



Mensural Notation (Wednesday) 2025-02

Squarcialupi Codex

Amherst Early Music

class 1 - February 5 2025

created February 2025 by Annette Bauer

2025/02 Wed notation - Squarcialupi
class#1 overview:

intro:

Squarcialupi Codex

new:

I'vo bene - f. 29r (bottom)

theory:

overview: Italian trecento notation vs. French ars nova

new:

Una colomba più che neve bianca - f.28v-29
lines 1-2

preview week 2-4:

Non suo amante
Un bel sparver

the source

Squarcialupi Codex

I-FI MS Mediceo Palatino 87

- manuscript, parchment, full black notation
- date: early 15th c.
- size: 405 x 285mm
- provenance: Florence
- illuminations: composer's portraits at the beginning of each section
- named after the first owner: Antonio Squarcialupi (1416-1480)

Squarcialupi Codex

I-FI MS Mediceo Palatino 87

- 15 composers
- 353 pieces

Squarcialupi Codex

I-FI MS Mediceo Palatino 87

General Description (DIAMM)

This 15th century codex, named after its former owner Antonio Squarcialupi (1416-1480), is the largest and most luxurious, but also the latest of the great collections of Italian Trecento music. Contains in mostly chronological order by composers a collection exclusively of secular works. 216 parchment sheets + 2 parchment original flyleaves + 3 modern front flyleaves and 2 modern end flyleaves (19th c.).

Written by a [single scribe](#) (whose hand also appears in Florence MS Ashb. 999). The first of the original flyleaves (recto) contains the owner's inscription: "Questo libro è di Bartolomeo di antonio magistro schuarcialupi horghanisto in sancta maria del fiore". The verso of the page names later owners: R. Bonamici (Squarcialupi's grandson) and Giuliano de Medici, in whose possession the manuscript was held by no later than 1512/13. The second original flyleaf eulogises Antonio Squarcialupi.

Opinions diverge as to the date and composition of this manuscript, written probably in Florence. While N. Pirrotta believes a date after 1440, which does not exclude the possibility that Squarcialupi was perhaps the owner but less likely the writer of the manuscript. Other researchers consider an earlier data probable. According to v. Fischer the manuscript was probably written in Santa Maria degli Angeli from 1415 to 1419. B. Becherini names Paul de Florentia and R. Tauci Andrea da Firenze († 1415) as compilers, or even as the scribes. As to the origin of the manuscript, a faint indication of the arms of the Florentine family Leoni may be discerned at f. 1r below 55v.

Squarcialupi Codex

I-FI MS Mediceo Palatino 87

Content: In mostly chronological order by composers, a collection exclusively of secular works: f. 1-6v Johannes de Florentia; f. 7r empty; f. 7v-21v Jacobus de Bononia, f. 22r-25r blank; f. 25v-31v Gherardellus de Florentia, f. 32r-35r empty; f. 35v-38v Vincentius de Arimino f. 39r-45r blank; f. 45v-54v Laurentius de Florentia, f. 55r-71r blank, but the works of Paulus de Florentia should be find their place from f. 55v, f. 71-79r Donatus de Florentia, f. 79v-81r blank; f. 81v-96v Nicolaus de Perugia; f. 97r-101r blank; f. 101v-120v Bartolinus de Padua; f. 121r blank; f. 121v-171r Franciscus de Florentia (Landini), f. 171v-173r blank; f. 173v-174r Egidius de Francia et Guilielmus f. 174v-175r blank; f. 175v-177v Zacharias, f. 178r 183r-empty; 183v-194v Andreas de Florentia, f. 195r-216v blank, but the works of Jovannes horghanista de Florentia († 1426) should be placed from f. 195v.

composers portraits...



f.1 Giovanni da Cascia

9



f.7v Jacopo da Bologna



f.25v Gherardello da Firenze

10



f.35v Vincenzo da Rimini



f.45v Lorenzo da Firenze

11



f.55v unnamed



f.71v Donato da Cascia

12



f.81v Nicolo da Perugia



f.101v Bartolinus da Padua

13



f.121v Landini



f.173v Gulielmus da Francia



f.175v Zacara da Teramo



f.183v Andrea da Firenze



f.195v unnamed

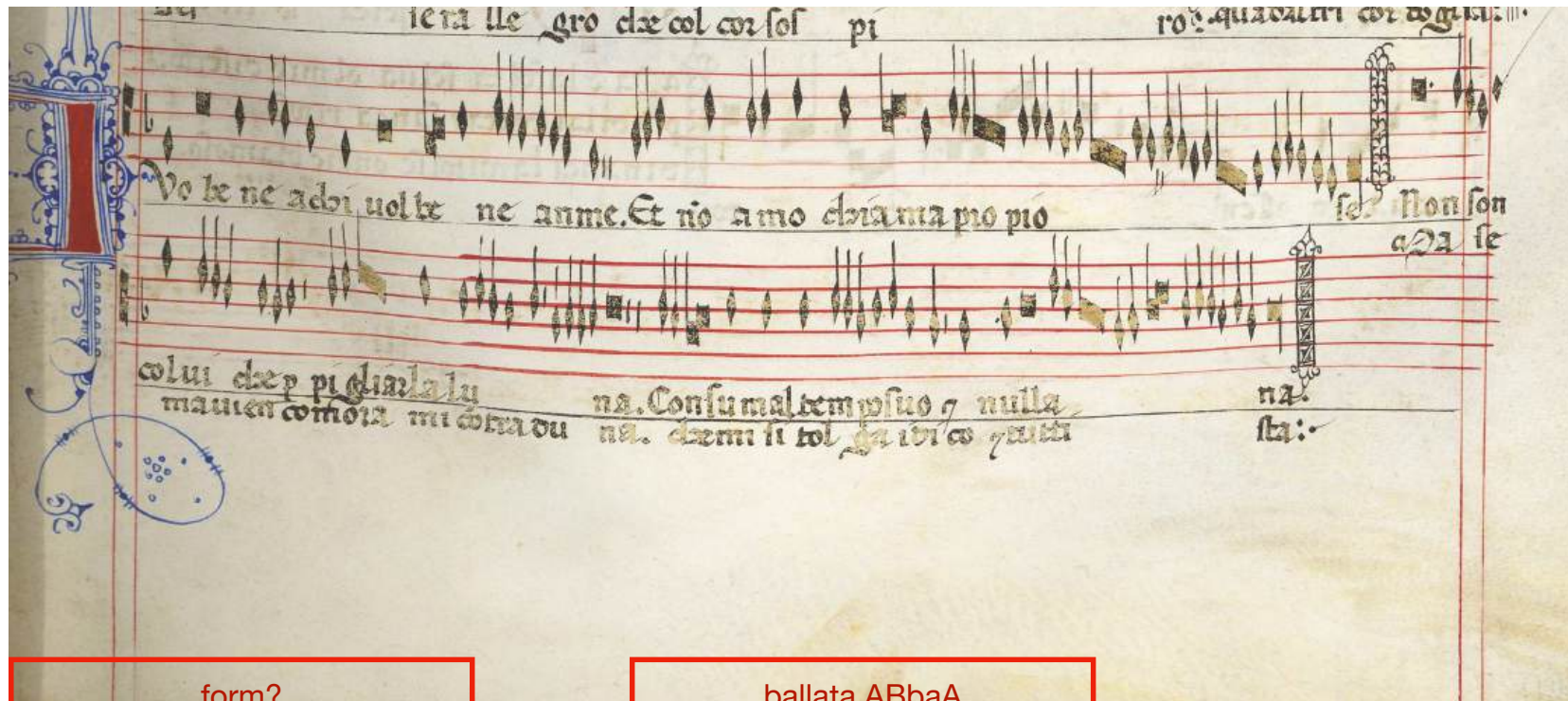
new
(something easy to start with...)

Gherardello da Firenze

Sq f.29 (bottom)

l'vo bene

1v ballata



form?
mensuration?
clef?
any other observations?

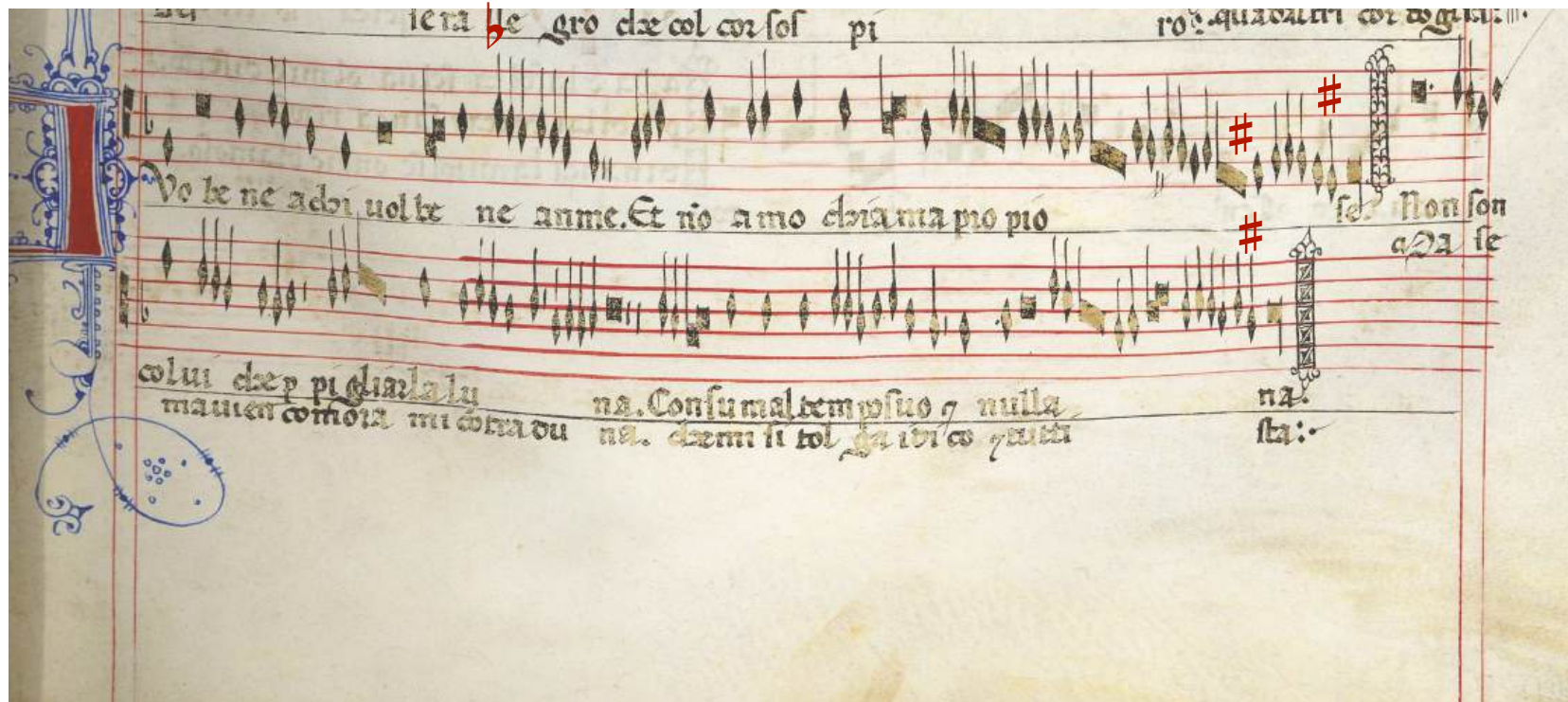
ballata ABbaA
perfectum minor
C3 with b signature
6 line staff...

I vo bene (1v)

Firenze, Gherardello da
(ca. 1320–ca. 1363)

Squarcialupi f.29
bottom

Squarcialupi f.29
bottom



form: ballata: ABbaA

sound file: faster tempo with percussion

I vo bene (1v)

Firenze, Gherardello da
(ca. 1320-ca. 1363)

Squarcialupi f.29
bottom

overview:

Italian trecento vs French ars nova notation

trecento vs. ars nova notation

FRENCH

- 5-line system
- four *prolationes*
- mensuration can be recognized through typical note value constellations
- no mensuration sign necessary
- rules of perfection govern the relationship between note values (dot of addition, dot of perfection)
- typically no mensuration change

ITALIAN

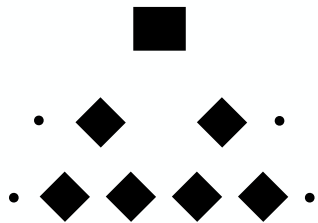
- 6-line system
- six *divisiones*
- note values are relative
- division letters are necessary
(.q. .i. .p. .n. .o. .d.)
- duration of semibrevis is relative:
organized through *via naturae* and *via artis*
- frequent change of divisions

trecento notation

the six Italian “divisiones”

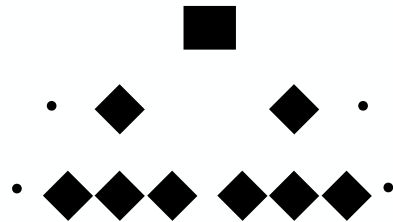
quarternaria

.q.



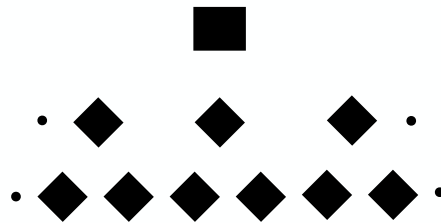
senaria imperfecta

.i. or .si.



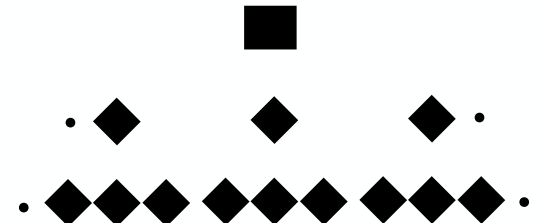
senaria perfecta

.p. or .sp.



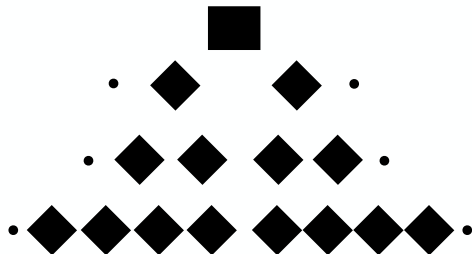
novenaria

.n.



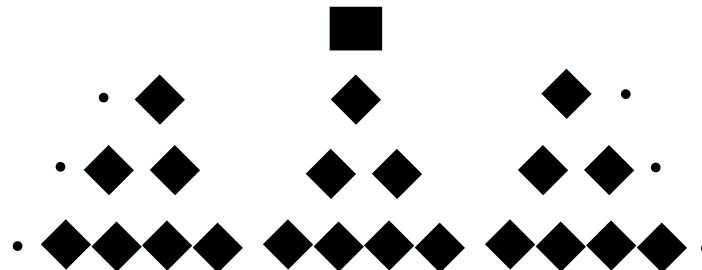
octonaria

.o.



duodenaria

.d.



Gherardello da Firenze

Sq f.28v-29

Una Colomba piu che neve bianca

2vv



lomba piu che neve bianca

Gherardello da Firenze



Una Colomba piu che neve bianca

Gherardello da Firenze

Squarcialup

sound file: Tetraktys

Squarcialupi f.28v-29



Una Colomba piu che neve bianca

Gherardello da Firenze

Squarcialupi f.28v-29

• DE FLORENTIA •

Ca co lon ba. Vna co lon ba piu dæ ne ue bian ca.

Del. te lla cui bella piu mai na mo ia

y. Di pena oã mi 7 oi di let to alla y. **C**

Così tral for se lon tra duo mi tie ne:

Leua gli occhi uer me aora aora. Con dolce quanto o pi amano amano. Cotal mi uete qualio fossi strano. Così:
Nello sperare chi possa omale obene:.



Una Colomba piu che neve bianca

Gherardello da Firenze

Squarcialupi f.28v-29

maxima with a stem up confirming duple relationship (vs French)?

error double time

DE FLORENTIA

GDFED

LBL BB # M .i.

M a co lon ba. vna co lon ba piu che ne ue bian LM M ca.

q. #

q. #

LL

BB BB M BB L

BB in triple groupings

y. D. pena oia mi 7 oi di let to alla y. C. D.

Così tra l for se lon tra duo mi tie ne:

Leua gli o chi uer me a ora a ora. Con col ce quanto poi a ma no a ma no. Co tal mi ue de qual io fos si tra no. Co si. Nello spe rare chi pos sa o ma le o be ne!

Una Colomba piu che neve bianca

Gherardello da Firenze

Squarcialupi f.28v-29

homework:

review:

I vo bene

Una colomba - lines 1-2

preview:

Una colomba lines 3 and Ritornello

look at the other two pieces for week 2/3/4