

Groups and Projects among the Paduan polyphonic sources

There was no single “Eureka!” moment in the discovery of the Paduan fragments. The rich tradition of polyphonic music in Padua—composition, copying, and almost certainly, performance—was discovered piecemeal, with the principal sources found over twelve separate occasions by nine researchers over more than a century (see Table 1). There are both advantages and disadvantages to the gradual accumulation of knowledge. Each new discovery reminded researchers of the wealth of information found in Padua, and the Biblioteca Universitaria in particular, and cemented the Veneto’s unique position in the history of Italian music. On the other hand, the scattered discovery of the Paduan fragments, like all Italian fragments, has discouraged any major reassessment of the fragments as a whole.

TABLE 1: DISCOVERY DATES OF PADUAN MANUSCRIPTS

Manuscript	Year	Discovery
Padua 1475 (Pad A)	1890	Lodovico Frati, “Frammenti di un codice musicale del secolo XIV,” <i>Giornale storico della letteratura italiana</i> 18, pp. 438-39.
Padua 684 (Pad A)	1892	Guido Mazzoni, <i>Tre ballate e due sonetti antichi</i> , Per nozze Salvioni-Taveggia (Padua: Gallina, 1892).
Padua 1115 (Pad B)	by 1900	Johannes Wolf, “Der niederländische Einfluss in der mehrstimmigen gemessen Musik bis um Jahre 1480,” <i>Tijdschrift der Vereeniging voor Noord-Nederlands Muziekgeschiedenis</i> 6, p. 209.

Manuscript	Year	Discovery
Stresa	1902	Remiglio Sabbadini, "Frammenti di poesie volgari musicate," <i>Giornale storico della letteratura italiana</i> 40, pp. 270–272 (as Domodossola, Convento di Monte Calvario). Outer folios revealed in G. Contini, "Un manoscritto ferrarese quattrocentesco de scritture popolareggianti," <i>Archivium romanicum</i> (1938), p. 1.
Padua 658 (Pad C)	1925	Heinrich Bessler, "Studien zur Musik des Mittelalters. I. Neue Quellen des 14. und beginnenden 15. Jahrhunderts," <i>Archiv für Musikwissenschaft</i> 7.2, p. 231 fn. 1. Front lifted by 1955 and reported in Plamenac, "Another Paduan Fragment" (see below), p. 166.
Oxford 229 (Pad A)	1926	Bessler, "Studien zur Musik des Mittelalters. II. Die Motette von Franko von Köln bis Philipp von Vitry: Nachtrag zu Studie I," <i>Archiv für Musikwissenschaft</i> 8.2, pp. 233–35.
Padua 1106 (Pad D)	1955	Dragan Plamenac, "Another Paduan Fragment of Trecento Music." <i>Journal of the American Musicological Society</i> 8 (1955), pp. 165–181. Plamenac remarks that the manuscript had been earlier reported by Walter S. Rubsamen, "Music Research in Italian Libraries," <i>Notes</i> 6 (1949), p. 564, but the reference had not been pursued.
Padua 675, 1225, 1283 (Pad D)	1964	Kurt von Fischer, "Neue Quellen zur Musik des 13., 14. und 15. Jahrhunderts." <i>Acta Musicologica</i> 36.2-3, pp. 79–97.
Padua 656	1972	Fischer, <i>RISM B IV 4</i> . From an unpublished report by Plamenac.
Padua 553	1977	Giulio Cattin, "Ricerche sulla musica a S. Giustina di Padova all'inizio del Quattrocento: Il copista Rolando da Casale. Nuovi frammenti musicali nell'archivio di stato," <i>Annales Musicologiques</i> 7, pp. 17–41.

Manuscript	Year	Discovery
Padua 14	1993	Francesco Facchin, “Una nuova fonte musicale trecentesca nell’Archivio di Stato di Padova,” in <i>Contributi per la storia della musica sacra a Padova</i> , Fonti e ricerche di storia ecclesiastica padovana 24, edited by Giuliano Cattin and Antonio Lovato, (Padua: Istituto per la storia ecclesiastica padovana), pp. 115–39.
Padua 1027	2006	Michael Scott Cuthbert, “Trecento Fragments and Polyphony Beyond the Codex,” (Ph.D. Dissertation: Harvard University, 2006).

What unifies the Paduan fragments? It is not their present location—sources in Oxford and Stresa belie this thesis. Nor for the rest *merely* their present location. Rather, it is the assumption that all of these sources were produced at the scriptorium of the Abbey of Santa Giustina in Padua. It is an assumption which is nearly provable for some of those sources copied by Rolandus de Casali (**Stresa 14** and **Pad D: Padua 675, Padua 1283, Padua 1225, and Padua 1106**, the last two inscribed with Rolandus’s signature). And it is almost certainly true for the sources with signs of early possession by the Abbey: which includes the remainder of the sources except **Padua 14**. And as scholars have long noted, the compilers of the Paduan sources cared more about both sacred music and French-texted secular music than we would expect if only Tuscan manuscripts had survived.¹

Can we go further? Are there other links among these sources that reveal a particular Paduan style? Indeed there are. The visual similarities among some, but not all, of the Paduan fragments have not been extensively explored, but they reveal deep relationships among these fragments which point to a unified project to notate and transmit polyphony in Padua around 1400.

¹ On the sacred and French secular influences in Padua see respectively, Francesco Facchin, “Una nuova fonte musicale,” and Anne Hallmark, “Some Evidence for French Influence in Northern Italy, c. 1400,” in *Studies in the Performance of Late Medieval Music*, edited by Stanley Boorman (Cambridge: Cambridge University Press, 1983), pp. 193–225.

Elsewhere, I have considered these sources and their relationships in detail.² Thus, in this short paper I will discuss only a few aspects of the “S. Giustina Project” which seem most crucial to our understanding of the Paduan fragments with a few specific examples thrown in along the way. I end by presenting a complete inventory of the Paduan fragments, a collection whose breadth and depth will surprise most scholars.

The S. Giustina Project

There was no such thing as A4 parchment in the trecento. Manuscripts varied extraordinarily in size and preparation in the late Middle Ages. Music manuscripts were no exception. Comparing polyphonic sources reveals far more diversity of presentation than commonality. Pages are tiny or enormous. Margins are generous or meager. Systems are scrunched or widely separated. Staves are thin or wide, with four, five, or six lines, inked in red, brown, or black. Initial letters are beautiful, or plain, or non-existent, and even then we can see whether or not space was left for their later addition.

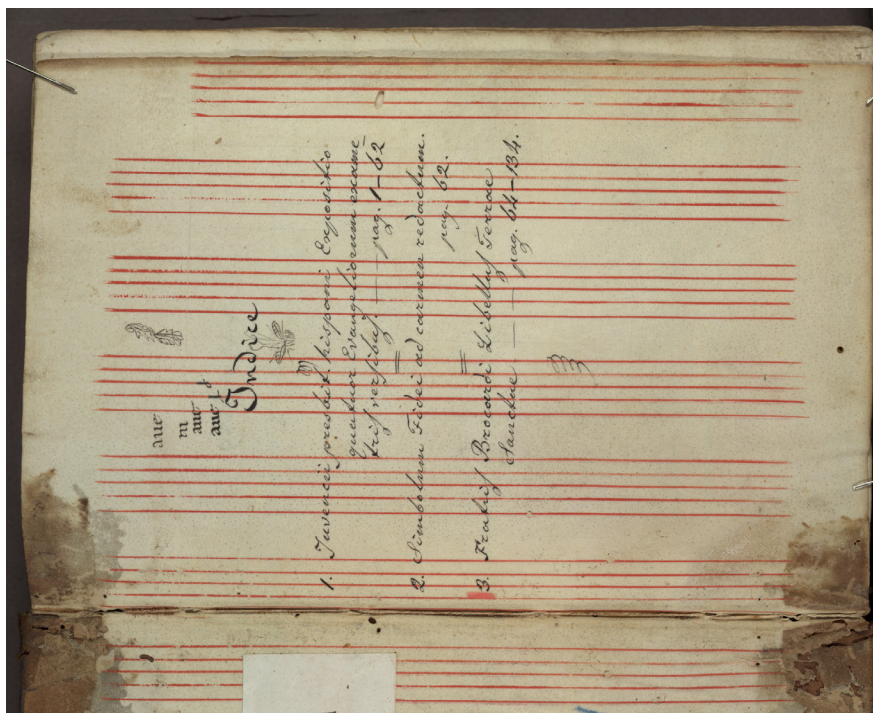
Most of these attributes seem to have been chosen independently of the others, so that the only cases where two fragments share all these traits are those where the fragments come from the same manuscript. The only exceptions to this rule in the late *ars nova* are the Paduan fragments.

Nine of the previously known Paduan fragments share approximately the same (estimated) original size and writing space. Their staves and systems are remarkably similar, using the same ink color, number of staves per page, lines per staff, and (within a margin of error of measurement and warping over the centuries) the same rastrum size. Further, each of them was drawn with a rastrum which was not perfectly even: the outer two spaces are larger than the inner two (3.9–4.0mm vs. 3.2–3.4mm).

² Cuthbert, “Trecento fragments and polyphony beyond the codex,” (Ph.D. dissertation: Harvard University, 2006), pp. 92–230. Online at <<http://www.trecento.com/dissertation>>.

In 2003 I discovered a tenth Paduan fragment that shared all of these characteristics. Like the other fragments, this one formed the front and back covers of a manuscript from the Abbey of Santa Giustina now in the Biblioteca Universitaria, MS 1027. Unlike the other sources, however, these folios were never used: they remain perfectly blank except for their ten five-line staves. Thus, we could not use this fragment's repertory or scribe's handwriting to decide from which, if any, of the known sources it came.

FIGURE 1: PADUA 1027, FRONT PASTEDOWN (FOLIO A RECTO; DETAIL)



As I said above, the case of discrete manuscripts with identical preparations is unknown outside of Padua. In fact, in all other cases I have been able to find, having the same page preparation is sufficient to establish that two

fragments come from the same manuscript,³ even if they have no contiguous pieces, their repertoires differ significantly (as in the case of **Cortona 1** and **Cortona 2**),⁴ or if there is a change of scribal hand or decoration (such as in the Cividale manuscripts; see below). Facchin expresses this dictum most succinctly when, writing on the fragments **Frosinone 266** and **Frosinone 267** (see Chapter 3) he says:

I due frammenti non erano contigui nel codice dal quale provengono, presumibilmente lo stesso vista l'identità degli specchi di scrittura.

*The two fragments were not contiguous in the codex from which they originated, presumably the same [codex] given the identity of their writing spaces' size.*⁵

This statement is accepted despite the change in hands between the two fragments. In sum, scholarly consensus is that fragments with the same layout and from the same general origin should be considered part of the same manuscript.

So, why not dispense with **Pad A**, **Pad D**, etc., and simply conclude that there was only one original Paduan polyphonic manuscript? Changes in scribal hand are insufficient, as we've seen above. The mixing of sacred and secular, and French and Italian repertoires in a single manuscript also becomes acceptable once we stop using **Squarcialupi** as our model for typical trecento manuscript. But we can find our answer after a quick perusal of the Paduan fragments' contents (see Table 2 at the end of this article): some works appear twice in the fragments. An untroped Gloria by Ciconia and a

³ Indeed, Cantoni Alzati, working entirely on codicological rather than repertorial grounds, claimed that all these manuscripts came from the same source, excepting **Padua 1027** and **Padua 14** about which she was unaware. See Giovanna Cantoni Alzati, *La biblioteca di S. Giustina di Padova: Libri e cultura presso i benedettini padovani in età umanistica* (Padua: Editrice Antenore, 1982), pp. 23 and 57.

⁴ Most recent and best description in Giuliano Di Bacco and John Nádas, "The Papal Chapels and Italian Sources of Polyphony during the Great Schism," in *Papal Music and Musicians in Late Medieval and Renaissance Rome*, edited by Richard Sherr (Oxford: Clarendon Press, 1998), pp. 82–85.

⁵ Francesco Facchin, "Le fonti di polifonia trecentesca italiana alla luce degli ultimi ritrovamenti: parte prima," *Fonti musicali italiane* 2 (1997), p. 13.

troped Gloria by Engardus are found in both **Pad A** and **Pad D**.⁶ We should note that manuscripts with repeated works are not at all uncommon; in fact, another Gloria, *Clementie pax*, appears twice in **Pad A** alone. However, putting together differences in scribes, changes of repertoire (particularly in **Pad B**), and repetition of pieces, the odds are slim that all these fragments stem from the same original source.

What then is to be done? Do we only have two choices: (1) unite ten fragments with two works in common, slight variations in writing space, different handwriting, and somewhat independent repertoires, or (2) leave them separate and ignore the vast codicological and paleographical evidence which binds these fragments more closely than many other sources that we refer to as a single manuscript? Fortunately we can create a third choice and avoid the false dichotomy conventional classification systems force upon us.

These ten Paduan fragments bear witness to a concerted effort by multiple scribes to produce identically sized manuscripts. Because we are certain that they came from a common origin, we can make many statements about the tastes of the project's scribes and music collectors even without deciding if these fragments came from one manuscript. Yet it is important not to fall back on the old term, "Paduan fragments," which includes several sources in different styles and perhaps from different times, and which opens the door for any future Paduan discovery to be lumped with these manuscripts without careful scrutiny of the discovery's relationship to other sources. I therefore propose introducing the term the **S. Giustina Project** for these ten fragments.

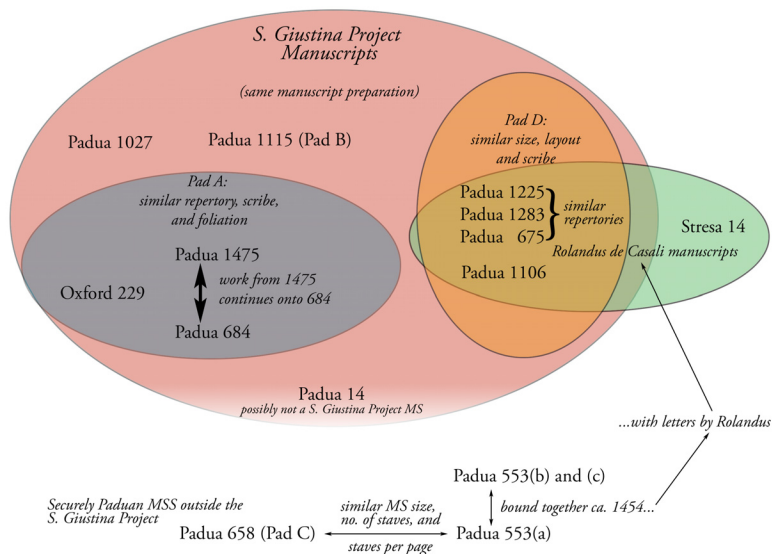
The scope of the **S. Giustina Project** is unique in late medieval music. The Machaut manuscripts created during the composer's lifetime are the only even vaguely similar products of such a unified endeavor. In both projects, no two manuscripts are identical, but all were created within certain parameters and, seemingly, with a unified purpose. The designation of a new group

⁶ In addition, fragments of Jacopo da Bologna's *O cieco mondo* appear in both **Pad A** and **Pad C**. However, **Pad C** has an entirely different layout from the ten fragments under discussion in this article. Thus it is unsurprising that there would be works in common between it and the other fragments.

of sources is an attempt to supplement rather than supplant older groupings. Indeed in separating out three fragments of **Pad D** from **Padua 1106** earlier, it was my intention not only to continue using the older, smaller groupings, but to create new small groupings as well. Sources can, of course, belong to more than one group; certainly **Stresa 14** belongs in a group with **Pad D**, on the basis of a shared scribe, even if it not part of the **S. Giustina Project**. Scholarship has overemphasized the identification of common manuscripts and scribal concordances (many of which are never accepted by others in the field) to the detriment of flexible collections of sources, repertoires, and scribal features, that identify specific features in common among manuscripts.

Some of these relationships among Paduan fragments are summarized in Figure 2. Not only do these connections not exhaust the possible groupings of Paduan sources, they do not begin to explore the many connections these sources have with those outside Padua. And so we must continue to expand our definitions of manuscript, manuscript project, and manuscript group when dealing with these fragmentary sources. Paradoxically, it is only when we begin to group the Paduan sources for comparison that we are able to seriously study each one on its own.

FIGURE 2: *RELATIONSHIPS AMONG THE PADUAN FRAGMENTS*



That several sources lay outside the **S. Giustina Project** in the previous figure says nothing about their importance to the history of music in Padua or the trecento.⁷ We will cover each briefly before turning to an overview of the musical situation in Padua around the turn of the century.

Stresa 14 has the strongest connection to the **S. Giustina Project**. It was copied by Rolandus de Casali, scribe of **Pad D**, although its collection of five secular works—three by Ciconia and one each by Zaninus de Peraga de Padua and Jacobus Corbus de Padua—puts it more in line with the contents of **Pad B**. The highest surviving folio number, 141, informs us that we have lost such a substantial manuscript that, even if the **S. Giustina Project** represented only a single source, we would still have no reason to doubt Padua's importance as a center of polyphony.

The two works by Zaninus and Jacobus Corbus are their only surviving compositions. As Hallmark has discovered, the only known connections of people with these names in Padua are from quite earlier periods. A Jacobus Corbus was active in 1357 while a Zaninus was a captain in 1373.⁸ If these are our composers, then we see more of an interest in older music on Rolandus's part than we would otherwise suspect based on **Pad D**.

Another Paduan fragment also takes a keen interest in older music. Though **Pad C (Padua 658)** is generally treated as if it is as much like **Pad A**, **B**, or **D** as they are to one another, it is in fact part of a completely different project. It has six-line staves, double vertical margins on both sides, a thicker pen, and uses a more curved custos. The small fragment comprises two single folios of secular compositions which were formerly pasted down to the inside covers of manuscript 658, which contains *Diadema monachorum*, or "The

⁷ **Padua 656** is not really a Paduan *fragment* since the music was never part of a larger manuscript. Giulio Cattin was the first to single it out for special treatment among the Paduan sources in "Ricerche sulla musica a S. Giustina di Padova all'inizio del Quattrocento: Il copista Rolando da Casale. Nuovi frammenti musicali nell'archivio di stato," *Annales Musicologiques* 7 (1964–77), p. 28.

⁸ Hallmark, "Some Evidence for French Influence," pp. 202–3.

crown of the monks,” an exemplar on the monastic life.⁹ The two folios contain a total of four secular compositions, one per side. One composition, Jacopo da Bologna’s *O cieco mondo*, is preserved in its entirety. The two compositions on the second folio, *Or sus vous dormés* and *Apollinis eclipsatur*, are missing their beginnings and endings, respectively. The final composition, found on the recto of f. A, is the ritornello *Si e piena la terra* from Jacopo’s caccia in madrigal form, *Ogelletto silvagio*. Though these compositions show a more conservative taste and a greater interest in the music of older composers than the other Paduan fragments, we must tack on a caveat that we might get the same impression if only two random folios had survived of **San Lorenzo 2211** or of another innovative manuscript.

The presence of *Apollinis* in **Pad C** is important because it signals at least some Paduan interest in the older French motet style. Similarly, *Ogelletto silvagio* is the only canonic composition found in Padua. Hallmark notes that the references to serious music and to theorists in *Apollinis eclipsatur* and in the third terzetto of *Ogelletto Silvagio* are unsurprising considering Padua’s tradition as a center of music theory.¹⁰ Jacopo’s other composition in **Pad C**, *O cieco mondo*, is (somewhat) present in **Oxford 229**, but the more typical transmission in this source reassures us that music could be carried without major modification between Padua and Florence.

Although **Pad C**’s eight, six-line staves with double marks on the side have some similarities to **Reina** (even though the notation does not), they are more similar to **Padua 553(a)**.¹¹ This final Paduan group is composed of three musical sources (and several non-musical), of which only the first is well-known. **Padua 553(a)** is one of the few surviving sources of keyboard music from the trecento. Unfortunately, only little more than a system of this music has

⁹ An edition of the *Diadema monachorum* is found in Italian translation as *Corona de’ monaci: testo del buon secolo della lingua compilato da un monaco degli angeli ora per la prima volta pubblicato*, translated by Casimiro Stolfi (Prato: Tip. Guasti, 1862).

¹⁰ Hallmark, “Some Evidence for French Influence,” p. 198.

¹¹ **Civiale A** is also similar, though it has ten staves. Note that the final page of **Pad C** has nine staves. Since bifolios were usually ruled across an opening, this feature suggests that the two folios were not originally a bifolio.

been preserved: the final syllables of the “Cum Sancto Spiritu” and the Amen of a setting of *Gloria GR IV*. The rest of the folio is blank, but it is this blank section which provides the link to **Pad C**. Like **Pad C**, the source is parchment and has a writing space of *ca.* 210x165.

Though the keyboard work formed the main cover for the main contents of **Padua 553**, an expense book of the funds of Guido Gonzaga, other documents were formerly stuffed in the covers and have now been removed.¹² Many of these documents seem to have come from the collection of Rolandus de Casali, including two letters written to him requesting the copying of music;¹³ for this reason, the manuscript is connected to both **Pad D** and **Stresa 14** in Figure 2 above.

Among these documents are two folios of mensural music. Folio 3, which I will designate **Padua 553(b)**, contains the single voice of a unique *Ave, Mater nostri Redemptoris* on one side and (without staves) a letter on the reverse. **Padua 553(c)**, on f. 6rv, contains two *sicilianas* recast as ballate. Neither of these folios are part of the **S. Giustina Project**, since they have black staves and, more significantly, are written on paper. Fragments of music written on paper are rare—among the Italian fragmentary sources, only **Turin 2**, **Grottaferrata/Dartmouth**, and **Ivrea 105** come to mind—not necessarily because such manuscripts were unusual in the late trecento, but because individual sheets from these sources they were useless as flyleaves or notarial covers.¹⁴ In all likelihood they were discarded at a much higher rate than parchment codices. Despite their other similarities, according to Cattin’s measurements, **Padua 553(b)** and **Padua 553(c)** cannot have come from the same original source, since the former is substantially wider than the latter.

Padua 553(b) is similar to **Oxford 229** in using the mensural sign \subset to indicate tempus imperfectum cum prolatione *maiori*, a mensuration often indicated by \subset . This usage is neither exceptional nor stems from a lack of

¹² Cattin, “Ricerche sulla musica a S. Giustina di Padova,” pp. 32–36.

¹³ *Ibid.*, pp. 37–38.

¹⁴ For a fuller discussion of the differences between paper and parchment fragments, see Cuthbert, “Trecento Fragments,” p. 43.

knowledge, but instead reflects an alternate system that was fully accepted by many scribes in Italy, and perhaps abroad, circa 1400.¹⁵

Inventory

The contents of the Paduan fragments are varied and have not before been described in their entirety. A total of seventy compositions are listed in the inventory in Table 2. Though slightly fewer in number than **Mancini** or **London 29987** (to say nothing of **Pit.** or **Squarcialupi**), this is indeed a significant repertory for study.

The inventory is organized so that the two major repositories of sacred music appear first, followed by manuscripts similar in layout, and lastly manuscripts with less secure connections to the first two groups of sources. The concordances for sacred works in this table owe a debt to the inventory of sacred sources in the Paduan fragments by Francesco Facchin.¹⁶

The following abbreviations and standards are employed:

Folio numbers out of order, such as “34r,33v” indicate that the cantus (or cantus 1) appears on f. 34r, but other voices appear on the previous page. Original folio numbers appear without marking; modern foliations are in square brackets. Folio numbers in italics from the Paduan fragments signify the work is not copied at the top of a page. For reasons of space, folio numbers appear after sigla without the customary “ff.” markings.

Concordances are grouped approximately by region with Paduan and other sources from the Veneto first, then Tuscan manuscripts, other Italian manuscripts, foreign sources, and finally text sources (in italics).

¹⁵ Cuthbert, “Trecento Fragments,” pp. 136–37 and 225–26. See also the independent discovery of the same phenomenon in the recent work of Jason Stoessel and a forthcoming joint publication by Stoessel and Cuthbert.

¹⁶ Facchin, “Una nuova fonte musicale,” pp. 128–130.

Symbols appearing in the designation of voices:

- { C1 } = Cantus 1 almost certainly present on a missing page.
- [Ct] = Fragment of contratenor present
- T = Textless tenor
- +? = Possibility of additional voices

Only one or a few recent editions are listed, the first of which will have a list of other, older editions. Where no previous edition of a work exists, the work is transcribed within this dissertation, except for *Ave mater nostri Redemptoris* whose minims could not be distinguished from semibreves; every other work from the Paduan fragments has now been transcribed. The following sigla are used:

CMM 29: Hanna Ståblein-Harder, editor, *Fourteenth-Century Mass Music in France*, Corpus mensurabilis musicae 29 ([Rome:] American Institute of Musicology, 1962).

CMM 46/I: Andrew Hughes and Margaret Bent, editors, *The Old Hall Manuscript*, Corpus mensurabilis musicae 46/I ([Rome:] American Institute of Musicology, 1969–85).

CMM 53: Willi Apel, *French Secular Compositions of the Fourteenth Century*, Corpus Mensurabilis Musicae 53, 3 volumes. ([Rome:] American Institute of Musicology, 1970–72).

Gallo: F. Alberto Gallo, “Ricerche sulla musica a S. Giustina di Padova all’inizio del II Quattrocento: due ‘siciliane’ del Trecento,” *Annales musicologiques* 7 (1978), pp. 43–50 (+ plates).

Gomez: Maria del Carmen Gómez Muntané, “Une version à cinq voix du motet *Apollinis eclipsatur/Zodiacum signis* dans le manuscrit E-Bcen 853,” *Musica Disciplina* 39 (1985), pp. 5–44.

Leech-Wilkinson: Daniel Leech-Wilkinson, *Machaut’s Mass: an introduction* (Oxford: Clarendon Press, 1990).

Perz: Mirosław Perz, *Sources of Polyphony up to c. 1500: Transcriptions*, Antiquitates Musicae in Polonia 14 (Graz-Warsaw: Akademische Druck- und Verlagsanstalt, 1976).

PMFC: *Polyphonic Music of the Fourteenth Century* (Monaco: Éditions de l’Oiseau-Lyre):

- 2–3. Leo Schrade, *The Works of Guillaume de Machaut*. 1956.
4. Schrade, *The Works of Francesco Landini*. 1958.
5. Frank Ll. Harrison, *Motets of French Provenance*. 1968.

6. W. Thomas Marrocco, *Italian Secular Music, by Magister Piero, Giovanni da Firenze, Jacopo da Bologna*. 1967.
10. Marrocco, *Italian Secular Music, by Andrea da Firenze [et al.]*. 1977.
11. Marrocco, *Italian Secular Music: Anonymous Ballate*. 1978.
12. Kurt von Fischer and F. Alberto Gallo, *Italian Sacred Music*, 1976.
13. Fischer and Gallo, *Italian Sacred and Ceremonial Music*, 1987.
21. Gordon K. Greene, *French Secular Music: Virelais*, 1987.
23. Giulio Cattin and Francesco Facchin, *French Sacred Music*, 1989 (23a), 1991 (23b).
24. Margaret Bent and Anne Hallmark, *The Works of Johannes Ciconia*. 1984.

ZiinoT: Agostino Ziino, *Il Codice T.III.2: Studio introduttivo ed edizione in facsimile*, Ars Nova 3 (Lucca: Libreria musicale italiana, 1994). Transcription by Francesco Facchin, pp. 83, 87–89.

For Table 2, Inventory, see pages 19-31.

Table 3: Manuscript Sigla

Paduan Musical Sources

Oxford 229	Oxford, Bodleian Library. Canonici Latin Patristic (= Pat. Latin) [Scriptores Ecclesiastici] 229.
Padua 14	Padua, Archivio di Stato. Fondo Corporazioni soppresse, S. Giustina, catastico VII, busta 14.
Padua 553	Padua, Archivio di Stato. Fondo Corporazioni soppresse, S. Giustina 553.
Padua 656	Padua, Biblioteca Universitaria. ms 656.
Padua 658	Padua, Biblioteca Universitaria. ms 658.
Padua 675	Padua, Biblioteca Universitaria. ms busta 2/3 (<i>from</i> ms 675).
Padua 684	Padua, Biblioteca Universitaria. ms 684.
Padua 1027	Padua, Biblioteca Universitaria. ms 1027.
Padua 1106	Padua, Biblioteca Universitaria. ms 1106.
Padua 1115	Padua, Biblioteca Universitaria. ms 1115.
Padua 1225	Padua, Biblioteca Universitaria. ms busta 2/2 (<i>from</i> ms 1225).
Padua 1283	Padua, Biblioteca Universitaria. ms busta 2/1 (<i>from</i> ms 1283).
Padua 1475	Padua, Biblioteca Universitaria. ms 1475.

- Stresa 14** Stresa, Biblioteca Rosminiana, Collegio Rosmini al Monte. ms 14 (*olim* Domodossola, Convento di Monte Calvario).
- Non Paduan Musical Sources
- Apt 16bis** Apt, Cathédrale Sainte-Anne, Bibliothèque du chapitre. Trésor MS 16bis.
- Assisi 187** Assisi, Biblioteca Comunale. MS 187 (Housed at the B. Sacro Convento).
- Cividale 98** Cividale del Friuli, Museo Archeologico Nazionale. MS XCVIII. (*Part of Cividale A*)
- Copenhagen 17a** Copenhagen, Det Kongelige Bibliotek. Fragmenter 17a (*or* 17¹), inventory nos. 2400–2409.
- Cortona 1 & 2** Cortona, Archivio Storico del Comune. Fragment without shelfmark [fragments 1 & 2].
- Faenza 117** Faenza, Biblioteca Comunale. ms 117.
- Frosinone 266** Frosinone, Archivio di Stato. Collezione delle pergamene 266 (31).
- Frosinone 267** Frosinone, Archivio di Stato. Collezione delle pergamene 267 (38).
- Gerona 33** Gerona, Archiu Capitular. Frag. 33/I.
- Ghent 3360** Ghent, Rijksarchief. Varia D. 3360.
- Grottaferrata s.s.** Grottaferrata, Biblioteca dell'Abbazia (Badia Greca). ms without shelfmark.
- Grottaferrata/
Dartmouth** Grottaferrata, Biblioteca dell'Abbazia (Badia Greca). Kript. Lat. 224 (*olim* Collocazione provvisoria 197). Hanover, New Hampshire, Dartmouth College Library. ms 002387 (*olim* Santa Barbara, Accademia Monteverdiana, fragment without shelfmark).
- Ivrea 105** Ivrea, Biblioteca Capitolare. ms CV (104 [*sic*]).
- Ivrea 115** Ivrea, Biblioteca Capitolare. ms 115 (*olim* ms without shelfmark).
- Kernaslédén
Frescos** Kernaslédén, fresco on the church of Notre Dame
- Kras.** Warsaw, Biblioteka Narodowa. ms III. 8054 (*olim* Biblioteka Świdzińskich then Biblioteka Krasieński 52, then Biblioteka Narodowa 52).
- Leiden 2515** Leiden, Bibliotheek der Rijksuniversiteit. Bpl 2515.

- Lochamer Liederbuch** Berlin, Staatsbibliothek (*olim* Berlin, Preußische Staatsbibliothek (pre-WWII), West Berlin, Staatsbibliothek der Stiftung Preußischer Kulturbesitz (pre-Unification)). MS mus. 40613.
- London 29987** London, British Library, Reference Division, Department of Manuscripts. ms Additional 29987.
- London Records E 24** London, Public Record Office. E 163/22/1/24
- Machaut A** Paris, Bibliothèque Nationale de France. ms fonds françaises 1584.
- Machaut B** Paris, Bibliothèque Nationale de France. ms fonds françaises 1585.
- Machaut E** Paris, Bibliothèque Nationale de France. ms fonds françaises 9221.
- Machaut G** Paris, Bibliothèque Nationale de France. ms fonds françaises 22546.
- Machaut Vg** Kansas City, Private collection. ms formerly in the Georges Wildenstein collection, New York City, and previously owned by the Marquis Melchior de Vogüé. Currently on deposit at the Bodleian Library, Oxford.
- Mancini** Lucca, Archivio di stato. ms 184. Perugia, Biblioteca Comunale "Augusta." ms 3065.
- Mod A** Modena, Biblioteca Estense e Universitaria. ms α .M.5.24 (*olim* iv.D.5, then lat. 568).
- Munich 29775.8** Munich, Bayerische Staatsbibliothek, Handschriften-Inkunabelabteilung. ms Clm. 29775 vol. 8
- Munich Emmeram** Munich, Bayerische Staatsbibliothek, Handschriften-Inkunabelabteilung. ms lat. 14274 (Tresorhandschrift 1; *olim* mus. 3232a; Cim. 352c).
- Nuremberg 9a** Nuremberg, Stadtbibliothek. Fragment lat. 9a (*from* Centurio III, 25).
- Old Hall** London, British Library, Reference Division, Department of Manuscripts. ms Additional 57950 (*olim* Old Hall, Library of St. Edmund's College, ms without shelf-mark).
- Oxford 56** Oxford, Bodleian Library. Canonici Latin Patristic (= Pat. Latin) [Scriptores Ecclesiastici] 56.
- Panciatichi** Florence, Biblioteca Nazionale Centrale. Panciatichiano 26.
- Paris 4379** Paris, Bibliothèque Nationale de France. ms fonds nouvelles acquisitions françaises 4379. (PC)

- Perugia 15755** Perugia, Biblioteca del Dottorato dell'Università degli Studi. Incunabolo inv. 15755 N.F.
- Pistoia 5** Pistoia, Archivium Capituli. ms B 3 n. 5.
- Pit.** Paris, Bibliothèque Nationale de France. ms fonds italien 568 (*olim* Bibliothèque Royale 165 du Supplément, then Nouv. Supplément Fr. 535).
- Prague 9** Prague, Národní knihovna (formerly Státní knihovna SSR—Universitní knihovna). ms XI E 9.
- Reina** Paris, Bibliothèque Nationale de France. ms fonds nouvelles acquisitions françaises 6771.
- Rochester 44** Rochester, New York, Sibley Music Library. Fleisher Fragment 44.
- San Lorenzo 2211** Florence, Biblioteca Medicea-Laurenziana. Archivio Capitolare di San Lorenzo, ms 2211.
- Siena 207** Siena, Archivio di Stato. Framm. Mus. b. n. 1. ins. n. 11 (*olim* Frammenti di musiche, n. 207. Previously separate as 11 (then 326) & 327).
- Solsona 109** Solsona, Archivo Diocesano. ms frag 109.
- Squarcialupi** Florence, Biblioteca Medicea-Laurenziana. Mediceo Palatino 87.
- Strasbourg 222** Strasbourg, Bibliothèque Municipale (*olim* Bibliothèque de la Ville). ms 222. C.22. (destroyed)
- Tarragona 2** Tarragona (Spain), Archivo Histórico Archidiocesano. ms s.s. (2).
- Toulouse 94** Toulouse, Bibliothèque Municipale. ms 94.
- Trémoille** Paris, Bibliothèque Nationale de France. ms fonds nouvelles acquisitions françaises 23190 (*olim* Angers, Châteaude Serrant, Duchesse de la Trémoille).
- Turin 2** Turin, Biblioteca Nazionale Universitaria. T.III.2. (Boverio codex)
- Udine 22** Udine, Archivio di Stato. Frammento 22 (*olim* Arch. Not. Antico, busta 773). (*part of Cividale A*)
- Utrecht 1846¹** Utrecht, Bibliotheek der Rijksuniversiteit. ms 1846 (*olim* 6 E 37).
- Vatican 171** Rome, Biblioteca Apostolica Vaticana. Barberinianus latinus 171.
- Vienna 5094** Vienna, Österreichische Nationalbibliothek. ms 5094.
- Warsaw 378** Warsaw, Biblioteka Narodowa. Lat. F. I. 378 (*olim* St. Petersburg, Imperatorskaia Publichnaia biblioteka (Imperial Public Library), Lat. F. I. 378). Manuscript lost, known through photographs in Poznań.

Washington LOC 14	Washington D.C., Library of Congress. MS M.2.1.C 6 a 14.
Text sources	
Bologna 1072	Bologna, Biblioteca Universitaria. MS 1072.
Bologna Archivio Covers	Bologna, Archivio di Stato. Notarial covers of documents from 1412–13.
Chigi 131	Rome, Biblioteca Apostolica Vaticana. Chigi L.IV.131.
Florence 105	Florence, Biblioteca Medicea-Laurenziana. Mediceo- Palatino 105.
Florence 315	Florence, Biblioteca Nazionale Centrale. Palatino 315.
Florence 1040	Florence, Biblioteca Nazionale Centrale. Magliabechiano VII 1040.
Florence 1041	Florence, Biblioteca Nazionale Centrale. Magliabechiano VII 1041.
Florence 1078	Florence, Biblioteca Nazionale Centrale. Magliabechiano VII 1078.
Machaut M	Paris, Bibliothèque Nationale de France. Fonds français 843.
Paris 1069	Paris, Bibliothèque Nationale de France. Fonds italien 1069.
Riccardiana 1764	Florence, Biblioteca Riccardiana. ms 1764.
Treviso 43	Treviso, Biblioteca Comunale. MS 43.
Vatican 251	Rome, Biblioteca Apostolica Vaticana. Ottobonianus latinus 251.

Michael Scott Cuthbert
Massachusetts Institute of Technology

TABLE 3: INVENTORY OF THE PADUAN FRAGMENTS

#	MS	f.	Title/Incipit	Composer (Poet)	Voices	Editions	Concordances	Comments
1	229	33r [53r]	<i>Sanctus</i>		{C1}, C2, [T]	<i>PMFC 13.A11</i>		
2	229	33v	<i>Benedicamus</i>		C, T	<i>PMFC 12.26</i>		
3	229	33v	<i>Domino</i> <i>Per chi'o te from O</i> <i>cieco mondo</i>	[Jacopo da Bologna] (Guido <i>Caulicanti?</i>)	C, T	<i>PMFC 6</i> , Jacopo 16	Reina 5v Pad C Av Squarcialupi 11v/12r Pit. 5v/6r San Lorenzo 2211 12v/13r Panciaticchi 65r Perugia 15755 binding fragments Ar Faenza 117 (diminution) 71r–72r <i>Bologna 1072 242r</i> <i>Chigi 131 385v</i> <i>Florence 105 123v</i> <i>Florence 315 88v</i> <i>Florence 1041 51r</i>	Other works with the same tenor exist. Ritornello only with no missing music. Extremely different from other sources, and not transcribed in <i>PMFC 6</i>
4	229	34r/33v [54r/ 53v]	<i>Sanctus</i>	Mediolano	C1, C2, T, Ct	<i>PMFC 12.18</i> <i>PMFC 23b.69</i>	all these versions are 3vv or fewer, some troped with “Benedictus Marie Filius”: Apt 16bis 11v Gerona 33 2v/3r Barcelona 853d 2v Kernasléden Frescos	

#	MS	f.	Title/Incipit	Composer (<i>Poet</i>)	Voices	Editions	Concordances	Comments
5	229	34v	<i>Credo</i>	Berliatus	C, {Ct}, {T}			Ivrea 115 46v/47r and Strasbourg 222, f. 50r are not concordances.
6	229	37r [55r]	<i>Gloria</i>		{C1}, C2, {T}	<i>PMFC 13A5</i>		
7	229	37r	<i>Sones ces nachares apertment</i>		<i>T, Ct</i>			Possibly missing C.
8	229	37v	<i>Sanctus</i>	Barbitonsoris	C, T, Ct	<i>PMFC 12.19</i>		
9	229	38r [56r]	<i>Donna s'i't'ò falito</i>	M[agister] Francisci de Floren[t]ia	C, T	<i>PMFC 4.1</i>	Reina 34r Mancini 47v Assisi 187 108r Panciaticchi 1r Pit. 85v/86r London 29987 23r Squarcialupi 158r	Cited by Prodenzani in sonnet 48 of <i>Il Saporetto</i> . Lauda contrafact as <i>Donna, s'i' son partito</i> in Riccardiana 2871 , f. 59r
10	229	38r	<i>Ma fin est mon commencement</i>	[Guillaume de Machaut]	<i>C, T</i>	<i>PMFC 3.p. 153</i> [rondeau 14]	Machaut A 479v Machaut B 309r Machaut E 136r Machaut G 153r Machaut Vg 321r <i>Machaut M</i> Mod A 27r/26v	Text of first line present but not placed accurately.
11	229	38v	<i>Sus unne fontaine</i>	[Johannes Ciconia]	<i>C, T, Ct</i>	<i>PMFC 24.45</i>		
12	1475	41r(?) [2r]	<i>Sanctus</i>	Sant. Omer	C1, C2/Ct, T	<i>PMFC 23b.127</i>	Budapest 297 2r	All voices fragmentary due to trimming.
13	1475	41v	<i>Agnus Dei</i>		C1, C2/Ct, T			All voices fragmentary due to trimming Possibly also by Sant. Omer
14	1475	41v	<i>Sanctus</i>		{C1}, Cr?, {T}			Fragment due to trimming.

#	MS	f.	Title/Incipit	Composer (Poet)	Voices	Editions	Concordances	Comments
15	1475	43r(?) [6r]	<i>Gloria: Spiritus et alme</i>	Engardus	{C1}, C2, {T}	<i>PMFC 13.18</i>	Padua 1225 1r Utrecht 1846 ¹ 1 Av	Fragment due to trimming.
16	1475	43v/44r [6r/4r]	<i>Gloria</i>	Johannes Ciconia	C1, C2, T	<i>PMFC 24.9</i>	Padua 1283 1v Nuremberg 9a 3r	All voices fragmentary due to trimming.
17	1475	44r	<i>Ite missa est</i>	[Guillaume de Machaut]	Tr, Mo, T	<i>Leach-Wilkinson, 212</i>	Machaut A 451r Machaut B 294r Machaut E 170r Machaut G 133v Machaut Yg 296r	All voices fragmentary due to trimming.
18	1475	44v	<i>Gloria: Clementie pax</i>		{C3}, T, Ct	<i>PMFC 12.9</i>	Padua 1475 47v/48r Vatican 171 225r	All voices fragmentary due to trimming. Tropes only.
19	1475	44v	<i>Giovine vaghera i' non senti'</i>	[Francesco da Firenze]	C, {T}	<i>PMFC 4.p. 96</i>	Squarcialupi 160r	Fragmentary due to trimming.
20	1475	47r [3r]	<i>Gratosus fevidus/ Magnanissimus opere</i>		Tr, Mo, T	<i>PMFC 12.43</i>	Mod A 50v	Possibly by Gratosus de Padova.
21	1475	47r	<i>Donna l'animo tuo</i>	[Francesco da Firenze]	none ({C}, {T})	<i>PMFC 4.p. 9</i>	Panciatichi 2v/3r	Text residuum only.
22	1475	47v—48v [3v/5v]	<i>Gloria: Clementie pax</i>		C, Ct, T	<i>PMFC 12.9</i>	Squarcialupi 151v See no. 18 above.	
23	1475	48v	<i>Se questa dea</i>	Joh[an]is bac[i] coreçari] de bon[on]ia (<i>Matteo Griffoni</i>)	C, {T}, {Ct}	<i>PMFC 10.p. 92</i>	Reina 33r	
24	1475	50r [1r]	<i>Gloria</i>		{C}, T			
25	1475	50r	<i>Die non fugir</i>	M[agister] Fran[ci]ci de Flore[n]tia	C, T	<i>PMFC 4.31</i>	Reina 51r/50v Panciatichi 32r	
26	1475	50v	<i>Lux purpuratal Diligite visticiam</i>	M[agister] Jacobi de bononia	Tr, Mo, T	<i>PMFC 13.43</i>	Squarcialupi 144v San Lorenzo 2211 185r	

#	MS	f.	Title/Incipit	Composer (<i>Poet</i>)	Voices	Editions	Concordances	Comments
27	684	51r/50v [1v] 1475 1v]	<i>Sanctus</i>	Gratiosus	C, T, Ct	<i>PMFC 12.17</i>		Contratenor begins on f. 51r (Padua 684)
28	684	51v	<i>Gran pianto a gli occhi</i>	M[agister] Fran[cis]ci de Floren[tia]	C, Ct, T	<i>PMFC 4.104</i>	Reina 34v Panciatchi 26r Pit. 67v/68r Squarcialupi 133v London 29987 29v/30r Reina 49r/48v Mancini 97v Panciatchi 8r Pit. 89v/90r Squarcialupi 142v San Lorenzo 2211 109v	and continues onto f. 50v (Padua 1475) Cited in Sollazzo no. 34.
29	684	51v	<i>S'i ti so' state</i>	[Francesco da Firenze]	C, T	<i>PMFC 4.16</i>		Used as the music for a lauda <i>Sempre laudata e benedetta</i> in Chigi 266, f. 204v
30	684	[195r]	<i>Gloria</i>	Gratiosus	C, T, Ct	<i>PMFC 12.6</i>		
31	684	[195v]	<i>Credo</i>	Perneth	[C1], [T], {C2}	<i>PMFC 23b.51</i> <i>CMM 29.55</i>	Grottaferrata/Dartmouth 5r	Composer called Bonbard or Perrinet in other sources.
32	684	60r(?) [2r]	<i>Gloria: Qui sonitu melodia</i>		{C}, T, Ct	<i>PMFC 23a.27</i> <i>CMM 29.27</i>	Cortona 2 r Strasbourg 222 3v/4r Apt 16bis 29v/32r Barcelona 853c 8rv Brussels 2 rv Washington LOC 14 1v Grottaferrata/Dartmouth 2v-3v Brescia 5 71r Rochester 44 1v/2r Cambrai 1328 3v/4r Ivrea 115 36v/37r Munich 29775.8 Arv Nuremberg 9a 2v/3v Strasbourg 222 40v/41r Budapest 297 1r	Layout suggests three-voice version without contratenor.

#	MS	f.	Title/Incipit	Composer (Poet)	Voices	Editions	Concordances	Comments
33	684	60v	<i>Poy che partir</i>	M[agister] Fran[ci]ci de Flor[enti]a	C, Ct, T	PMFC 4.98	Panciaticchi 23r Pit. 92r/93v Squarcialupi 165v San Lorenzo 2211 106r Prague 9 248r	Used as music for the lauda <i>Po' che da</i> <i>morte nessun si ripara</i> in Riccardiana 2870 f. 60r
34	684	60v	<i>Alta regina de</i> <i>virtute</i>	Gratiosus de Padua	C, {T}, +?	PMFC 10. frag. A		Used as music for the lauda <i>Alta regina e</i> <i>virgine beata</i>
Pad D								
35	675	[1v]	<i>Alma..te</i>		2vv		Oxford 56 0rv	Later addition, fragment
36	675	[2vv]	<i>Gloria: Suscipe,</i> <i>Trinitas</i>	[Johannes Ciconia]	[C1], C2, {T?}	PMFC 24.7	Grottaferrata/Dartmouth 9v–10v Grottaferrata s.s. 2v Warsaw 378 25v–27r	
37	1225	[1r]	<i>Gloria: Spiritus et</i> <i>alme</i>	[Engardus]	{C1}, C2, {T}	PMFC 13.18	See Padua 1475, f. 43r(?) (no. 15), above.	Fragment call number: Ba 2.2.a.
38	1225	[1v]	<i>Gloria</i>	[Engardus]	C, {T}, {Ct}	PMFC 12.7	Udine 22 recto Grottaferrata/Dartmouth Dv–4r Mod A 21v–22r	Fragment call number: Ba 2.2.a Top half of page offset onto Ba 2.2.b.
39	1225	[2r]	<i>Gloria: Laus honor</i>	[Magister Antonius] Dictus Çacharias	{C1}, C2, {T}	PMFC 13.7 CMM 46/II no 33 Perz, pp. 420–26 E15cM 6.16	Bologna Q15 86v–88r Siena 207 326.1v Munich Emmeram 37v/38r (folios missing) Old Hall 28r Warsaw 378 18r–19r	Fragment call number: Ba 2.2.c.
40	1225	[2v]	<i>Credo</i>	M[agister] Antonius [Dictus Çacharias]	[C1], {C2}, {T}	PMFC 13.21 E15cM 6.17	Grottaferrata/Dartmouth 6v Turin 2 9r Mod A 23v–25r Bologna Q15 88v–90r Warsaw 378 6v–9r	Fragment call number: Ba 2.2.c. Top half of page offset onto Ba 2.2.b.

#	MS	f.	Title/Incipit	Composer (Poet)	Voices	Editions	Concordances	Comments
41	1283	[1r]	<i>Sanctus: Benedictus</i> <i>Mariae filius</i>		[C1], [C2], {T}	<i>ZiinoT</i> , pp. 87– 89.	Turin 2 18v	
42	1283	[1v]	<i>Gloria</i>	[Ciconia]	C1, {C2}, {T}	<i>PMFC 24.9</i>	see Padua 1475, f. 43v (no. 16), above.	The attribution has been cut; a few descenders can still be seen. Previous inventories have called this folio 1r, but the layout of the <i>Gloria</i> suggests verso.
43	1106	[1r]	<i>O Maria virgo/O</i> <i>Mariae maris</i> <i>stella</i>		C1, C2, T, <i>Ct, solus T</i>	<i>PMFC 12.41</i>	Bologna Q 15 230v–231r Munich Emmeram 56v/57r	Cited in treatises in Breslau 16' and in the Sterzing Miscellany . ² Possibly by Ciconia?
44	1106	[1v]	<i>Paduas ex panis. . .</i> <i>serenas</i>		C1, {C2}, T	<i>PMFC 24.20</i>		
45	1106	[2r]	<i>Principum</i> <i>nobilissime</i>	" <i>me Franciscum</i> <i>peregre</i> <i>caementem</i> " [=Francesco da Firenze?]	{C1}, C2, {T}	<i>PMFC 4.p. 222</i>		
46	1106	[2v]	<i>Hic est precursor</i>		C1, T	<i>PMFC 12.42</i>		C2 on following recto?
47	1106	[3r]	<i>Laudibus dignis</i>		{C1}, C2, {T}	<i>PMFC 13.A13</i>		Visconti dedicatee suggests composition by Jacopo da Bologna.

¹ Tom R. Ward, "A central European repertory in Munich, Bayerische Staatsbibliothek, Clm 14272," *Early Music History* 1 (1981), pp. 330 and 332.

² Lorenz Welker, "Ein anonymes Mensuraltraktat in der Sterzinger Miszellen-Handschrift," *Archiv für Musikwissenschaft* 48 (1991), pp. 269–70.

#	MS	f.	Title/Incipit	Composer (<i>Poet</i>)	Voices	Editions	Concordances	Comments
	Padua							
	14							
54	Pad 14	[Av]	<i>Credo</i>	[Sortes]	C, [T], [C]	<i>PMFC 23b.A7</i>	Cividale 98 1v/41r Apt 16bis 40v/41r Cambrai 1328 4v/6r Ivrea 115 47v/48r Rochester 44 lrv Toulouse 94 1r Trémoille 44v/45r Leiden 2515 lrv Barcelona 971 3r/6v Solsona 109 3r	
55	Pad 14	[Br]	<i>P...</i>		none survive			Initial letters "p" and "C" only. Possibly a Credo of 3 or more voices (P=Patrem, C=Contraetnor)

#	MS	f.	Title/Incipit	Composer (Poet)	Voices	Editions	Concordances	Comments
56	1115	[Ar]	<i>Se per dureça</i>		C, T	<i>PMFC 11.71</i>		Used as music for the lauda <i>Se tu l'iniquità osserrarai</i> in Florence 130 23v. ³
57	1115	[Ar]	<i>Ay si</i>		{C}, {T}, Ct			Not a later addition (contra RISM B IV 4)
58	1115	[Av]	<i>Aler m'èn veus</i>	Johes [Ciconia]	C, {T}	<i>PMFC 24.44</i>	Bologna Q15 266v/267r (contrafact)	
59	1115	[B]	<i>En ce gracieux temps</i>	[Senleches]	C, T, Ch/Tr	<i>PMFC 21.3</i> <i>MM 53/191</i>	Reina 58v Mod A.25v Strasbourg 222 51r Paris 4379 (PC II) 48v/49r	
60	1115	[Bv]	<i>Dolçe fortuna</i>	Jo. Ciconia M[agister]	C, T	<i>PMFC 24.30</i>		Used as music for the lauda <i>Dolçe Signiore de'</i> in Chigi 266 120r. ⁴
61	1115	[Bv]	<i>A piançer l'ochi</i>	tonelus [=Antonellus Marot]	C, T, {Ct}	<i>PMFC 10.1</i>	Mancini 67v Pistoia 5 Br	

³ Blake Wilson, "Madrigal, Lauda, and Local Style in Trecento Florence." *Journal of Musicology* 15 (1997), p. 146.

⁴ *Ibid.*, *op. cit.*

#	MS	f.	Title/Incipit	Composer (<i>Poet</i>)	Voices	Editions	Concordances	Comments
	Pad C							
62	658	[Ar]	<i>Uselletto selbaggio</i> (caccia/ madrigal)	[Jacopo da Bologna]	[C1], [C2], [T]	<i>PMFC</i> 6.18	Reina 8v Panciatichi 72v/73r Pit. 43v/44r Squarcialupi 13v San Lorenzo 2211 15v/16r See no. 3 above.	
63	658	[Av]	<i>O cieco mondo</i>	[Jacopo da Bologna]	C, T	<i>PMFC</i> 6.16		
64	658	[Br]	<i>Or sus vous dormes</i> <i>trop</i>		[C], T, Gt	<i>PMFC</i> 21.48 <i>CMM</i> 53/III.212	Reina 78v/79r Mancini 76v ⁵ Pit. 122v–124r London 29987 76v/77r Faenza 117 (diminution) 48v/49r (no. 28) Ivrea 115 15r/14v Copenhagen 17a frag. 2409. Ghent 3360 1r Strasbourg 222 76v/77r	Cited by Prodenzani in sonnet 48 of <i>Il Saporetto</i> .

⁵ John Nádas and Agostino Ziino, “Two Newly Discovered Leaves of the Lucca Codex,” *Studi musicali* 34 (2005), p. 8.

#	MS	f.	Title/Incipit	Composer (<i>Poet</i>)	Voices	Editions	Concordances	Comments
65	658	[Bv]	<i>Apollinis eclipsatur</i>	[Bernard de Cluny]	Tr, {Mo}, {T}, {Ct}, {Quad.?	<i>Gomez</i> pp. 30– 41. <i>PMFC</i> 5.9	San Lorenzo 2211 189v/190r Ivrea 115 12v/13r Trémoille 1v/2r Strasbourg 222 64v/65r London Records E 24 2r Oxford All Souls 56 Ar Leiden 2515 1r Barcelona 853 1r Barcelona 971 11v/12r Tarragona 2 1v Vienna 5094 (diminution) 158v/158r ⁶	Cited in Breslau 16 as a work in perfect mode, imperfect time, and major prolation. See Johannes Wolf, "Ein Breslauer Mensuraltraktat des 15. Jahrhunderts," <i>Archiv für Musikwissenschaft</i> 1.3 (April 1919), pp. 335–36. Cited in Melk 950 and Heinrich Eger von Kalker's <i>Cantuaugium</i> . ⁷

⁶ Edited (but not recognized as *Apollinis*) in Frederick Crane, "15th-Century Keyboard Music in Vienna MS 5094," *Journal of the American Musicological Society* 18 (1965), pp. 238–242. The latest appraisal of the source situation of *Apollinis* appears in *RISM B IV 1-2^{sup}*, p. 57.

⁷ Ward, "A central European repertory," p. 330–331.

#	MS	f.	Title/Incipit	Composer (<i>Poet</i>)	Voices	Editions	Concordances	Comments
	Padua							
	656							
66	656	[2]	<i>Con lagrime bagnandome</i>	[Johannes Ciconia]	[T] (cantus never copied)	<i>PMFC 24.29</i>	Mancini 54r Paris 4379 (PC III) 62v Bologna Q15 (back of an initial letter) ⁸ Pit. 52v/53r Buxheimer Orgelbuch (diminution) nos. 38, 137–39 Lochamer Liederbuch (diminution) no. 73 <i>Bologna Archivio Covers</i> <i>Riccardiana 1764</i> 86r <i>Paris 1069</i> 45r <i>Treniso 43</i> 6v <i>Vatican 251</i> 34r (?)	Cited by Prodenzani in sonnet 35 of <i>Il Saporetto</i> . Used as the music for the lauda <i>Colla ment' e col cor</i> <i>peccator fiso</i> in Chigi 266 f. 71r and Riccardiana 1764 f. 86v. Two different tenor incipits counted as one attempt at copying.

⁸ I thank Margaret Bent for this information.

#	MS	f.	Title/Incipit	Composer (Poet)	Voices	Editions	Concordances	Comments
	Padua							
	553							
67	553(a)		<i>Gloria</i>		[Two instrumental voices in score]	<i>PMFC 13.A2</i>		Amen only. Tenor: Gloria IV. Diminutions on the same Gloria found in <i>Faenza 117</i> , ff. 3v-5r and ff. 90r-92v.
68	553(b)	[3r]	<i>Ave, Mater nostri Redemptoris</i>		[C], [T] +?			
69	553(c)	[6r]	<i>E par che la vita mia</i>		C, T	<i>Gallo</i> after p. 44	<i>Florence 1040 55r</i>	
70	553(c)	[6v]	<i>Finir mia vita</i>		C, T	<i>Gallo</i> after p. 44 <i>PMFC 11.38</i>	<i>Reina 26r</i> <i>Florence 1078 36r</i>	Cited by Prodenzani in sonnet 48 of <i>Il Saporetto</i> as "Finir mia vita de Cicilia."