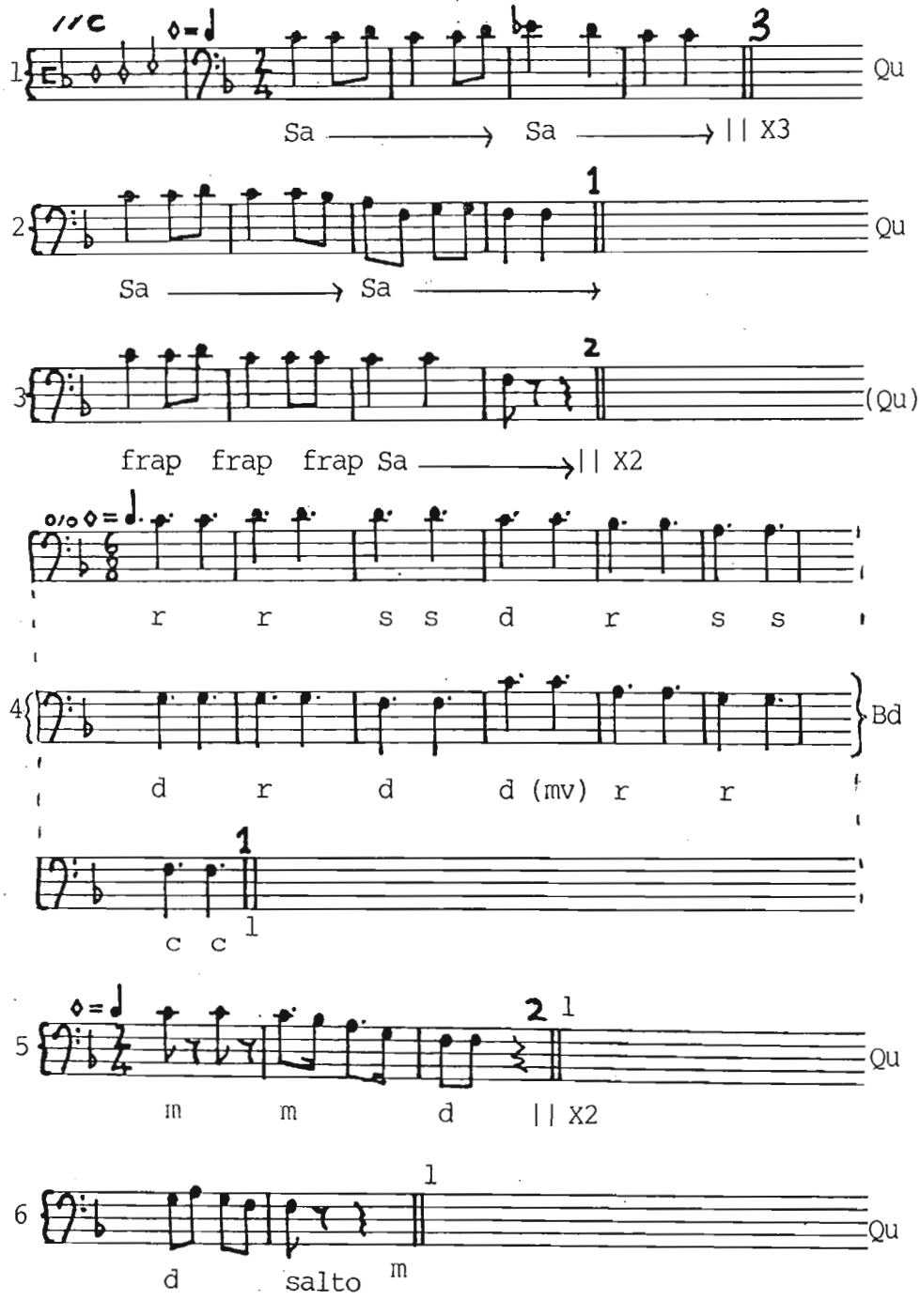
Text: Paris 972
Rome
[Siena]
Modena



Marchesana

Music: Paris 972
Paris 973
Paris 476

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



Marchesana-Continued

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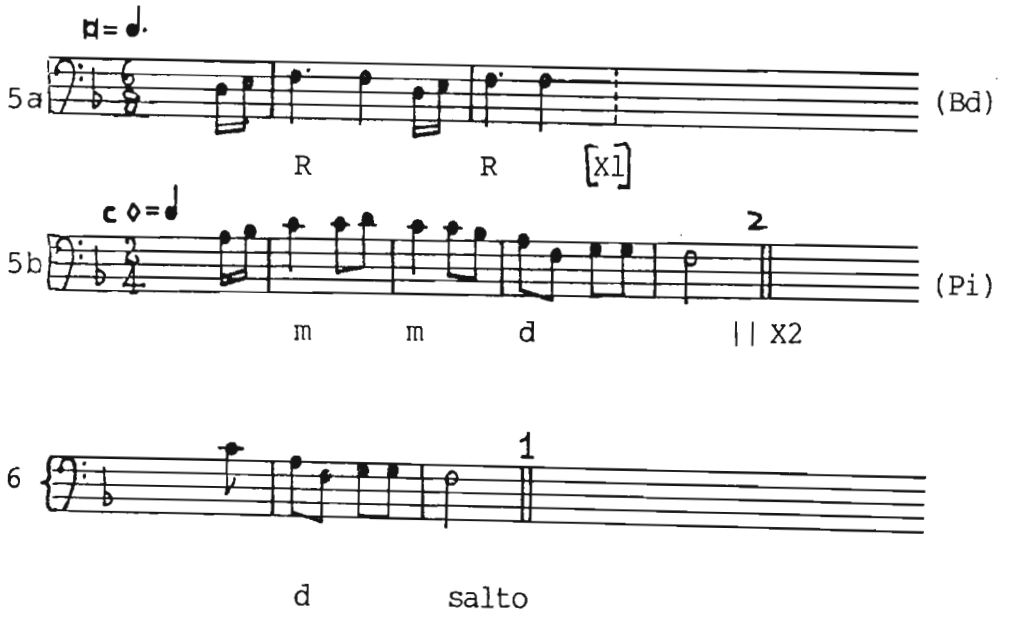
[l]An unlikely but possible version of lines 4, 5, and 6 results from the combination of the steps in Paris 973, Paris 476, and Magliabechiana, with the music for lines 5 and 6 in Paris 476:

4: r/ r/ s s / d/ r/ s s / d/ r/ d/ d/ mv/ r/ r/

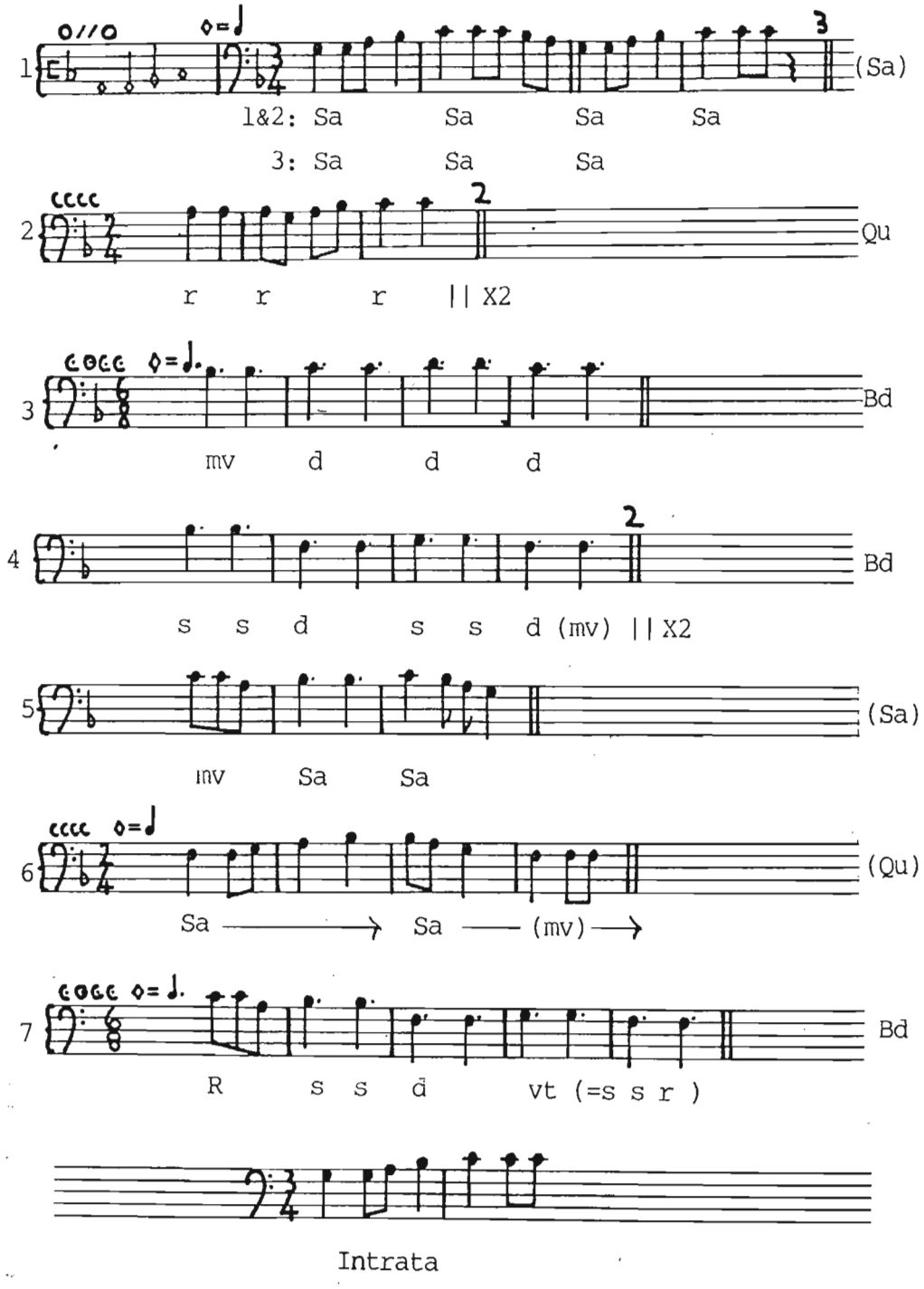


[m]Paris 972 has d, posada.

Mercantia

Music: Paris 972
Paris 973
Paris 476
Rome

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

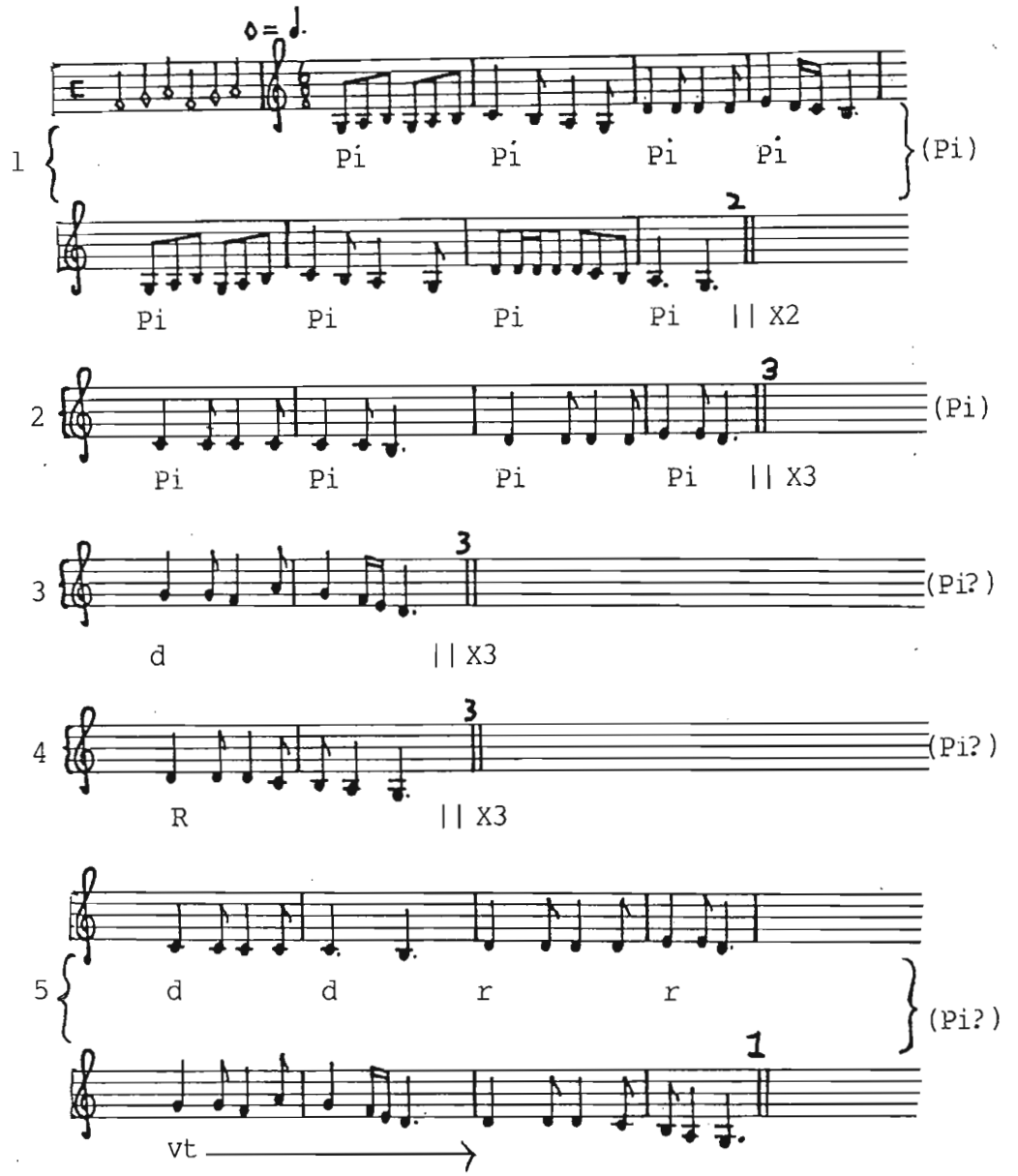


Intrata

Petit vriens

Music: Paris 476

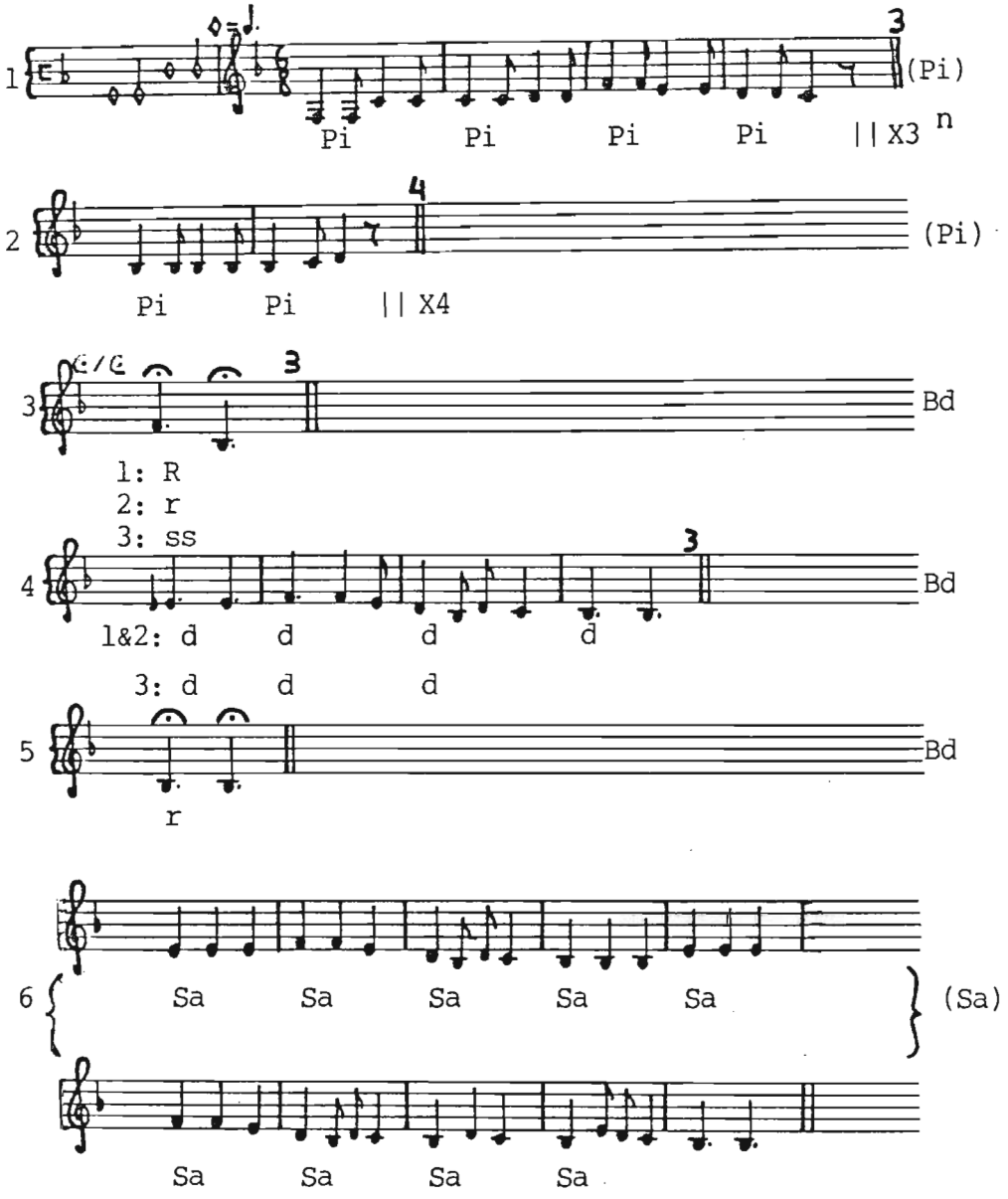
Text: Paris 973
Paris 476-2 versions
Magliabechiana
[Siena]



Pizochara

Music: Paris 972
Paris 973
Paris 476

Text: Paris 972
Siena



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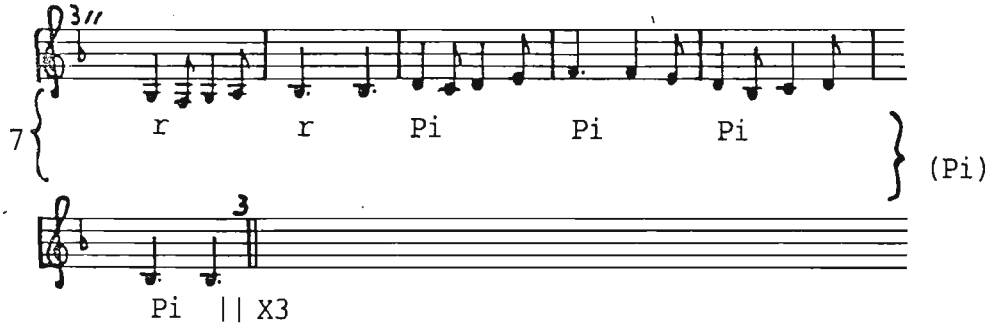
[n]Siena has 12 Sa for line 1; these steps make saltarello the best choice of measure for this line.

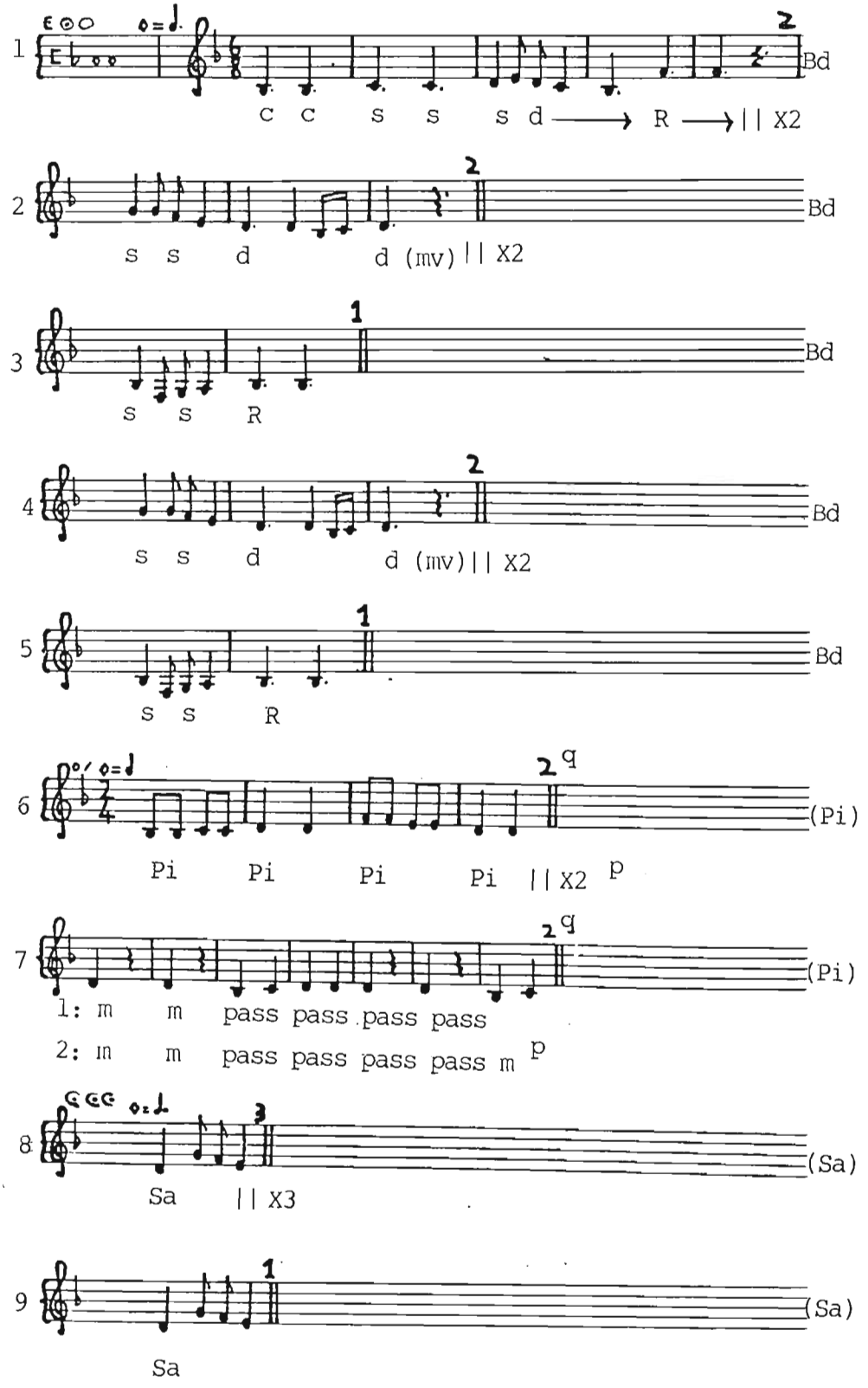
Pizochara-Continued



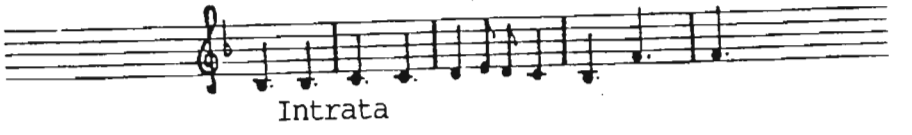
Prisonera

Music: Paris 972
Paris 973
Paris 476

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



Prisonera-Continued



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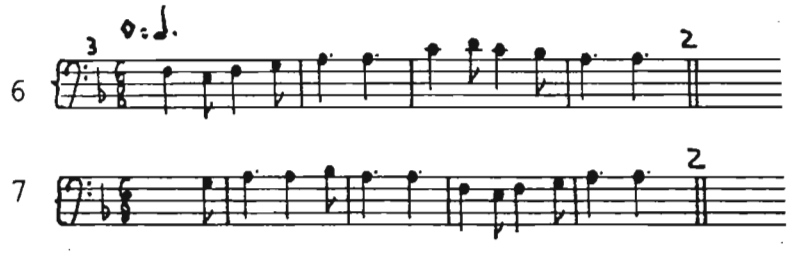
[p] All sources except Paris 972 have 4 Sa ted (= dr per tempo) for line 6, and 3 pass instead of 4 for line 7. When these steps are combined with the music, they form the following arrangement and lead to a change of measure:

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

[q] Paris 476 has this music for lines 6 and 7:



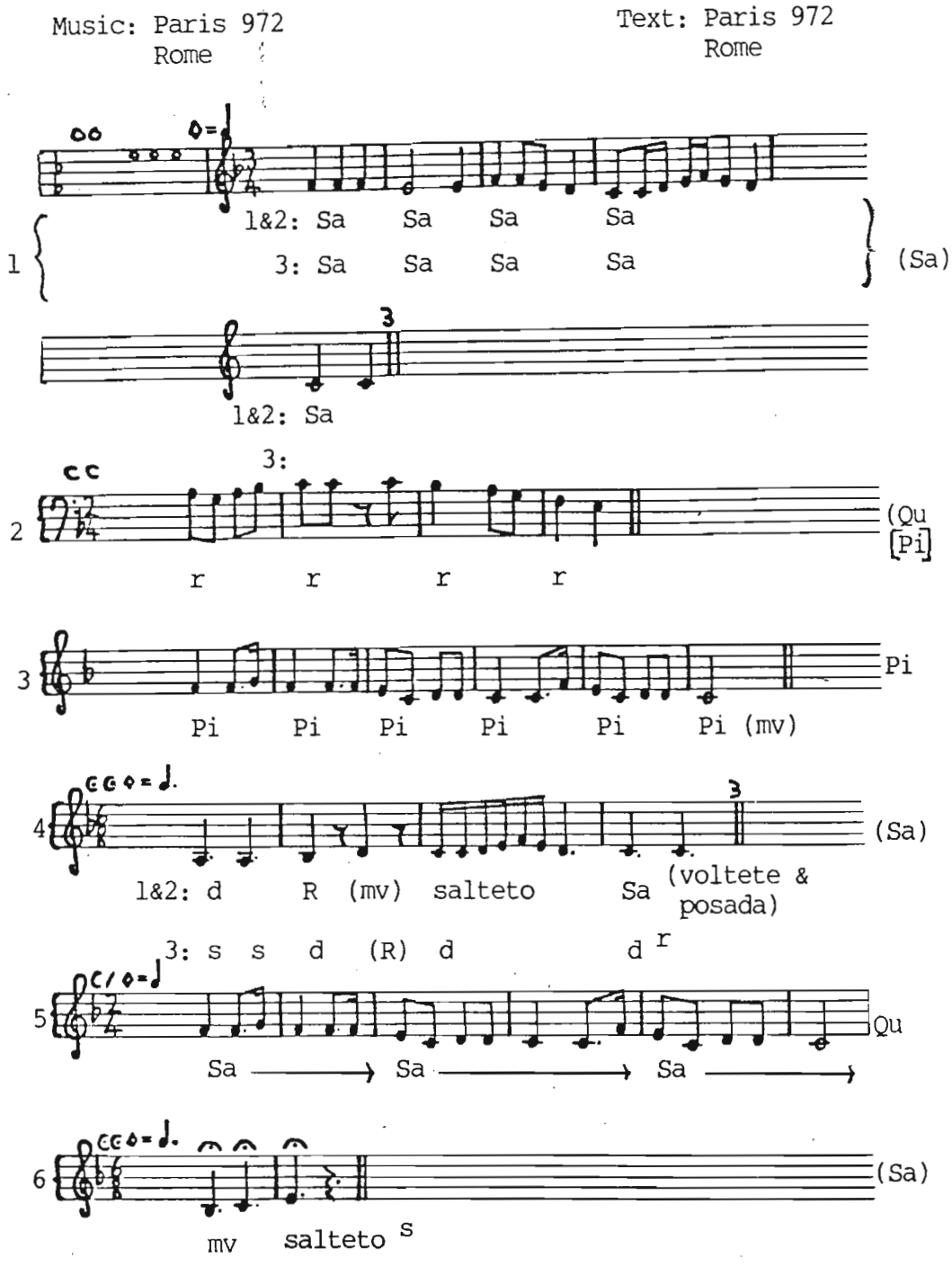
The combination of Paris 476 music and Paris 972 text leads to the following arrangement of lines 6 and 7:

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: ,'mm/ pass/ pass/ pass || X2 (Pi?)

Sobria



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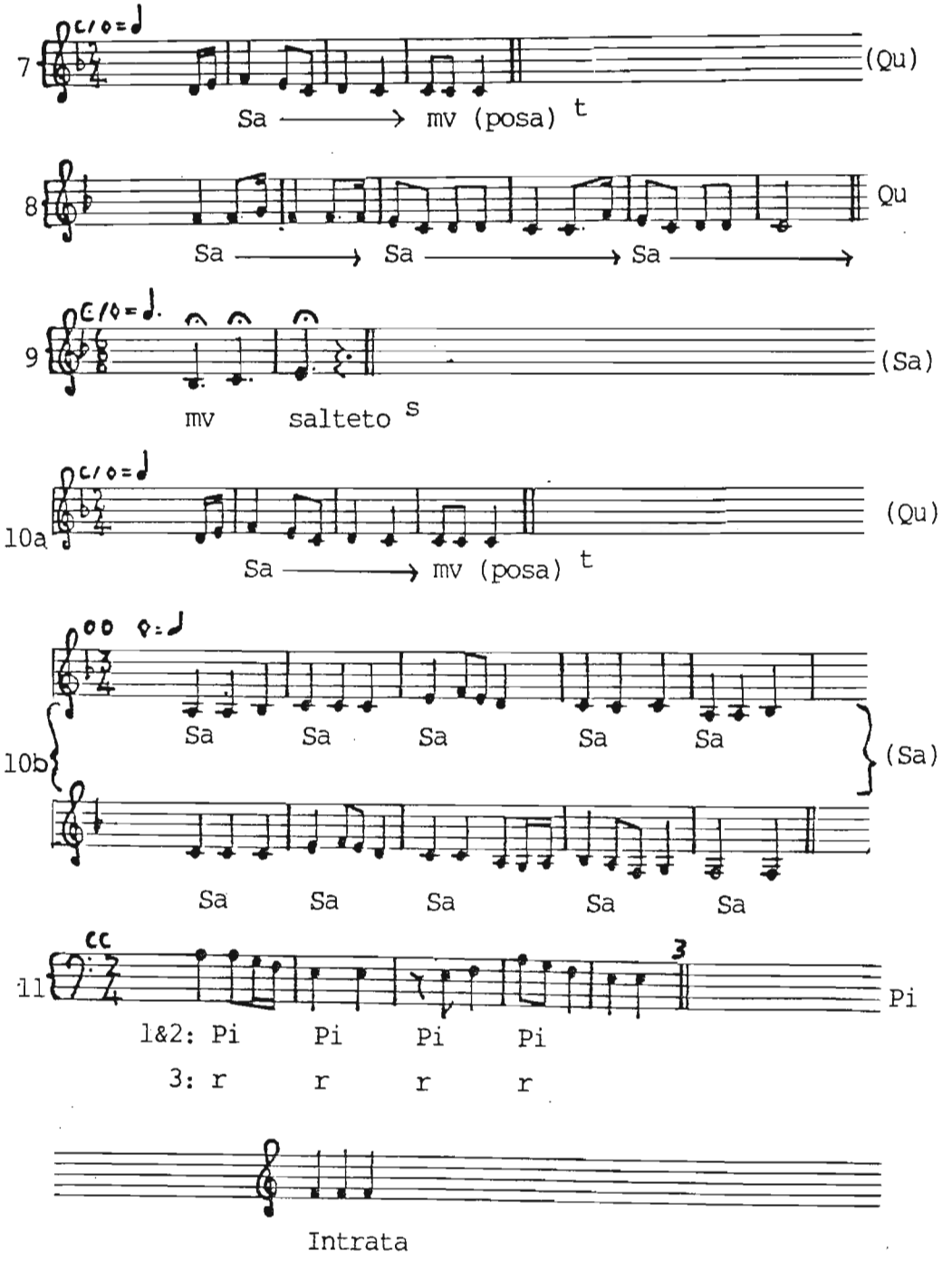
[r] For the first two performances of this line Rome has:

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

[s] Rome has a salto instead of a salteto.

Sobria-Continued



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[t]An alternate arrangement is:

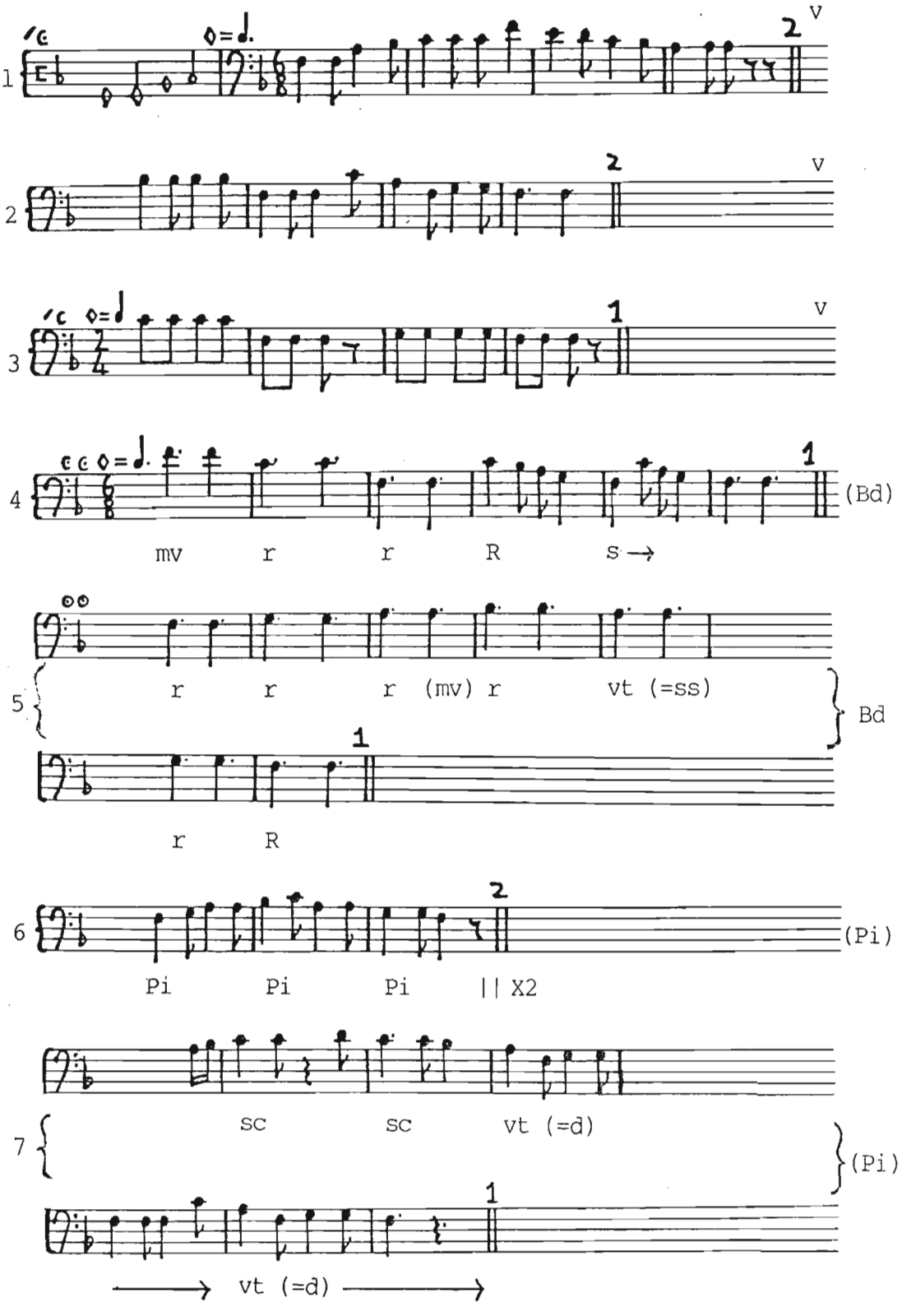
Sa/→ (mv)/ posa

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

Spero

Music: Paris 973
Paris 476

Text: Paris 973
Paris 476
Magliabechiana



Spero-Continued

[V]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

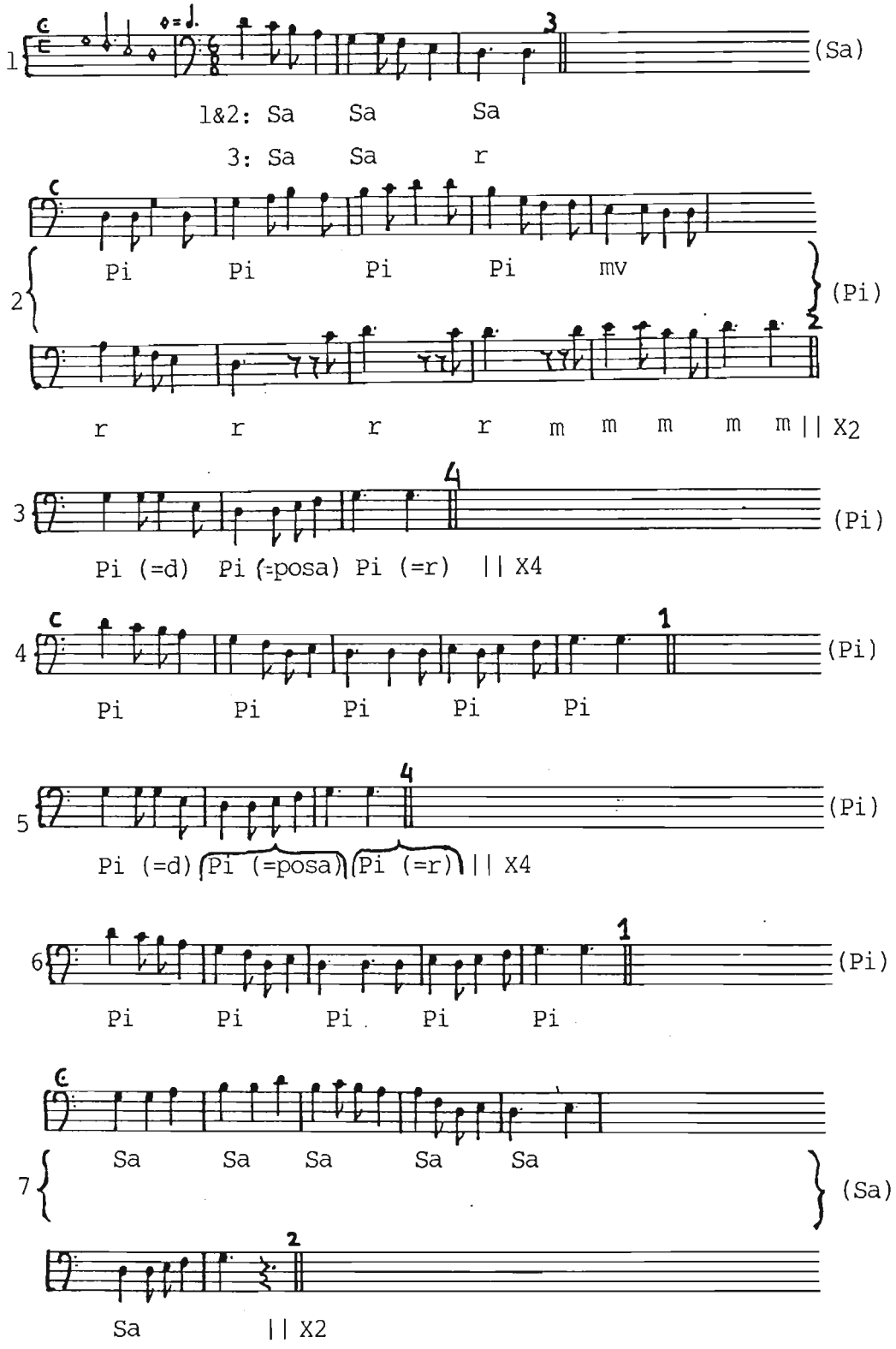
line 2: 1: Sa/-ted/ Sa/-ted ||X1 (Sa?)

line 3: Sa/→ / Sa/→ || X2 (Qu)

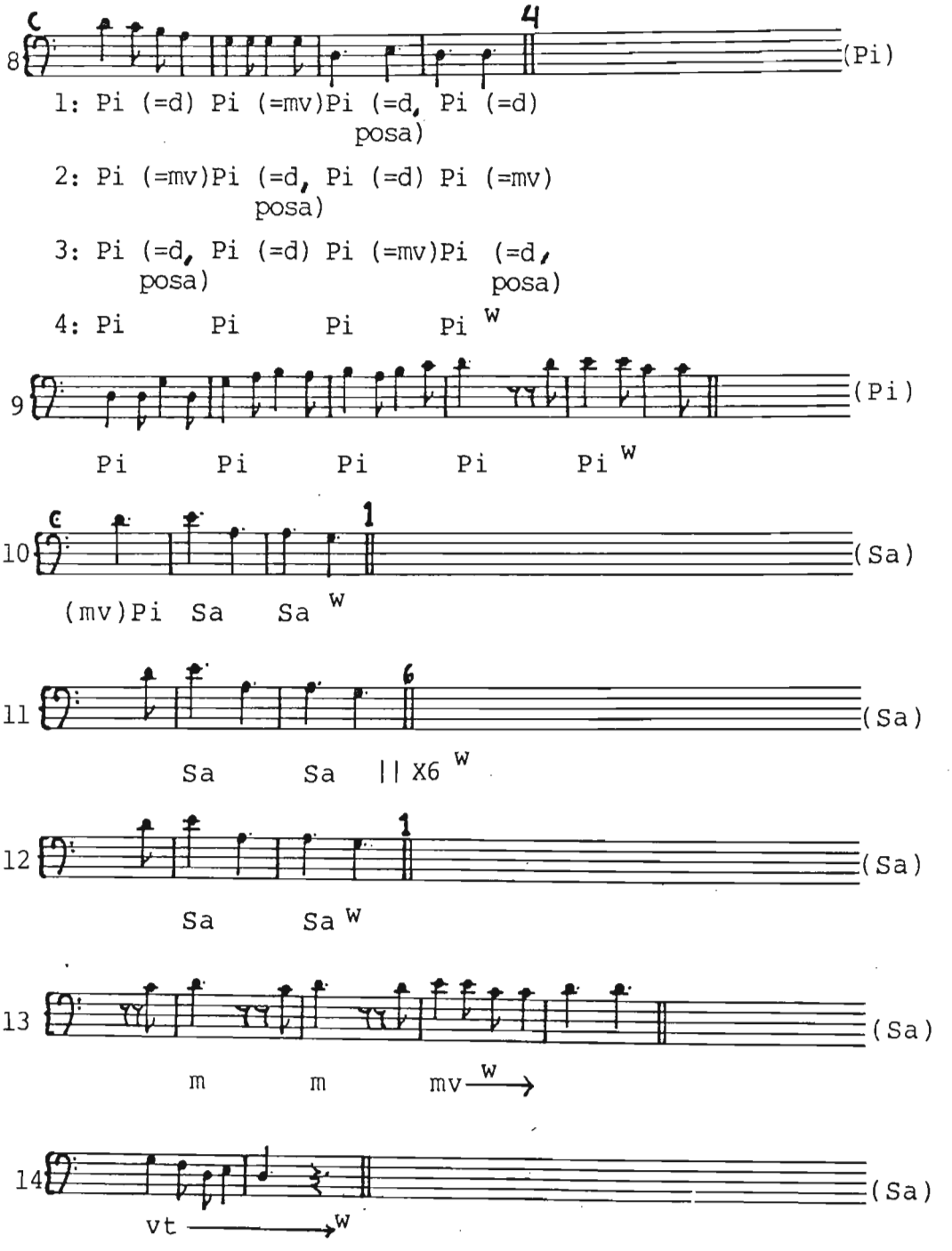
Tesara

Music: Paris 972

Text: Paris 972



Tesara-Continued



[W]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

Tesara-Continued

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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: 1: Pi/ (mv) Pi/
2-6: Sa/ Sa/

line 12: Sa/ Sa/

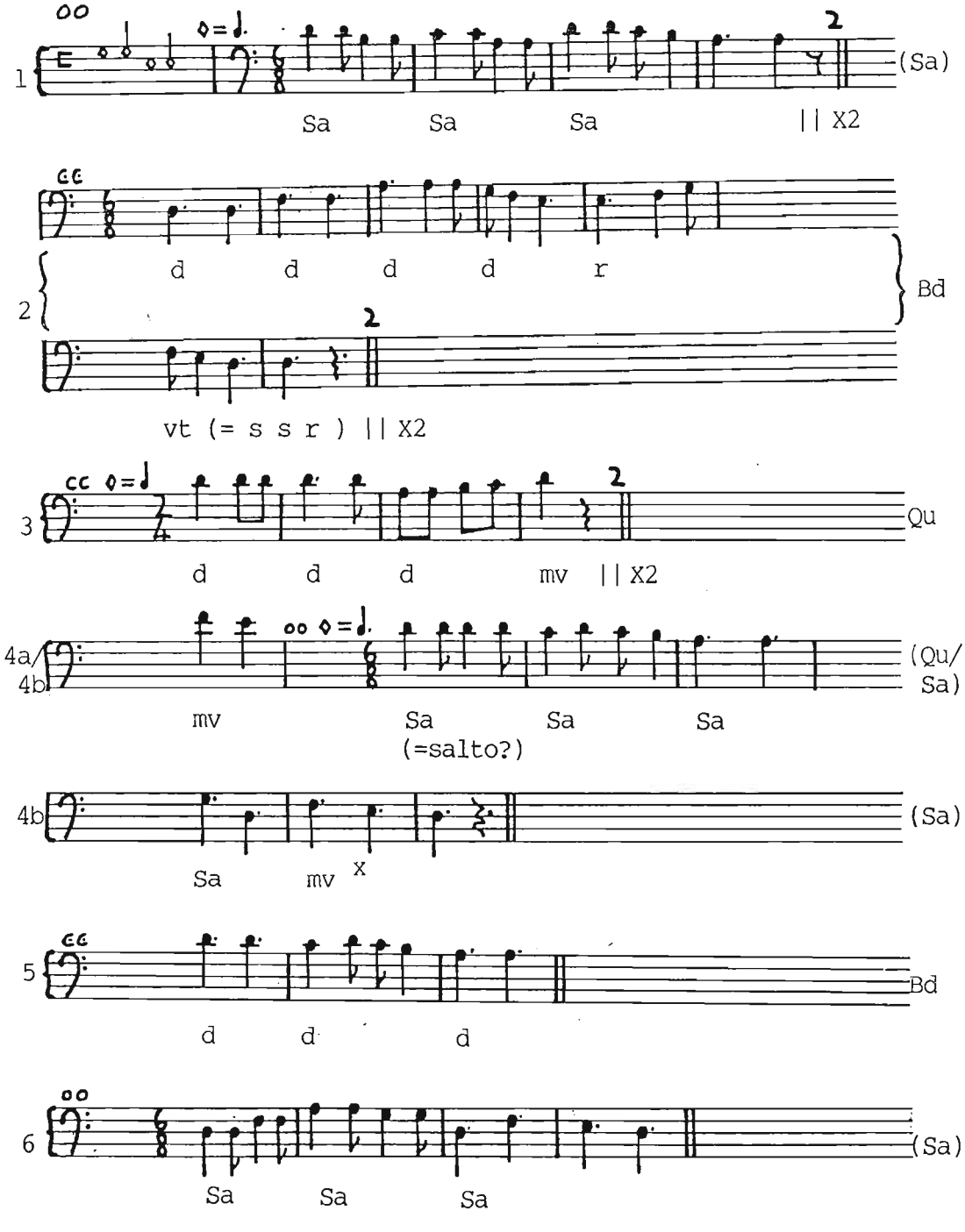
line 13: /Sa/ Sa/ Sa/ m m/

line 14: /Sa/ Sa/ Sa/ m m/

Verzeppe

Music: Paris 972
Rome

Text: Paris 972
Rome



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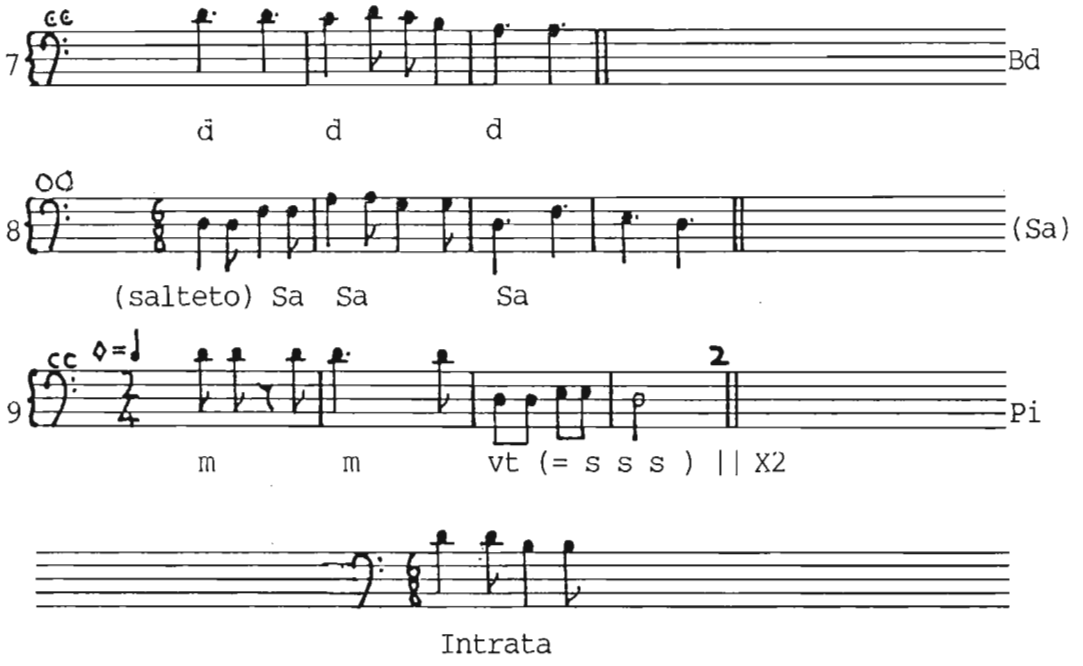
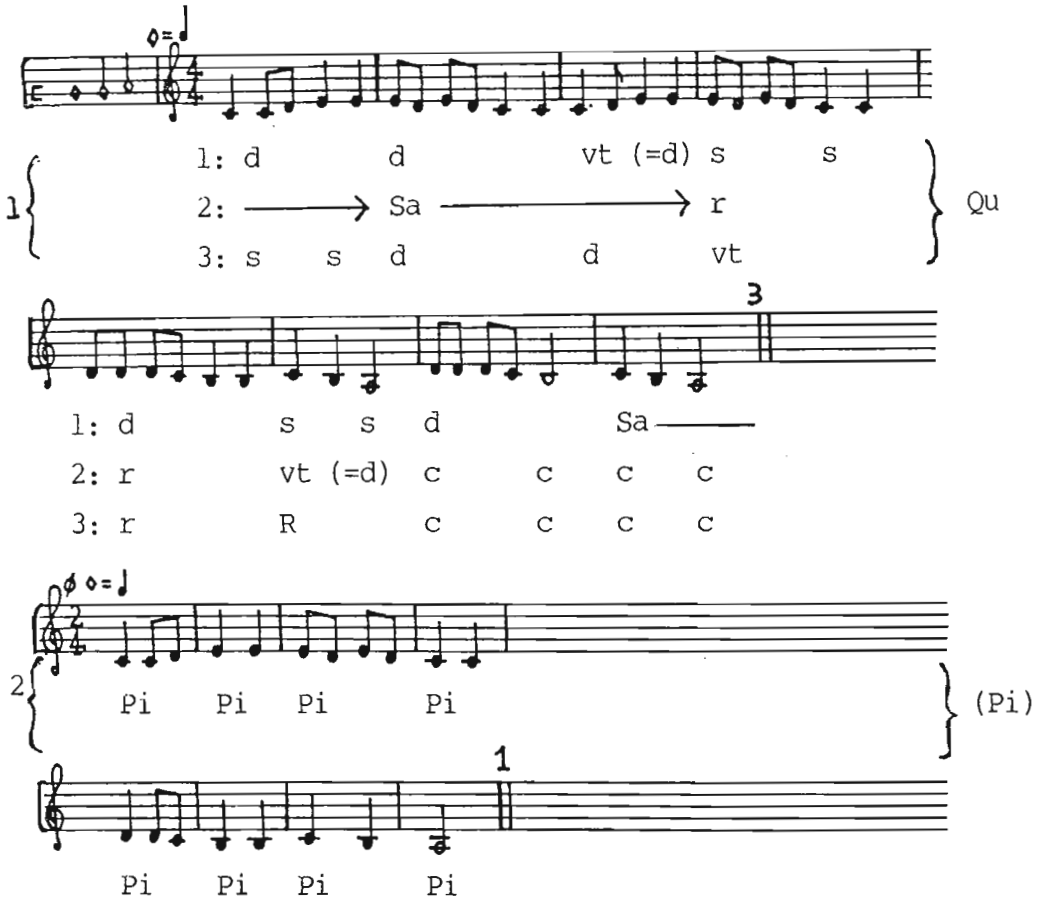
[x]The first Sa may be equivilent to a salto, or a salto may precede the Sa:

line 4: salto/ Sa/ Sa/ Sa/ Sa / mv

Verzeppe-Continued



Voltate in ça rosina

Music: Paris 476 Text: Paris 476