

Zertlich geschont liplich gefeint**B4+3:8/4 anon.**

Glog, fos. A1^v/A1^v/A1^v (no. 2), a 5th lower than in **Schedel**, texted 'Beata Dei genitrix',
ttt, ed. EDM8, p. 60; EDM85, p. 2

Schedel App., fos. 143^v–144 (no. 126), 3 stanzas, text written consecutively under all
3 voices, followed by motto 'Spes est que pascit amantem', ed. EitnerD ii, no. 68
Low Ct

Zo singt uns der scheffer **SEE**: So singt uns der scheffer

Zo zo meyn lipste zcart **SEE**: So so mein liebste zart

Zu aller czeit in gedanckes gir**B4+3:(4) Ruslein**

Glog, fos. K6^v/L1^v/L6^v–7 (no. 224/222), incipit 'Czu allir czeit' only, ed. EitnerD ii,
no. 69b; EDM4, p. 39

Schedel App., fos. 129^v–130^v (no. 111), incipit to D only, followed by 3 stanzas, 'W
Ruslein', ed. EitnerD ii, no. 69a; text ed. EDM4, p. 130
Low Ct

TABLATURE:

Bux App., fos. 161^v–162 (no. 249a), with new Ct, untitled, ed. EDM39, p. 406;
ZöbeleM, p. vii (in parallel with **Schedel**)

CITED:

T opening in Q, **SEE**: In fewirsz hitcz (Q)

Zu jagen

CITED:

Entire D is D of section 'Ad te suspiramus' of *Salve regina* by 'Ar. fer' in M3154, no. 60,
ed. EDM81, p. 45

Zum nüwen jar (heading) **SEE**: Mein traut gesell

Züm nuwen jare sy dir gesagt**8 anon.**

TABLATURE:

Bux, fos. 35^v–36 (no. 65), 3vv, ed. EDM37, p. 80

There is no apparent musical or formal connection with *Zum nüwen jar ganz offenbar* in SG462,
no. 31, ed. GeeringH, p. 54.

Italian

REFERENCES

All Italian polyphonic song before about 1415 is inventoried in Kurt von Fischer, *Studien zur italienischen Musik des Trecento und frühen Quattrocento* (Bern, 1956), 18–80. Most of the fifteenth-century Italian-texted music is listed, alongside material up to 1530, in JeppesenF, ii, with inventories of the Italian contents of the manuscripts and an extensive alphabetical index of capoversi: the list below therefore treats the same material, albeit in more detail, with newly discovered sources and an attempt to cover the poetry sources. The contents of printed and manuscript sources of Italian-texted music 1520–40 appear in Iain Fenlon and James Haar, *The Italian Madrigal in the Early Sixteenth Century: Sources and Interpretation* (Cambridge, 1988).

TEXT SOURCES

Italy is exceptionally rich in sources of lyric poetry in the fifteenth century. Over fifty manuscripts are used for this catalogue, for example; and, given the lack of any easy access to sources or inventories, there could well be many more. There is no coherent summary of the Italian poetry sources of the fifteenth century, though some libraries are well covered, particularly with the catalogues being produced by Fabio Carboni and his colleagues; the earlier catalogues of Mazzatinti are harder to use. A summary of the contents of published inventories is in Marco Santagata (ed.), *Incipitario unificato della poesia italiana* (Modena, 1988).

'CANTASICOME' LAUDE

Several collections of sacred Italian poems name the music to which they are to be sung—usually with an expression such as 'cantasi come: O rosa bella' (sing in the manner of, or to the music of, *O rosa bella*). The main printed books are edited in GallettiL; these and most of the manuscript sources are listed and described in LuisiLG, with many inventories and indexes. But for the repertory before 1480 the main evidence lies in the work of Feo Belcari and Francesco d'Albizo printed in *Laude fatte et composte da più persone spirituali* (Florence: Francesco Bonaccorsi for Luigi de' Morsi, 1485 [OS]: copy in I-Fr), the contents of which are edited in GallettiL, pp. 1–110. (The volume devoted to Belcari's work, which Galletti believed to be from c.1480, is now thought to be nearer 1490.) It might be remarked in passing that a very large proportion of the music named there appears not to survive: around 100 pieces, as against the 30 or so that we know. But I have

not listed them here, mainly because it is not clear which were secular and which of the secular ones were polyphonic. (Some could be folk songs.) One can only say that the *cantasi come* indications in this book suggest that the repertory of serious polyphonic song apparently known in Florence in 1485 was vastly greater than the surviving sources indicate. The later volumes are considerably less helpful for the present list, having fewer *cantasi come* directions and referring generally to works composed some time after 1480.

Aggio visto 'l mappamondo

Ba4/2:8

T of mass, Tr88, fos. 276^v–284 (nos. 411–15), headed 'La missa de la mappamundi apud Neapolim et la missa de nostra dona Sancta Maria', 'Frater Johannes de Cornago' (Kyrie and Gloria also in Strahov), ed. GerberC, p. 1; song reconstructed in GerberC, p. ix (repr. Atlas, see below, p. 114); further reconstructed in Atlas, p. 115.

TEXT:

Tr88, under mass T (opening 'Ayo'), refrain only, ed. GerberC, p. viii
D-Mbs ital. 230, fo. 10, 3 stanzas, ed. BronziniP, p. 267 (repr. Atlas, p. 110)
I-Rvat Urb. lat. 643, fo. 124, headed 'Cantiuncula' (information kindly provided by Gianluca D'Agostino)
 Barcelona, Ateneu Barcelonès, MS 1, fo. 91^{r-v} (no. 66), 2 stanzas (opening 'Adxo visto lo mapamundi'), ed. R. Aramon i Serra, 'Dues cançons populars italianes en un manuscrit català quatrecentista', *Estudis romànics*, 1 (1947–8), pp. 159–88 at p. 186, with facs. facing p. 182; BronziniP, p. 267 (repr. Atlas, p. 111)

Praises Sicily and mentions 'Re Alfonso' (1442–58)

LAUDE:

Haggio visto il cieco mondo (Feo Belcari), cantasi come: Aggio visto l'ammappamondo, e come: Purità Dio ti mantenga, ed. GallettiL, p. 75 (no. 165); also *I-Rvat* Ross. 424, fo. 178^v (come: Aggio visto l'appamondo) and fo. 145 (cantasi come: Aggio visto l'appamondo, et come: Purità Dio ti mantenga)
 Chi cercasse lo appamondo (anon.), in *D-Mbs* ital. 230 (see D'AnconaP, p. 476)

For full discussion, see A. Atlas, 'Aggio visto lo mappamondo: A New Reconstruction', in LaRueF, 109–20.

Aimè sospiri SEE: Aymè sospiri

A la chaza su su ognom si spaza (Col) SEE: Jamo alla caccia

Alla bataglia su (su) chavagli

?6:9/8 anon.

Pix, fos. 8^v–9 (no. 7), one stanza, ttt, text ed. F. Liuzzi, *I musicisti in Francia* (Rome, 1946), p. 55

Low Ct

Rhyme: ? abcdde

Text describes a battle that includes 'Duca Sforzo' (?) pursuing 'Feltro'.

The piece is not related to Isaac's *Alla battaglia* of 1485.

Alla caccia su (su) a cacciare

?Ba2+8:8 anon.

Pix, fos. 9^v–10 (no. 8), 4vv, 2 stanzas, tppp, text ed. F. Liuzzi, *I musicisti in Francia* (Rome, 1946), p. 60

New music for the volta

Alla cacza te te te sona forte

4:11/7 anon.

BQ16 App., fos. 143^v–144 [op. 127] (no. 123), 4vv, probably one stanza though last line is written as though a residuum, ed. F. Ghisi in *Archiv für Musikforschung*, 7 (1942), p. 38; E. Pease in *MD* 20 (1966), p. 93 (with facs. facing p. 60), and (revised) in *MD* 22 (1968), p. 234 (with facs. and ref. to earlier editions, p. 231)

Form: ?a11 b7 c7 d11 (including Latin tag 'Veni ad me' at end)

See also E. Pease, 'A Re-examination of the Caccia found in Bologna, Civico museo, Codex Q16', *MD* 22 (1968), 231–4.

Alle chiave alle chivone

Ba4/2:8 anon.

MC, pp. 420–1 (no. 131), 4vv, incipit 'Chiave chiave' only, ed. F. Ghisi in *RBM* 2 (1948), p. 17; PopeM, p. 503

New music for the volta

LAUDA:

Po' che 'l cor mi strigne e serra (Feo Belcari) cantasi come: Alle schiave alle schiavone, ed. GallettiL, p. 53 (no. 108); also in *I-Fr* ed. r. 196, no. 104 (see CattinR), 'come: Alle chiave alle chiave'

This identification is suggested in CattinR, p. 37. Cattin notes that the words 'strigne e serra' in the lauda could support origin in a canto carnascialesco for the locksmiths. If he is right, the form of the lauda suggests that this may be one of the earliest surviving barzellette.

Alle schiave alle schiavone (cantasicome indication) SEE: Alle chiave

Alle stamenge done

Ba3/2:7 anon.

MC, pp. 422–3 (no. 133), 4vv, one stanza, ed. F. Ghisi in *RBM* 2 (1948), p. 15; PopeM, p. 508 (both with many errors)

Written out second piede and new music for the (shortened) volta bring this in line with the later barzelletta of the frottola repertory.

Canto carnascialesco of the millers

On a possible Spanish context, see FrenkC, no. 1170A.

Alma regina celi madre d'Idio (Lauda) SEE: Hora gridar oymè

Alta regina fonte d'ongni amor

?8:11 anon.

MC, pp. 424–5 [op. 147] (no. 134), apparently two stanzas through-composed, the second in Latin ('Virgo Maria non est tibi similis' precisely matching that in Tr93, SEE: (Lat) Virgo Maria), ed. PopeM, p. 511

Rhyme: Italian abbc; Latin apparently unrhymed. Given that each half has a mid-point corona, there might be a case for this being two separate pieces, each R4:10; on the other hand the style and musical material of the two halves match so closely that they must indeed be a single piece.

Alta virtute (Ugolino) SEE: L'alta virtute di perfecta vita

Alto Jhesù figlolo de Maria 4:11/7 anon.

F27, fos. 45^v–46 (no. 70), 4 stanzas
Possible contrafact

Alto standardo triumpho de le arme ?Ba4/4:11/7 Gafori

Parma1158, fos. 51^v–52 (no. 12), text for refrain and first piede only, 'Franchinus gafforus'

Honours Guglielmo VIII Paleologo, Marquis of Monferrato (1464–83).

A Maria fonte d'amore (Lauda) SEE: (Fr) Accueillly m'a la belle

Amor (Hothby) SEE: (Lat) Amor

Amore ch'ai visto ciascun mio pensiero Ba3/3:11

TEXT: by Lorenzo de' Medici, ed. Attilio Simioni, *Lorenzo de' Medici il Magnifico: opere* (Bari, 1913–14), ii, p. 193, and Paolo Orvieto, *Lorenzo de' Medici: Tutte le opere* (Rome, 1992), p. 60; sent on Lorenzo's behalf by Antonio Squarcialupi to Dufay in a letter of 1 May 1467, with the request that he set it to music—though there is no evidence that he did so.

I-Fas Mediceo avante il principato, XXII, 118, ed. O. Kade in *MMg* 17 (1885), p. 14; facs. and ed. in A. M. Fortuna and C. Lunghetti, *Autografi dell'Archivio mediceo avante il principato* (Florence, 1977), p. 104 and pl. 52. Many more sources of the poem within Lorenzo's *Canzoniere* are listed in Tiziano Zanato (ed.), *Lorenzo de' Medici: Canzoniere* (Florence, 1991), no. 20.

Amor que t'ò fat'hio che me day guerra StrS anon.

MC, p. 418 (no. 128), 4vv, 2 lines text, ed. PopeM, p. 498

TEXT: ascribed to Serafino dall'Aquila, but almost certainly not by him:

I-Rvat Vat. lat. 5159, fo. 88, in section headed (on fo. 9) 'Saraphinus'

I-Rvat Vat. lat. 10656, fo. 116^v (no. 96), ed. AltamuraR, p. 113; PopeM, p. 655; G. B. Bronzini in *Lares*, 46 (1980), p. 227

I-Rvat Vat. lat. 11255, fo. 4 (no. 3), ed. G. Reichenbach in *GSLI* 77 (1921), p. 34; G. B. Bronzini in *Lares*, 48 (1982), p. 393

Amor tu dormi SEE: De amor tu dormi

Amor tu non me gabasti Ba4/2:8 anon.

MC, pp. 248–9 [op. 2] (no. 3), 4vv, secunda pars only, incipit 'Io averia voluntate' only, ed. PopeM, p. 111; text ed. CDS i, p. 377

MC, pp. 272–3 [op. 14] (no. 23), 4vv, no volta, ed. PopeM, p. 168; text ed. CDS i, p. 377

Per431, fos. 76^v–77 [op. 86] (no. 53), 3vv, refrain and first piede only, text ed. CDS iii, p. 61

Pix, fos. 4^v–5 (no. 3), 4vv, full text, text ed. CDS iii, p. 485

TEXT:

F-Pn it. 1035, fo. 42, ed. MandalariR, p. 146; AltamuraR, p. 67; PopeM, p. 576; CDS iii, p. 486

LAUDA:

Vergine madre i' sono a te venuto (anon.), come: Amor tu no mi gabbasti, in *I-Fr* 2896, fo. 65

CITED:

Lines 1–4, with Portuguese colouring, appear in Joam Manuel, 'Ja era easy de dia', in G. de Resende, *Cancioneiro geral* (Lisbon, 1516), on fo. 52^v [DuttonC, no. 5191]

Andiamo a Gesù Christo (Lauda) SEE: (Fr) Cela sans plus

Anima mia contempla el mio patire (Lauda) SEE: Morte mercé

Appostol glorioso excelso e degno (Lauda) SEE: (Fr) Mon seul plaisir

Aquela ma la belle (*EscB* incipit) SEE: (Fr) Accueillly m'a

Ave Maria del tuo figuolo sposa (Lauda) SEE: Hora gridar oyme

Aymè Fortuna ? Gafori

Parma1158, fos. 52^v–53 (no. 13), incipit only, 'F Gafforus'

Low Ct

Aymè sospiri | non truovo pace 4:5+5 anon.

A: simple version

EscB, fos. 85^v–86 (no. 72), only one stanza, ed. RubsamenJ, p. 180; E. Ferand, *Die Improvisation in Beispielen* (Das Musikwerk, 12; Cologne, 1956), no. 9 (in parallel with version B); CMM88, no. 56; HanenE, no. 75; LuisiLG ii, p. 270; text ed. PirrottaA, p. 147

B: same music with florid Discantus

Petrucchi, *Frottole libro sexto* [RISM 1506/3], fos. 5^v–6 (no. 5), only one stanza, ed. RubsamenJ, p. 180; E. Ferand (see above); DisertoriF, p. 260; LuisiLG ii, p. 268

LAUDA:

Omè Signor donami pace (Feo Belcari), cantasi come: Ai me' sospiri non truovo pace, ed. GallettiL, p. 86 (no. 192)

CITED:

In list of songs, *I-Rvat* Ottob. lat. 251, fo. 34 (?dated 1452), as 'Oyme sospiri'; see CarboniE, p. 456

Rhyme: abba

Ben finirò cantando la mia vita (Lauda) SEE: Ben finirò questa

Ben finirò questa misera vita

?Ba4/4:11/7 anon.

Per431, fos. 79^v-81 [op. 89-90] (no. 56), first line plus first piede, ed. HernonP, p. 347

LAUDA:

Ben finirò cantando la mia vita (Feo Belcari), cantasi come: Ben finirò questa misera vita, ed. GallettiL, p. 31 (no. 55); also in *I-Fr* ed. r. 196, no. 100 (see CattinR)

Form of lauda (which matches music and surviving text): abba:11/c11 d11 d7 c11.

Ben lo sa Dio s'io son vergine e pura

Ba3/2:11/7 anon.

A:

I-AT (= Atri, Archivio Capitolare) Sala Innocenzo IV, Cartella A, frag. 5, verso, 2vv, almost illegible but apparently tt with refrain and first piede only, ed. A. Ziino, 'Nuove fonti di polifonia italiana dell'ars nova', *Studi musicali*, 2 (1973), pp. 235-45 at p. 245, with facs. after p. 240

B: version based on similar musical materials

Cord, fos. 1^v-2 (no. 2), full stanza but for one line and with superfluous lines added, ed. CMM42, no. 1; ThibaultM, p. 4

C: version with materials from D and T of *Cord*, with lauda text

Cape, fos. 68^v-69 (no. 36), texted 'Cum desiderio io vo cerchando', 5 stanzas, ttt, ed. CMM76, no. 22

F27, fo. 79 (no. 114), texted 'Cum desiderio io vo cerchando', 5 stanzas, ed. LuisiLG ii, p. 32; DiederichsA, p. 302

TEXT:

I-PESo 1381, fo. 88^{r-v} *I-Rvat* Urb. lat. 643, fo. 124, headed 'Cantiuncula' (information kindly provided by Gianluca D'Agostino) (see MazzatintiI xlv, pp. 161-2), 2 full stanzas, ed. G. Vanzolini in *I-PESo* 1517, fo. 33^{r-v} (c.1860)

Woman speaks and declares her innocence

CITED:

Opening words and melody appear at the end of Nicolo Broch's frottola *Se mia trista e dura sorte* in RISM 1517/2 and 1520/5 (see comparison of melodies in ThibaultM, p. lxxvi)

LAUDE:

Chi si veste di me carità pura (Feo Belcari), cantasi come: Ben lo sa Dio s'io son vergine e pura, ed. GallettiL, p. 23 (no. 39); also in *I-Rvat* Ross. 424, fo. 156^{r-v}, si canta come: Ben lo sa Dio ch'io son vergine et pura, et come: Si fortemente son tracto d'amore.

The poem also appears in *I-Rvat* Barb. lat. 3711, pp. 10-15, without cantasicome indication but with the comment 'La soprascripta lauda fece Feo Belchari et mandolla ad papa Paholo Sicondo' (reigned 1464-71)

Gesù che vedi la mia mente pura (Feo Belcari), cantasi come: Ben lo sa Dio s'io son vergine e pura, ed. GallettiL, p. 31 (no. 54)

O dolce Iddio per la tua madre pura (Ser Michele Chelli), cantasi come: Ben lo sa Dio, ed. GallettiL, p. 85 (no. 188); also in *I-Ra* 2274, fo. 83^{r-v}, cantasi come: Ben lo sa Dio ch'io son vergine pura

O glorioso santo padovano (Francesco d'Albizo), cantasi come: O dolce Iddio (i.e. lauda no. 3), ed. GallettiL, p. 260 (no. 452)

Omne incredulità oggie si parte (anon.), Tuono di: Ben lo sa Dio, *I-Mt* 535, fo. 136^v; see VaraniniM, p. 17

Tanta pietà mi tira e tanto amore (Feo Belcari), cantasi come: Ben lo sa Dio (in edn. of 1486), ed. GallettiL (from edn. of 1490), p. 1 (no. 2), come: O lasso me tapino sventurato; also in *I-Fr* ed. r. 196, no. 57 (see CattinR), and *US-Cn* 75.1, fos. 2-3 (no. 2)

Ben poy de toe belleze altiera stare

Ba4/3:11/7 anon.

EscB, fos. 9^v-11 (no. 8), one full stanza, ed. CMM88, no. 49; HanenE, no. 8; text ed. PirrottaA, p. 145

Ben so che la mia mente ognor desiri

A: 4:11/7 anon.

EscB, fos. 11^v-12 (no. 9), one stanza (a11 b7 b7 a11), ed. CMM88, no. 57; HanenE, no. 9; text ed. PirrottaA, p. 145

B: ?B7:10 anon.

EscB, fos. 112^v-114 (no. 95), one stanza (a11/ b7 b7 a11) plus 2 extra lines for prima pars (c11 b11), ttt, ed. CMM88, no. 43 (as a ballade); HanenE, no. 98 (as a ballata); text ed. PirrottaA, p. 150. The music of this version is certainly a ballade (with rhyming cadences), and perhaps originally English, as noted in HanenE i, pp. 55-7.

For the next song in *EscB*, SEE: (Eng) Princhesse af youthe

PirrottaA, p. 139, credibly suggests that the poem is Ba4/2:11/7 surviving incompletely, in which case setting (A) lacks its secunda pars and the text was wrongly added to setting (B)

Ben venga Gesù l'amor mio (Lauda) SEE: (Fr) Bien viengnant ma tresredoubtee; and SEE: (Fr) Pour prison ne pour maladie

Biancha nel bruno aquilino aspetto

4:11 anon.

Ox IX, fo. 127 (no. 302), full text for AB a ab a AB form, full-black notation, apparently unpublished

Biancho ligiadro

?4 anon.

Ox42, fos. 186^v-187 (no. 2), 2vv, incipit only

Cantar vorrei Maria col cor giulio (Lauda) SEE: Hora gridar oymè

Canti di ghalea quando si vogha

LAUDA:

Da poi che 'l mondo rio (anon.), cantasi a modo de' Canti di ghalea quando si vogha, e in su: Dappoi che 'l mio messere, *I-Rvat* Chigi L. VII. 266, fos. 122^v-123; see LuisiLG i, p. 202

For probable melody, SEE: (Fr) Vaughe la gallee.

Canti gioiosi e dolce melodia (Lauda) SEE: (Fr) J'ay pris amours

Note: a setting of this text, 2vv, appears in *I-PAVu* Aldini 361, fo. 4^v, ed. DiederichsA, p. 429.

Cavalcha Sinisbaldo tuta la note

8 anon.

Col (It), fos. R3^v-4 [now Sev, fos. 133^v-134] (no. 162), 4vv, 5 stanzas, tttt, ed. CarboniN, p. 271; AtlasN, p. 224; text ed. (with commentary) D. G. Cardamone, *La canzone villanesca alla napoletana* (Ann Arbor, 1981), i, p. 47

Form: apparently a12 b12 plus refrain of c5 c5 d4 e5 e5 f6

T melody is in *I-Ra* 346, fo. 196 (after 1500), text ed. 'Un cavalier armato in sull'arcione', 8 single-line stanzas, all but the first agreeing with lines in the polyphonic setting, ed. CarboniN, p. 255 and p. 270, with facs. p. 279 and discussion pp. 254-6.

CITED:

In Q: *I-Fn* Magl. XIX.164-7, no. 41, ed. BecheriniT, p. 93

Cento milia escute (BQ16 incipit), Cento mille escu (RCas incipit), Cento milia scuti (Per431 incipit) SEE: (Fr) Cent mille escus

Che fa la ramanzina

?5:7/5 anon.

Col (It), fos. R4^v-5 [now Sev, fos. 134^v-135] (no. 163), 4vv, one stanza, ttii, ed. L. Pannella in *Lares*, 28 (1962), p. 152; ThomasE8, no. 3

CITED:

Opening of T in Q, *I-Fn* Magl. XIX.164-7, no. 40, ed. BecheriniT, p. 85

T as a ripresa in Tromboncino's *Poi ché volse la mia stella* (ed. Pannella, op. cit., p. 156) and in N. Pifaro's *Per amor fata solinga* (ed. Pannella, op. cit., p. 158); see JeppesenF iii, pp. 15-16, with a further more distant quote

There is another setting of the same text, 4vv, by Compère, ed. CMM15/v, p. 64; Pannella, op. cit., p. 154; ThomasE8, no. 2

Further on the 'Ramacina', see the very full documentation in Liliana Pannella, 'Il canto della "Ramacina" nella tradizione letteraria e musicale', *Lares*, 27 (1961), 124-40, and 'Ulteriori vicende della "Ramacina" e suo definitivo tramento', *Lares*, 28 (1962), 58-76 and 152-67; see also CattinM, p. 210. These references include a sermon of 1527 containing the words 'qual gavinello col chytarino sonando per la contrata e cantando: "Cha fa la ramacina, dolce amor | e do che fala che la non ve"'.

Che farò io dolorosa la vita mia

CapQ Galfridus

Porto, fos. 56^v-57 (no. 3), 2vv, one stanza, tt, 'Galfridus de Anglia', ed. FallowsG, p. 2
TEXT: from a capitolo quadernario by Girolamo Nigrisoli, SEE: Io zemo suspiro (of which this is the 12th stanza)

Chiamo merzé Gesù clemente e pio (Lauda) SEE: Chiamo merzé o caro

Chiamo merzé o caro signor mio

?Ba4/3:11/7 anon.

Pix, fos. 14^v-15 (no. 13), text for ripresa and first piede only, two sections in 'O' and 'C' mensuration

Form: a11 b11 b7 a7/ c11 d11 d11

LAUDA:

Chiamo merzé Gesù clemente e pio (Francesco d'Albizo), cantasi come: Chiamo merzé o caro signor mio, ed. GallettiL, p. 54 (no. 112)

The lauda has the form 3 × abba:11; but the music looks like a French virelai in the Phrygian mode (perhaps owing something to Ockeghem's *Ma bouche rit*).

Chiara fontana de belli costumi

?CapQ anon.

Cord, fos. 5^v-6 (no. 5), 2vv, one stanza (in index as 'Chiara fortuna'), tt, ed. CMM42, no. 2; OgniR5 (1982), no. 26; ThibaultM, p. 10

For materials that seem to generate D opening, SEE: (Fr) J'ay pris amours.

Form: a11 b11 b9(?recte 7) c11

Chiave chiave (MC incipit) SEE: Alle chiave

Chi cercasse lo appamondo (Lauda) SEE: Aggio visto 'l mappamondo

Chi del pechato vole rimanere netto (Lauda) SEE: Lisa dea damisella

Chi si veste di me carità pura (Lauda) SEE: Ben lo sa Dio

Chi si vuol col cor unire (Lauda) SEE: Hora may che fora son

Chi solo a si senza misura crede

Ba3/4:11/7 Ugolino

I-Rc 2151, fo. 345^v (no. 3), D only as facing page is lost, in full-black and red notation, one full stanza, 'Idem Ugolinus', text ed. A. Seay in *MD* 9 (1955), p. 160

Cholla ment'e chol chor pecchator viso (Lauda) SEE: Con lagrime

Chon tutta gentileza SEE: Con tutta gentilezza

Chore cum l'aqua care mie vicine Str anon.

Col (It), fo. P10 [now Sev, fo. 120] (no. 148), only three couplets, ed. HöflerA, no. 8
Low Ct

Cochilie (BQ16 incipit) SEE: (Fr) D'une belle jeune fille

Coda di volpe (F229 incipit) SEE: (Ger) Der fuchs schwanz (i)

Con desiderio io vo cerchando Ba4/2:8 anon.

A:

BU, p. 89 (no. 69), 2vv, 8 lines underlaid continuously to D, with final quatrain of the first stanza added below (though it is not clear how it would be sung), ed. LuisiLG ii, p. 28; DiederichsA, p. 296; Blake Wilson, *Music and Merchants* (Oxford, 1992), p. 279

B: unrelated setting ?Ba anon.

Cape, fos. 31^v–32 (no. 12), 4vv, 3 lines of text, ttp, ed. CMM76, no. 5; LuisiLG ii, p. 34

C: SEE: Ben lo sa dio (C)

D: unrelated setting ?4 anon.

F27, fo. 20 (no. 29), 4vv, 4 lines of text, ed. LuisiLG ii, p. 30; DiederichsA, p. 300

E: monophonic version independent of all others

I-Fn Magl. II.XI.18, fo. 17^v (no. 2 in RISM B IV 4, p. 834), dated 1476, ed. LuisiLG ii, p. 30; facs. DiederichsA, p. 299

TEXT: found in many sources, perhaps by Bianco da Siena, ed. T. Bini (1851), no. 85, though also ascribed to Jacopone da Todi, 'pre Beltrame', and Leonardo Giustinian; see LuisiLG i, p. 33 (no. 55), ed. *ibid.*, p. 292 (8 stanzas); GallettiL, p. 128 (no. 279). Other sources include: Ven145, fos. 125^v–127 (no. 75), 8 stanzas (as in GallettiL, no. 279).

LAUDA:

Tu che puoi quel che tu vuoi (Feo Belcari), cantasi come: Con desiderio vo cercando, e come: La vita della sgaleria, ed. GallettiL, p. 97 (no. 217); also in *I-Rvat* Ross. 424, fo. 143

Further on this complex of pieces, see Cattin in CMM76, p. xviii.

Con dolha me ne vo prere altro mare ?Ba anon.

RU1411, fos. 3^v–4 (no. 1), 2vv

Text incomplete: line above goes to a double bar; a second line, for a section of similar length, is incomplete.

Con gran disdigno ? anon.

BQ16 App., fos. 147^v–148 [op. 131] (no. 127), incipit only

Copied in a hand apparently not found elsewhere in the manuscript.

Ref: DuttonC, no. 4313 (as a Spanish piece, 'Con gran desderio')

Con gran fervor Gesù ti vo cercando (Lauda) SEE: (Fr) J'ay pris amours

Con humil core e riverente exordia (Lauda) SEE: (Eng) So ys emprentid

Con lagrime bagnandome nel viso Ba4/2:11/7 Ciconia

BQ15, fragment, identified by M. Bent and J. Nádas

Mancini, fo. 54 (NádasL, p. 139), T only as facing page is lost, full text, 'Ciconia'

PC III, fo. 62^v (no. 8), T only, texted with refrain and first piede, ed. LuisiLG ii, p. 256
F-Pn it. 568, fos. 52^v–53 (no. 74, but late entry in index), one full stanza, tt, ed.

ClercxC ii, no. 8; PMFC24, no. 29; R. Hoppin, *Anthology of Medieval Music* (New York, 1978), p. 173

I-Pu 656, fo. 2 [wrongly as fo. 1 in RISM] (no. 1), garbled T of bb. 1–28 only, half of refrain text

I-Pu 656, fo. 2 [wrongly as fo. 1 in RISM] (no. 2), garbled T of bb. 1–13, carefully erased incipit 'Con lagrime'

TABLATURE:

Bux, fos. 16–17 (no. 38), 3vv, 'Conlacrime m.C.C.', ed. EDM37, p. 38; PMFC24, p. 182

Bux, fos. 73^v–74 (no. 137), 'Conlacrime', ed. EDM38, p. 181; PMFC24, p. 184

Bux, fos. 74^v–75 (no. 138), 'Conlacrime', ed. EDM38, p. 184; PMFC24, p. 186

Bux, fo. 75^{r-v} (no. 139), 'Con lacrime' ed. EDM38, p. 186; PMFC24, p. 189

Loch, pp. 86–7 (no. 73), 'c.l.' (setting virtually the same as in Bux 139), ed. ArnoldL, p. 218; CEKM1, p. 48; PMFC24, p. 180

TEXT: by Leonardo Giustinian

GiustinianF, no. 30 (with a large section of the preceding poem inserted in all but the two earliest known editions), ed. WieseN, no. 19

F-Pn it. 1069, fo. 45^{r-v} (copied from GiustinianF)

I-Fr 1764, fo. 86^v, 'Ballata fatta per messer francescho singnior di padova', ed. DebenedettiS, p. 76

I-TVco 43, fo. 6^v (no. 9), ed. V. Cian, 'Ballate e strambotti del secolo xv, tratti da un codice trevisano', *GSLI* 4 (1884), pp. 1–55 at p. 39

I-TVco 1612, fo. 73

LAUDA:

Colla ment'e col cor pecchator fiso (anon.), Lauda va come: Collagrime, *I-Fr* 1764, fo. 86^v, immediately after original poem, ed. DebenedettiS, p. 77; also in *I-Rvat* Chigi L.VII.266, fo. 71

CITED:

'Con lagrime bagnandome nel viso' mentioned in Simone Prodenzani's *Il saporetto* (c.1405–17), sonnet no. 35, as played on the 'vivola' alongside further pieces by Ciconia, ed. DebenedettiP, p. 110; DebenedettiS, p. 175

In list of songs, *I-Rvat* Ottob.lat. 251, fo. 34 (?dated 1452), as 'Cum lacrimis'; see CarboniE, p. 450

Consumo la mia vita poco a poco Str Prioris

A: 4-voice version, apparently original

Lab 3, fos. 136^v–137 (no. 97), 4vv, incipit '[C]onsomo la vita mya' only, ed. VincentT, no. V; Y. Rokseth, *Treize motets* (Paris, 1930), no. 12

SG463, no. 170, D and A only, incipit 'Consumo la mia vita poco a poco' only, headed 'Hypoionicus'

GB-Cmc Pepys 1760, fo. 86^v (no. 57), 4vv, 2 lines of text only, opening 'Consummo la vita mya', tttt, 'Prioris', ed. BukofzerS, p. 211; CMM90/iii, p. 119; La Face Bianconi and Rossi (see below), p. 381 (with multiple variants); facs. of entire MS ed. H. M. Brown (New York, 1988)

TABLATURE:

Attaingnant, *Treze motetz musicaulx* [BrownI, 1531/7], no. 12, 'Consummo', ed. Y. Rokseth, *Treize motets* (Paris, 1930), no. 12

B: 3-voice version

F117, fo. 43^v [orig. fo. 66^v] (no. 33), incipit only

Lo35087, fos. 27^v-28 (no. 25), 2 lines of text only, opening 'Consummo la mia vita', ttt

P1597 App., fo. 78 (no. 67), incipit 'Cum summo la vita mia' only

SG462, p. 103 (no. 58), incipit 'Consumo' only, ed. GeeringH, p. 93; CMM90/iii, p. 129, with Cts from (1) Lab, (2) SG463, (3) Rhaw

Low Ct

C: version B with a new CtA

G. Rhaw, *Symphoniae jocundae* [RISM 1538/8], no. 21, 4vv, texted 'Ave Maria', tttt
TEXT: by Serafino dall'Aquila, in all editions of his poetry, starting with that of 1502, fo. K2, ed. B. Bauer-Formiconi, *Die Strambotti des Serafino dall'Aquila* (Munich, 1967) p. 272; CMM90/iii, p. 120; La Face Bianconi and Rossi (see below), p. 378 (with detailed variants)

Further sources include:

I-Fn Baldovinetti 228, fo. 21^v

I-Fn Pal. 219, fo. 47 (no. 100) [orig. no. 94], with marginal note 'Narrat affectum amoris sui'

I-MAc A.I.4, fo. 55 (no. 121)

I-Rvat Vat. lat. 5159, fo. 102, 'Saraphinus Aquilanus'

I-Rvat Vat. lat. 5170, fo. 23 (no. 121), 'Ser'

A later setting of the same poem by Alessandro Mantovano, 3vv, only 2 lines of text, appears in RISM 1513/1, c.1517/1 and 1518, no. 17, ed. A. Einstein, *Canzoni, sonetti* (Smith College Music Archives, 4; Northampton, Mass., 1941), 33; later still is a setting by J. Regnart, as the last piece in his *Il primo libro delle canzone italiane* (Vienna, 1574).

CITED:

Farce *Le Pelerinage de mariage* (dated 1556), from F-Pn fr. 24341 (La Vallière), fo. 91, ed. E. Picot, *Recueil général de sotties*, iii (Paris, 1912), p. 289, as 'Consummo l'annee victa'

As a basse danse in A. Arena, *Ad suos compaignones studentes* (Lyon, 1533); see BukofzerS, p. 211

For further details, see Giuseppina La Face Bianconi and Antonio Rossi, 'Serafino Aquilano nelle fonti musicali', *Lettere italiane*, 47 (1995), 345-85, esp. 355-62.

Con tutta gentilezza

Ba4/2:7/11

A: late Trecento setting

A Stefani

Mancini, fo. 98 (NádasL, p. 203), 2 full stanzas followed by note 'mancaci due stanze', 'D'andrea stephani', ed. CMM8/v, p. 38; PMFC10, p. 51; facs. MD 3 (1949), p. 132 (not p. 12, as in BrownF)

B: setting in form of R5:10

Busnoys

F229, fos. 52^v-53 (no. 53), ll. 1-6 underlaid to D (opening 'Chon tutta'), residuum of ll. 7-12, 'Antonius Busnois', ed. W. Rubsamen in HaarC, p. 177; BrownF ii, p. 106

Pix, fos. 13^v-14 (no. 12), ll. 1-6 underlaid to D, residuum of ll. 7-12 plus rentrement, facs. JeppesenF ii, pl. 56

Low Ct

The Italian text for version B is probably spurious (see BrownF i, p. 228), and appears, curiously enough (as noted by Stephen Rees), on the same bifolium of Mancini as another poem used similarly in Pix, SEE: Fugir non posso.

Coquilie (BQ16 incipit) SEE: (Fr) D'une belle jeune fille

Core volonteruso SEE: Cor mio volunturioso

Cor mio volunturioso dura dura

StrS anon.

MC, pp. 418-19 (no. 129), 4vv, 1½ lines of text, ed. PopeM, p. 500; StrohmR, p. 572

TEXT:

F-Pn it. 1035, fo. 13, opening 'Core volonteruso dura dura', ed. MandalariR, p. 51;

AltamuraR, p. 27; PopeM, p. 656

I-PESo 54, fo. 81 [old fo. 101], opening 'Si cor volonteroso'

I-Rvat Vat. lat. 10656, fo. 116, ed. G. B. Bronzini in *Lares*, 46 (1980), p. 223

Corre cum l'aqua SEE: Chore cum l'aqua

Correno molti cani ad una cazia

Str anon.

MC, p. 431 (no. 140), 4vv, one line of text, ed. F. Ghisi in RBM 2 (1948), p. 20; PopeM, p. 526

Per431, fo. 108 [op. 117] (no. 81), 3vv (with low Ct), 6 lines of text (2 underlaid to each voice), with the final couplet added below in a different hand, facs. in *La rinascita*, 5 (1942), facing p. 96, ed. F. Ghisi in *Archiv für Musikforschung*, 7 (1942), p. 37 (with discussion on p. 31 linking it with the caccia tradition)

Creata fusti o vergine Maria (Lauda) SEE: Questa fanciulla

Cum desiderio vo cercando SEE: Con desiderio

Curte ca 'scurte la mia vita trista**StrS anon.**

Col, fo. P8^v [now Sev, fo. 118^v] (no. 145), full text (first line ending 'la mia mia trista'), ed. HöflerA, no. 5

Dammene un pocho di quella mazacrocha *SEE*: Famene un po(cho)

De amor tu dormi

Title of a mass by Ycart, according to Gafori's *Tractatus practicabilium proportionum* (c.1482), in *I-Bc* A69, fo. 12^v; see AtlasN, pp. 81 and 134–5, with tentative suggestion that the Kyrie and Gloria by Ycart in *Faenza* II, fos. 8^v–11 (nos. 6–7) may be part of the mass and based on a strambotto. But for a more likely identification, *SEE*: Amor tu non me

De che te pasci Amore**? Ghiselin**

RCas App., fos. 138^v–139 (no. app. 7), incipit only (over erasure in all three voices), 'Jo Ghiselin' (over erasure), ed. W. Rubsamen in HaarC, p. 184; CMM23/iv, no. 19; ThomasE210, no. 5

TEXT: Cino da Pistoia's canzone 'Da che ti piace Amore', seems not to fit the music.

Deduto sey a quel che may non fusti**Ba4/2:11 A Zacara**

BU, pp. 98–9 (no. 73), no volta, ttp, ed. PMFC11, no. 19 (up an 11th); PMFC24, no. 42 Pz, fos. 25^v–26^v (no. 32), 2vv, one full stanza (with volta written on both fo. 25^v and fo. 26^v), tt, ed. CMM57, no. 15; facs. Plamenac (see below)

TABLATURE:

Faenza I, fos. 46^v–48 (no. 26), 2vv, an 11th higher than the staff-notation sources, textless, ed. CMM57, no. 15; PMFC24, p. 190; facs. Plamenac (see below)

TEXT:

A-Wn 3121, fo. 188^v (not fo. 188 as in Plamenac and PMFC11, p. 170)

A strange poem addressed to one who has fallen; see discussion in Plamenac and PMFC24, p. 234 (suggesting that low pitch may reflect the fall).

LAUDE:

Nostr' avocata se' et sempre fosti (anon.), in su: Dedutto se' a quel che mai non fusti, *I-Rvat* Chigi L.VII.266, fo. 32^v and fo. 126^v

O pace benedetta (anon.), cantasi in su: Dedutto se' a quel che mai non fusti, *I-Rvat* Chigi L.VII.266, fo. 33

CITED:

Mentioned in Simone Prodenzani's *Il saporetto* (c.1405–17), sonnet no. 35, as played on the 'vivola', ed. DebenedettiP, p. 110; DebenedettiS, p. 175

Theory treatise in Vercelli, Biblioteca Agnesiana, MS 11, arm. 1, rip. 1, fo. 178, mentions 'Deduto sey et cetera de Zachara . . . è del quinto tono', see Maria Caraci Vela, 'Una nuova attribuzione a Zacara', *AcM* 69 (1997), pp. 182–4

See D. Plamenac, 'Faventina', in *Liber amicorum Charles Van den Borren* (Antwerp, 1964), 145–64, with discussion of the text and attr. to Ciconia. (Now that all the music is published, Antonio Zacara may seem a more likely contender, as now endorsed by the ascription in the Vercelli treatise.)

Deh tristo mi topinello *SEE*: Doloroso mi tapinello

Deh vogliate contemplare (Lauda) *SEE*: Hora may che fora son

De l'albor che con mia *SEE*: Dell'arborio chanta

Del ducha di borghogna

(FR2356 index, formerly on lost op. 13)

Perhaps *SEE*: (Fr) Ma dame trop

Dell'arborio chanta tat de port**?Str anon.**

MC, p. 349 [op. 104] (no. 90), incipit only, ed. PopeM, p. 339; facs. PopeM, pl. 5a
TEXT: perhaps the following ascribed to Serafino dall'Aquila but almost certainly not by him:

I-Rvat Vat. lat. 5159, fo. 58^v, opening 'De l'albor che con mia man piantai', in section headed (on fo. 9) 'Saraphinus'

De piage core duro più que sasso**?R4 anon.**

BQ16, fos. 56^v–57 [op. 43] (no. 47), incipit only, ed. BentonF, no. 29

Low Ct; written in low clefs

Pease and Benton read 'De piage roce'.

Probably a French song, perhaps even from the Burgundian court circle.

De placebo la vita mia**?R4 anon.**

BQ16, fos. 115^v–116 [op. 102] (no. 97), incipit only

Low Ct

De sappiatevi guardare (Lauda) *SEE*: Hora may che fora son

Desdengo non avrà (may) questo piacere**Ba3/2:11/7 anon.**

EscB, fos. 12^v–13 (no. 10), no volta, ed. CMM88, no. 50; HanenE, no. 10; text ed. PirrottaA, p. 146

De s'i' t'amo con fe(de) madonna mia**Ba2/2:11 Antonius Romanus**

Ox II, fo. 23^v (no. 34), black notation, only D, only refrain and first piede, 'Antonius Romanus', ed. F. A. Gallo, *Antonii Romani opera* (Bologna, 1965), p. 42; CMM11/vi, p. 184

De voltate in qua *SEE*: Voltate in qua

Dio te salvi Gotarello

Title of a mass, 4vv, by Martini in *I-MOe* α.M.1.13, apparently based on a polyphonic song

Possible LAUDA:

Dio te salve sancta croce, ed. Ferdinando Gabotto and Delfino Orsi, *Le laude del Piemonte* (Bologna, 1891), no. 17, from *I-Tn* N.V.37

Diva panthera

?6 Hothby

Faenza II, fo. 84 (no. 56), incipit only, 'hothbi', ed. *I-Bc* A32 (by G. B. Martini), p. 74; CMM33, p. 22

Low Ct

The 'panthera' may refer to the arms of Lucca.

Dolce Fortuna omay rendimi pace

Ba2/2:11 Ciconia

PC II, fos. 48^v-49 (no. 5), 2vv, refrain and first piede only, ti, ed. ClercxC ii, no. 9
I-Pu 1115, fo. B^v (no. 5), 2vv, one full stanza (opening 'Dolze Fortuna'), tt, 'Jo. ciconia M', ed. WolfG, no. 30; RiemannHM ii/1 (1907), p. 89; ClercxC ii, no. 9; PMFC24, no. 30; facs. ClercxC ii, pl. 5

LAUDA:

Dolze Signior de don'all'alma pare (anon.), cantasi in su: Dolze Fortuna omai rendimi pacie, *I-Rvat* Chigi L.VII.266, fo. 120

Text shares only its first line with Nicolo de Malpigli's sonnet in *I-Bu* 1739, fo. 232^v (ed. L. Frati, *Le rime del codice Isoldiano* (Bologna, 1913), ii, p. 120, and L. Frati, *Rimatori bolognesi del Quattrocento* (Bologna, 1908), p. 30), *I-Vnm* it. XI.66, fo. 32^v (no. 32), and *I-Fn* Magl. VII.721, fo. 28^v.

Dolce speranza del cor mio [regina]

?Ba3/2:11/7 anon.

MC, p. 274 [op. 15] (no. 25), only refrain and first piede (both defective), ed. PopeM, p. 174

Doloroso mi tapinello

4:8 Jo. de Erfordia

Faenza II, fo. 87^v (no. 61), one stanza, 'Io. de erfordia', ed. *I-Bc* A32 (by G. B. Martini), p. 76; JeppesenF ii, p. 303; C. Gallico, 'Musica nella Ca' Giocosa', in *Nella Giannetto* (ed.), *Vittorino da Feltre e la sua scuola* (Florence, 1981), pp. 189-98, facing p. 193

Low Ct

TEXT: a garbled version of the refrain of 'Deh tristo mi topinello', Ba4/2:8, in Mancini, ed. PMFC11, no. 25

Dolze Maria ascolta el mio lamento (Lauda) SEE: Lisa dea damisella

Dolze Signior de don'all'alma pare (Lauda) SEE: Dolce Fortuna

Do mal villano tu ai si bella figlia

?4:11 anon.

Pix, fos. 64^v-65 (no. 55), 4vv, one stanza, tpi for last couplet

For related melody and topic, SEE: (Fr) La tricotee; for the refrain 'La durlindana', SEE: (Fr) Dindiridin; and perhaps SEE: (Fr) La durium dure.

Dona gentile bella come l'oro

R4:11 Dufay

Cord, fos. 2^v-3 (no. 3), full text (in index as 'Donna gentile'), ed. CMM1/vi, no. 8; ThibaultM, p. 6

Mel 1, fos. 43^v-44 (no. 33), full text, tpi, 'G dufay', ed. PerkinsM ii, no. 33 (with facs.)

Pav, fos. 52^v-53 (no. 32), full text, ed. SchavranP ii, p. 133

CITED:

Opening of D in Q, SEE: (Fr) Mon seul plaisir/La douleur, as 'O dona gentile'

LAUDA:

Se vuo' gustare el dulce amor Jesu (Feo Belcari) (*I-Fn* Magl. VII.690, fos. 16^v-17), si canta come: Madre che festi colui che ti fece, et come: Se vo' sape' matre, et come: Donna gentil et bella come l'oro; ed. GallettiL, p. 16, without this cantascome indication

Note: 'Dona gentil' appears in RCG as incipit for Isaac's *La morra*.

Dona i ardenti rai

4:7/11 Dufay

Ox IV, fo. 73 (no. 157), 2 stanzas plus rentrement, tti, 'Guillermus du{fb}y', ed. CMM1/vi, no. 6; DuffinD, p. 47; ThomasE91, no. 1; facs. StainerD, pl. 6; ApelN, p. 103

Stanza form: a7 b7 b7 c11, but see remarks in MSD47, p. 43.

Donna piatosa nel ciel exaltata (Lauda) SEE: (Fr) Dueil angoisseux

Donne vidue et fanciulla

4:8 anon.

2nd text: Jeus diray la bellas chosas

Q:7

3rd text: Tarrach Barach la casas plon

Q:7

Pix, fos. 51^v-53 (no. 46), 4vv, ttti, ed. ManiatesC, no. 15

First text Italian malmaritata; remainder mostly Provençal and scabrous, with last line in all voices: 'Comayre ie vos diray mon bellayre'.

Dove dove or dov'è lo mio singnore

Ba3/2:11 anon.

Cape, fo. 85^v and 86 (nos. 55-6), incomplete as intervening folio is lost, texted 'Salve o beata', ttt, ed. CMM76, no. 37

EscB, fos. 17^v-19 (no. 15), one full stanza (opening 'Dove dove ordonne le mio singnore', in index as 'Dove dove la mia signora'), ed. CMM88, no. 51; HanenE, no. 15; LuisiLG ii, p. 257; text ed. PirrottaA, p. 146; facs. JeppesenF ii, pl. 30

TEXT: by Leonardo Giustinian

GiustinianF, no. 21, lacks volta, ed. WieseN, no. 13

F-Pn it. 1069, fo. 37^v (copied from GiustinianF)

CITED:

In list of songs, *I-Rvat* Ottob. lat. 251, fo. 34 (?dated 1452), as 'Dove elmjo signor'; see CarboniE, p. 455

Egli è il tuo buon Gesù (Lauda) SEE: (Fr) Il estoit ung bonhomme

El gran desio (Landini reading) SEE: Il grant disio

El mal foco arda quella falsa lingua 4:11 Robertus

Porto, fos. 77^v–79 (no. 19), one stanza, ttt, 'Ro. de Anglia', ed. FallowsG, p. 3

Rhyme: abbc

El non mi val pensar ne dir oymey Ba4/4:11 Rosso

Ox VI, fo. 98^v (no. 232), 2vv, one full stanza, tt, 'P. Rosso', ed. CMM11/v, p. 92; S. Clercx in *RBM* 15 (1961), p. 167

Eltenor basso (*I-Rvat* Ottob. lat. 251 reading) SEE: La bassa castiglia

En biancha vesta pellegrina cerva Ba2/2:11/7 anon.

BU, p. 97 (no. 71), 2vv, one full stanza, tt, ed. PMFC11, no. 35

E servi tuoi Maria vengono a te (Lauda) SEE: (Fr) Le serviteur

Falla con misuras (*Per*431 incipit) SEE: La bassa castiglia

Famene un po(cho) di quella mazacrocha ? Japart

CantiC, fos. 115^v–116 (no. 90), 4vv, incipit 'Questa se chiama' only (see below), 'Jo. Japart'

Col (It), fos. Q8^v–9 [now Sev, fos. 128^v–129] (no. 156), 4vv, one stanza, tppi, ed. R. W. Buxton in *Current Musicology*, 31 (1981), p. 37

Melody also appears, as 'Damene un poco di quella mazacrocha', in Isaac's quodlibet in F229, ed. DTÖ28, p. 35; BrownF ii, p. 317 (no. 150); and in the quodlibet *I-Fn* Magl. XIX.164–7, no. 39, ed. WolfO i, p. 138; BecheriniT, p. 89 (Bassus only in *I-Fn* Banco Rari 337, no. 42); as 'Questa se chiama la bella mazacrocha' in N. Piffaro's *Per memoria di quel giorno*, ed. CesariF, p. xxxi; and the anon. *Deh gatto salvatico* (*I-Bc* Q21). It is also quoted in frottole by Demophon and Fogliano; see JeppesenF iii, pp. 24–6.

On the word 'mazacrocha', see Rodolfo Renier, 'Mazzacrocca', *GSLI* 11 (1888), 304; Jeppesen, op. cit.; CattinM, p. 200; and Attilio Neri, 'Il giallo della mazzacrocca', *Studi e problemi di critica testuale*, 18 (1979), 203–8.

Fate bene a sto (*Pix* reading) SEE: Fatti bene

Fate d'arera e non t'acostar in zà Ba4/2:11/7 anon.

EscB, fo. 137^v (no. 118), 2vv, no volta, tt (and, since this is the last verso of the manuscript, there is at least the possibility that a lost facing page had two further voices, as in *Hora may*), ed. PirrottaA, p. 157; CMM88, no. 52; HanenE, no. 121

TEXT: the full poem has a refrain and 4 stanzas; EscB contains only the refrain and the piedi of the 2nd stanza

I-Fl Acquisti e doni 759 (formerly Florence, Biblioteca Venturi Ginori Lisci, MS 3), fo. 330^v, as 'Chanzona chalavrese', 4 stanzas, ed. G. Volpi, 'Poesie popolari italiani del secolo XV', *Biblioteca delle scuole italiane*, 4 (1891), pp. 36–40 at p. 39, and PrizerG, p. 22

I-Ma C.35 sup., fo. 59^v, headed 'Chanzona chalavrese', 4 stanzas, ed. BronziniP, p. 270

Full text is a dialogue between the malmaritata and her husband.

PirrottaA, p. 143, notes musical similarity to 2vv version of *Hora may che fora son*; see also E. Southern in CMM88, p. xiii.

Fati in deriera non t'acostare (*I-Ma* reading) SEE: Fate d'arera

Fatti bene a 'sto meschino ?6:8

A: anon.

Col (It), fos. P1^v–3 [now Sev, fos. 111^v–113] (no. 137), 4vv, one stanza, tti

B: unrelated setting anon.

Col (It), fos. P5^v–6 [now Sev, fos. 115^v–116] (no. 140), 4vv, incipit 'Fatibene a sto meschino' only

Pix, fos. 116^v–117 (no. 99), 4vv with light variants from Col in CtA and CtB, 3 stanzas, tppp, text ed. R. Renier in *GSLI* 22 (1893), p. 391

P676, fos. 92^v–93 [pp. 176–7] (no. 83), 4vv (variant), 3 stanzas

CITED:

Opening of D in Q *E quando andaratu al monte*, in *Messe motteti canzonni* (Rome, 1526) [not in RISM but Discantus volume survives in *E-PAc*, described in JeppesenF i, pp. 72–5], no. 15; see JeppesenF iii, p. 125, and edition of entire D line by K. Jeppesen in *Studies in Musicology . . . in Memory of Glen Haydon* (Chapel Hill, NC, 1969), p. 9

Rhyme: abab/aCC, treated as through-composed in version A, but as a ballade in version B.

Figlia guilielmino (Cornazano) SEE: (Fr) Helas la fille

Finir voglio la vita mia 7:7/4 anon.

Cord, fos. 13^v–14 (no. 11), one stanza, with added material from another poem, ed. CMM41, no. 6; ThibaultM, p. 20

Form: a7 b7 b7 a4/ c7 d7 c4

The text shares details of language and form with the Ba4/2:7/11 *Par che la vita mia*, *I-Pas* S. Giustina 553, fo. 6, 2vv, text in *I-Fn* Magl. VII.1040, ed. with facs. and discussion in F. A. Gallo, 'Due "siciliane" del Trecento', *AnnM* 7 (1964–77), 43–50. For other musical and textual relations (discussed by D. Fallows in *EM* 8 (1980), 498), SEE: Io vegio la mia vita.

Foll'è chi vole amare Ba4/2:7 anon.
Per431, fos. 65^v–66 [op. 75] (no. 43), no volta, ed. HernonP, p. 339

Fo qui pronare l'amore ? anon.
BQ16, fo. 78 [op. 64] (no. 69), incipit only

Very short
Low Ct

Fortuna desperata 4:7 Felice or Busnoys

A: 3-voice version
F121, fos. 25^v–26 (no. 25), incipit only
Frankfurt20, fo. 1 (no. 1), 2vv only, D has incipit 'Fortuna de[s]perata', T texted with Latin poem 'O panis vite venerande'
Lo35087, fos. 11^v–12 (no. 11), one stanza, tt, ed. SmijersJ, afl. 13, p. 105; Y. Rokseth, *Treize motets* (Paris, 1931), p. 55; SmijersO i, p. 170; SmijersJ, afl. 53, p. 25; StrohmR, p. 621
Per431, fos. 83^v–84 [op. 93] (no. 59), crossed out, incipit only (but see below for 4vv version on next opening)
Segovia, fo. 174 (no. 110), one stanza, 'Anthonius busnoys', ed. MaasO iv, p. xxx
D-W 78 Quodl. 4^o, fo. 2^v, no text, see M. Staehelin (ed.), *Musikalischer Lustgarten* (exhibition catalogue, Wolfenbüttel, 1985), pp. 70–1, mentioning a forthcoming article by Staehelin

Low Ct

B: main 4-voice version
CantiC, fos. 126^v–127 (no. 101), 4vv, incipit only, ed. SmijersJ, afl. 13, p. 106
Cape, fos. 79^v–80 (no. 50), 4vv, texted 'Poi che t'hebi nel core', 4 stanzas, ed. CMM76, no. 35 (with only one stanza)
Col (It), fos. N11^v–12 [now PC, fos. 40^v–41] (no. 127), 4vv (with CtA added in a different hand), one stanza, ed. DTÖ28, p. 190; WolfO i, p. 136; SelfS, no. 9
F27, fos. 22^v–23 (no. 36), 4vv (Ct altus ed. CMM76, p. xxvii; SelfS, no. 9, and loosely related to that in Cape), texted 'Poi che te hebi nel core', 2 stanzas (nos. 1 and 3 of version in GallettiL, p. 56), headed 'Fortuna desperata'
Leipzig1494, fo. 62 (no. 65), 4vv, text 'Virginis alme parens' underlaid to T, headed 'Fortuna', ed. EDM32, p. 71
Leipzig1494, fo. 162^v (no. 115), D and Ct only of 4vv version, 'Ave stella fulgida', tt, text ed. EDM34, p. 408
P676, fos. 24^v–25 [pp. 40–1] (no. 17), 4vv, 2 stanzas, dated at end '8 octubris' [1502]
Per431, fos. 84^v–85 [op. 94] (no. 59bis), 4vv, 3 stanzas
RCG, fos. 56^v–57 [op. 64] (no. 51), 4vv, but also with alternative Bassus for a 3vv version, incipit only, 'Felice', ed. AtlasCG ii, p. 38; discussed i, p. 134
SG462 (Heer), pp. 20–1 (no. 7), 4vv, one stanza of Latin text opening 'Fortuna desperata quae te dementia vertit' and much further Latin poetry on the pages

(ed. GeeringH, p. 179), itii, ed. E. Bernoulli, *Aus Liederbüchern der Humanistenzeit* (Leipzig, 1910), p. 36; GeeringH, p. 17
SG463, no. 144, D and A only, incipit 'Fortuna desperata quae te dementia cepit', headed 'Ionicus in Quintus'
Zwickau78/2 (see TL ii, p. 351), no. 54, 4vv, textless
CH-Bu F X 10, fo. 8 (no. 17), B only (of probably 4 partbooks), incipit 'Fortuna' only

C: version with new CtA anon.
BQ16 App., fos. 132^v–133 [op. 118] (no. 114), 4vv with unique CtA, incipit only, ed. BrooksB ii, p. 312; CtA ed. SelfS, no. 9

D: version with florid CtA anon.
Lo31922, fos. 4^v–5 (no. 2), 4vv with intermittently florid CtA, headed 'Fortune esperee', ed. SmijersJ, afl. 13, p. 107; MB18, p. 2; N. Greenberg and P. Maynard, *An Anthology of Early Renaissance Music* (New York, 1975), p. 212; CtA ed. SelfS, no. 9

E: D and T with new low Ct ?Felice
RCG, fos. 56^v–57 [op. 64] (no. 51), 4vv—i.e. version B—with alternative 'Bassus' for a 3vv version, incipit only, 'Felice' (which could refer to the 4 original voices or to the arrangement but, given its position, probably concerns the former), ed. AtlasCG ii, p. 38; discussed i, p. 134

Low Ct

F: D and T with new low Ct Josquin
Segovia, fo. 182^v (no. 127), incipit only 'Josquin du pres', ed. SmijersJ, afl. 53, p. 27; NJE27, no. 11 (with commentary in NJE27c, pp. 77–8, throwing serious doubts on the ascription); ThomasJ, no. 13

Low Ct

G: version A with 3 extra voices Agricola
D-As 142a, fos. 46^v–47 (no. 45), original 3vv within setting, 6vv, incipit 'Fortuna' only, 'Allexaunderr A', ed. CMM22/v, no. 47

H: D with 3 new lower voices Martini or Isaac
RCas, fos. 147^v–149 (no. 102), 4vv, incipit 'Fortuna desperata' only, 'Jo martini', ed. EvansM, p. 19
Segovia, fos. 115^v–116 (no. 44), 4vv, incipit 'Fortuna desperata' only, 'ysaac'

TABLATURE:

Pesaro1144, pp. 25–7, apparently a very loose intabulation of the D, headed 'Fortuna', ed. IvanoffH, p. 1
Pesaro1144, pp. 31–5, free intabulation, title mostly obliterated though 'tuna disp' legible, ed. IvanoffH, p. 15
PThib, fos. 52–53 (no. 103), 'Fortuna desperata', following D but with very free lower lines, ed. L. Jones in *The Lute*, 22 (1982), p. 81
SpinacinoII, fos. 38^v–41 (no. 29), version A for two lutes, 'Fortuna desperata', ed. SchmidtF ii, p. 270
D-B Ms. Mus. 40026 (Kleber), fos. 63^v–64^v (no. 42), version A down a 4th, 'Fortuna in ut', 'H B[uchner]', ed. EDM91, p. 98

D-B Ms. Mus. 40026 (Kleber), fos. 132–133^v (no. 88), version A, 'Fortuna in fa', ed. EDM92, p. 61

D-Mu 4^o 718 (Jorg Weltzell's viol tablature, c.1523), fos. 119 [D]/129^v–130 [T]/141 [B] (no. 36), very close intabulation of version A headed 'Forduna' (in T 'Fortuna') Attaignant, *Treze motetz musicaulx* [BrownI, 1531/7], no. 2, version A headed 'Fortuna desperata', ed. Y. Rokseth, *Treize motets* (Paris, 1930), p. 55

TEXT:

GB-Lbl Add. 16439, fo. 75^v, 3 stanzas, each followed by a 2-line refrain, headed 'Canzonetta thonata antica'. Only the first stanza agrees with P676 and Per431, though there are two more lines in common.

LAUDE:

Po' ch'i' t'ebbi nel core (F. d'Albizo), cantasi come: Fortuna desperata, ed. GallettiL, p. 56 (no. 117); also in *I-Fr* ed. r. 196, no. 108 (see CattinR), and in musical sources *Cape* and F27; see above

Related pieces include masses by Josquin, Obrecht, 'Periquin' (*E-TL* 3), anon. (*I-Bsp* A 38), and anon. (*D-HRD* 9821); Appenzeller's Requiem (*E-MO* 765); D used (with one stanza of text) for quodlibet in *I-Fn* Magl. XIX.164–7, no. 39, ed. WolfO i, p. 138; BecheriniT, p. 89. For extensive listing of further settings, see WolffC i, pp. 372–81; J. Cumming 'The Goddess Fortuna Revisited', *Current Musicology*, 30 (1980), 7–25 at 21–3; JeppesenF ii, p. 191; MeconiA, pp. 31–3. The T is also used in the 'Esurientes' section of a Magnificat in *PL-WRu* I-F-428 (Viadrina MS), no. 101.

Fortuna las (MC incipit) SEE: Gentil madonna non mi abandonare

Fortuna parti crudeley (BQ16 incipit) SEE: (Fr) Fortune par ta cruaulté

Fortuna vincinecta SEE: (Fr) Fortune par ta cruaulté

Fuge la morie (RCas incipit) SEE: (Ger) Scoen kint

Fugir non posso dal tuo dolze volto Ba2/2:11 anon.

BU, p. 97 (no. 72), 2vv, one full stanza, tt

Mancini, fos. 89^v–90 (NádasL, pp. 190–1), 2vv, one full stanza, tt, ed. PMFC11, no. 39

PC III, fo. 63 (no. 9), T only, texted with refrain and first piede only, ed. LuisiLG ii, p. 275

The attribution to Ciconia in SchoopE, p. 79, seems to be a slip, though the piece's context in all three sources makes it credible; and it is supported in NádasL, p. 44 n. 79.

For a much later appearance of the same text applied to an apparent rondeau SEE: (Fr) Cui diem vous.

Gemo suspiro et de lacrimae bagno SEE: Io zemo suspiro; and SEE: Che farò io

Gentile alma benigna Ba3/2:11? Ludvicus

Tr87, fos. 161^v–162 (no. 145), no volta, and end of first line missing, 'lb', ed. DTÖ22, p. 115

Since this appears together with pieces by Ludvicus de Arimino, it is likely that the apparent ascription 'lb' refers to him.

Gentil madonna ? anon.

Glog, fos. K4^v/K12/L4^v (no. 219/217), incipit only, ed. EDM4, p. 44

(BQ16 index has an entry 'Gentil madonna', which could well be the Glog piece, given that its brevity and style are in line with many BQ16 pieces

Gentil madonna non mi abandonare 2/5:11/7 Bedyngham

BerK, fos. 18^v–19 (no. 16), initial 'F' only

(BQ16 index, but see preceding entry for more likely identification

Col (Fr), fos. H2^v–H3 [now PC, fos. 21^v–22] (no. 60), one stanza (opening 'Gentile madone')

Cord, fos. 3^v–5 (no. 4), two stanzas of text (opening 'Zentil madona', but in index as 'Gentil madona'), ed. L. Kottick in *JMT* 12 (1968), p. 268; ThibaultM, p. 8

EscB, fos. 117^v–118 (no. 98), one stanza plus three more lines of text, ed. HanenE, no. 101; LuisiLG ii, p. 234; text ed. PirrottaA, p. 151

M5023, fos. 8^v–9^v (no. 8), 2vv, texted 'Fortune Domine miserere'

MC, p. 370 [op. 115] (no. 94), 'Fortuna las', ed. PopeM, p. 376

Mel 2, fos. 63^v–65 (no. 46), one stanza of text 'Gentil madona' plus text incipit 'Fortune clas', ed. PerkinsM ii, no. 46 (with facs.)

Pav, fos. 26^v–27 (no. 8), 2 stanzas, ed. SchavranP ii, p. 33

Pix, fos. 89^v–90 (no. 77), one stanza, text ed. F. Liuzzi, *I musicisti in Francia*, i (Rome, 1946), 57

Schedel, fos. 48^v–49 (no. 40), headed 'fortune Io bodigham'

Spec, pp. 402 and 404–5 [fos. L3^v and L4^v–5], 5vv, texted 'Festo isti servi Christi'

Tr93, fo. 367 (no. 1834), final bars of Ct only as facing page is lost

TurinBov, fo. 19, prima pars only, tti

W243, fos. 69^v–70, one stanza

TABLATURE:

Bux, fo. 66^v (no. 124), with mainly free Ct, 'Fortune', ed. EDM38, p. 162

TEXT: the music and the survival of various different and unsatisfactory texts suggest that the original may have been a lost English text (see below). The Italian text is attributed to Leonardo Giustinian in Antonio Restori, 'Un codice musicale pavese', *Zeitschrift für romanische Philologie*, 18 (1894), pp. 381–401 at p. 386, but without clear evidence. None of the sources has a credible text or shows much agreement with any other; and the two laude, though agreeing on a good first line (adopted above), have quite different metrical forms.

Italian text form: probably 11 11 / 7 7 11 7 7

LAUDE:

Umil madonna non mi abandonare (Francesco d'Albizo), cantasi come: Gentil madonna non mi abandonare, ed. GallettiL, p. 65 (no. 145)

Vergine bella non mi abbandonare (Feo Belcari), cantasi come: Gentil madonna non mi abbandonare, ed. GallettiL, p. 34 (no. 64)

CITED:

In list of songs, *I-Rvat* Ottob. lat. 251, fo. 34 (?dated 1452), as 'Çentil madonna'; see CarboniE, p. 451

In 1460 Bianca de' Medici played 'Fortuna' and 'Duogl angoseus' on the organ for Rodrigo Borgia; see PrizerG, p. 4 and p. 54. Given the date and context, this song seems the only reasonable identification: it appears in the Florentine MS BerK (1465) with the initial 'F' and was therefore apparently known in Florence under that name.

T used in mass *Gentil madona*, 4vv, Tr91, fos. 247^v-256^v (nos. 1358-62)

T used for untitled piece, 2vv, in Per1013, fos. 104^v-105 (no. 47)

Strahov, fo. 250 (no. 240), with the T incipit 'Fortune', takes its opening from this piece

FallowsE, pp. 64-5, proposes that the original poem may have been 'Fortune alas alas what have I gylt', in *GB-Lbl* Harley 7333, fos. 30^v-31; *GB-Lbl* Harley 2251, fo. 271; *GB-Lbl* Add. 34360, fo. 19; ed. E. P. Hammond in *Anglia*, 32 (1909), 484-90 (*IMEV*, no. 860); SouthernF, p. 268, compares different versions of the Ct at the beginning.

Gesù Gesù Gesù (Lauda) SEE: Vicin vicin vicin

Gesù mio salvatore (Lauda) SEE: (Ger) Vie sach oit blider dach

Già mai laudarti quanta degna se' (Lauda) SEE: (Fr) Jamais tant

Già per gran nobeltà trihumpho et fama Ba4/2:11/7 N Zacarie

Ox VIII, fo. 125^v (no. 299), 2vv, full text, tt, 'N. zacharie', ed. CMM11/vi, p. 137; PMFC10, p. 129

Apparently praising a patron of the Colonna family ('de la ferma colonna'). It is hard to see firm grounds for Reaney's (*Certaldo*, 3 (1970), 450 and 455) connecting it with Pope Martin V (Oddo Colonna), 1417-31, even though Zacarie was in the papal choir; but it is easy to agree with him in believing it significant that the next leaf of Ox contains Dufay's *Resvelliés vous* for Vittoria Colonna's wedding of 1423.

Grant tempo sono stato nel peccato (Lauda) SEE: (Eng) Myn hertis lust

Haggio visto il cieco mondo (Lauda) SEE: Aggio visto 'l mappamondo

Hora gridar oymè posso ben io CapQ anon.

BerK, fos. 44^v-45 (no. 39), initial 'O' only

Cord, fos. 0^v-1 (no. 1), 3 stanzas, opening 'Ora cridar' (in index as 'Ora gridare oyme'), ed. ThibaultM, p. 2

EscB, fos. 88^v-89 (no. 75), one stanza, ed. CMM88, no. 58; HanenE, no. 78; LuisiLG ii, p. 276 (text ed. PirrottaA p. 148)

Mel 2, fos. 74^v-75 (no. 52), one stanza, ed. PerkinsM ii, no. 52 (with facs.); facs. JeppesenF ii, pl. 62

Pav, fos. 25^v-26 (no. 7), 3 stanzas, ed. SchavranP ii, p. 29; facs. LuisiLG ii, pl. 10

TurinBov, fo. 24, 2vv only, incipit only

TEXT: by Leonardo Montagna (b. c.1425)

I-TVco 1612, fo. 46^v, 5 stanzas (nos. 1-5 of *I-UDc*)

I-UDc 10 (42, XX), fos. 279-280, 16 stanzas plus final line, 'Domini Leonardi Montanee Veronensis', ed. G. Biadego in *Il propugnatore*, ns, 6/ii (Bologna, 1893), p. 39

I-Vnm it. IX.110 (6744), fos. 16^v-17, 3 stanzas (opening 'Or recridar')

I-Vnm it. IX.204 (6879), fos. 90-91, 16 stanzas plus final line

Woman speaks

LAUDE:

Alma regina celi madre d'Idio (anon.), come: Ora gridare omei posso ben io, *I-Fn* Magl. VII.30, fo. 71^{r-v}

Ave Maria del tuo figliuolo sposa (anon.), come: Ora gridare omei posso ben io, *I-Fn* Magl. VII.30, fo. 68^v

Cantar vorrei Maria col cor giulio (Feo Belcari), cantasi come: Ora gridar omè posso ben' io, ed. GallettiL, p. 32 (no. 60); also in *I-Fr* ed. r. 196, no. 94 (see CattinR)

Ogi è quel glorioso di giocondo (anon.), Nel tuono: Ora gridar omei; see VaraniniM, p. 17

CITED:

In list of songs, *I-Rvat* Ottob. lat. 251, fo. 34 (?dated 1452), as 'Ora gridar ormei'; see CarboniE, p. 446

Hora may che fora son Ba4/2:8 anon.

EscB, fos. 90^v-91 (no. 77), 4vv, one full stanza, ed. G. Cattin in *Quadrivium*, 12 (1971), p. 279; PirrottaA, p. 155; CMM88, no. 53; HanenE, no. 80; AtlasN, p. 220 P16664, fos. 91^v-92 (no. 7), 2vv, texted 'Ora may son in età' (Belcari), ed. CS iv, p. 462; facs. BridgmanP, p. 388

I-Ma S.P.II.5, fo. 187, D only, texted 'Hora mai son in età', 10 stanzas precisely matching the first 10 of the lauda published under Belcari's name in 1486, written in the hand of Savonarola, ed. O. Chilesotti in *RMI* 6 (1889), p. 792; see discussion in CattinS, pp. 259-81, with facs. on p. 281

TEXT:

F-Pn it. 1069, fos. 55-56^v, 9 stanzas, ed. Antonio Ive, 'Poesie popolari', *GSLI* 2 (1883), pp. 149-55 at p. 153 (repr. E. Southern in WardF, p. 195, with trans. by M. Ossi)

I-Fl Acquisti e doni 759 (formerly Florence, Biblioteca Venturi Ginori Lisci, MS 3), fo. 329^{r-v}, 6 stanzas, as 'Chanzona napoletana', ed. BronziniP, p. 265 (further editions noted in AtlasN, p. 236)

I-Ma C.35 sup., fo. 58^{r-v}, headed 'Chanzona napoletana', 6 stanzas

I-Vnm it. IX.204 (6879), fos. 110^v-111, ed. BronziniP, p. 265

Barcelona, Ateneu Barcelonès, MS 1, fos. 90-91 (no. 65), 9 stanzas, ed. R. Aramon i Serra, 'Dues cançons populars italianes en un manuscrit català quatrecentista', *Estudis romànics*, 1 (1947-8), pp. 159-88 at p. 180, with facs. facing p. 178 and p. 182; ed. BronziniP, p. 260; AtlasN, p. 220

Woman speaks

LAUDE:

Chi si vuol col cor unire (Francesco d'Albizo), cantasi come: Oramai sono in età, e come: l' son l'angiol buon di Dio, ed a ballo, ed. GallettiL, p. 77 (no. 172)

Deh sappiatevi guardare (Piero di Mariano Muzi), cantasi come: Deh sappiatevi guardare, O garzon di non tor moglie, e come: Ora mai son in età, ed. GallettiL, p. 102 (no. 231)

Deh vogliate contemplare (Francesco d'Albizo), cantasi come: Oramai sono in età, et a ballate, ed. GallettiL, p. 76 (no. 169)

Giovanetti con fervore (Francesco d'Albizo), cantasi come: Chi vuol l'anima salvare, Faccia bene a' pellegrini, Ora mai sono in età, e a ballo, ed. GallettiL, p. 59 (no. 128), also in *I-Fr* ed. r. 196, no. 113 (see CattinR), and *I-Rvat* Barb. lat. 3711, pp. 82–4, come: Ora mai sono inn età, e come: Perché l'amor di Dio tanta mi tira

Hora mai non vo restare (Fra Pietro Antonio di S. M. N.), cantasi come: Ora mai sono in età, e come: Peccator che non hai posa, ed. GallettiL, p. 151 (no. 310), from volume of 1490

Hora mai sono in età (probably Feo Belcari), cantasi come: Ora mai che fora sono, ed. GallettiL, p. 68 (no. 149); for further sources and alternative ascriptions, see E. Pasquini in *Studi di filologia italiana*, 22 (1964), p. 532 (no. 236), and M. Martelli (ed.), *Girolamo Savonarola: Poesie* (Rome, 1968), pp. 102–10, and CattinS

Infiammate il vostro core (Francesco d'Albizo), cantasi a ballo, e come: Oramai sono in età, ed. GallettiL, p. 78 (no. 173)

L'Agnellia santo e humile (anon.), come: Hora mai son in età, in *I-Fn* Magl. VII.365, fo. 129^v

Mondo me non harai tu (Michele Chelli), cantasi come: Ora mai che fora sono, ed. GallettiL, p. 88 (no. 198), also in *I-Fr* 2274, fos. 64^v–65, cantasi come: Ora mai sono in età

Quanto e stolto cieco ingrato (C. Castellani), cantasi come: Ora mai sono in età (see *RIM* 12 (1977), p. 214)

Temo non poter portare (Feo Belcari), cantasi come: Hora mai sono in età, o come: Lacrimoso afflito e stando, ed. GallettiL, p. 43 (no. 86), with incomplete cantasi-come; also in *I-Fr* ed. r. 196, no. 64 (see CattinR)

CITED:

In list of songs, *I-Rvat* Ottob. lat. 251, fo. 34 (?dated 1452), as 'Oramajo che fora stare'; see CarboniE, p. 458

29 June 1465: performed at Siena in honour of Ippolita Sforza, according to the chronicler Allegretto Allegretti, ed. in Muratori, *Rerum italicarum scriptores*, xxiii (Milan, 1773), cols. 771–2; see AtlasN, pp. 144–7

Hora t'ò tanto aspectato SEE: Ora t'ò tanto

Iamo alla caccia, SEE: Jamo alla caccia

Iamo a Maria (Lauda) SEE: Jamo alla caccia

Il grant desio e la dolce speranza

Ba3/2:11/5 anon.

EscB, fos. 22^v–24 (no. 19), only refrain and first piede, ed. CMM88, no. 54; HanenE, no. 19; text ed. PirrottaA, p. 146

TEXT: previously set by Landini, ed. PMFC4, p. 148 (as 'El gran disio')

I-Fn C.1.1746, fo. 234^v

I-Rvat Chigi M.IV.79, fo. 135^{r-v}, 'Ca[n]zona tonata' opening 'Il gran disio and la dolce speranza'

Several recent writers wrongly state that the poem is ascribed to 'Malatesta de' Malatesti' in Chigi, but Domizia Trolli (ed.), *Malatesta Malatesti: rime* (Parma, 1982), p. 76, specifically eliminates this and other poems earlier attributed to him in *Indice delle carte di Pietro Bilancioni*, ed. C. and L. Frati (Bologna, 1893). See also F. A. Gallo in GüntherM, p. 64. It is the setting by Landini that is cited in Simone Prodenzani's *Il saporetto*, sonnet no. 29, as 'Li gran disir', ed. DebenedettiP, p. 107; DebenedettiS, p. 172.

Illustrissimo marchexe

4:8 Gafori

Parma 1158, fos. 47^v–48 (no. 10), 4 stanzas of (approx.) abba:8, 'Franchinus gafforus', ed. JeppesenF ii, p. 311; facs. FinscherM, p. 440

Text honours Guglielmo VIII Paleologo, Marquis of Monferrato (1464–83), perhaps at his appointment as captain-general of the Milanese army in 1472.

Indescort (**Faenza** incipit) SEE: (Fr) A discort

Infiammate il vostro core (Lauda) SEE: Hora may che fora son

In nulla si vuol (Lauda) SEE: Lisa dea damisella

In tempo che facia lo sacrificio (MC reading) SEE: Un tempo

Interprixo (*I-Rvat* Ottob. lat. 251 reading) SEE: (Fr) Entrepris suis

Invidia nimicha / de zascum virtuoxo

Ba4/2:7 Dufay

BU, pp. 102–3 (no. 77), 4vv, 3 stanzas, 'G. du fay'

F26 App., fos. 17^v–18 (no. 37), Ct II missing, text for refrain only

Ox IX, fos. 128^v–129 (no. 304), 4vv, 3 stanzas, 'Guillermus dufay Conposuit', ed. CMM1/vi, no. 2; DuffinD, p. 60

Form of music unusual, with new music for second piede and for the volta (misread in CMM but correct in DuffinD and revised CMM).

TEXT:

I-PEc C. 43, fo. 77, 3 stanzas

Text inveighs against Envy

LAUDA:

La charne m'è nimicha (anon.), in su: Invidia al ciel nimicha, in *I-Fn* Magl. VII.30, fo. 65^{r-v}

A poem in *I-TVco* 1612, fo. 44^{r-v}, 3 stanzas (opening 'Invidia al cielo inimicha'), shares its ripresa with Dufay's and its first two piedi with the lauda but is then independent and in a woman's voice. There is also a sonnet with the same opening line in several 15th-c. sources. None of these shares more than its opening words with Petrarca's sonnet 'O invidia nimica di vertute' (*Canzoniere*, no. 172).

CITED:

In list of songs, *I-Rvat* Ottob. lat. 251, fo. 34 (?dated 1452), as 'In vidia'; see CarboniE, p. 453

Io agio pianto tanto che ormay Str anon.

Col (It), fo. G6 [now Sev, fo. 42] (no. 51), 4vv, full text (opening 'Yo')

I-MOe α.F.9.9, fos. 77^v-78 (no. 77), 4vv, full text (opening 'Io azo tanto pianto'), ed.

G. La Face Bianconi, *Gli strambotti del codice estense* (Florence, 1990), p. 321

TEXT:

Opere nuove dello altissimo poeta fiorentino (Florence, 1524) [copy in *I-Fn*], fo. B1^v

Io averia voluntate (secunda pars) SEE: Amor tu non me

I ochi d'una anzolleta che m'alcide Ba2/2:11 Prepositus

Ox II, fo. 24^v (no. 36), one full stanza, 'Prepositi brisiensis', ed. CMM11/v, p. 89

Io gemo suspiro SEE: Io zemo suspiro

Io ne tengo quanto a te frasche fronde

Title of a mass by Martini in *I-MOe* α.M.1.13 and *I-Md* 2269 (Gloria, Credo, and Sanctus, ed. AMMM12, p. 57), and mentioned by Gafori in his *Tractatus practicabilium proportionum*, c.1482 (*I-Bc* A69, fo. 22); song reconstructed by Peter Burkholder in *JAMS* 38 (1985), p. 490

Io so 'l tuo servitor donna gentile SEE: I' so 'l tuo servitor donna gentile

Io son maistro Barileto 8:8 anon.

Col (It), fos. P4^v-5 [now Sev, fos. 115^v-116] (no. 139), 4vv, textless, ed. SelfS, no. 13

P676, fos. 61^v-62 [pp. 114-15] (no. 53), 3vv, text plus 11 further quatrains

Text is autobiography of the chef Barileto.

Io sum tuo servo o dolze anima bella 6:11 H de Lantins

Ox II, fo. 29^v (no. 45), one stanza, ttt, on ascription see below, ed. BorrenL, p. 64; R.

B. Lenaerts, *Die Kunst der Niederländer* (Cologne, 1962), p. 20

Form: aa/bcca, with both halves cadencing on G.

Most of the ascription is cut off, leaving far too little for even the most optimistic attempts to read; but the music could well be by Hugo, for it fits well with what we otherwise know of his style. Visible, it seems to me, is only part of the rebus: the bottom of a clef, and possibly a flat, then per-

haps the bottom of a longa; and some tails to the left. Earlier readers have suggested as follows: StainerD, p. 202 'Vgo de Lantins'; BorrenL, p. 64 'Ugo de Lantins'; ReaneyI, p. 88 'Hugo de Lantins'. Their agreements are as hard to understand as their discrepancies. For a similar case, SEE: Per amor de costey.

Io vegio la mia vita jà finire ?Str anon.

MC, p. 432 (no. 141), incipit only, ed. PopeM, p. 528 (with transcription errors); D.

Fallows in *EM* 8 (1980), p. 495

For possible further text in a musically related piece (discussed by D. Fallows in *EM* 8 (1980), p. 498), SEE: Finir voglio la vita mia.

Io zemo suspiro et de lacrime bagno CapQ Galfridus

Porto, fos. 57^v-58 (no. 4), 2vv, one stanza, tt, 'Galfridus de Anglia', ed. N. Pirrotta in HusmannF, p. 261; FallowsG, p. 1

TEXT: from a capitolo quadernario of 17 stanzas by Girolamo Nigrisoli

I-FEc Antonelli 521, fos. 28^v-29^v, headed 'Hyeronimus Nigrisoli edidit, Ferrara condolens de recessu inlustrissime Isotte, nymphe estensis', opening 'Gemo suspiro', ed. G. Ferraro, *Alcune poesie inedite del Saviozzo e di altri autori* (Bologna, 1879), p. 67 (repr. FallowsG, p. 8)

I-Rvat Reg. lat. 1973 (in most modern literature wrongly as 1793), fo. 82^v, opening 'Sospiro et zemo et di lacrime bagno', headed 'Canzone'

For a further setting from this poem, also by Galfridus de Anglia, SEE: Che farò io dolorosa.

I pensieri dolze amor fanno dolere Ba2/2:11 Prepositus

Ox II, fo. 20^v (no. 27), 2vv, one full stanza, tt, 'Prepositi brisiensis', ed. CMM11/v, p. 84

Acrostic: ISABETTA

I sideri vostri ?R5 anon.

BQ16, fos. 87^v-88 [op. 74] (no. 79), incipit only

Low Ct

I' so 'l tuo servitor donna gentile (Pix text in form a11 b7 b11 c11 b11; ed. CSM47, p. 263) SEE: (Fr) Le serviteur hault guerdonné

Iti caldi suspir'e mente afflitta CapQ Robertus

Poem set by Robertus de Anglia, music lost

TEXT: by Cesare Nappi

I-Bu 52.II.1, fo. 280^v, 17 lines, 'eiusdem [i.e. Cesare Nappi], super qua est cantus magistri Roberti angli', ed. L. Frati, *Rimatori bolognesi del Quattrocento* (Bologna, 1908), p. 255 (repr. FallowsG, p. 8)

Text shares only its opening words with Petrarca's sonnet 'Ite caldi sospiri al freddo core' (*Canzoniere*, no. 153).

Jamo alla caccia su alla caccia

? anon.

Col (It), fos. D8^v–10 [now Sev, fos. 32^v–34] (no. 24), 4vv, through texted (opening 'A la chaza') with the '2nd' stanza, ttit, ed. OsthoffT ii, p. 50

F27, fos. 43^v–45 (no. 68), 4vv, incipit 'Jamo a la caza' only, headed 'alacaza', ed. OsthoffT ii, p. 45

Leipzig1494, fos. 247^v–248^v (no. 166), 4vv, through texted (opening 'Alla chaccia') with the '1st' stanza, itii in prima pars, secunda pars textless with text added at bottom of the page, ed. EDM34, p. 366

P676, fos. 63^v–65 [pp. 118–21] (no. 55), 4vv, through texted (opening 'A la cazza') with the '2nd' stanza, dated on fo. 65 '16 octubris' [1502], ed. Torre FrancaS, p. 412; PirrottaMT, p. 60

I-Fn Banco Rari 337 (= Pal. 1178), fos. 68^v–69, bassus only, through texted (opening 'Jamo alla caccia') with the '1st' stanza, ed. OsthoffT ii, p. 45

TEXT:

Lamento de una giovinetta (Francesco Bindoni, 1524) [copies in F-CH, GB-Lbl, and I-Fn], both stanzas, ed. G. Carducci, *Cacce in rima* (Bologna, 1896), p. 86

I-Fn II.IX.42 (anthology of Giannozzo Salviati), fos. 82^v–83^v, both stanzas, headed 'La chaccia di Roma' and with date 1485

Hunting song in which the first stanza calls for the hunters to cross the Tiber and the second addresses the dogs.

Form: short refrain (perhaps a5+5 a5+5), with long and intricate stanza

LAUDA:

Jamo a Maria su a Maria (anon.), cantasi come: Jamo alla caccia, ed. GallettiL, p. 119 (no. 264); also in I-Rvat Ross. 424, fo. 202^{r-v}

CITED:

Opening of D in Q *Je su suis*, I-Bc Q21, no. 47, see JeppesenF iii, p. 75

Rappresentazione di Santa Margherita (c.1500), hunters sing 'Jamo alla caccia, su alla caccia | Su su su su, ognun si spaccia'—which seems the best reading for the refrain; see OsthoffT i, pp. 39–73 and *passim*, citing A. D'Ancona, *Sacre rappresentazioni*, ii (Florence, 1872), p. 126, and M. Bonfantini, *Le sacre rappresentazione italiane* (Milan, 1942), p. 437

Rappresentazione di Santa Uliva (Florence), hunters sing 'Su alla caccia'; see PirrottaMT, p. 59, and OsthoffT i, p. 42, citing Bonfantini, op. cit., p. 675

Jesù yhesù iesù (F27 text) SEE: Vicin vicin vicin

Jusca cascon

? anon.

BQ16, fos. 17^v–18 [op. 5] (no. 10), incipit only, ed. BentonF, no. 5

Low Ct

Pease, Benton, and RISM read 'Jusca rascon'; and, incidentally, it seems impossible to fit the music to Pere Torroella's C4/2:8 'Justa razon me defiende' [DuttonC, no. 1096].

La bassa castiglia

Gulielmus

BQ16, fos. 73^v–74 [op. 60] (no. 63), 2vv, lacking beginning of D where part of page is lost, incipit only

Per431, fos. 95^v–96 [op. 105] (no. 68), 2vv, incipit 'Falla con misuras', 'M. Gulielmus', ed. BukofzerS, p. 199; IMM iv, p. 34; MarroccoM, no. 105; AtlasN, p. 230

T is the famous basse danse 'La spagna'. Sources are listed in CraneM, no. 17, including Toulouze, fo. A5 (no. 10), 'Casulle la novele', and I-Rvat Capponiano 203, fo. 33^v, 'Tenor del Re di spagna' (Cornazano); see also GombosiC, pp. xxxviii–lxiii; BukofzerS, pp. 195–210; CattinM, pp. 197–9; SmithF i, p. 254 and *passim*.

CITED:

Perhaps in list of songs, I-Rvat Ottob. lat. 251, fo. 34 (?dated 1452), as 'Eltenor basso', see CarboniE, p. 456

La charne m'è nimicha (Lauda) SEE: Invidia nimicha

La dingherlindina (cantasicome) SEE: (Fr) Dindirindin

La dolce vista del tuo viso pio

Ba2/?2:11 Dufay

RU1411, fos. 11^v–12 (no. 8), only refrain and volta text (both underlaid to prima pars of D; after which secunda pars is presented separately, without text), 'G. Dufay', ed. CMM1/vi, no. 4; ThomasE91, no. 3 (both with volta text presented as though it were the first piede; corrected in CMM1/vi rev.), facs. E. M. Bannister, *Monumenti vaticani di paleografia musicale latina* (Leipzig, 1913), ii, pl. 130c

La donna che molto mira

?Ba2/1:8 anon.

FR2356, fos. 56^v–57 (no. 45), 4vv, ? full text

Pix, fos. 65^v–66 (no. 56), 4vv, ? full text, tppp

TEXT:

FR2356, fo. 42^v (no. 32a), laid out under empty staves, as though prior to copying of D and T, tt

FR2356, fo. 61^v (no. 47), opening of text written below D of secunda pars of SEE: (Fr)

Se ne m'ai fait

New music for the volta section: barzelletta

La figlia guilielmino

La fia Guilmin SEE: (Fr) Helas la fille

L'afficto cor ne li ardenti desiri

?Ba4/3:11/7 Lepitet

F176, fos. 66^v–69 (no. 46), full refrain text plus incipit for secunda pars, 'Lepitet basque' (written on 2nd opening), ed. LuisiLG ii, p. 277

Form: a11 b7 b7 a11

Lafosa vante (I-Rvat Ottob. lat. 251 reading) SEE: (Fr) Une foy avant

L'Agnellia santo e humile (Lauda) SEE: Hora may che fora son

La gran pena che io sento 4:8 anon.

Cop1848, p. 403 (no. 232), one stanza to D (opening 'La grand pena')

Cop1848, p. 411 (no. 238), one stanza to B (opening 'La grant pena')

Lab 3, fos. 137–138 (no. 98), one stanza (opening 'La grant paine'), ed. GoldbergL, p. 512

SG462, p. 102 (no. 57), 4vv, one stanza to B and added in another hand to T, ed.

GeeringH, p. 93

F-AM 162, fo. 1 (no. 1), on 4-line staves, one stanza (opening 'Le grant pena'), ttt

Low Ct

CITED:

S'ensuyvent, fo. D1', as 'La grant peine'; also among lists of dances, mostly copied from

S'ensuyvent, in *Le Disciple de Pantagruel*, ch. 16, and in Rabelais, *Le Cinquiesme*

Livre, ch. 33bis

Rhyme: abab

Apart from the two closely similar copies in Cop1848, all the versions of this song have substantial differences, in both rhythms and melodic detail. The harmonic scheme is basically what later became known as Passamezzo antico.

La gratia de voe (Cord reading) SEE: (Sp) La gracia de vos

L'alta bellezza tua virtu(te) valore ?Ba2/3:11 Dufay

Ox III, fo. 40' (no. 75), no volta, tti, 'Guillermus dufay' over an erased ascription noted

in SchoopE, p. 48, but now with a better ultraviolet light clearly legible as 'Vgo de'

[lantins], ed. CMM1/vi, no. 1; DuffinD, p. 26

On formal problem, see MSD47, p. 29.

L'alta virtute di perfecta vita Ba3/2:11 Ugolino

I-Rc 2151, fos. 344–345 [pp. 681–2] (no. 2), 2vv, in full-black and red notation, with

complex canonic instructions, full text, 'Idem Ugolinus', ed. A. Seay in MD 9

(1955), p. 164

La luce ai to' bel'oci SEE: Lo luce

La martinella ?R Martini

A:

F229, fos. 12–13 (no. 13), incipit 'Martinella' only, 'Jannes martini', ed. BrownF ii, p. 26

Tr89, fos. 389–390 (no. 752), textless, 'Johannes Martini T', ed. DTÖ14–15, p. 223

TVC, no. 36, textless, Jena copy marked 'La martinelle' in T, ed. MönkemeyerT i, no. 36

Low Ct

B: with last section slightly compressed (from b. 82)

Glog, fos. L8/M4/M8' (no. 268/266), letter 'J' only, ed. EDM4, p. 62

RCas, fos. 55–57 (no. 48), incipit 'La martinelle' only 'Jo martini', ed. EvansM, p. 47;

MaasO x, p. lxxvi

Tr91, fos. 257–258 (no. 1363), incipit 'la martinelle' only

PL-WRu Mf. 2016, fos. 113–114 (no. 66), textless [with a more florid version on fos.

57–58 (no. 29), texted 'Ave spes et salus']

C: slight revision of last bar of version B

Col (It), fo. B5' [now Sev, fo. 14'] (no. 5), D and end of Ct only as facing page is lost,

incipit '[L]a martinella' only

Pix, fos. 145–147 (no. 125), incipit 'La martinella' (with initial 'I' for secunda pars)

RCG, fos. 29–31 [op. 37–8] (no. 27), incipit 'Martinella' only, 'Johannes Martini'

Verona757, fos. 17–18 (no. 18), textless

D: ending at bar 79

BQ16, fos. 92–93 [op. 79] (no. 84), incipit 'La martinella' only

TABLATURE:

CH-Bu F IX 22 (Amerbach), fos. 27–30 (no. 16), 'Isacio compositore La martinella',

ed. DTÖ28, p. 150; SMD6, p. 26

E: version with different Ct

Isaac

Segovia, fos. 197–198 (no. 150), incipit only, 'Ysaac'

BrownF ii, p. 29, prints and sorts out the various endings. Version A seems to have been the original. Version B was perhaps a definitive form, used in the masses by Martini and Isaac as well as in the Credo of Obrecht's mass *Plurimorum carminum* II, where the D is put down an octave to become Bassus (twice through), ed. WolfO iv, p. 143; MaasO x, p. 59. Version C appears in generally later sources than version B, but seems to have found less favour. For a French dance 'La martingala', see BrownM, p. 161.

La martinella [II] ?R5:10 [? Martini]

F229, fos. 141–142 (no. 137), incipit 'Martinella' only, ed. BrownF ii, p. 286

P676, fos. 36–37 [pp. 64–5] (no. 29), incipit 'Servitur' only

RCas App., fos. 139–141 (no. app. 8), textless, ed. EvansM, p. 87; GoldbergB, p. 367

(as based on Busnoys, see GoldbergB, pp. 201–5)

RCG, fos. 68–69 [op. 76] (no. 61), incipit 'La martinella' only (over erased 'Le ser-

vitor'), erased ascription to 'Ysach', ed. AtlasCG ii, p. 47; facs. AtlasCG i, pl. II

TVC, no. 35, textless, ed. MönkemeyerT i, no. 35

Low Ct

EvansM, p. xiv, suggests that it 'may be by Martini'; GoldbergB argues that it is a fantasia on a work of Busnoys, SEE: (Fr) Bone chere.

La martinelle pitzulo ? Martini

F229, fos. 219–220 (no. 203), incipit 'Martinella' only, ed. BrownF ii, p. 471

RCas, fos. 86–87 (no. 68), incipit only, 'Jo martini', ed. EvansM, p. 50

Low Ct; first half mostly 2vv

L'amor ch'i' porto a te (Lauda) SEE: La morte ch'è spavento

- La morte ch'è spavento de felice** StrS anon.
 Col (It), fo. P9^v [now Sev, fo. 119^v] (no. 147), full text, ed. AtlasN, p. 222; HöflerA, no. 7
 Per431, fos. 108^v–109 [op. 118] (no. 82), 4vv, full text (underlaid to first three voices
 consecutively)
 Low Ct
 TEXT:
Opere nuove dello altissimo poeta fiorentino (Florence, 1524) [copy in *I-Fn*], fo. A3^v
 LAUDA:
 L'amor ch'ì porto a te Imperatrice (anon.), cantasi come: La morte che è spavento de'
 felici, ed. GallettiL, p. 86 (no. 193)
 Langusuus (*I-Rvat* Ottob. lat. 251 reading) SEE: (Fr) Dueil angoisseux
 La perontina (RCas incipit) SEE: (Fr) Paracheve ton entreprise
 La povertà (Verona757 incipit) SEE: (Fr) Le pouverté
La rocca de fermeza ?Ba anon.
 BQ16 App., fos. 140^v–142 [op. 125–125bis] (no. 121), incipit only, ed. HaberkampW,
 p. 306
[L]asandam semper de ly ogly mei ?Ba5/3:11/?7 anon.
 Pav, fos. 27^v–28 (no. 9), only refrain and first piede, highly corrupt, ed. SchavranP ii,
 p. 38
 Reconstruction of the initial letter very doubtful: could it be 'Pasandam', for example?
Lascera ogni ninfa el parnaso colle sonnet Gafari
 Parma1 158, fos. 44^v–45 (no. 6), full text (but only first quatrain underlaid), 'franchinus
 gafforus', facs. JeppesenF ii, pl. 57
 Possible association with the house of Monferrato, as proposed by David Crawford; for others SEE:
 Illustrissimo marchexe; and SEE: Alto standardo.
 La spagna SEE: La bassa castiglia
Lassare amore ?R4 anon.
 BQ16, fos. 86^v–87 [op. 73] (no. 78), incipit only
 Low Ct
La taurina ?R5 anon.
 BQ16, fos. 26^v–27 [op. 14] (no. 19), incipit only, ed. D. Kämper, *Studien zur instru-*
mentalen Ensemblesmusik (Cologne, 1970), App., no. 2; BentonF, no. 12
 Ref.: DuttonC, no. 4306 (as Spanish)

- La trentanta (BQ16 incipit) SEE: (Fr) L'aultre d'antan
 Laudato sia Dio (Lauda) SEE: (Fr) Dindirindin
 Laude e grazie in gentil core (Lauda) SEE: (Fr) J'ay pris amours
 La vida de Culino, SEE: La vita de Colino
 La vilanella non è bella se non la dominica
 Tune cited in the 'Amen' section of Dufay's Credo (BQ15), ed. CMM1/iv, p. 30. The
 same words appear with different music 80 years later in Antonio Capriolo's frottola *Chi*
propitio ha la so stella in Petrucci's *Frottole libro nono* [RISM 1509/2], fo. 21^v; see (for D)
 JeppesenF iii, p. 41, and (for T), W. Prizer in *Studi musicali*, 15 (1986), p. 21
La vita de Colino | non durerà tre giorni ?7
 A: anon.
 MC, p. 271 (no. 22), 4vv, apparently almost one stanza (opening 'La vida de Culino'),
 ed. PopeM, p. 166
 B: (2nd text) SEE: (Fr) Que faray je mal fortuné
 For two 16th-c. choreographies and a melodic relationship in Arbeau's *Orchésographie* (1589), see
 Ingrid Brainard in PopeM, pp. 534–5, and SmithF ii, p. 297 and p. 333.
 TEXT:
F-Pn it. 1035, fos. 12^v–13, opening 'La vita de Colino', ed. MandalariR, p. 48; PopeM,
 p. 574
 CITED:
 Opening of D in Q, *I-Fn* Magl. XIX.164–7, no. 40, ed. BecheriniT, p. 85; see also
 JeppesenF iii, pp. 63–4
 Form apparently: a7 b7 c7 d7 d7 c7 e7 f7 etc.
La vita della sgalerà 4:8
 LAUDA:
 Tu che puoi quel che tu vuoi (Feo Belcari), cantasi come: Con desiderio vo cercando, e
 come: La vita della sgalerà, ed. GallettiL, p. 97 (no. 217)
 MELODY: while this has often been identified as the French tune 'Vaughe la gallee' (q.v.;
 also SEE: Canti di ghalea), that seems unlikely, mainly because the opening of the melody
 survives in the 4vv quodlibet on *Fortuna desperata* in *I-Fn* Magl. XIX.164–7, no. 39 (ed.
 WolfO i, p. 138; BecheriniT, p. 89), only in the T, and in a context that makes it unlikely
 that the melody of 'La vita della sgalerà' (spelled precisely thus) would have been at all sub-
 stantially changed. This melodic fragment is printed (not quite accurately) in PopeM, p.
 571, after Becherini.

Le bionde treze d'oro | e 'l viso di chostei

?R4:7 anon.

F176, fos. 104^v–106 (no. 70), textlessFR2356, fos. 41^v–42 (no. 32), only one stanza rhyming abba:7, with fermata as though for mid-point of a rondeau, ed. D. Plamenac in *AnnM* 2 (1954), p. 182; facs. JeppesenF ii, pl. 39

Low Ct

Not related to Landini's Ba2/2:11 *La bionda trezza del fin'or colore*, ed. PMFC4, p. 18, which is the basis of the lauda 'Or che non piangi' in *I-Rvat* Chigi L.VII.266, fo. 36^v.

Lenchioza mia (Col incipit) SEE: Nenciozza mia

Lent et scolorito (BQ16 incipit) SEE: (Ger) Elend du hast (B)

Li gran desier SEE: Il grant desio

Lisa dea damisella

Ba4/2:11/7/5 anon.

BQ16, fos. 9^v–10 (no. 2), incipit (unambiguously) 'Lisa dea damisella' only (index has 'Lisa dea damissella') and for secunda pars 'De poy chi tu me faxe', ed. BentonF, no. 1

Low Ct

Musical form is aba/b'a

TEXT: it might just be 'Lizadra damisela o signor mio' *F-Pn* it. 1032, fo. 53^{r-v} (no. 28), 3 stanzas, ed. B. Wiese in *Zeitschrift für romanische Philologie*, 17 (1893), 263, and generally attributed to Leonardo Giustinian; also in *I-TVco* 1612, fo. 12^v. However, the form of the music would suggest metre 11 7 7+5 | 7 11, whereas Giustinian and the related laude all have 11 7 11 | 11 7; moreover the incipit for the secunda pars in BQ16 agrees with only the 3rd stanza, and even then only approximately: 'Da poy che al tuto el me convien partire'.

LAUDE (for 'Giustinian' text, to judge from their form):

Assunta in Madre di Dio (Filippo di Lorenzo Bencivieni), in su: O vaga damigiella o signior mio, *I-Rvat* Chigi L.VII.266, fo. 255^vChi del pechato vole remanere netto (anon.), Nel tuono de: Ligiadria dongella, *I-Mt* 535, fos. 122^v–123; see VaraniniM, p. 16Dolze Maria ascolta el mio lamento (Feo Belcari), cantasi come: Leggiadra damigella, ed. GallettiL, p. 29 (no. 50); also in *I-Rvat* Ross. 424, fo. 158El non si vuol por mai il nostro amore (anon.), cantasi come: Leggiadra damigiella o signior mio, *I-Rvat* Chigi L.VII.266, fo. 100^vGesù sommo diletto e vero lumi (Feo Belcari), cantasi come: Leggiadra damigella, e come: Molto m'annoia dello mio massere, ed. GallettiL, p. 4 (no. 8); also in *I-Fr* ed. r. 196, no. 62 (see CattinR); *I-Ra* 2274, fos. 55–56; *I-Rvat* Ross. 424, fo. 131^v; *I-Rvat* Chigi L.VII.266, fo. 48^v; *US-Cn* 75.1, fo. 4 (no. 4)In nulla si vuol por la sua speranza (anon.), come: Lazadra damigella o signor mio, *I-Fn* Magl. VII.30, fos. 64^v–65 [op. 64]; *I-Rvat* Ross. 424, fos. 178^v–179O creatore eterno o Jhesù pio (anon.), come: Lezadra damizella o signor mio, *I-Fn* Magl. VII.30, fos. 67–68O glorioso Bartolomeo beato (anon.), Nel tuono de: Ligiadra, *I-Mt* 535, fo. 123; see VaraniniM, p. 17O glorioso Dio alto benignio (anon.), Nel suono de: Ligiadra damigella, *I-Mt* 535, fos. 123–124; see VaraniniM, p. 17

Lisadra damisella SEE: Lisa dea damisella

Lizadra donna che 'l mio cor contenti

Ba2/2:11 Ciconia

A: presumed original version

PC II, fos. 44^v–46 (no. 3), refrain and first piede only, tti, ed. FanoM, no. 29; Ct ed. PMFC24, no. 33aPz, fos. 21^v–22 (no. 28), 2vv, one full stanza (opening 'Ligiadra'), tt, ed. PMFC24, no. 33a

B: version with replacement Ct

Matteo da Perugia

Parma75, fo. 2 (no. 5), refrain and first piede only, tti, 'J. Cyconia', Ct (different from that in PC) 'M d. Per', ed. FanoM, no. 29; ClercxC ii, no. 14; PMFC24, no. 33b; Hans-Otto Korth, *Studien zum Kantilenensatz im frühen 15. Jahrhundert* (Munich, 1986), p. 100 (with PC Ct added); facs. FanoM, pl. XII

TEXT: by Domizio Brocardo

F-Pn it. 1084, fo. 110*I-Mt* 1018, fo. 1 ('Domini Brocardi patavini vulgaria fragmenta')*I-PESo* 666, fo. 1^v ('Fragmenta vulgaria ab Illustri pataviensi Legum doctore domino Domitio de Brochardis condita')*I-Pu* 541 (dated 1432), fo. 21^v (poetry of Brocardo)*I-Sc* I.VII.15, fos. 44^v–45 (in anonymous group of poems by Brocardo)*I-Vnm* it. IX.346 (6323), fo. 37^v

CITED:

'Lesgiadra donna' mentioned in Simone Prodenzani's *Il saporetto* (c.1405–17), sonnet no. 35, as played on the 'vivola' alongside other works by Ciconia, ed. DebenedettiP, p. 110; DebenedettiS, p. 175In list of songs, *I-Rvat* Ottob. lat. 251, fo. 34 (?dated 1452), as 'Liçadra donna'; see CarboniE, p. 446**Lo giorno mi consumo suspirando**

StrS anon.

Col (It), fo. P7 [now Sev, fo. 117] (no. 142), full text, ed. HöflerA, no. 2

I-MAa Busta Davari 16, loose fragment (see CC ii, pp. 138–9), most of D, with bits of 4 lines of text (opening 'Lo zorno me consumo')

Low Ct

Luce o luce que reluce

5:8/4 anon.

Pav, fos. 55^v–56 (no. 35), 3 stanzas, ed. SchavranP ii, p. 146; LuisiLG ii, p. 280
Form: a8 b8 c4 c8 a8

Ma dama par la torna

?R4:10 anon.

EscB, fos. 133^v–134 (no. 114), incipit only, ed. CMM88, no. 59; HanenE, no. 117
Perhaps French

Madona bella se 'l t'è in piazere (EscB added text of two quatrains) SEE: (Fr) Plus j'ay le monde regardé

Madonna par la torno (HanenE reading) SEE: Ma dama par la torna

Madre che festi colui che ti fece (Lauda) SEE: (Fr) J'ay pris amours; and SEE: (Fr) Mon seul plaisir

Madre di Dio nostro signor (Lauda) SEE: Perla mia cara

Malagrota (P676 incipit) SEE: (Fr) Sans avoir fait

M'ai di lagrime il volto

?4:7 anon.

F176, fos. 100^v–103 (no. 68), incipit 'M'ai di lagrime' only (in index as 'M'ai d lacrime il volto')
Low Ct

Maria merzé umile aquila altera (Lauda) SEE: Morte mercé

Martinella (F229, fos. 44^v–45, incipit) SEE: (Fr) Gardés vous donc

Martinella (F229 incipit) SEE: La martinella [II]

Martinella (F229 incipit) SEE: La martinelle pitzulo

Mercé o morte o vaga anima mia

Ba2/2:11 Ciconia

A: simpler version

Mancini, fo. 52^v (NádasL, p. 138, with ultraviolet on p. 217), D and most of (unique)
Ct only as facing page is lost, refrain and first piede only, 'Johanes Ciconia', ed. NádasL, p. 105

Pz, fos. 18^v–19 (no. 25), 2vv, one full stanza, tt, ed. PMFC11, no. 46; PMFC24, no. 39a

I-PSB 3 n. 5 (Pistoia, see RISM B IV 4, p. 1013), fo. 4^v (no. 9), 2vv, text for refrain and first piede, ed. F. Ghisi in MD 1 (1946), supp., p. 17

B: more florid version

BU, p. 101 (no. 75), 2vv, one full stanza, tt, ed. PMFC24, no. 39b

Mercé per Dio mercé non più crudele

Ba2/2:11/7 anon.

PC III App., fo. 68^v (no. 20), D only, refrain and first piede only, with copious text repetitions, ed. FallowsP, p. 35

E-Sc 5-2-25 (see F. A. Gallo in *Certaldo*, 2 (1968), pp. 59–73, and RISM B IV 3, pp. 426–8), fo. 138, T only, without text or incipit, copied by itself on the last leaf of a theory manuscript, followed by Latin poem 'Precare natum virgo nata pia' (aabbccdd:11), apparently a contrafact, ed. FallowsP, p. 35

These two pages originally faced one another; see FallowsP.

(Not related to Ba *Mercé per Dio perché morto mi vogli*, in *F-Pn* it. 568, ed. PMFC11, no. 47.)

Mercé te chiamo o dolze anima mia

Ba4/3:11 anon.

BU, pp. 54–5 (no. 41), 2vv, refrain and first piede only, ed. Rubsamen in HaarC, p. 172; PMFC11, no. 48a; LuisiLG ii, p. 236

EscB, fos. 82^v–83 (no. 71), D of prima pars, T and Ct of secunda pars as a leaf is lost in between, presumably with full text though only refrain and volta survive, ed. HanenE, no. 73; text ed. PirrottaA, p. 147

MC, pp. 348–9 [op. 104] (no. 89), refrain and first piede only, ed. PMFC11, no. 48b; PopeM, p. 336; LuisiLG ii, p. 238; facs. MGB3/v, p. 129; PopeM, pl. 5

TEXT: ascribed to Leonardo Giustinian

GiustinianF, no. 4, ed. WieseN, no. 1

F-Pn it. 1069, fo. 7 (copied from GiustinianF)

I-Sc I.VII.15, fo. 87^v, refrain and first piede only

LAUDA:

Merzé ti chiamo vergine Maria (Feo Belcari), cantasi come: Merzé ti chiamo dolze anima mia, ed. GallettiL, p. 10 (no. 18); also in *I-Fr* ed. r. 196, no. 36 (see CattinR); *I-Rvat* Chigi L.VII.266, fo. 103; *I-Rvat* Ross. 424, fo. 137^v; *I-Sc* I.VII.15, fos. 83^v–84^v; *US-Cn* 75.1, fo. 29^v (no. 22). A paraphrase of this lauda, praying on behalf of Lombardy and the city of Bergamo, is in *F-Pn* it. 1069, fo. 51, ed. A. Ive in *GSLI* 2 (1883), p. 153

CITED:

In list of songs, *I-Rvat* Ottob. lat. 251, fo. 34 (?dated 1452), as 'Varçe thi chiamo'; see CarboniE, p. 444

For music with a similar opening SEE: (Ger) Umb im pad.

Mersi chiamando adiuto no me porto

R4:11 Bartolomeo

Rei 3, fos. 105^v–106 (no. 206), full text, 'd. B. de bononia', tti, ed. CMM37, p. 21

Merzé ti chiamo vergine Maria (Lauda) SEE: Mercé te chiamo

Meschin che fui secretament (F178 incipit) SEE: (Fr) Mais que ce fust

Mirando el gran splendor e l'honestade ?Ba4/2:11 anon.

EscB, fos. 102^v–104 (no. 88), second piede missing, ed. CMM88, no. 46 (as a ballade);

HanenE, no. 91; text ed. PirrottaA, p. 159

Pix, fos. 101^v–103 (no. 87), a fifth higher, second piede missing

Mirando l'ochyi de costeyi ?R4 anon.

BQ16, fos. 34^v–35 [op. 22] (no. 26), incipit only, ed. BentonF, no. 16 (with facs.)

Low Ct

Mirar non posso ni conzerner dona 4:11 H de Lantins

Ox II, fo. 26 (no. 39), one stanza, tti (though first line missing from T for reasons of space), 'U. de lantins', ed. BorrenL, p. 63 (with confused layout of text)

Rhyme: abba, and conceivably the first stanza of a rondeau, given position of corona.

Since the lady is addressed as 'ferma collona', there is a chance that the song concerns Vittoria di Lorenzo Colonna, whose marriage to Hugo's patron Carlo Malatesta is commemorated in Dufay's *Resvelliés vous*.

Mondo me no harai tu (Lauda) SEE: Hora may che fora son

Morir desio po' che Fortuna ormay Ba2/2:11 Bartolomeo

Ox X, fos. 137^v–138 (no. 320), one full stanza, tti, 'idem Bartholomei de bononia prioris', ed. CMM11/v, p. 44

Some of the music also appears in a Credo, Ox X, fos. 136^v–138 (no. 319), 'Idem Bartholomeus de bononia prior', ed. BorrenP, p. 44; CMM11/v, p. 58.

Moro perché non day fede Ba5/2:8 Cornago

Col (It), fos. M7^v–8 [now Sev, fos. 93^v–94] (no. 111), refrain and first piede only

F176, fos. 19^v–21 (no. 13), incipit only

MC, p. 275 [op. 15] (no. 26), no volta, 'Cornago', ed. HaberkampW, p. 272; PopeM, p. 176; GerberC, p. 41

Pix, fos. 54^v–55 (no. 48), no volta, 'Cornago', facs. HaberkampW, pl. VIII

CITED:

In lost mass *Moro perché non dai fede* by Guillelmus Guarnerius, according to Gafori's *Tractatus practicabilium proportionum* (c.1482) in *I-Bc* A69, fo. 20^v; see AtlasN, p. 82

Morte mercé gentil aquila altiera 7:11/7 Cornago

A: homophonic but rhythmically irregular version

Cord, fos. 12^v–13 and 14^v–15 (no. 10), one stanza (opening 'Mort he mercy', though in index as 'Morte merze'), ed. CMM42, nos. 5 and 7; GerberC, p. 63; ThibaultM, p. 18

B: less homophonic but rhythmically more regular version

EscB, fos. 91^v–92 (no. 78), 2 stanzas, ed. GerberC, p. 43; HanenE, no. 81; text ed. PirrottaA, p. 149

MC, pp. 278–9 [op. 17] (no. 28), 7 lines of text for one stanza, tti, 'Cornago', ed. HaberkampW, p. 277; PopeM, p. 185

Form: a11 x11 b11/b11 c11 c7 d11 // d x e / e f f g—which PirrottaA, p. 141, describes as a 'piccola canzone'.

LAUDE:

Anima mia contempla el mio patire (Feo Belcari), cantasi come: Morte o merzé gentil aquila altera, ed. GallettiL, p. 27 (no. 45); also in *I-Fred*. r. 196, no. 96 (see CattinR)

Maria merzé umile aquila altera (anon.), cantasi come: Morte merzé, ed. GallettiL, p. 91 (no. 205)

For a possible further setting (musically related) SEE: (Fr) Mort en mercy.

Nel cuor si destruge ?R4 anon.

RCG, fos. 57^v–58 [op. 52] (no. 46), incipit only, ed. AtlasCG ii, p. 32

Low Ct

Nenciozza mia Nenciozza balarina ?Str

A: Tenor setting

Martini

CantiC, fos. 101^v–102 (no. 78), 4vv, incipit 'Nenciozza' only, 'Jo. martivi', ed. AMMM12, p. 86; EvansM, p. 55; R. Strohm in *Musik und Tanz zur Zeit Kaiser Maximilian I.*, ed. W. Salmen (Innsbruck, 1992), p. 103 (with discussion)

Col (It), fos. Q10^v–R1 [now Sev, fos. 130^v–131] (no. 158), 4vv, one couplet (opening 'Lenciozza'), itii, ed. StrohmR, p. 555

B: Tenor setting with 2 equal Bassus lines

Japart

F229, fos. 105^v–106 (no. 103), 4vv, incipit 'Nanciozza mia' only, 'Jannes japart', ed. BrownF ii, p. 208

Odh, fos. 9^v–10 (no. 7), 4vv, incipit 'Nenciozza mia' only (in index as 'Lenzotta mia'), 'Japart', ed. ScheringB, no. 67; HewittO, p. 233; AMMM12, p. 84

SG461, pp. 60–1 (no. 32), 4vv, incipit 'Nenciozza mia' only, 'Japart', ed. GiesbertL, p. 70 (with misread incipit)

TABLATURE:

SG530, fo. 75 (no. 89), 'Lenziota mia cum duobus bassibus', ed. SMD8, p. 189

C: monophonic version

I-Ra 346, fo. 198^v (after 1500), in stroke notation with Str text opening 'Nencioza mia ch'i vo sabat'andare', ed. CarboniN, p. 270, with facs. p. 280

TEXT: in praise of Nenciozza who dances the 'paso e mezo'. Most of the words appear in stanzas 20–1 of the 'vulgate' version of *La Nencia da Barberino*, perhaps by Lorenzo de' Medici; see the edition of all four extended versions in Rossella Blessi, *La Nencia da Barberino* (Rome, 1982). The poem is entirely in ottava rima stanzas in all sources except as Ba2/2:11 in *I-Ma* C.35 sup.; see D. de Robertis, 'Un nuovo "ritmo nenciale"', *Studi di filologia italiana*, 21 (1963), pp. 201–15

CITED (all more fully quoted in Ziino (cited below), pp. 213–14):

Bartolomeo Scala, writing to Sigismondo della Stufa in 1475, 'rithmos illos Nenciales ad multum quoque noctem non audirem'

Nencia, writing to Lorenzo, 'Eram in maxima angustia et miseris . . . Denique, cum essem facta fabula tota urbe, cantionesque praeberem et risum omnibus'
 Luigi Pulci, *Beca da Dicomano*, 'Ognun la Nencia tutta notte canta | e della Beca non se ne regiona; | e 'l suo Vallero ogni dì si millanta | che la sua Nencia è in favola e 'n canzona'
 Bernardo Giambullari, *Ballata per la morte di Nencia*, ll. 37–8, 'Non si canti più la Nencia | poiché l'è morta e finita'
 A. F. Doni, *Stanze dello Sparpaglia alla Sivana* (published 1558), 'Canto sì dolce che dir nol saproia . . . Nenciozza mia, Nenciozza ballerina . . .'
 BrownF i, pp. 252–3; CarboniN, *passim*; A. Ziino, 'Again on the Music of the Poem, "La Nencia da Barberino"', in B. Toscani (ed.), *Lorenzo de' Medici: New Perspectives* (New York, 1995), 203–18.

Nessun piacer ho senza te Yesù (Lauda) SEE: (Fr) Mon seul plaisir

Non fu mai pena maggiore (Lauda) SEE: (Sp) Nunca fué pena mayor

Non per la ?R Martini
 RCas, fos. 84^v–85^v (no. 66), incipit only, 'Jo martini', ed. EvansM, p. 58
 Low Ct
 See also WolffC i, p. 13.

Non posso più tenere in tal tormento (Ba4/2:11/7 text in FR2356, refrain and first piede only) SEE: (Fr) Chargé de dueil

The full text is in *I-FI* Acquisti e doni 759 (formerly Florence, Biblioteca Venturi Ginori Lisci, MS 3), fo. 432, ascribed to 'Carlo di nichola de medici'.

Non sia gyamay (MC incipit) SEE: (Fr) Ma dame trop vous m'esprenés

Non si può dir l'amor che 'l magno re (Lauda) SEE: (Fr) Jamais tant

Non so se l'è la mia culpa ?4:8 Jo de Erfordia
 Faenza II, fo. 87 (no. 60), incipit only (in T and Ct as 'Non so sel gi'è la mia colpa'), 'Io. de erfordia', ed. *I-Bc* A32 (by G. B. Martini), p. 75; facs. JeppesenF ii, pl. 31
 Low Ct

Nostr'avocata se' et sempre fosti (Lauda) SEE: Deduto sey

Nuda non era preso altro vestito Ba2/2:11 A Zacara
 Ox VI, fo. 100^v (no. 237), 2vv, refrain and first piede only, tt, 'M. Antonius zachara', ed. CMM11/vi, p. 26; PMFC10, p. 110

Nul nesi fronte (Per431 incipit) SEE: (Fr) Nul ne s'i frotte

O bella rosa o perla angelichata Ba3/2:11/7 anon.
 BU, p. 100 (no. 74), 2vv, one full stanza (lacking last line), tt, ed. PMFC11, no. 55; LuisiLG ii, p. 259

TEXT: ascribed to Leonardo Giustinian as 'O rosa bella o perla angelichata'
 GiustinianF, no. 8, ed. WieseN, no. 5
 F-Pn it. 1069, fo. 10^v (copied from GiustinianF), ed. G. Mazzatinti, *Inventario dei manoscritti italiani delle biblioteche di Francia*, ii (Rome, 1887), p. 268

O celestial lume agli occhi mei R2:11 Brollo
 Ox IV, fo. 69^v (no. 147), 2vv, full text (including rentrements), tt, 'Bartolomeus brolo', ed. StainerD, p. 83 (with facs.); RiemannHZ iii (1906), no. 23 (as a bizarre 3vv ex 2 canon); CMM11/v, p. 67
 2 equal voices; much text-repetition
 G. Reaney in *Certaldo*, 3 (1970), p. 452, notes melodic resemblances to Fontaine's: (Fr) J'ayme bien celui.

O char tesoro o gratioso aspeto Ba2/2:11 anon.
 EscB, fos. 83^v–85 (no. 71a), refrain and first piede with two extra lines on first opening, which seem (from their rhyme schemes) to be for the second piede, in which case only the volta is missing, ed. CMM88, no. 47; HanenE, no. 74; text ed. PirrottaA, p. 147
 Form could also be Ba3/2:11

O creator eterno (Lauda) SEE: Lisa dea damisella

O Dio che me volesti d'ogni cento 4:11/7 anon.
 EscB, fos. 116^v–117 (no. 97), ? 3 stanzas, rti, ed. CMM88, no. 60; HanenE, no. 100; text ed. PirrottaA, p. 151; CattinN, p. 223
 Form: ? a11 b11 A7 C11 × 3; PirrottaA, p. 139, also suggests that it may be an incomplete strambotto with interpolated refrains.
 There are hints of English style, reflecting the preceding song, *Princhesse af youthe* (as mentioned to me privately by Brian Trowell).

O di prudenza fonte (F229 incipit) SEE: (Fr) Per faire tousjours

O diva stella o vergine Maria (Lauda) SEE: O rosa bella

O dolce Iddio per la tua madre pura (Lauda) SEE: Ben lo sa Dio

O dolce padre santo (Lauda) SEE: O partita crudele

O dolze compagno se tu voy cantare ? **Dominicus**

Ox X, fo. 135 (no. 316), 3vv ex 2, text see below, t[t]i, 'dominicus de feraria', ed. StainerD, p. 160 (err.; with facs.); resolution by H. Riemann in *ZIMG* 6 (1904–5), p. 467; RiemannHM i/2 (1905), p. 342; RiemannHZ iii (1906), no. 18; ed. V.E. Newes in *EM* 18 (1990), p. 230; discussed in ApelN, p. 187 (with facs. on p. 143)
3 equal voices

Text underlaid to music is a12 a12; the residuum is b11 c11 b10 c10 c8 a8; perhaps adaptable to a ballata by redistribution of text. The poem appears to contain instructions for singing the song, with a 'compagno' on the T and a 'donzella' on the Ct. The music is symmetrical about its mid-point.

O dona gentile SEE: Dona gentile bella

O donna crudele e de pietà nuda Ba2/2:11 anon.

Pz, fos. 22^v–23 (no. 29), one full stanza, tt, ed. PMFC11, no. 57
2 equal voices

O fallaze e ria Fortuna 16:8 **Robertus**

Porto, fos. 51^v–54 (no. 1), 4 quatrains set in ballade form, ttt, 'Ro. de Anglia', ed. FallowsG, p. 5
Form: aaab cccb dddb eeeb

O fonte de belezze ?4:7 anon.

Ox42, fos. 185^v–186 (no. 1), 2vv, but opening rests suggest a missing third voice, incipit only
TEXT: *I-Sc* I.VII.15, fos. 83^v–84^v, has 16 stanzas abba:7 opening 'O fonte de beleze | O specchio del cor(e) mio | Non agio altro desio | Ch'a mirar tue fateze'

O gentil madona mia SEE: O zentil madona mia

O Gesù sommo bene ed ohimè ne (Lauda) SEE: O partita crudele

Ogi è quel glorioso di giocondo (Lauda) SEE: Hora griday oymè

O gloriosa regina del mondo (Lauda) SEE: (Lat) O gloriosa regina

O glorioso Bartolomeo beata (Lauda) SEE: Lisa dea damisella

O glorioso Dio alto benignio (Lauda) SEE: Lisa dea damisella

O glorioso santo padovano (Lauda) SEE: Ben lo sa Dio

Ogni piacer i' ho amando te (Lauda) SEE: (Fr) Mon seul plaisir

O graciosa viola mia gentile Ba2/5:11/5/7 anon.

EscB, fos. 92^v–93 (no. 79), refrain and first piede only, ed. CMM88, no. 61; HanenE, no. 82; LuisiLG ii, p. 264; text ed. PirrottaA, p. 149
TEXT: by Leonardo Giustinian

GiustinianF, no. 28, ed. WieseN, no. 18

F-Pn it. 1069, fo. 43 (copied from GiustinianF)

JeppesenV, p. 71, notes a certain similarity between D of the prima pars and the dance tune 'Gratioso' in Guglielmo Ebreo's treatise, *F-Pn* it. 973, fo. 50^v.

For the entry in MC index for op. 73, misread as 'O gratioza viola' in HanenE, SEE: (Lat) O generosa.

Ohimè sospiri SEE: Aymè sospiri

O invida Fortuna | nemica d'ogni pace 4:7/11 Tinctoris

F176, fos. 86^v–87 (no. 56), only one stanza, 'Jo tinctoris', ed. CMM18, p. 133
Form: a7 b7 b7 a11 (similar to that in Dufay's *Dona i ardenti rai*)

O invida Fortuna | per cui tornano lice ?9:7/11 Giliardi

F176, fos. 40^v–42 (no. 28), ? one stanza, 'Arnolfo', ed. D'AcconeN, no. 2; facs. of fos. 40^v–41 in JeppesenF ii, pl. 41
Low Ct

Form: perhaps a7 b7 b7 a11 / c7 c7 d7 d7 e11; see D'AcconeN, pp. 270–1.

O Jesù christo amoroso (Lauda) SEE: (Fr) Galans et bons compagnons

O luce ai to bel'oci SEE: Lo luce

O meschin enamorati Ba4/2:8 anon.

Cord, fos. 17^v–19 (no. 13), one full stanza but for two lines at end of volta (which might argue, as does the use of 8-syllable lines, that this is a complete Neapolitan canción), ed. CMM42, no. 8; ThibaultM, p. 24

Omè signor donami pace (Lauda) SEE: Aymè sospiri

O mia regina o dolce madre bella (Lauda) SEE: O pellegrina o luce

Omne incredulità oggie si parte (Lauda) SEE: Ben lo sa Dio

O pace benedetta (Lauda) SEE: Deduto sey

O partita crudele Str anon.

Per431, fos. 119^v–120 [op. 129] (no. 97), 4vv, incipit only, ed. HernonP, p. 460

TEXT:

- I-Mac* A.III.8, fo. 9, opening 'O partita crudele in quanta pene'; see G. La Face Bianconi, *Gli strambotti del codice estense* (Florence, 1990), p. 124
 The following laude are in a form that is incompatible with the music as it survives:
 O dolce padre santo (Feo Belcari), cantasi come: O partita crudele ed ohimè, ed. GallettiL, p. 70 (no. 154); also in *I-Fr* ed. r. 196, no. 122 (see CattinR)
 O Gesù sommo bene ed ohimè ne (Feo Belcari), cantasi come: O partita crudele ed ohimè, ed. GallettiL, p. 68 (no. 150); also in *I-Fr* ed. r. 196, no. 117 (see CattinR)

O pellegrina o luce o chiara stella

Str

A: setting in ballade form

anon.

Cord, fos. 15^v-17 (no. 12), 6½ lines of text, tpp, ed. ThibaultM, p. 21; facs. of fos. 15^v-16 in *MGGn* ii, cols. 1007-8

MC, pp. 260-1 [op. 8] (no. 14), 6½ lines of text, ed. PopeM, p. 142; LuisiLG ii, p. 242 (with facs.)

Tr88, fos. 313^v-314 (no. 435), textless

B: parody of 'O rosa bella' (B)

4:11

anon.

Cord, fos. 6^v-8 (no. 6), 4 lines of text, ed. ThibaultM, p. 11

Pav, fos. 53^v-54 (no. 33), 4 lines of text, ed. LuisiLG ii, p. 245

C: canonic setting

Str

anon.

F176, fos. 129^v-130 (no. 83), 3vv ex 2, 4 lines of text, of which only the first two are underlaid, ed. LuisiLG ii, p. 247 (with facs.)

2 equal canonic voices over Ct

TEXT:

I-Rvat Rossi 1117, fo. 83

I-Rvat Vat. lat. 8914, fo. 18

I-Sc I.VII.15, fo. 83 (opens 'O pellegrina o luce')

I-Vnm it. IX.110 (6744), fo. 9^v (opens 'O peregrina o luce'), with different final couplet

I-Vnm it. IX.346 (6323), fo. 44, with different final couplet, ed. S. Ferrari in *Biblioteca di letteratura popolare italiana*, 2 (1883), p. 118; PopeM, p. 566

Earlier writers attributed this to Leonardo Giustinian, largely on the basis of vocabulary and MS context; see PopeM, p. 566.

LAUDA:

O mia regina o dolce madre bella (Feo Belcari), cantasi come: O peregrina luce o chiara stella, ed. GallettiL, p. 43 (no. 89)

CITED:

In list of songs, *I-Rvat* Ottob. lat. 251, fo. 34 (?dated 1452), as 'O pellegrina', and on fo. 40^v; see CarboniE, pp. 457 and 466

Ora gridarem omy (Pav reading) SEE: Hora gridar oymè

Ora gridare omè SEE: Hora gridar oymè

Ora mai non vo restare (Lauda) SEE: Hora may che fora son

Ora mai sono in età (Lauda) SEE: Hora may che fora son

Ora t'ò tanto aspectato

?Ba?:8 anon.

(EscB index lists this as no. 70; D. Slavin, in *JAMS* 39 (1986), pp. 217-22, shows where it may have been

O rosa bella o dolce anima mia

Ba2/2:11

A: earliest setting as a ballata

Ciconia

PC II, fos. 46^v-48 (no. 4), Ct for secunda pars omitted, no volta, tti, with both piedi underlaid in both voices, additional contrafact incipit 'Salvator salvator salvator', heading 'Filius natum', ed. PMFC24, no. 34

RU1411, fos. 7^v-9 (no. 5), one full stanza, 'Jo. Ciconia', ed. DTÖ15, p. 227; ClercxC ii, no. 15

TEXT: by Leonardo Giustinian

GiustinianF, no. 7, ed. WieseN, no. 4, and MB8, commentary to no. 54 (from probable first edn. of c.1472)

F-Pn it. 1035, fo. 34, ed. MandalariR, p. 121; AltamuraR, p. 56

F-Pn it. 1069, fo. 10 (copied from GiustinianF), ed. G. Mazzatinti, *Inventario dei manoscritti italiani delle biblioteche di Francia*, ii (Rome, 1887), p. 268 (with err. heading 'Strambotto')

LAUDE:

O diva stella o vergine Maria (anon.), cantasi come: O rosa bella o dolce anima mia, ed. GallettiL, p. 75 (no. 166)

O sacra stella vergine humile e pia (anon.), in su: O rosa bella o dolce anima mia, *I-Rvat* Chigi L.VII.266, fo. 115^v

B: most famous setting, possibly strophic

Bedyngham or Dunstable

BerK, fos. 40^v-42 (no. 36), initials 'O' and 'A' only

Col (Fr), fos. H11^v-12 [now PC, fo. 30^v, and Sev, fo. 50] (no. 69), only 4 lines of text, facs. of fo. H11^v in LuisiLG ii, pl. 21

Cord, fos. 8^v-10 (no. 7), full text, ed. ThibaultM, p. 13, facs. of fos. 8^v-9 in *MGG* xv, pl. 59 (and *MGGn* iii, col. 1007); LuisiLG ii, pl. 22

EscB, fos. 35^v-37 (no. 29a), only 4 lines of text, ed. HanenE, no. 29a; LuisiLG ii, p. 248; text ed. PirrottaA, p. 147; facs. of fos. 35^v-36 in LuisiLG ii, pl. 20

Leipzig1084, fo. 228 (no. 11), texted '[O] quam suavis est' (see *LU*, p. 917), tti

MC, p. 341 [op. 101] (no. 81), Ct only as facing page is lost, ed. PopeM, p. 310

Pav, fos. 41^v-43 (no. 24), full text, ed. LuisiLG ii, p. 251

Pix, fos. 90^v-92 (no. 78), full text, facs. of fos. 90^v-91 in LuisiLG ii, pl. 19

Porto, fos. 54^v-56 (no. 2), 1½ stanzas, ttp, 'Joh Bedyngham', facs. of fos. 54^v-55 in MB8, pl. 7, and LuisiLG ii, pl. 23

RU1411, fos. 22^v-23 (no. 19), incipit only, 'Domstaple' (almost entirely faded), ed. MorelotM, no. 1; AmbrosG ii, p. 578; RaphaelQ, App. p. 11; MB8, no. 54

Tr89, see version Ba1 below

Tr90, fos. 361^v–362 (no. 1074), in doubled note-values, with an added 4th voice in normal note-values ('secundus contratenor concordans cum ceteris vocibus'), texted with Latin contrafactum 'O rosa bella o tu mi Maria', Ct ed. DTÖ15, p. 229; LedererU, p. 361 and p. 382; MB8, no. 54; text ed. MB8, commentary to no. 54

Tr93, fo. 371 (no. 1842), in doubled note-values, Ct only as facing page is lost, textless Wolf, fos. 34^v–36 (no. 27), only 4 lines of text, ed. ThomasE6, no. 1; GutiérrezW, p. 49

D-Rp 90 th. 4^o (see RISM B III 3, pp. 181–91; copied early 1470), p. 341, D and T of first 7 breves only as an example in a composition treatise, clefless, textless (recognized and kindly drawn to my attention by Brian Trowell)

TABLATURE:

Bux, fo. 17^{r-v} (no. 39), 'O rosa bella', ed. EDM37, p. 38; MB8, no. 54a

Bux, fo. 59^{r-v} (no. 104), with rather free Ct, 'O rosa bella', ed. ScheringS, p. 163; EDM37, p. 142; MB8, no. 54b

On earlier literature and Bedyngham as the likely composer, see FallowsOR.

Ba1: the above with three added voices

anon. or Bedyngham

Tr89, fos. 119^v–120 (no. 575), version B in doubled note-values, but with the three extra voices in original note-values, headed: 'Concordancie O rosa bella cum aliis tribus ut posuit bedingham et sine hiis non concordant' (for interpretations, see StrohmR, p. 393, and FallowsOR), incipit only, ed. DTÖ15, p. 229; LedererU, p. 361 and p. 383; HAMi, no. 61 (3vv only); MB8, no. 54; Anselm Hughes and Percy A. Grainger, *English Gothic Music*, no. 7: *O rosa bella (O Lovely Rosebud)* (London, 1963); facs. of fo. 119^v in DTÖ14, pl. IV, and MGG iii, col. 951

Ba2: replacement low Ct

anon.

Tr89, fo. 245^v (after no. 676), named 'contra bassus', textless

Note: this voice (identified and drawn to my attention by Robert Mitchell) is present in the published facs. of Tr89, looking as though it is an inserted leaf in much later script (for the facing page, see: (Fr) *Entrepris suis*); but it is not currently in Tr89 and was not reported in the DTÖ inventor-ies (nor, so far as I can see, is there any other published reference to it).

Bb2: two-voice pieces using the Discantus of version B

Bb2:1

anon.

Tr90, fo. 362 (no. 1074a), in doubled note-values, 'Gimel', incipit only, ed. DTÖ15, p. 229; LedererU, p. 361 and p. 383; K.-J. Sachs, 'Die Gymel-Stimmen zum Superius des "O rosa bella"-Satzes im Kodex Trient 90', *Mf* 49 (1996), pp. 287–92 at p. 288

2 equal voices

Bb2:2

anon.

Tr90, fo. 362 (no. 1074b), in normal note-values, 'Alius Gimel', incipit only, ed. DTÖ15, p. 229; LedererU, p. 361 and p. 383; K.-J. Sachs, op. cit., p. 288

2 equal voices

Ockeghem

Bb2:3

Tr90, fo. 445 (no. 1128), 'Alius discantus super O rosa bella', textless, 'Ockeghem', ed. DTÖ15, p. 233; LedererU, p. 361 and p. 399; IMM iv, p. 8; PlamenacO iii, p. 79

2 equal voices

Bb2:4

EscB, fos. 35^v–36^v (no. 29b), 4 lines of text, tt, ed. HanenE, no. 29; LuisiLG ii, p. 248.

2 equal voices

Note: various writers have seen this as a 4-voice piece or even as a 3-voice piece, rather than as a gimel using the D already present for version B; since the new gimel line is so often in octaves with the T of version B, these theories must be rejected.

Bb2:5

2nd text: In pace/Veni creator

Col (Fr), fos. E2^v–3 [now PC, fos. 1^v–2] (no. 27), it, ed. PlamenacQ, p. 173 (with facs., pl. 3)

Quodlibet citations are liturgical fragments, fully listed by Plamenac.

Bb2:6

Tinctoris, *Proportionale* (c.1473–4), Bk. 3, ch. 4, gives opening of quodlibet *O rosa bella/L'homme armé*, 2vv, it, ed. CS iv, p. 173; RaphaelQ, p. 162; A. Seay in JMT 1 (1957), p. 70; L. Lockwood in PRMA 100 (1973–4), p. 101; CSM22/ia, p. 51

PirrottaA and ManiatesE, p. 94, note that this is identical, apart from the first 7 notes, with version Bb2:7 below (and probably the version mentioned in the letter of 1472).

Bb2:7

EscB, fo. 4^v (no. 1), prima pars of T only as facing page is lost, fully texted, headed 'Tenor O rosa bella', ed. PirrottaA, p. 153; ManiatesE, p. 107; HanenE, no. 1; ManiatesC, no. 1

Probably the version cited in 1472 (see below). Maniates suggests that the *custos* at the end probably means that the rest of this voice was on the lost facing page; it is also possible that the lost facing page included a Ct (after the manner of the 3vv quodlibets in Glog) and that the piece continued on the next opening.

Quodlibet cites the following (all apparently monophonic songs):

1. Hé Robinet tu m'as la mort donné
2. Quant tu t'en vas
3. Sault le gingant se je cuidasse la pas de gingant
4. A ce povre loqueteux
5. Desus le jon la demeurons la joye
6. En greaulo Robino | tes moutons vont au bos | va bien tos

Bb3: three-voice pieces using the Discantus of version B

Bb3:1

Dij, fos. 90^v–92 [new fos. 93^v–95] (no. 78), original T up an octave, original D, new '[c]oncordans' added below, almost full text, ed. MorelotM, App. 1; F.-J. Fétis, *Histoire générale de la musique*, v (Paris, 1876), p. 332; LedererU, p. 399

- Bb3:2** Hert
Tr90, fos. 444^v–445 (no. 1127), incipit only, 'Hert', ed. DTÖ15, p. 233; LedererU, p. 407; *IMM* iv, p. 8
- Bb3:3** anon.
 Mass cycle, **Tr90**, fos. 420^v–428 (nos. 1114–18), original D down a 4th to become Ct, ed. DTÖ22, p. 13
- Bb3:4** anon.
 D in Q, SEE: (Ger) Hostu mir dy lawte brocht (**Glog**)
- Bb3:5** anon.
 D in Q, SEE: (Ger) In fewirsz hitcz (**Glog**)
- Bb3:6** anon.
 D in Q, SEE: (Ger) Wer do sorget umb frawen (**Glog**)
- Bb3:7**
 Possible Quodlibet: O rosa bella/He Robinet SEE: Bb2:7 above
- Bc2: two-voice pieces on T of version B**
- Bc2:1** anon.
 1st text: Seule esgaree Q
Col (Fr), fos. E3^v–4 [now PC, fos. 2^v–3] (no. 28), with traces of a cut-off ascription, ed. PlamenacQ, p. 177 (with facs. pl. 4)
 Quodlibet cites the following (for all of which see entries in the French section):
1. Seule esgaree (Binchois)
 2. Le malheureux habandonné (anon. in **Col**)
 3. Adieu tant que je vous reveoie (quoted by Molinet)
 4. Reposons nous (Busnoys)
 5. Au sault du baing (text in **Roh**)
 6. Loing de mon desir ossy de ma joye (unknown)
 7. Par trop vous amer je me tue (text in **Lans380** and **Roh**)
 8. Hellas (anon. in **F229**)
 9. Quant j'estoie sur le pont de Paris (unknown)
 10. Bon vin je ne te puis laisser (**Cop1848**)
 11. Amez moy belle Margot (unknown)
 12. Gente de corps belle aux biaux yeulz (monophonic version)
 13. Gardez vous des leux waroux (probably monophonic)
 14. Par le regard de vous biaux yeulz (Dufay)
 15. Terriblement (anon. in **BerK** etc.)
 16. Puis que je vis (anon. in **Col** etc.)
- (Nos. 9–13 probably all quote monophonic versions)
- Bc2:2**
 Opening of T in Q, SEE: (Fr) Mon seul plaisir/La douleur
- Bc3: three-voice pieces based on the Tenor of version B**

- Bc3:1**
Dij, fos. 90^v–92 (no. 78) SEE: Bb3:1
- Bc3:2** anon.
 Mass cycle, **Tr88**, fos. 363^v–372 (nos. 475–9), and *I-La* 238, no. 5b, T used as isomelic cantus firmus; motto opening in all movements quotes D, ed. DTÖ22, p. 1
- Bc4: four-voice pieces based on the Tenor of version B**
- Bc4:1** anon.
 Mass cycle with Kyrie troped 'Rex virginum', 4vv, T used as isomelic cantus firmus; isomelic motto in all movements quotes D. Sources: **Tr89**, fos. 330^v–339 (nos. 715–19), ed. DTÖ22, p. 28; *I-MOe* α.M.1.13, no. 9, *Missa super O rosa bella* 'incerti autoris', ed. DTÖ22, p. 28; **Strahov**, fos. 153^v–160 (nos. 136–40), with motet following (see Bc4:2 below)
- Bc4:2** anon.
 Motet *O pater eterne quem celum laudat*. Sources: *I-Md* 2269 (librone I), fos. 123^v–124, 4vv, 'O admirabile comertium'; **Strahov**, fos. 160^v–161 (no. 141), immediately after mass above; see Robert J. Snow, 'The Mass-Motet Cycle: A Mid-Fifteenth-Century Experiment', in *PlamenacF*, pp. 301–20, motet ed. p. 315
- Bd: related settings of the same text**
- Bd:1** anon.
 Quotes the opening phrase in all three voices and inverts many others; a closely related setting
Tr90, fos. 362^v–363 (no. 1075), incipit only, ed. DTÖ15, p. 224; LedererU, p. 413; ThomasE6, no. 2
Tr93, fo. 1 (no. 1586), Ct only as facing page is missing
- TABLETATURE:
Bux, fo. 58^v (no. 103), literal intabulation without any embellishments, 'O rosa bella', ed. EDM38, p. 141
- Bd:2** anon.
 Related rather as version Bd:1, but more subtly; only the opening of Ct in **Schedel** quotes literally from version B
BerK, fos. 42^v–43 (no. 37), initial 'O' only
M5023, fos. 6^v–7 (no. 6), 2vv, texted 'O rosa bella o deitatis cella'
Per431, fos. 81^v–82 [op. 91] (no. 57), incipits for both partes only, ed. LuisiLG ii, p. 253 (with facs.)
Schedel, fos. 39^v–41 (no. 34), with different Ct, incipit only
Tr90, fo. 369^v (no. 1083), 3 lines of text, ed. DTÖ15, p. 225; LedererU, p. 419 (both adding **Schedel** Ct)
- Be: parodies based on version B**
- Be:1** quotes first bars of version B in all 3 voices, SEE: (Fr) O infame desleauté
- Be:2** SEE: O pellegrina o luce o chiara stella (B)
- Be:3** SEE: (Lat) Amor

Be:4 SEE: (Fr) Pour bien servir et leaument amer

C: Strahov setting

anon.

Strahov, fos. 226^v–227 [pp. 451–2] (no. 209), incipit 'Rosabella' only, facs. *JAMS* 13 (1960), facing p. 108

D: other settings

(MC: two settings mentioned in index as originally on op. 61 and op. 62, both now lost; possibly versions Bd:1 and Bd:2 above)

New York, Metropolitan Museum of Art, intarsia panel from Federico III da Montefeltro's *studiolo* at Gubbio (late 1470s), apparently rendered illegible by poor restoration in Venice before it came to New York in 1939 (information kindly provided by Olga Raggio of the Metropolitan Museum). The only known record of its earlier state is a tentative transcription of the opening 'of two of the parts' (which do not seem to fit together), made from a photograph owned by William Barclay Squire (d. 1927), when it was in the possession of Prince Lancelotti at Frascati, published in Cecie Stainer, 'Dunstable and the Various Settings of O rosa bella', *SIMG* 2 (1901–2), pp. 1–15 at p. 5. Squire's photo seems not to survive. Photographs of the panel in its present state, with the music book open but blank, appear in Preston Remington, 'The Private Study of Federico da Montefeltro, a Masterpiece of XV Century Trompe-l'Œil', *Bulletin of the Metropolitan Museum of Art*, 36/1 (Jan. 1941), section 2, pp. 3–13 at p. 8, and E. Winternitz, *Musical Instruments and their Symbolism in Western Art* (2nd edn., New Haven, 1979), pl. 55a (right-hand panel). Further comments in ReeseI, p. 80

CITED:

Song 'O rosa bella' mentioned in Simone Prodenzani's *Il saporetto* (c.1405–17), sonnet no. 35, ed. DebenedettiP, p. 110; DebenedettiS, p. 175, as played on the 'viola'—evidently version A

In list of songs, *I-Rvat* Ottob. lat. 251, fo. 34 (?dated 1452), as 'Rosa bella'; see CarboniE, p. 447

16 Nov. 1472, Galeazzo Maria Sforza writes to Antonio d'Appiano, his ambassador at the court of Savoy, asking for a copy of 'Rubineto notato su l'ayre de Rosabella'—evidently version Bb2:7—see MottaM, p. 66

2 Mar. 1473, at a banquet given by Cardinal Pietro Riario in Rome, 'Cantosse in uno chitarino O rosa bella' according to letter of Ludovico Genovesi; see D'AnconaP, p. 489, citing Nino Tamassia's publication for Nozze Vigo–Magenta (Rome, 1885)

25 Dec. 1474 George Cely pays Thomas Rede, harper in Calais, 'ffor to lerne: O ffresshes Flour | tos Juirs | o Rosse Abella', ed. in HanhamM, from *GB-Lpro* C.47/37/11, fos. 3–4

O rosa bella o perla angelichata (GiustinianF reading) SEE: O bella rosa

Or s'avanta omay chi vol amore

Ba2/2:11

Prepositus

Ox II, fo. 24 (no. 35), one full stanza, 'Prepositus brisiensis', ed. CMM11/v, p. 87

Or udite el buono horare

?Ba4/7:8 anon.

Pix, fos. 107^v–109 (no. 92), 4vv, one full stanza, text ed. R. Renier in *GSLI* 22 (1893), p. 391; F. Liuzzi, *I musicisti in Francia* (Rome, 1946), p. 58

Text a scurrilous narrative of monks' activities

O sacra stella vergine humile e pia (Lauda) SEE: O rosa bella

O santissima prega Iesù (Lauda) SEE: (Lat) O pulcherrima mulierum

O spirito gentil tu m'ay percosso

Ba2/2:11

Prepositus

Ox II, fo. 25 (no. 37), 2vv, full text, tt, 'Prepositi brisiensis', ed. CMM11/v, p. 85

O stella chi a respiender non se scura

Ba4/2:11

Rosso

Ox VI, fo. 99^v (no. 235), one full stanza, 'P. Russo', ed. CMM11/v, p. 94

O tempo bono e chi me t'à levato

StrS

anon.

MC, p. 421 (no. 132), 2 lines of text, ed. PopeM, p. 506

TEXT: by Francesco Galeota

I-MOe α.M.7.32 (it. 1168), fo. 67 (Canzoniere di Francesco Galeota), ed. G. B. Bronzini in *Lares*, 48 (1982), p. 238

I-Nn XVII 1 (copied by Gianmarco Cinico), fo. 45^v (no. 97), ed. G. B. Bronzini, *Raccolta di diverse lettere . . . di Francesco Galeota* (Bari, 1976), no. 164, and in *Lares*, 48 (1982), p. 239; also in G. B. Bronzini, 'Francesco Galeota: canzoniere ed epistolario', *Archivio Storico per le Province Napoletane*, 104 (1986), p. 85

I-Nn XVII 1 (copied by Gianmarco Cinico), fo. 86^v (no. 116), ed. G. B. Bronzini, 'Francesco Galeota' p. 126

I-Rvat Vat. lat. 10656, fo. 113^{r-v} (no. 49), ed. AltamuraR, p. 98; G. B. Bronzini in *Lares*, 46 (1980), p. 43 (with facs. of fo. 113^v)

I-Rvat Vat. lat. 10656, fo. 121 (no. 189), ed. G. B. Bronzini in *Lares*, 47 (1981), p. 390

LAUDA:

O Iesù bono come m'hai lassato [Strambotto] (anon.) cantasi come: O tempo buono, ed. GallettiL, p. 208 (no. 340), from edition of 1490, fo. 10

PopeM, p. 658, refers to relationship with *Tyempo bueno*, *tyempo bueno* of Matteo Flecha the elder in *E-Bc* 454 and other sources.

O vos homines qui transitis

Ba4/2:8

Oriola

MC, p. 279 [op. 17] (no. 29), one stanza but no volta, 'Oriola', ed. PopeM, p. 188

TEXT:

F-Pn it. 1035, fo. 13^v, two stanzas, ed. MandalariR, p. 52; AltamuraR, p. 27; PopeM, p. 580

CITED:

As a song within the Spanish poem 'En Ávila por la A' (c.1463) [DuttonC, no. 5211], l. 275 (as 'O vos omes'), ed. AubrunH p. 193; CDS i, p. 353

Text addresses 'gentil donna d'Alagne', Lucrezia d'Alagne, mistress of Alfonso el Magnánimo (d. 1458); see PopeM, p. 580, for comments and further literature. It is most unlikely that the reference in 'En Ávila por la A' could refer to Millán's *O vos omnes qui transitis* in CMP, fo. 135 (no. 232), a much later work.

Oyme sospiri (*I-Rvat* Ottob. lat. 251 reading) SEE: Aymè sospiri

O Zano bello Zano caza fora le capre ? anon.

Col (It), fos. R1^v–2 [now Sev, fos. 131^v–132] (no. 160), 4vv, one stanza, itii

Since this is not in the index of Col it just might be the unique secunda pars of the preceding piece, *Nenciozza mia* (A), which has the same voice ranges and tonality. On the other hand, the T, a seven-fold statement of a single short melody, suggests that this is an independent piece.

CITED:

Teofilo Folengo, *Macaronicorum poema* (Toscolano, 1521), names among several songs 'Para foras, belle Gianole, capras'; see CattinM, p. 202. For further implicit references to the song and its relationship with *Voltate in qua* see PrizerG, pp. 26–8.

O zentil madona mia Ba4/2:7/11 anon.

BU, pp. 100–1 (no. 76), 2vv, one full stanza, tt, ed. GalloB ii, p. 104; PMFC11, no. 61
2 equal voices

Pace non truovo e non ho da far guerra sonnet anon.

Pix, fos. 94^v–96 (no. 81), full text, ed. A. Einstein, *The Italian Madrigal* (Princeton, 1949), iii, no. 1

Extended Ct

TEXT: by Francesco Petrarca, *Canzoniere*, no. 134, found in innumerable sources

LAUDA:

Pace non trovo e vivo sempre in guerra (Francesco d'Albizo), cantasi come: Pace non trovo e non ho da far guerra, ed. GallettiL, p. 80 (no. 176)

This lauda is in 7-line stanzas, which would fit the music, copied in Pix at about the same time that the lauda was published; the context of Francesco d'Albizo's lauda makes it seem very likely that this was the musical setting he had in mind.

Parto di tanto porfia SEE: (Sp) Harto de tanto

Passato è il tempo omai di quei pensieri Ba4/2:11/7 Dufay

Ox IX, fos. 133^v–134 (no. 313), one full stanza, 'G. dufay', ed. CMM1/vi, no. 3; DuffinD, p. 64; facs. in PlanchartW, p. 168

Shares only its first words with Petrarca's sonnet 'Passato è 'l tempo omai lasso che tanto' (*Canzoniere*, no. 313).

Ba4/2:8

Pelegrino son tornato

(Col, according to index

LAUDA:

Pellegrin Gesù incarnato (Francesco d'Albizo), cantasi come: Pellegrino son tornato, ed. GallettiL, p. 107 (no. 245)

Pellegrin Gesù incarnato (Lauda) SEE: Pelegrino son tornato

Pensi che mai (Spinacino reading) SEE: (Fr) Pensif mari

Per amor de costey

Ba2/2:7/11 ?Lantins

Ox II, fo. 22 (no. 32), one full stanza (with new music for volta), ttt; on ascription see below; ed. BorrenL, p. 61, as a work of Hugo de Lantins

BorrenL and StainerD read the ascription as 'Ugo de Lantins'; ReaneyI, p. 87, reads 'Hugo de Lantins'. Since virtually all the ascription is trimmed off, however (and has been for some 200 years), it is hard to see how any such solution was found unless by analogy with fo. 35^v and fo. 36. The name in the ascription seems much longer than either of the suggested readings, though tails of a possible 'H' and 'g' seem visible.

For a similar case, SEE: Io sum to servo.

CITED:

Perhaps in list of songs, *I-Rvat* Ottob. lat. 251, fo. 34 (? dated 1452), as 'Per l amor', see CarboniE, p. 449 (with various other possible identifications)

Per buon sentier e retta via (Lauda) SEE: (Fr) Pour prison ne pour maladie

Perché la vista dona da me fuge

?Ba2/2:11 Randulfus

Ox III, fo. 41 (no. 76), refrain and first piede only, 'Randulfus Romanus', ed. StainerD, p. 181; RiemannHZ iii (1906), no. 21 (as a bizarre 4vv ex 3 canonic piece)

Per gentilezza SEE: Per zenteleze

Per la absencia

? anon.

BQ16, fos. 16^v–17 [op. 4] (no. 9), incipit only, ed. HaberkampW, p. 290; BentonF, no. 4 (with facs.); facs. JeppesenF ii, pl. 28

Low Ct

Ref.: DuttonC, no. 4305 (as Spanish)

Per la goulda

?R5 anon.

BQ16, fos. 85^v–86 [op. 72] (no. 77), incipit only, ed. HaberkampW, p. 293

Low Ct; written in low clefs

Ref.: DuttonC, no. 4307 (as Spanish)

Perla mia cara o dolce amor

10:5+5

A: homophonic version

3:9 anon.

Cord, fos. 11^v–12 (no. 9), 3 stanzas (corresponding to ll. 1–6 of the first stanza and ll. 4–6 of the seventh stanza in Giustinian's poem), ed. W. Rubsamen in HaarC, p. 175; CMM42, no. 4; LuisiLG ii, p. 266; ThibaultM, p. 17

Low Ct

B: possibly earlier setting

B10:9 anon.

PC III App., fo. 66^v (no. 19, copied by Ox scribe), incomplete D only (in AAB form), ll. 1–9 of poem, ed. D. Fallows in ThibaultM, p. lxxxvi

TEXT: by Leonardo Giustinian

GiustinianF, no. 22

F-Pn it. 1032, fos. 30^v–32 (no. 14)F-Pn it. 1069, fos. 39^v–41^v (copied from GiustinianF)I-Fn Pal. 213, fos. 39^v–41^v, ed. WieseP, p. 79 (no. 14)

I-Fr 1091, fo. 195, 'Ballata di meser lionardo giustiniani'

I-MOe S Carlo 5 (busta F.n.3), fos. 92^v–94, with marginal note in an early but different hand 'nota: pro Diamanta Ambrosini de bononia'

I-Rvat Vat. lat. 5166, fo. 13 (no. 6), variants from GiustinianF reported by M. Vattasso in *GSLI* 40 (1903), p. 69

I-Vnm it. IX.346 (6323), fos. 19^v–20^v

I-Vnm it. IX.486 (6767), fo. 61 (without opening as preceding folio is lost)

LAUDA:

Madre di Dio nostro signor (Feo Belcari), si canta come: Perla mia cara et come: Guerriera mia, I-Rvat Ross. 424, fos. 155^v–156, and I-Fn Magl. VII.690, fos. 8–9; ed. (without cantasime) GallettiL, p. 486

For collation of text sources, see Laura Pini, *Per l'edizione critica delle canzonette di Leonardo Giustinian* (Rome, 1960), pp. 465–7.

Per poco tempo ch'io so stato fora

Str anon.

MC, p. 259 [op. 7] (no. 12), 4vv, 1½ lines of text, ed. PopeM, p. 139

Per zenteleze

?R5 anon.

BQ16, fos. 113^v–114 [op. 100] (no. 95), incipit only, facs. *MGG* xv, pl. 32; *MGGn* ii, col. 41

Perhaps French

Piangendo chiamo sorda e cruda morte

Str anon.

MC, p. 273 [op. 13] (no. 24), 4vv, 2 lines of text, ed. PopeM, p. 172

Per431, fo. 110 [op. 119] (no. 85), 3vv, 2 lines of text

Low Ct

Piangendo gli error' mia (Lauda) SEE: Piangeran gli occhi

Piangeran gli occhi mey

8:7 Giliardi

F176, fos. 127^v–129 (no. 82), 2 stanzas, 'Arnolfo Giliardi', ed. D'AcconeN, no. 1 (FR2356 index, 'Piangerano gli occhi': originally on lost op. 12

Low Ct

Rhyme: abba × 4, discussed D'AcconeN, pp. 269–70, reading this as a Ba4/4:7. See also CattinC, p. 24. The lauda does not match either form.

LAUDA:

Piangendo gli error' mia, cantasi come: Piangeran gli occhi miei, I-Fr ed. r. 196, no. 37 (see CattinR)

I-Fn Banco Rari 337, fo. 10^v (no. 9), has the B of a song with the incipit '[P]iangeran gl'ochi mia'; but it is musically unrelated and belongs to the frottola generation.

Piangete done et vuy fedel'amanti

CapQ anon.

EscB, fos. 87^v–88 (no. 74), 2vv, 2 stanzas of a11 b11 b7 c11, tt, ed. CMM88, no. 62; HanenE, no. 77; LuisiLG ii, p. 267; text ed. PirrottaA p. 148

TEXT: attributed to Leonardo Giustinian by modern scholars, and accepted by Billanovich

I-Vnm it. IX.486 (6767), fos. 81–83^v (in a section, fos. 1–94^v, devoted apparently to poems by Giustinian), 31 stanzas plus final line, ed. Guido Mazzoni, *Le rime profane d'un manoscritto del secolo XV* (Padua, 1891), p. 24 (also as *Atti e memorie della r. Accademia di Scienze, Lettere ed Arti in Padova*, ns 7 (1891), pp. 55–96 at p. 76)

Shares only opening words with Petrarca's sonnet 'Piangete donne e con voi pianga Amore' (*Canzoniere*, no. 92).

Po' ch'i' t'ebbi nel core (Lauda) SEE: Fortuna desperata

Poiché il tuo cor Maria è grazioso (Lauda) SEE: (Fr) Puis que je vis

Po' ché 'l cor mi stringe e serra (Lauda) SEE: Alle chiave

Pon fin fortuna SEE: Pon fin omay

Pon fin omay al mio greve dolore

?B7:11/7 anon.

F176, fos. 97^v–99 (no. 66), one stanza (in index as 'Pon fin fortuna')

FR2356, fos. 39^v–40 (no. 31), incipit 'Pon fin fortuna' only

Low Ct

Poy ch'amor vol chi t'ami o car miseri

Ba4/2:11/7 anon.

Pz, fos. 23^v–24 (no. 30), 2vv, full text, tt, ed. PMFC11, no. 65

Poy ché crudel Fortuna et rio Distino

Ba3/3:11/7 Joye

Porto, fos. 65^v–67 (no. 11), no volta, 'Joye'

TEXT: by Rosello Roselli

I-Fr 1098 (the *Canzoniere* of Rosello Roselli), fo. 171 (no. 58), headed 'canzonetta' ed. Andrea Lanza, *Lirici toscani del Quattrocento*, ii (Rome, 1975), p. 433

Poi ché te hebi nel core (F27 and Cape incipit) SEE: Fortuna desperata

Poi ché vivo sopra la terra

Ba4/2:8 anon.

F27, fos. 115^v–116 (no. 157), incipit only

(MC index, formerly on lost op. 88 as 'Poy ché bivo super')

Pix, fos. 98^v–99 (no. 84), no volta, tpi

For the lauda proposed in F. Liuzzi, *I musicisti in Francia* (Rome, 1946), p. 73, SEE: Po' ché 'l cor mi stringe e serra.

Pulchra speciosa et decora

? Brollo

Ox III, fo. 37 (no. 67), 2vv, 3 lines of text, tt, 'B. de brolis', ed. BorrenP, p. 292; CMM11/v, p. 66

Form: a10 (Latin) followed by b11 b11 (Italian). Text apparently devotional, though Reaney (CMM11/v, p. xx) suggests it may be a contrafact of a rondeau.

Quale gente desperada

(MC index, formerly on lost op. 116)

Quanto è stolto cieco ingrata (Lauda) SEE: Hora may che fora son

Quanto mi dolse la aliegra partita

StrS anon.

Col (It), fo. P7^v [now Sev, fo. 117^v] (no. 143), full text, ed. HöflerA, no. 3; text ed. PopeM, p. 652

MC, p. 416 (no. 126), 2 lines with reading 'la nigra partita', ed. PopeM, p. 495

Low Ct

TEXT:

I-Rvat Vat. lat. 11255, fo. 10^v (no. 13), with reading 'la crudel partita', ed. G. Reichenbach in *GSLI* 77 (1921), p. 42

Opere nuove dello altissimo poeta fiorentino (Florence, 1524) [copy in *I-Fn*], fo. B1, has a strambotto (fiorentino) with roughly the same first couplet (opening 'Quanto fù dolce la crudel partita') but continuing differently.

Quanto mi dolse la nigra partita (MC reading) SEE: Quanto mi dolse la aliegra partita

Quanto mi dolse sta crudel partita

Str anon.

MC, p. 416 (no. 125), 2 lines, ed. PopeM, p. 494

For a complex if disputable history of this piece, see PopeM, p. 652.

Quanto più gli occhi mia versono in pianto (Lauda) SEE: Quanto più li occhi mei

Quanto più li occhi mei

Str anon.

MC, p. 341 [op. 101] (no. 82), incipit only, ed. PopeM, p. 313

Low Ct

LAUDA:

Quanto più gli occhi mia versono in pianto (Feo Belcari) [two stanzas, each in Str form], cantasi come: Quanto più gli occhi mia, e come gli strambotti, ed. GallettiL, p. 100 (no. 227)

Quatter cosse in une lette

PragueU, fo. 260^v (no. 38), monophonic, incipit only, ed. KammererM, p. 167

Possibly related to the poem 'Quattro cosse requier | en dever prender moier' (aabbacc), published from a private MS in Genoa (fo. 80, no. 88) in N. Lagomaggiore, 'Rime genovesi della fine del secolo XIII el dal principio del XIV', *Archivio glottologico italiano*, 2 (1876), pp. 161–312 at p. 266.

Quel che 'nant'ogni amor serà costante

Ba3/3:11/7 anon.

EscB, fos. 100^v–102 (no. 87), no volta, tti in refrain only, ed. CMM88, no. 55;

HanenE, no. 90; text ed. PirrottaA, p. 150, with suggestion (p. 138) that 'Antognia' is a senhal

Quel fronte signorille in paradiso

4:11/7 Dufay

Ox IV, fo. 73 (no. 156), 2 stanzas plus rentrement, tti, 'Guillermus du{fb}y Rome conposuit', ed. StainerD, p. 148 (with facs.); CMM1/vi, no. 7; Pirrotta in ReeseF, p. 680; IMM i, p. 16 (up a tone); DuffinD, p. 46; ThomasE91, no. 4; facs. ApelN, p. 103

Form: a11 b7 b7 a11, but see remarks in MSD47, p. 43

For an expanded version of the music SEE: (Fr) Craindre vous vueil.

Questa fanciull'Amor fallami pia

Ba2/2:11 Landini

F26, fo. 22^v (no. 42), 2 stanzas (text to D only), 'M.F.', ed. KuglerT, p. 136; facs. H. Möller and R. Stephan, *Die Musik des Mittelalters* (Laaber, 1991), p. 426

MuEm, fos. 58^v–59 (no. 110), D and T in full-black notation with Ct at bottom of page in void notation, texted 'Kyrie leyson', ttt, ed. PMFC13, no. 2

Stras 1, fo. 18 (no. 27), incipit plus added Latin text 'Est illa'

WolkA, fo. 30 (no. 15), 2vv, texted 'Mein hertz das ist versert' (B4+4:6), 3 stanzas, pt, ed. WeberO, p. 536 (T only); DTÖ18, no. 101; PelnarO, no. 31

WolkB, fos. 28^v–29 [orig. fos. 27^v–28] (no. 15), texted as WolkA, 3 stanzas, it (text ed. KleinO, no. 65, also in WolkC, fo. 58^v, ed. WeberO, p. 159), followed by text 'Weyss rot mit brawn verleucht', 3 stanzas, annotated at end: 'Nota diss obgeschrieben lied . . . singet sich inn der melody Mein hertz etc' (ed. KleinO, no. 66, also in WolkC, fos. 58^v–59, ed. WeberO, p. 160)

F-Pn it. 568, fo. 70^v (no. 98), one full stanza, tti, 'Franciscus'

I-Fl Pal. 87 (Squarcialupi codex), fo. 138 (no. 205), 1 stanza, tti, 'Magister Franciscus cecus horghanista de Florentia', ed. J. Wolf, 'Musica fiorentina nel secolo XIV', *La nuova musica*, 2 (1900), p. 218; L. Ellinwood, *The Works of Francesco Landini* (Cambridge, Mass., 1939), p. 285; G. Reese, *Music in the Middle Ages* (New York, 1940), p. 368; J. Wolf, *Der Squarcialupi Codex* (Lippstadt, 1955), p. 234; PMFC4, no. 97; R. Hoppin, *Anthology of Medieval Music* (New York, 1978), p. 162; facs. WilkinsC, p. 66

I-GUM 3 (Guardiagrele; see CC i, p. 258, and iv, p. 396), fo. 192^v (no. 4), 2vv, texted 'Agnus dei', ed. *RIM* 7 (1972), p. 172 (with facs., pl. 4); PMFC13, no. 33; facs. Möller and Stephan, loc. cit.

TABLATURE:

Rei, fo. 85 (no. 184), 2vv, 'Qusta fanzulla', ed. WolfH ii, p. 253 (first part only, in parallel with *I-Fl*); KuglerT, p. 136; facs. C. Parrish, *The Notation of Medieval Music* (New York, 1957), pl. 60; WilkinsC, p. 70; Möller and Stephan, loc. cit.

TEXT:

I-Bu 1549, fo. 199^v, has a few notes (unrelated to Landini's) with the incipit 'Questa fanzula da amor', ed. (almost complete) RJSM B IV 4, p. 740

LAUDA:

Creata fusti o vergine Maria (anon.), va come: Questa fanciulla amor falla mie pia, *I-Rvat* Chigi L.VII.266, fo. 71

Questa fenice de l'aurata piuma

Str

A:

anon.

*Per*431, fos. 51^v-52 [op. 61] (no. 30), 3vv, only 2 lines, ed. HernonP, p. 325
Low Ct

B: with D, T and B outlines of version A

anon.

*Per*431, fos. 50^v-51 [op. 60] (no. 29), 4vv, full text, ed. HernonP, p. 321

Text shares only its first line with Petrarca's sonnet (*Canzoniere*, no. 185).

Questa finice

?

A:

anon.

F176, fos. 103^v-104 (no. 69), incipit only

Borrows materials from *Ma bouche rit* and looks like the couplet of a Spanish canción.

B: entirely unrelated piece

anon.

F176, fos. 106^v-108 (no. 71), 4vv, incipit only

FR2356, fos. 7^v-8 (no. 3), 4vv, textless

Form of both seems incompatible with Petrarca's sonnet 'Questa fenice de l'aurata piuma' (*Canzoniere*, no. 185).

Questa se chiama la bella mazacrocha SEE: Famene un po(cho)

Rayson aviti multo ingrosso

?R4 anon.

BQ16, fos. 84^v-85 [op. 71] (no. 76), incipit only
2 equal voices over Ct
Probably French

Rè di Spagna SEE: La bassa castiglyla

Rosabella (Strahov incipit) SEE: O rosa bella (C)

Sacrosancta immortale et degna spina (Lauda) SEE: Vergine bella

Salus conforto (*I-Rvat* Ottob. lat. 251 reading) SEE: (Fr) Sans nul confort

Salvagia

(MC index, formerly on lost op. 150)

Se cor volonterosa SEE: Cor mio volunturioso

Se Dio scendess (Jeppesen reading) SEE: Si Dio scendess

Se fosse certo che più non se amasse

StrS

anon.

*Per*431, fo. 109 [op. 118] (no. 83), full text, ed. HernonP, p. 423

W243, fos. 68^v-69 (with slight musical variants), 2 lines of text

Low Ct

Se gli ochi son contenti [e consolati]

Str

anon.

I-MOe α F.9.9, formerly on lost fos. 24^v-25, according to index

TEXT: long thought to be by Poliziano, from its context in *I-Fr* 2723, but now rejected; see Daniela Delcorno Branca, *Sulla tradizione delle rime del Poliziano* (Florence, 1979), pp. 39, 62, and 140.

I-Fl Antinori 158, fo. 19^v

I-Fn Magl. VII.735, fo. 17

I-Fr 2723, fo. 64^v [orig. fo. 66^v] (no. 145)

I-Rvat Vat. lat. 10656, fo. 114^v (no. 59), ed. G. B. Bronzini in *Lares*, 46 (1980), p. 49

I-Rvat Vat. lat. 11255, fo. 10^v (no. 12), ed. G. Reichenbach in *GSLI* 77 (1921), p. 42

Epigrammata Cantalycii et aliquorum discipulorum eius (Venice, 1493 [NS 1494]) [copy in *GB-Lbl*], fo. R1^{r-v}, each couplet followed by a Latin translation in elegiac couplets, ed. Cesare Picci, *Il 'Liber Epigrammatum' di G. B. Valentini detto il Cantalicio: notizie biografiche* (Varallo and Sesia, 1911), p. 80

LAUDA:

Se 'l corpo ne' piaceri è consolato (Feo Belcari), cantasi come: Se gli occhi son contenti e consolati, ed. GallettiL, p. 75 (no. 167)

Se 'l corpo ne' piaceri è consolato (Lauda) SEE: Se gli ochi son

Se luce ai to bel (as read by Luisi) SEE: So luce ai to' bel' oci

Se m'ai giovan partita

?Ba4/4:7 anon.

F176 App., fos. 132^v–134 (no. 85), refrain and first piede only (rhyming abba abba)

Low Ct

Se mai il cielo e fati fur benigni

? Martini

F178, fos. 65^v–66 (no. 61), first line only, 'Johannes Martin'

F229, fos. 4^v–5 (no. 5), incipit only, 'Jannes martini', ed. BrownF ii, p. 9

RCas, fos. 120^v–121 (no. 93), incipit 'Je remerchi dieu' only, 'Jo martini', ed. EvansM, p. 40

TVC, no. 21, textless, ed. MönkemeyerT i, no. 21

Verona757, fos. 11^v–12 (no. 12), textless

Low Ct

Se non ti guardi amore

R4:7 anon.

A:

F62, fo. 1 (no. 1), full text (though without rentrements)

B: closely related version

Serafino Razzi, *Libro primo delle laudi spirituali* (Venice, 1563), fos. 140^v–141, in halved note-values, with light variants in D and T but mainly independent Ct, texted 'Se tu donassi il core', 22 lines, ttt

Low Ct

LAUDE:

Se pensassi l'errore (Feo Belcari), ed. GallettiL, p. 286 (no. 406); also in *I-Fn Magl.*

VII.690, fos. 19–20, si canta come: Se non ti guardi amore, et come; Insegnatemi Gesù Christo, *I-Rvat* Ross. 424, fos. 117^v–118, fo. 157^v, and fo. 177^v

Se tu donassi il core (Feo Belcari), cantasi come: Se non ti guardi amore, e come; Insegnatemi Gesù Cristo, ed. GallettiL, p. 87 (no. 196); also in *I-Fn Magl.* VII.30,

fo. 67^v, *Magl.* VII.690, fos. 20–21, and *I-Rvat* Chigi L.VII.260, fos. 300^v–301

Se pensassi l'errore (Lauda) SEE: Se non ti guardi amore

Sera nel core mio doglia e tormento

StrS anon.

BQ16 App., fo. 127 [op. 113] (no. 108), 4vv, incipit only

Col (It), fo. P8 [now Sev, fo. 118] (no. 144), 3vv, full text, ed. HöflerA, no. 4; text ed. PopeM, p. 663

MC, p. 430 (no. 139), 4vv, incipit, ed. PopeM, p. 524

Per431, fo. 107^v [op. 117] (no. 80), 3vv, with note-values halved in relation to the other sources, full text (one couplet underlaid to T, and all in a different order from

Col), ed. D. G. Cardamone, *The canzona villanesca alla napolitana* (Ann Arbor, 1981), i, p. 59; text ed. PopeM, p. 663

Low Ct

TEXT:

I-Fr 2752, fo. 144^v [orig. fo. 143^v]

I-Rvat Vat. lat. 11255, fo. 4 (no. 1), ed. G. Reichenbach in *GSLI* 77 (1921), p. 33

Epigrammata Cantalycii et aliquorum discipulorum eius (Venice, 1493 [NS 1494]) [copy in *GB-Lbl*], fo. P7, lines 1–3 (of Per431 order) followed by a full Latin translation in elegiac couplets

CITED:

1 July 1491, contract for 'magister Gregorius de Berto, barbitonsor' of Messina, to teach Giovanni Speciale to perform some songs, including 'una canzun nonciata "ocultamenti" [i.e. *Ocultamente me sentia punto* in P676, no. 13, etc.], et un' altra nonciata "Sarra nel cori meu"; see Giuseppe Donato, 'Contributo alla storia delle siciliane', *Certaldo*, 4 (1978), pp. 183–209, esp. p. 188 (missing the identifications), citing G. La Corte Cailler, 'Note storiche Siciliane: un barbiere . . . maestro di musica', *Archivio storico per la Sicilia orientale*, 4 (1907), fasc. 1, p. 150, from a document burned in 1943

Se tu donassi il core (Lauda) SEE: Se non ti guardi amore

Se vuoi gustare el dolz'amor (Lauda) SEE: Dona gentile; and SEE: (Fr) Se vous scaviés

Si cor volonteroso (*I-PESo* 54 reading) SEE: Cor mio volunturioso

Si Dio sscendess'in terra me dicesse

Str anon.

BQ16 App., fo. 74 [op. 60] (no. 64), 4vv, full text

Added in a different hand at the foot of the page

Pease reads as 'Si ch'io sscendess'; Jeppesen reads as 'Se dio scendess'.

Signor Gesù tu sia lo benvenuto (Lauda) SEE: (Fr) Seigneur Leon; and SEE: (Fr) Pour prison ne pour maladie

So luce ai to' bel'oci me tegnivi

Ba2/2:11 anon.

PC III App., fos. 65^v–66 (no. 18), 2 stanzas, but without final volta, ed. LuisiLG ii, p. 284

Sono stato in peccato tanto tanto (Lauda) SEE: Son stato nel inferno

Son stato in paradiso tanto tanto (Lauda) SEE: Son stato nel inferno

Son stato nel inferno tanto tanto

StrS anon.

Col (It), fo. P6^v [now Sev, fo. 116^v] (no. 141), full text (opening 'So stato in l'inferno'), ed. HöflerA, no. 1

W243, fo. 68^v, full text, ttt

Low Ct

TEXT:

I-Rvat Vat. lat. 10656, fo. 116^v (no. 94), ed. AltamuraR, p. 145; G. B. Bronzini in *Lares*, 46 (1980), p. 227

I-Rvat Vat. lat. 11255, fo. 10 (no. 11), ed. G. Reichenbach in *GLSI* 77 (1921), p. 41, as a poem of two 8-line stanzas

Epigrammata Cantalycii et aliquorum discipulorum eius (Venice, 1493 [NS 1494]) [copy in *GB-Lbl*], fo. P6, followed by Latin translation in elegiac couplets

LAUDA:

Sono stato in peccato tanto tanto (Feo Belcari), cantasi come: Son stato nell'inferno tanto tanto, ed. GallettiL, p. 50 (no. 101); also in *I-Fred*. r. 196, no. 90 (see CattinR), and *I-Fn* Conv. Sopp. G.8.1545, fo. 7 (opening 'Sono stato in paradiso')

Sopr'ogni stella bella (Lauda) SEE: (Fr) Creature la plus belle

Sospirar cor mio po ché perdisti

StrS anon.

Col (It), fo. P9 [now Sev, fo. 119] (no. 146), full text, ed. HöflerA, no. 6
Low Ct

TEXT:

I-MAc A.I.4, fo. 48 (no. 93)

I-Rvat Vat. lat. 10656, fo. 116^v (no. 92), opening 'Sospira cor mio poi ché perdisti', ed. AltamuraR, p. 112; G. B. Bronzini in *Lares*, 46 (1980), p. 226

Sospiro et zemo et di lacrime bagno SEE: Io zemo suspiro

So stato nel inferno SEE: Son stato nel inferno

Speranza (Prodenzani reading) SEE: (Fr) Esperance qui en mon cuer

Su la riva

(MC index, formerly on lost op. 58)

This may be the French song 'Sur la rive de la mer', used as the 2nd text of SEE: (Fr) Ma dame de nom; but several much later settings with this incipit are registered in *Il nuovo Vogel*.

Supra d'un monte

(MC index, formerly on lost op. 142)

Possibly 'Ensuso in su quel monte chiara vi surge la fontanella', given as cantasicome for the lauda 'In su quel alto monte' (anon.), ed. GallettiL, p. 104 (no. 238); and/or 'In su quel monticello', given as cantasicome for the lauda 'Ave regina celi' (Maestro Antonio), ed. GallettiL, p. 71 (no. 158).

Tam bien mi son pensato (FR2356 incipit) SEE: (Fr) Tant bel mi sont pensade

Tanta pietà mi tire e tanto amore (Lauda) SEE: Ben lo sa Dio

Tanto è l'afano SEE: Tanto l'afano

Tanto ha ch'io t'ò contato li mei guay

Str anon.

MC, p. 260 [op. 8] (no. 13), 4vv, 2 lines, ed. PopeM, p. 140; facs. LuisiLG ii, pl. 26

Tanto l'afano SEE: (Fr) Le despourveu infortuné

This incipit appears in BQ18 (Tanto è l'afano), RCas (Tanto l'afano), and RCG (Tant'è l'affano); it might just be related to the strambotto 'Dolce è l'affanno e dolce è lo tormento' in *I-Fr* 2752, fo. 143^v [orig. fo. 142^v].

Tard'il mio cor [harà quel che disia]

Ba3/3:11/7 Hothby

Faenza II, fos. 84^v–85 (no. 57), incipit only for first part and for second 'Tardi sara', 'hothbi', ed. *I-Bc* A32 (by G. B. Martini), p. 74; CMM33, p. 24

Low Ct

Rhyming cadences between bb. 14–24 and bb. 41–51 suggest possible origin as an English ballade.

LAUDA:

Ave madre di Dio virgo Maria (Feo Belcari), cantasi come: Tardi il mie core harà quel che disia, ed. GallettiL, p. 101 (no. 228)

Temo non poter portare (Lauda) SEE: Hora may che fora son

Terribile Fortuna (BQ16 incipit) SEE: (Fr) M'a vostre cuer

Tota jous (Per431 incipit) SEE: (Eng) To iours

Tra quante regione el sol si mobeale

Ba3/3:11/6 H de Lantins

Ox III, fos. 36^v–37 (no. 66), one full stanza, tti, 'Hugho de lantins', ed. BorrenL, p. 66; text ed. and trans. L. Holford-Strevens in *EMH* 16 (1997), p. 106

Volta has new music, but lacks Ct

References to Cleofe Malatesta and her Greek connections, so presumably something to do with her marriage 1419–20.

Trista che spera morendo

Ba4/2:8

A:

Vincenet

Mel 1, fos. 56^v–57 (no. 43), 4vv (CtA marked 'contratenor alius [recte: altus] si placet'), text has no volta (opening 'Triste qui spero morendo' and adapted for a man speaking), 'Vincenet', ed. DavisV, no. 6; PerkinsM ii, no. 43 (with facs.); ThomasE211, no. 2

The 8 lines of text are underlaid continuously, as in DavisV; but they are adapted to match traditional Ba form in PerkinsM and ThomasE211. The music looks more suited (and perhaps originally) for R5.

B: entirely independent setting

Oriola

Per431, fos. 64^v–65 [op. 74] (no. 42), most of refrain and first piede, 'Oriola', ed.

HernonP, p. 335; facs. JeppesenF ii, pl. 58

2 equal voices over Ct

Woman speaks

Triste qui spero morendo (Mel reading) SEE: Trista che spera

Triumphale

(MC index, formerly on lost op. 147)

Triumpho de le done o chiara luce

CapT anon.

EscB, fos. 86^v–87 (no. 73), a11 b11 a11 only, ed. CMM88, no. 63; HanenE, no. 76;

LuisiLG ii, p. 287; text ed. PirrottaA, p. 148

TEXT:

I-Sc I.VII.15, fo. 87 (5 tercets)

CITED:

In list of songs, *I-Rvat* Ottob. lat. 251, fo. 34 (?dated 1452), as 'Triumphe dellidonnj'; see CarboniE, p. 454

RubsamenJ notes that the florid musical style fits his definition of a 'Justiniana' and that in *I-Sc* the poem follows one by Leonardo Giustinian.

Tu che puoi quel che Tu vuoi (Lauda) SEE: Con desiderio io vo

Tutto per noi si dette il sommo Dio (Lauda) SEE: (Fr) Tout a par moy

Umil madonna non mi abandonore (Lauda) SEE: Gentil madonna non mi

Una musca (BQ18 incipit) SEE: (Fr) Une mousque de Biscaye

Una vecchia sempiternosa

? anon.

EscB, fos. 89^v–90 (no. 76), 2 stanzas of which the second seems to be in French and incomplete, tpi, ed. CMM88, no. 64; HanenE, no. 79; text ed. PirrottaA, p. 148

Form: ? a9 b9 a8 b9 b9 c9 c8 c9 (Italian); e8 f7+ e8 f7+ d8 f?8 (French)

Names mentioned: Tarsia, Jannin corner, Cremona, and perhaps Verona; PirrottaA, p. 141, views the French stanza as composed more or less on the page.

Un cavalier armato in sull'arcione (*I-Ra* 346 text opening) SEE: Calvacha Sinisbaldo

Uno mosque de biscayo (RCas incipit) SEE: (Fr) Une mousque de Biscaye

Un tempo che facia lo sacrificio

StrS anon.

MC, p. 407 (no. 119), 2 lines of text (opening 'In tempo'), ed. PopeM, p. 477

TEXT:

I-Rvat Vat. lat. 10656, fo. 115^v (no. 74), ed. AltamuraR, p. 109; PopeM, p. 646; G. B.

Bronzini in *Lares*, 46 (1980), p. 222

Vanne mio core al Signor mio (Lauda) SEE: (Fr) Pour prison ne pour; and SEE: (Fr) Va t'en mon cuer

Varçe thi chiamo (*I-Rvat* Ottob. lat. 251 reading) SEE: Mercé te chiamo

Veggio che la Fortuna me contrasta

StrS anon.

MC, p. 419 (no. 130), 2 lines (opening 'Vedo che Fortuna'), ed. PopeM, p. 502, facs.

JeppesenF ii, pl. 51

Per431, fo. 109^v [op. 119] (no. 84), full text, text ed. PopeM, p. 657

Low Ct

Venite insieme amanti

Veniti amanti insieme (Poliziano text added later) SEE: (Fr) Ne doibt on prendre

Vergine bella che di sol vestita

Canzone Dufay

BQ15, fos. 208^v–209 [new fos. 237^v–238] (no. 201, MS no. 234), one stanza, tpp towards end, 'dufay', ed. Cw19, p. 17 (up a 4th); BarthaZ, no. 28 (up a 4th); facs. in PlanchartW, p. 167

BU, pp. 70–1 (no. 54), one stanza, tti at 'Chi la chiamo con fede, Vergene so mercede', ttt at 'secori a la mia guera', 'G. dufay.', ed. G. Lisio in *Rivista musicale italiana*, 1 (1894), pp. 257–66; BorrenD, p. 305; ThomasE91, no. 2; pseudo-facs. in G. Lisio, *Una stanza del Petrarca* (Bologna, 1893)

Ox IX, fos. 133^v–134 (no. 312), one stanza, 'Guillermus dufay', ed. CMM1/vi, no. 5 (repr. with disc. by W. Arlt in *SJMw* ns 1 (1981), p. 29); DuffinD, p. 62; facs. in PlanchartW, p. 167

TEXT: by Francesco Petrarca, *Canzoniere*, no. 366. In addition to the Petrarca sources, this poem appears unchanged in most sources of Leonardo Giustinian's *Laudario*, ed. LuisiLG i, p. 269, and several of these sources even ascribe the poem to Giustinian (though there can of course be no doubt that it is by Petrarca)

LAUDA:

Sacrosancta immortale et degna spina (Jacopo Brachali pistoiese), cantasi come: Vergine belle che di sol vestita, *I-Rvat* Ross. 424, fo. 208^v

CITED:

Opening point inverted and many melodic turns reflected in the lauda, Ba2/2:11, *Vergene bella gratiosa et pura*, Ven145, fos. 39^v–41 (no. 33), ttp (perhaps by 'Frater Pauperculus', albeit added in a later hand to the list of incipits on fo. 58^v), ed.

G. Cattin, *Laude quattrocentesche* (Bologna, 1958), p. 15 (repr. W. Arlt in *SJMw* NS 1 (1980), p. 57); DiederichsA, p. 386

Among many later settings, that of Tromboncino is the earliest and that of Serafino Razzi (1563) shares melodic details with Dufay; see JeppesenF ii, p. 105.

Vergine bella non mi abbandonare (Lauda) SEE: Gentil madonna; and SEE: (Fr) J'ay pris amours

Vergine madre i' sono a te venuto (Lauda) SEE: Amon tu non me gabasti

Vergine sola al mondo senza esempio Canzone anon.

FR2356, fos. 86^v–88 (no. 69), 4vv, one full stanza plus 'Amen', ed. D. Plamenac in *AnnM* 2 (1954), p. 184

I-VEcap 758, fos. 36^v–38 (no. 19), 4vv, one full stanza plus 'Amen', facs. of fos. 36^v–37 in JeppesenF ii, pl. 61

TEXT: by Francesco Petrarca, fifth stanza of 'Vergine bella' (see above)

Vicin vicin vicin | chi vol spazar camin Ba2/2:7/6 anon.

F27, fos. 45^v–46 (no. 69), 4vv, texted 'Jesu yhesu iesu', 3 stanzas (1–3 of Belcari lauda), ed. F. Ghisi, *I canti carnascialeschi* (Florence, 1937), p. 110 (with facs.); P. Macey in GargiuloL, p. 166; facs. in F. Testi, *La musica italiana* (Milan, 1969), i, before p. 393

F62, fo. 1^v (no. 2), D only (presumably because facing page is lost), 7 stanzas (opening 'Visin visin'), ed. Eugenia Levi, *Lirica italiana antica* (Florence, 1905), i, p. 296; facs. F. Ghisi, op. cit., facing p. 56; F. Testi, loc. cit.; *MGG* ii, col. 764

D-B N. Mus. ant. theor. 30 (see CC iv, p. 263), fo. 2^v (no. 7), 2vv, texted with 1 stanza of Belcari's text, ed. J. Jaenecke, 'Eine unbekannte Laudensammlung des 15. Jahrhunderts', in *Renaissance-Studien: Helmuth Osthoff zum 80. Geburtstag* (Tutzing, 1979), pp. 127–44 at p. 143 (with errors)

Serafino Razzi, *Libro primo delle laudi spirituali* (Venice, 1563), fo. 60, 2vv, texted with lauda text, one stanza, tt, with full lauda text on fo. 60^v, ed. W. Prizer in GargiuloL, p. 177

TEXT:

Canzone per andare in maschera (c.1492) [copy in *GB-Lbl*], fo. E6^v, 8 stanzas (opening 'Visim'), headed 'La canzone degli spazacamini'

Canzone per andare in maschera (Florence, c.1515) [copy in *I-Fn* Pal.E.6.5.47; facs. ed. S. Carrai (Florence, 1992); further copies in *E-Sc* and *US-CA*, according to Carrai, p. 73], fo. D2^v, headed 'La Canzona degli spazacamini', 8 stanzas (opening 'Visim visim visim'), ed. S. Ferrari, *Biblioteca di letteratura popolare italiana*, 1 (1882), p. 51; Charles S. Singleton, *Canti carnascialeschi del rinascimento* (Bari, 1936), p. 90

Tutti i tronfi, carri, mascherate (Florence, 1559) [copy in London, Warburg Institute], 89–91, 9 stanzas

I-Fr 2731 (dated 1542), fo. 48 [p. 93] (no. 212), 10 stanzas, headed 'Spazzacammini'

Canto carnascialesco of the chimney-sweeps

LAUDA:

Gesù Gesù Gesù (Feo Belcari), cantasi come: Vicin vicin vicin chi vuol spazar camin, ed. GallettiL, p. 69 (no. 152); also in *I-Fr* ed. r. 196, no. 120 (see CattinR), and in *I-Rvar* Ferrajoli 84, fos. 42^v–43^v, and Razzi (see above). D'AnconaP, p. 495, mentions a further source in *I-Fa* 1545.

Note: *I-Fn* Pal. 472 (see BecheriniC, p. 107; CC i, p. 231), fo. 23^v, is an unrelated piece, 3vv, with the incipit 'Jesu Jesu Jesu'.

Vien'avante morte dolente ?R5 Basin or Morton

Per431, fos. 60^v–61 [op. 70] (no. 38), a 4th higher than in RCas, textless, 'Morton', ed. MarixM, p. 94; AtlasM, no. 10

RCas, fos. 65^v–66 (no. 54), incipit only, 'Basin', ed. FallowsM, p. 326; StrohmB, ex. 11 Low Ct

FallowsM, pp. 328–46, argues for French original and attr. to Adrien Basin.

Vilana che sa' tu far ? anon.

CantiC, fos. 109^v–110 (no. 84), 4vv, incipit only

Col (It), fos. D10^v–E1 [now Sev, fos. 34^v–35] (no. 25), 4vv, extensive text, ttp, texts ed. BrownF i, p. 282

F229, fos. 190^v–191 (no. 180), 4vv, textless, ed. BrownF ii, p. 411

For a similar tune texted 'Dieu quel mariage', SEE: (Fr) Corps digne.

Vince con lena zascun aspro orgoglio Ba4/2:11/7 Bartolomeo

Ox X, fo. 135 (no. 315), one full stanza, 'Domini Bartholomei de bononia prioris', ed. StainerD, p. 60 (with facs.); CMM11/v, p. 42; facs. ApelN, p. 143

All the music also appears in Gloria, Ox X, fos. 135^v–136 (no. 317), 'Idem Bartholomeus de bononia prior', ed. BorrenP, p. 37; CMM11/v, p. 54.

Vire la galce SEE: (Fr) Trois filles estoient (B)

Visin visin visin SEE: Vicin vicin vicin

Vita la sgaleria SEE: (Fr) Vaugue la gallee

Viva viva san Marcho glorioso Ba4/2:11/7 anon.

BU, p. 81 (no. 62), T and Ct only as top of page is missing, no volta, []ti, ed. F. A. Gallo in *Quadrivium*, 6 (1964), App. p. 10 (with facs. on p. 116); PMFC11, no. 84

Praises St Mark and the city of Brescia, described as being victorious; see Gallo, op. cit., p. 111 (suggesting association with Brescian events of 1438–40, though on unclear grounds).

Vive le galce (RCG incipit) SEE: (Fr) Trois filles estoient (B)

Virgene bella SEE: Vergine bella

Viveve et recte reminiscere

?3:11 Brollo

Ox IV, fo. 71 (no. 150), 3 lines of text followed by 7 lines and a rentrement, 'Bartolomeus brollo', ed. BorrenP, p. 293; CMM11/v, p. 65

Form and meaning of text await convincing solution. Only the first line is in Latin, written in D with rebus codes and capitals as though it were a motto of some kind. (Its resolution here comes from T.) A corona at the end of the first line may suggest some variant of rondeau form (as offered in CMM11/iii). See also G. Reaney in *Certaldo*, 3 (1970), pp. 452–3.

Voca la galiera (MC incipit) SEE: (Fr) Vray dieu d'amours confortez (A); but for possible origin of the incipit, SEE: (Fr) Vaughe la gallee

Voltate in qua [Rosina]

Used as T of a mass by Bernardus Ycart, as cited by Gafori in annotations to his *Extractus parvus*, Parma1158, fo. 26^v (in margin), ed. F. A. Gallo (1969), p. 166; see also AtlasN, p. 81 and p. 134. It may derive from the bassadanza 'Voltate in zà Rosina' in *F-Pn* it. 476, fo. 50 (ed. SmithF ii, p. 299), and (for melody) fo. 64^v, ed. JeppesenF iii, p. 35; SmithF i, p. 268.

Melody cited in refrain of Francesco Patavino's *Un cavalier de Spagna* (RISM 1526/6, fos. 15^v–16), as 'Voltate in qua do bella donzellina'; in the anon. barzelletta *Poi ché 'l ciel e la fortuna* (RISM 1507/3, fos. 24^v–25, and elsewhere) as 'De voltate in qua e do bella Rosina'; and in L. Fogliano's cento *Fortuna d'un gran tempo* (RISM 1509/2, fos. 38^v–39; facs. MGB3/v, p. 103), as 'Voltate in qua e doh bella Rosina'; on these and other citations, see JeppesenF iii, pp. 32–5; CattinM, p. 202; PrizerG, pp. 17–18 and 27.

Yo agio pianto SEE: Io agio pianto

Zappay lo campo

?Str anon.

MC, p. 268 [op. 12] (no. 20), first word only (remainder of title comes from the index), ed. PopeM, p. 163

Zentil madona (Cord reading) SEE: Gentil madonna

Latin

Few of the items here are likely to have originated with Latin texts. In most cases the Latin words have just been plastered on to make the music acceptable in a different context, usually Germanic and devotional. Some are garbled versions of the original text opening; some are taken from elsewhere, though usually without any apparent consideration of the song's form. So identification of the texts here, where it has proved possible at all, is casual and normally confined to an easily available modern edition. There is little to suggest that these adaptations were done with much care; a trawl through the main reference works—Ulysse Chevalier's *Repertorium hymnologicum* (Louvain, 1892–1919 [ChevalierR], with its Supplement, 1921 [ChevalierRS]); Clemens Blume's wicked 300-page review of the first two volumes of Chevalier in *Repertorium repertorii* (Hymnologische Beiträge, 2; Leipzig, 1901); Carolus Marbach, *Carmina scripturarum* (Strasburg, 1907); Hans Walther, *Initia carminum ac versuum medii aevi posterioris Latinorum* (Göttingen, 1959; with *Ergänzungen*, 1969 [WaltherI]); John R. Bryden and David G. Hughes, *An Index of Gregorian Chant* (Cambridge, Mass., 1969)—revealed very little here of obvious historical significance. The main point of this list is to signal the texts used as contrafacts for items in the other language groups.

A cui male bella (P676 incipit) SEE: (Fr) Accueille m'a

Adest finis mesticie (Glog text) SEE: (Ger) Ich freu mich ser
TEXT: for Christmas, ed. EDM8, p. 80

Ad primum morsum nil prosunt vina

?9:(4+4) anon.

TABLATURE:

Bux, fos. 93^v–94 (no. 178), 2vv, headed 'Ad primum morsum' and texted with 9 loose couplets divided between the two voices (opening 'Nil prosunt vina'), ed. EDM38, p. 228

Drinking song; similar openings appear in WaltherI, no. 396 and no. 423.

This is the only texted piece in Bux, and without apparent stylistic parallels.

Advocata libera coram Salvatore (Glog text) SEE: O castitatis lilium
TEXT: ed. EDM86, p. 357

Agmen celestis curie (Spec text) SEE: (Fr) Le serviteur infortuné

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