

A.Music Examples in Text, Corr?

Chapter 7:

VII-1 Rubsamen Justiniane

VII-2 Haar Impro ex. 20, 21

II-3 Prizer Unwriten ex.2.a, b

VII-4 Prizer, Table of Textual and musical forms in frottola

VII-5 McGee-Cantare ex.2-1, and -2

VII-6 Lowinsky ex 2, 3, 4 and 11.

VII-7 Lowinsky ex. 12 and 13.

VII-8 Haar Impro. ex. 23 and 24

VII-9 Haar Impro ex. 34.

VII-10 McGee-Cantare ex 3.

VII-11 McGee-Cantare ex.4.
(= V-5 McGee,-Cantare ex.4)

VII-12 McGee-Cantare ex.5

VII-13 McGee-Cantare ex.6
(= V-4 McGee,-Cantare ex.6)

VII-14 Cavicchi figs. 5 and 6.

VII-15 Primorace, Table 1, Meter of verse

VII-16 Prizer Cara

VII-1 Rubsamen Justiniane-2

13 14 15 16 b

fa - re se non _____ mo - ri - re e non po -

ri - - - - - se non _____ mo - ri - re e non _____ po

17 18 19

- tro Ja - - - may sof - fri - re

- tro o - - - gia mai - - - sof - fri - - re

20 21

ques - - to do - - - lor

Que - - - - ste'l do - - - - lor

VII-1 Rubsamen Justiniane-3

22 4/4 23

chi me deffa- ce.

(coda)

che mi dif- fa - - ce che mi dif- fa - - -

che mi diffa - - - ce

Ex. 20. Bartolomeo Tromboncino, *Voi che passati qui fumate el passo* (Petrucci, *Frottole libro septimo* [1507], fol. 19)

Allegretto

Voi, voi che pas - sa - ti qui, voi che pas-sa - ti qui fu-ma-te el

pas - so. Guar-da-te'l cor,- el cor-po mio

(1)

[5]

1) Notes in brackets are editorial suggestions for a vocal line adapted to the demands of the text.

10

Che'n ter-ra ia - ce, che inter - ra ia - ce.

Et queste membre poste in freddo sasso
 Per seguitar amor sempre fallace.
 Io son qui posto in loco umido e basso
 Per donna altiera e cruda senza pace.
 Pero fugite amor e sua mercede
 Che porge altrui un fin che non si crede.

Ex. 21. Filippo Lurano, *Vana speranza mia che mai non vene*
 (Petrucci, *Frottole libro quarto* [1505], fol. 9)

$\diamond = \text{♩}$

Va-na spe-ran-za mi-a che mai non ve - ne Va-no soc-cor-so

mi - o quan - to sei tar - do.

Pato ogni male per aspettar el bene
 In questo mezo me consumo ed ardo.
 Hai dispietato amore hor chi te tene
 Che fai che non despari el crudo dardo.
 Meglio e morir e uscir d'affanni e pene
 Che viver e sperar quel che non vene.

EX. 2a. Marchetto Cara, *Poiché in van*. Cantus, mm. 13–18 (ripresa).
Libro primo de la croce, fol. 14v. Rome, 1526.

Ve - gnan - do da — Bo - lo - gna, La — scar - pa mi fa ma - le;
Tan - da - ron - da - rin - dun - da.

The image shows two staves of musical notation in treble clef. The first staff is in 6/4 time and contains the first line of music with lyrics. The second staff is in 3/4 time and contains the second line of music with lyrics. Both staves have a key signature of one sharp (F#).

VII-3 Prizer Unwritten ex.2.a, b

EX. 2b. Fabritio Caroso, *Cascarda*, "La Fedeltà". Melody of lute entabulation.
Il ballarino, fol. 147. Venice, 1581; reprint New York, 1967.

The image shows three staves of musical notation in treble clef. The first staff is in 3/4 time and contains the first line of music. The second staff contains the second line of music. The third staff contains the third line of music. All three staves have a key signature of one sharp (F#).

Textual and musical form in the Frottola

Text Form	Published Appearance	Manner of Performance																																				
1. <i>Barzelletta</i> with 2-line <i>volta</i> , only <i>ripresa</i> and refrain set	1 2: :3 4 1 2'	<table> <tr> <td><i>Ripresa</i></td> <td></td> <td><i>Refrain</i></td> <td></td> <td><i>Piedi</i></td> <td></td> <td><i>Volta</i></td> <td></td> <td><i>Refrain</i></td> </tr> <tr> <td>1 2 3 4</td> <td></td> <td>1 2'</td> <td></td> <td> :1 2: </td> <td></td> <td>3 4</td> <td></td> <td>1 2'</td> </tr> <tr> <td>a b b a</td> <td></td> <td>a b</td> <td></td> <td>c d</td> <td></td> <td>d a</td> <td></td> <td>a b</td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td>c</td> <td></td> <td>d</td> <td></td> <td></td> </tr> </table>	<i>Ripresa</i>		<i>Refrain</i>		<i>Piedi</i>		<i>Volta</i>		<i>Refrain</i>	1 2 3 4		1 2'		:1 2:		3 4		1 2'	a b b a		a b		c d		d a		a b					c		d		
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a b b a		a b		c d		d a		a b																														
				c		d																																
2. <i>Barzelletta</i> with 4-line <i>volta</i> , only <i>ripresa</i> and refrain set	1 2: :3 4: :1: :2'	<table> <tr> <td>1 2 3 4</td> <td></td> <td>1 2'</td> <td></td> <td> :1 2: </td> <td></td> <td>3 4: :1</td> <td></td> <td>: :2'</td> </tr> <tr> <td>a b b a</td> <td></td> <td>a b</td> <td></td> <td>c d</td> <td></td> <td>d e a</td> <td></td> <td>b</td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td>c</td> <td></td> <td>d</td> <td></td> <td>e a</td> </tr> </table>	1 2 3 4		1 2'		:1 2:		3 4: :1		: :2'	a b b a		a b		c d		d e a		b					c		d		e a									
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3. <i>Barzelletta</i> with 2-line <i>volta</i> , both <i>ripresa</i> and stanza set	1 2 3 4 5 6: :7 8 1 2'	<table> <tr> <td>1 2 3 4</td> <td>—</td> <td></td> <td></td> <td> :5 6: </td> <td></td> <td>7 8</td> <td></td> <td>1 2'</td> </tr> <tr> <td>a b b a</td> <td></td> <td></td> <td></td> <td>c d</td> <td></td> <td>d a</td> <td></td> <td>a b</td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td>c</td> <td></td> <td>d</td> <td></td> <td></td> </tr> </table>	1 2 3 4	—			:5 6:		7 8		1 2'	a b b a				c d		d a		a b					c		d											
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4. <i>Barzelletta</i> with 4-line <i>volta</i> , both <i>ripresa</i> and stanza set	1 2 3 4 5 6: :7 8: :9 1 2'	<table> <tr> <td>1 2 3 4</td> <td>—</td> <td></td> <td></td> <td> :5 6: </td> <td></td> <td>7 8: </td> <td></td> <td>9 1 2'</td> </tr> <tr> <td>a b b a</td> <td></td> <td></td> <td></td> <td>c d</td> <td></td> <td>d e a</td> <td></td> <td>a b</td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td>c</td> <td></td> <td>d</td> <td></td> <td>e</td> </tr> </table>	1 2 3 4	—			:5 6:		7 8:		9 1 2'	a b b a				c d		d e a		a b					c		d		e									
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				c		d		e																														
5. <i>Strambotta</i> , only 1st couplet set	1 2	<table> <tr> <td> :1 2: </td> </tr> <tr> <td>A B</td> </tr> <tr> <td>A B</td> </tr> <tr> <td>A B</td> </tr> <tr> <td>C C</td> </tr> </table>	:1 2:	A B	A B	A B	C C																															
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A B																																						
A B																																						
A B																																						
C C																																						
6. <i>Strambotta</i> , 1st and last couplets set	1 2: :3 4	<table> <tr> <td> :1 2: </td> <td>3 4</td> </tr> <tr> <td>A B</td> <td>C C</td> </tr> <tr> <td>A B</td> <td></td> </tr> <tr> <td>A B</td> <td></td> </tr> </table>	:1 2:	3 4	A B	C C	A B		A B																													
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7. <i>Strambotta</i> , entire strophe set	1 2 3 4 5 6 7 8	<table> <tr> <td>1 2 3 4 5 6 7 8</td> </tr> <tr> <td>A B A B A B C C</td> </tr> </table>	1 2 3 4 5 6 7 8	A B A B A B C C																																		
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A B A B A B C C																																						
8. Sonnet, 1st quatrain set	1 2: :3	<table> <tr> <td>1 :2: </td> <td>3</td> <td> :1 2 3: </td> </tr> <tr> <td>A B</td> <td>A C</td> <td>D C</td> </tr> <tr> <td>A B</td> <td>C D</td> <td>C</td> </tr> <tr> <td>A B A</td> <td></td> <td></td> </tr> <tr> <td>B</td> <td></td> <td></td> </tr> </table> <p style="text-align: center;">Da Capo</p>	1 :2:	3	:1 2 3:	A B	A C	D C	A B	C D	C	A B A			B																							
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9. Sonnet, 1st quatrain and 1st tercet set	1 2 3 4 5 6 7	<table> <tr> <td> :1 2 3 4: </td> <td>5 6 7: </td> </tr> <tr> <td>A B B A C</td> <td>D C</td> </tr> <tr> <td>A B B A C</td> <td>D C</td> </tr> </table>	:1 2 3 4:	5 6 7:	A B B A C	D C	A B B A C	D C																														
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A B B A C	D C																																					
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10. <i>Capitolo</i>	1 2 3 4	<table> <tr> <td> :1 2 3: </td> <td>4</td> </tr> <tr> <td>A B A</td> <td></td> </tr> <tr> <td>B C B</td> <td></td> </tr> <tr> <td>C D C</td> <td></td> </tr> </table> <p style="text-align: center;">. . Y Z Y Z</p>	:1 2 3:	4	A B A		B C B		C D C																													
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C D C																																						
11. <i>Oda</i>	1 2 3 4	<table> <tr> <td>1 2 3 4</td> </tr> <tr> <td>a b b c</td> </tr> <tr> <td>c d d c</td> </tr> <tr> <td>etc.</td> </tr> </table>	1 2 3 4	a b b c	c d d c	etc.																																
1 2 3 4																																						
a b b c																																						
c d d c																																						
etc.																																						

Key
 numerals = musical phrases
 2' = extension of 2nd phrase of music
 letters = poetic lines and rhyme scheme (capital letters = lower case letters = lines of less than 11 syllables).

EXAMPLE 2

Bench'amar crudel donna

Ben - ch'a - mar cru - del don - n'a - ma - ro

si - i - i - a

[Che pur gra - zia a - ver deg -

gio se A - mor mu - ta'n - cià

la va - ga mi

a l'un mi so - spi - gne e l'al - tro mi chia

VII-5 McGee-Cantare ex.2-2

ma più pe - na por-to quan-to più

The first system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one sharp (F#). It begins with a melodic flourish of eighth notes, followed by a half note rest, then a quarter note, and continues with a series of eighth and quarter notes. The lower staff is in bass clef and provides a harmonic accompaniment with quarter and eighth notes. The lyrics 'ma più pe - na por-to quan-to più' are written below the staves, with hyphens indicating syllables that span across multiple notes.

m'av - veg - - - -

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, featuring a half note rest followed by quarter and eighth notes. The lower staff continues the accompaniment. The lyrics 'm'av - veg - - - -' are written below the staves, with hyphens indicating syllables that span across multiple notes.

gio.

The third system of musical notation consists of two staves. The upper staff concludes the melody with a melodic flourish of eighth notes and a final half note. The lower staff concludes the accompaniment with a final half note. The lyrics 'gio.' are written below the staves, with a period indicating the end of the phrase.

Bench'amar crudel donna. Anonymous ballata. British Library MS. Add. 29,987, fol. 59^r.

2, a. Dorian cadence extended

2, b.

3. Passamezzo antico

4. Ponce, *Allá se me ponga el sol*

A-- llá se me pon--ga el sol Don--de tengo el a-
 An--tes que me mu--rié--- se # Con es---te do-----

mor. A--- llá se me pu--sie-----se
 lor. Fin Do mis a-----mo-- res vie----- se, d.c.

11, a. *Passamezzo moderno*

11, b. *Zefiro*

VII-7 Lowinsky examples 12 and 13

12. Anonymous, *Guarda donna el mio tormento*

Musical score for 'Guarda donna el mio tormento' in bass clef, C major, 4/4 time. The score consists of seven staves. The first six staves contain the main melody with measure numbers 5, 10, 15, 20, 25, 30, and 35. The seventh staff is a repeat sign with the instruction 'Dal Segno al Fine'.

13. Rossinus Mantuanus, *Lirum bililirum. Un sonar de piuma in fachinesco*

Musical score for 'Lirum bililirum. Un sonar de piuma in fachinesco' in treble and bass clefs, C major, 4/4 time. The score is divided into three systems. The first system has lyrics: 'Li-rum bi-li-li-rum Li-'. The second system has lyrics: '-rum De si soni la sor-di-na'. The third system has lyrics: 'Li-rum Tu m'inten-di ben-pe-dri-na'. The score includes complex rhythmic patterns and a repeat sign at the end.

Ex. 23. (a) Marchetto Cara, *Aer de capitoli* (Petrucci, *Frottole libro nono* [1508 (=1509)], fol. 2^v)

Ex. 23(a) is a musical score for a lute piece. It consists of two staves of music in a single system. The top staff is in treble clef with a common time signature (C) and a tempo marking of ♩ = d. The bottom staff is in treble clef. The melody is written in a simple, rhythmic style. There are two boxed numbers, 5 and 10, indicating fingerings or measures. The lyrics are written below the notes.

Nas - ce la spe-me mia da in dol - ce ri - so O - gni mio ben da un
 hu - mil sguar-do pen - de La mia fe-li-ci - ta sta in un bel vi - so.

(b) Cosimo Bottegari, *Aria in terza rima* (Modena, Bibl. Est. MS C 311, fol. 24^v, after Carol MacClintock, ed., *The Bottegari Lutebook* [Wellesley, Mass., 1965], p. 75)

Ex. 23(b) is a musical score for a lute piece. It consists of two staves of music in a single system. The top staff is in treble clef with a common time signature (C) and a tempo marking of ♩ = d. The bottom staff is in treble clef. The melody is written in a simple, rhythmic style. There are two boxed numbers, 5 and 10, indicating fingerings or measures. The lyrics are written below the notes.

Ex. 24. Giovan Domenico da Nola, *Proverbio ama chi t'ama è fatto antico* (Petrarch) (*Madrigali a 4v di I. D. da Nolla* [1545], p. 27)

Ex. 24 is a musical score for a madrigal. It consists of two systems of music. Each system has a vocal line in treble clef and a lute line in bass clef. The top staff is in treble clef with a common time signature (C) and a tempo marking of ♩ = d. The bottom staff is in bass clef. The melody is written in a simple, rhythmic style. There are two boxed numbers, 5 and 10, indicating fingerings or measures. The lyrics are written below the notes.

Pro - ver - bio_a - ma chi t'a - ma è fatt' an - ti - co
 io so ben quel ch'io di - co hor lass' an - da - re

Ex. 34. Jacquet Berchem, *Che debbo far perch'io son giunto tardi*
(Ariosto) (*Capriccio* [1561], bk. 1, no. 6)

♩ = $\frac{d}{4}$
(a)

Che deb-bo far ij per-ch'io son giun-to tar - di

5 (b)

Et al-tri a cor-re il frut-to e an-da-to pri-ma A pe-na ha-vu-to io n'ho pa - rol'

10

e sguar-di Et al - tri n'ha tut-ta la spo-glia o-pi-ma

(c) 15

Se non toc-ca a me frut - to nè fio-re ij

20

ij

(d) 25

Per-che af-fli-ger per lei ij mi vo più il co -

re, per che af-fli-ger per lei mi vo più il co - re.

EXAMPLE 3

Regina Sovrana

Re - gi - na so - vra - na de gram pi - e - ta - de, en
 te, dol - ce ma - dre, a - giam re - po - san - ça. Stel - la chia -
 ri - ta col gran - de splen - de - re, gen - te sma - ri - ta tra -
 he - ste d'er - ro - re: reg - gi la vi - ta si
 ch'a tut - te l'o - re re - ser - viam le - an - ça.

Regina sovrana de gram pietada. Anonymous Lauda. Cortona, Bibl. Comunale, MS. 91, fols. 24^r-25^v.

Per non far lieto

Per Pernon far
 lie - to al - cun del - la mi - e do -
 glia, ri -
 do ta - - lo - ra ch'ò di
 pian - ger vo -
 glia. A
 ttal or ri - do e
 can - to, per mo - stra -
 re d'es -
 ser al - le - gro, ch'è col
 cor so - spi ro.

Per non far lieto. Ballata by Gherardello da Firenze. Florence, Bibl. Medicea Laurenziana, MS. Mediceo Palatino 87 (Squarcialupi Codex), fol. 28'.

Timothy J. McGee

EXAMPLE 5
Su la rivera

Su la ri - ve - ra do-ve'l sol a - gia -
 Su la ri - ve - ra do-ve'l sol a - gia -
 - ça, l'a - qua sa - la - ta per la
 - ça, l'a - qua sa - la - ta per la
 gran ça - lu - ra, A - mor più che za -
 gran ça - lu - ra, A - mor più che za -
 mai de mi - s'en - pa - za.
 mai de mi - s'en - pa - za.
 Si m'à fe - ru' lo cor de so - a sa - çi -
 Si m'à fe - ru' lo cor de so - a sa - çi -
 - ta che
 - ta che

Cantare all' improvviso

par che tu - to quan - to me de - sfa -
 par che tu - to quan - to me de - sfa -
 - ça.
 - ça.

Su la rivera. Anonymous madrigale. Rome, Bibl. Vaticana, MS. Rossi 215, fol. 6'.

Timothy J. McGee

EXAMPLE 6
Cantare all'improvviso

1a. O lume de' terrestri cittadini

b. o chiaro ispecchio d'ogni merchatante
 b. o vero amicho a tutt' opere sante

c. o onor degli illustri cittadini!

2a. O speranza dei ghrandi e dei piccini
 b. o socchoroso d'ongun ch'è bisogniante
 b. o de' poprilli e vedove aiutante
 c. o forte schudo de Toschan chonfini!

3a. O sopra ongn'altro a Dio charitativo
 b. o prudente, o temperato, giusto e forte
 c. o padre al buono, e patrigno al chattivolo!

4a. O di somma pietate larghe porte
 b. o avversario d'ogni atto lascivo
 c. o tu che rendi per mal buone sorte!

5a. Dobbian fino alla morte
 b. per Chosimo e Lorenzo tutti noi
 c. poveri, preghar sempre Iddio per voi.

Author's proposed musical improvisation model for a sonnet in *maneria* 1. Opening and closing notes of each phrase establish the mode. Notes in parenthesis delineate the species of mode and therefore should be emphasized, although not in any specific order. Sonnet *O lume de' terrestri cittadini* by Alseldo Calderoni.

4v
 Elepre dicit dhallegorie dume
 fiet adula ahoq fca p p r e
 clampi noj dalli fcaal r u i n e
 Et m que chessor d p e m e a c e p r i
 alu m i n e t i f e a l g i l a b o r t e n e t r a
 e d a l l e c a i f e r n a h i f u r d i l e c h i
 f u l t e r e a m a v e r e g e n e m e t a
 p i e n a f i g a r a u d i o f i e t e m p r e t e c h o
 d u a d i l t a d o n a b e n e d e t a f i a
 b i t u e d e i t u o v e n t r e s t a t a l e i p r e c h o
 d i e t i g h a r d i d i m a l c o n t r o r e f u
 f i a b e n e d e t o e n o i t r i c o n f e c t o
 O v e r a m b e n e d e t a f e p r e t u
 o r a p n o d e d i o f i a p o m i
 e t d i e a g e n i a m i n u e r q u a g e t a
 C h e p a r a d i o a m i n u e r f i n d e n y
 Amen

5r
 offiu beate trinitatis. avepa. a.
 D i o t e h e d p r i a n o e a d i o m e z a e r i p r o p r e t a t u c a n t e
 g e d e n t i u s o l u s o g n a t u l a n g h e r i u s f e m p r e
 a m o r i t a p u t r a l a u d a t f i l i u s d i f f e r e n s p r e p a
 u r v e r g e a m o r i s p s D i x i t d n s A S e q u a m
 u r p u l c r u s q d g e n u r p e n u d a i f a g c e l i c h o
 r i s l e u e n u s c o r d i s t r u d u i i t r i n u l a s u d i
 u n s p l e n d o r i s g r a u o r i s p s C o m t e r b o r t e b r
 n S i n o l l e u s h e e g e m i n a n o s e m i a f l u m i n a
 g h d e r e t i d i g o h y d e u s a t e m i a d e p a v e s
 m a n a t g e m i n a t e m a m o r q u a m a g o p s
 f e a t u s u r X u s d e c l i r a d u s d i f f u n d e n s p h u
 m e d i u m u l t i p l i c a t a m o r e s h e p r g e n u r f i l i u
 c u i s p o f e a t e m u s c o r d i t a m o r e s p s h y
 n p u e r i E t e r n o p r i g l a q u o s u b f i c i t o n a
 p u b u i a m o r e c u i l i g n a u t g r a m a f u e p r e
 c o r d i a y m a g i s h o n o r e p s b i u d a r e d n i u o s e l
 C a p i t u l u m A s i m i l i t u d i n u t i q u e V n i u s
 I m a g i n e s l o h o b r o f e e t t r i n i o n a n o e c o n
 f o l a n o p r i a f o l u t i o n e E t e n e m i s o c c u l o d u p r e
 i f e f l e c t u r i l u c i s h u e f p e c u l o I m a g o p a r e s
 p r e m i t u r I m a g i n e c o l o r t u s n a t u r p r e b e t g e n i s
 f l o r e a f p r e a n s g a u d i u m g e n t i u s g e n t i u s
 h o c g a u d i u m e f p s q u o p r i n a t u s u l t i m u r e r v n u
 b o n u m f u n d i t u s i n b i s b i s o c l u d i t I t b u s e
 f i n p h e t i t a m q u i a n o d i f f i n g u i t q u a l i t a t e n e c o b
 p e r f o l y v n o r i g i n e c e t o f t n u m i s n a t u r a u e t i
 g n i s u o t u r i g f o r e a m i s I n g e n i t o g e n t i u
 c u i f r u p e a d e t o h o n o r i f i l i i d e b i t e p l a l a m
 e t e d e d d i t o m X o n o r e d a n t p r e q u i l i u s
 c u f e d i u A l a n d a m e t h y q u a l t e r q u i t e l a
 t i v o n e r e d i t t r i n i t a t i s o c c u r b i n i m p d a t i s
 m e m o r i e h e m i n i s n o t t i q u e u e r i t i t e u l
 u t y b o n i t a s p h e n o m e n a m e m p s q u a d r a t e
 C o n f o f e m e r e d a n t q u e d e i t i f i m i l i u s f u i d f a
 d e l i d e u e r e f i d e e n e f i n i t a t e g l a g n o f t e q
 i p o t e t a m a i e f t a n s a d o r a n e u i t a t e q u e l i m u s

In cre am maia ddi. Di nfinnacten pte ca.
 Echo lagntiatua i mediacede. Delapallio fca rona ce
 Tercia ta ma e fca d d i d i o. D i f i n i t a e t e r n a p r o p r e t a

77v
 conponit Octavianus Capitulo. Cu quibus mudi p b
 p d e t e r a f e p a r a t u b u s q u o n o c a t e n o u i t a t e s g e n e r a
 b e r e p u n d i p r i m a t a Q u i d a n o m i e t e n e r u e s h u s o p
 d e p r o b i j u d e h o c o d i c e r e p r e p e t f e r a t o i l u s d
 n o u i l l u s d d p a u i t i f t e e a d h u e e h o m o m a g n e
 v i c t i c a s n a t u r a s p a u i l l u s q d e a g e n t i u s p a r e d
 t a t e s q e d d i f t e p r i u o c a t f i l i u s d e i f e r e s m o t i o s
 p r o n a f a g i t a t e s o n e t r a c t e s p o s s e t d i f f e r e q f o r
 m i d a r e C a p i l l o s h i n s c o l o r e m a s m a c l a n f i m a
 t u o s p l a n o s f o r e u p p a d u n e s a b u m i l i b n o
 a d i m e n o c e f o p a l i q u a t u l i t e m u l o r e s q f u l g e n o
 q e r a b u m e r t i b u s u e a f t e r e p d e f e n e t h i n s e m o d i o
 c a p i t u i u s m o r e s m a g n e r o z p r o t e p l a n a f e r e
 n e c e f t a c f i e r e g a m a c u l a a l i q u a q u a m o d e r a
 t i o u e n i f t a t N a f u c o r d i n i l l a p r e f i e r e p h e f i o
 B a r b a h i n s c o r d i s q p u b e r e C a p i l l i a c o l o r a t e
 n o l o g a p i m e d i o b i f i n e t a t a p r e p e c i h i n s f i m p r e
 f i m a t u r O c u l o s g r a c i o s q u o r o d i e n a c i u s
 f a n o s e x i f t e n t i b u s I n c o e p t i o n e t u d i b i l e n o
 I n o m e n t e t b l a n d i u s I m a b i l i s q u a l a t i s f i n a t a
 g a u a n t e Q u i n u q u a u i f e v i d e r e f f e a c m t
 f i n f i n t u r a c o r p o r i s p a r a t u s r e c t u s o a d h u e
 f e a t u r a u i f e d e l e t a b i l i s I n o l l o g o f i u s m u s
 e m o d e f i u s f r e t o l u s i t e r b i l i o f o r m i s h i c o p t i m
 b n p a l u a t o r e s a d f o l a t i u m d e u o b d o u o t i f e p r i

78r
 genato fuffu et ml dntero. Per spi to fo pntone
 Ma ceo terra fine ftride la me
 fi ni to q sto tempo eglette in me
 De nato fu ybu et mbrifeto. De spi to fo pa tune
 In ceo teia fine ftride la me. f i n i t o q l t o i p o e g l e f e b m e
 Echo lagntiatua i mediacede. Delapallio fca rona ce de

regno 898
 bicta 894
 fca nua 898
 vno bto dno vno mto dnta
 ole comune vno mto dnta
 vno mto tuo do dnta

Figures 5 and 6: Siena, Biblioteca Comunale degli Intronati, ms. L.XI.41, fols. 4v-5r and 77v-78r

Meter of verse in the love poems of Croatian Renaissance poets

Poet	Year of birth and death	Number of love poems	12 syllables	8 syllables	Other meters	Mixed meter
Š. Menčetić	1457.-1527.	500	494	0	5	1
Dž. Držić	1461.-1501.,	94	85	1	8	0
Anonym. Ranjina	---	230	217	3	6	4
M. Držić	1508.-1567.	20	20	0	0	0
N. Nalješković	oko 1500.-1587.	173	171	1	0	1
M. Mažibradić	1519./1525.-1591.	16	13	1	0	2
S. Bobaljević	1529./1530.-1585.	12	2	8	1	1
D. Ranjina	1536.-1607.	263	214	5	4	40
D. Zlatarić	1558.-1613.	117	114	3	0	0
M. Bunić	1541.-1617.	28	26	2	0	0
<i>H. Lucić</i>	oko 1485.-1553.	22	20	1	1	0
<i>P. Zoranić</i>	1508.-prije 1569.	27	17	1	3	6
Š. Budinić	1530./1535.-1600.	6	6	0	0	0

Io non com - pro più spe - ran - za, Che gli è ca - - ra mer - can - ti - a

VII-16 Prizer Cara

Ex. 1. Marchetto Cara: 'Io non compro più speranza'
(*Frottole, libro primo. Venice: Petrucci, 1504*)⁴