

*For
Ben and Sarah*

A CATALOGUE
OF POLYPHONIC SONGS,
1415–1480



DAVID FALLOWS



OXFORD
UNIVERSITY PRESS

This book has been printed digitally and produced in a standard specification
in order to ensure its continuing availability

OXFORD
UNIVERSITY PRESS

Great Clarendon Street, Oxford OX2 6DP

Oxford University Press is a department of the University of Oxford.
It furthers the University's objective of excellence in research, scholarship,
and education by publishing worldwide in

Oxford New York

Auckland Cape Town Dar es Salaam Hong Kong Karachi
Kuala Lumpur Madrid Melbourne Mexico City Nairobi
New Delhi Shanghai Taipei Toronto

With offices in

Argentina Austria Brazil Chile Czech Republic France Greece
Guatemala Hungary Italy Japan South Korea Poland Portugal
Singapore Switzerland Thailand Turkey Ukraine Vietnam

Oxford is a registered trade mark of Oxford University Press
in the UK and in certain other countries

Published in the United States
by Oxford University Press Inc., New York

© David Fallows 1999

The moral rights of the author have been asserted

Database right Oxford University Press (maker)

Reprinted 2006

All rights reserved. No part of this publication may be reproduced,
stored in a retrieval system, or transmitted, in any form or by any means,
without the prior permission in writing of Oxford University Press,
or as expressly permitted by law, or under terms agreed with the appropriate
reprographics rights organization. Enquiries concerning reproduction
outside the scope of the above should be sent to the Rights Department,
Oxford University Press, at the address above

You must not circulate this book in any other binding or cover
And you must impose this same condition on any acquirer

ISBN 0-19-816291-X

PREFACE



This book aims to catalogue all polyphonic songs from the years 1415–80 in any European language, providing details of their sources, their availability in modern editions, and their later history. It was originally planned as the appendix to a critical study, *Art Songs of the Burgundian Era*; but it seems more or less complete, while the critical study remains to be finished. Although many of its details are explained more fully in the critical study, the catalogue can stand alone. It has been almost fourteen years in preparation and the time has come to make it public.

Obviously the point of the exercise was to prepare solid ground for the critical study. One focus of that book is to explore the degree to which it makes sense to view the various song traditions of the fifteenth century as a unit, to understand the many ways in which styles, forms, and social structures remain the same irrespective of language. For that, it seemed necessary to have as full a control as possible of the repertory and how it survives. Without that background, it seemed that the study would be built on sand. As so easily happens in this kind of investigation, the tail began to wag the dog. It also became clear that the sheer task of putting so much detail through the press would be almost impossible if I were trying to control a critical study at the same time. So I was easily persuaded to publish it ahead of the main study. It may be hard to forget the old story of the Scottish lady who had borrowed a dictionary under the impression that it was a novel and returned it with the remark that it was 'Verra interesting but a wee bit disconnected'. But enough colleagues have already made enthusiastic use of various parts of the catalogue to convince me that it is worth presenting independently.

Detailed information about the use of the catalogue appears in the first section, Scope and Conventions. But a few remarks on its assembly may help regular users to understand its possible problems; and they may interest others planning similar catalogues.

Most of the work was done against films or facsimiles of the sources. Though I have examined nearly every source in person, this was normally to clarify doubtful readings, palaeographical details, and so forth. Actual cataloguing seemed far better done at home where related materials and notes were to hand.

A first principle was that the job is never finished and never definitive. Returning to a source after even a few days leads to new insights, but it can also lead to repeated reversals of earlier decisions. Returning home from a research trip always brought to light matters that could not be confirmed or confidently contradicted from photographic materials. In most cases, different kinds of information are visible and invisible on films, facsimiles, and the original document. Moreover films and facsimiles can differ: for many years, the chansonnier Niv was known only from copies that went back to one of two original films

(those made for Gustave Reese and Dragan Plamenac), which showed startlingly different information; and in the manuscript RU1411 the ascriptions that are all but invisible to the naked eye come through clearly on photographic reproductions. The eye can also mislead and see different information on different days. To make a catalogue like this is to be confronted constantly with one's own fallibility.

It is also to face massive duplication of effort. To recheck a source is often to retrace the entire thought-process that went into a particular decision—sometimes including retranscription with results that can differ alarmingly from the transcription made two years earlier. Few of these doubts found their way into the catalogue. But that raised questions of what information should be included. In effect I have tried not to inflict too much of my indecision on the reader; this may occasionally leave an impression of undue confidence.

For polyphonic sources, the Illinois *Census-Catalogue* (CC) obviously served as the main guide, supplemented by RISM and BrownI for printed books. I hope I have been through all relevant musical sources enough times for the musical coverage to be fairly complete. Obviously the central song sources are the most carefully examined and re-examined; later materials or sources of sacred music have often been consulted more briefly, often on visits to major microfilm collections.

As concerns texts and poetic sources in general, the coverage is necessarily more scatter-shot. There are good comprehensive inventories of the English and Spanish poetic repertoires, but the others are much harder to control. For French, Lachèvre's *Bibliographie* (LachèvreB) covers the printed poetry sources as they were known in 1923. A methodical approach to the manuscripts must rely on the few published inventories, mostly the work of Marcel Françon. But for several important sources there has never been a printed inventory. While I have looked through as many French lyric poetry sources as possible (guided initially by the lists in Droz ii. 105–9, and LaidlawC), comprehensive coverage seems unattainable. Similarly for the Italian. Here there is the asset of the often fine and detailed Mazzatinti inventories; and there is now a key to most published inventories in the volume known as IUPI, the *Incipitario unificato della poesia italiana*, edited by Marco Santagata (Modena, 1988). But the latter—which I have attempted to use methodically—can often be a very frustrating tool, since it simply reproduces what is in the printed catalogues, without rationalizing orthography, noting the dates of the sources (many of them nineteenth-century copies) or attempting to assert identity. Hardest of all is the German repertory. Here I could do no more than follow up the leads offered by the modern editions, attempting to examine any sources mentioned as well as those available in published editions.

The sheer quantity of text sources involved meant that it proved unrealistic to acquire microfilms of more than a small proportion. Much of the cataloguing here was done against the sources themselves, so there may well be cases where incomplete information or inadequate memory led me to assert false identities. Moreover this work was done over many years and in many different circumstances: accuracy may vary; in many cases later rechecking was not possible. (Looking back, I see that it would have been cheaper to order microfilms of the lot and to forgo the travel, but that is now water under the bridge. As noted in the acknowledgements, much of the travel was made possible by others, primarily for quite different purposes. But then again those different purposes mostly involved the

time-consuming preparation of papers, which in their turn delayed the completion of this catalogue, though I hope that they have also helped to make it better.)

Briefly, while the catalogue adds much that has not previously appeared in the musicological literature, poetic references can probably be expanded for the French, Italian, and German repertoires. I hope my method of presentation gives enough details to make the task easier in the future.

In all these repertoires, alphabetization presented a problem. One of the difficulties in using IUPI, for example, is that a single text incipit can appear in up to five different places. German is worse, with a wide range of different dialects reflected in wildly divergent orthographies (p/b/w and ai/ei are the most serious). There is no single easy answer to all this: to regularize orthography would have taken me too far from the sources and, in any case, too far away from my expertise. I have tried to follow what seems the most likely looking spelling among those available ('likely' in this case being where I should expect the reader to look first), adding a large number of cross-references. For the German repertory I have found it necessary to alphabetize according to the sequence of modern German orthography.

Another problem found in IUPI and in many other modern inventories is that they often do not present enough of the opening to clarify identity. In general I have given the entire first line of a poem, which seems a minimum requirement. (In a more relaxed age, Ulysse Chevalier's *Repertorium hymnologicum* regularly gave as much text as could be printed in one line: presumably the setter was given far more text than we now see.) Yet there are innumerable cases where new poems were built on the first line of another: one simple case in point would be the French poems beginning 'Je meurs de soif auprez de la fontaine' (albeit none with music) or the legion of Italian poems that start with a line from Petrarca. In this last case, the form is often a first clue to identity or otherwise—hence the importance of giving formal designations throughout. But there are also many examples in the strambotto repertory where the first couplet is the same but the rest is different; and in the French repertory later in the century there are many cases of a rondeau in which just the final stanza is different from the other sources. This information is very hard to control, though I have done my best.

Passing mention, a moment ago, of the dangers of going beyond my expertise raises another major issue. I have taken much advice from specialists of all kinds, for whose time and generosity I am deeply grateful; and I have also had the benefit of many observations from colleagues who have seen parts of the catalogue; but for better or for worse I have tried never to rely on the expertise of others. One example is in my lack of confidence in deciding the original language of certain texts: some incipits may appear wrongly in the Spanish or Italian catalogues, for example, though with cross-references to the other; and that is part of the reason why I have put the German and Flemish materials together in a single alphabetical sequence. With six main languages involved (alongside five rarer languages), and many different kinds of source, there must surely be elementary mistakes here that will dismay experts; but it does mean that the errors are my own and will have a certain consistency.

Foliations, numbering, texting details, editions, and facsimiles. Some readers may feel that in these respects the catalogue gives too much detail about the sources of a particular

song; and certainly this has added enormously to the labour of assembly and checking. As concerns foliations and numbering, I can only record my frustration at inventories that do not give all this information. A researcher uses sources in many ways: *in situ*, where musicological catalogues may well not be available; by writing to a library for photographs of a specific folio, where librarians will want the modern library foliation (which, out of respect for these custodians, I have normally put first); by microfilm, where the current foliation may be far less easy to read than some original numbering; by consulting a formal inventory, where the number is the easiest means of reference. Beyond that, there is the problem of more recent refoliations, some perhaps since I last saw the source. Sources such as Cop and RCas have evidently been refoliated within living memory, to judge from discrepancies in much of the secondary literature; the Brussels partbooks of *Tournai/Br* have been refoliated in the very recent past. These are among the reasons why I tried to help the reader as much as possible.

Details of texting seemed worth recording extensively because it is otherwise hard to see how the text or even the title of a piece is derived. In surprisingly many cases these are subject to considerable hypothesis, and the details help to pinpoint areas of doubt.

Facsimiles are always worth recording, not least because everybody prefers hard copy to microfilm. Even where there is a complete facsimile available it seemed important to report individual pages, not just because not all libraries own all facsimiles, but also because two different photographs of the same page can give different information. With a slightly heavy heart, however, references to complete facsimiles of manuscripts were kept out of the main inventory but confined to the entries on the manuscripts themselves; to have included them all within the main inventory would have been too fussy.

Many readers may regret my decision to list editions according to the source on which they are based. They will argue, rightly, that very few editions fully reflect the contents of their base source, and that the linking of a particular edition to a single source is occasionally misleading. But most editions do in fact keep fairly closely to one source, and comparison of editions from different sources will give a good initial picture of the variants. Moreover, this information is useful in other ways: it shows, for example, which sources are preferred by those preparing complete editions. (Depressingly often they are based just on the one that has the most text.) It also hints at the *Rezeptionsgeschichte* of particular sources. (One could write a history of Pix, Rei, or RCas going back over 150 years.) In some cases this makes the catalogue harder to read, and it certainly made the actual cataloguing harder; but I believe that the information is useful, and the discipline involved in its assembly often led to other improvements in the entries.

Voice ranges and dates. One colleague urged me to suggest dates for all songs, adding that I should be better equipped than most others to do so. There are various reasons why I rejected that advice: some go back to the very uncertainty of so many accepted manuscript dates; some are merely a reflection of the enormous extra labour that would have been involved and the large number of dates that would need to be wild guesses. Partly to compensate for that I have, on the other hand, added the rather more objective information about relative voice ranges. This, too, involved a lot of extra work, and even here the information is often approximate; but the hints it gives about the date and style of the songs make it seem useful.

Information retrieval. While all this material was prepared on computers or word-processors, I used them throughout simply as glorified typewriters, not attempting any kind of database. The main reason for this was that I could not decide what it would be worth being able to retrieve. Perhaps the most successful such retrieval system in related catalogues is that used and fully described in Brian Dutton's *Catálogo-indice* of Spanish lyric poetry (DuttonC). But Dutton used it for three purposes, all of which seem irrelevant here: first for correlating the material with his inventories of the sources, many of which in his case had not been properly catalogued, but virtually all of which in my case have benefited from good inventories, in articles, books, and RISM catalogues; second, to retrieve the works of any single poet, a matter that is here made virtually unnecessary by the *New Grove* work-lists and the complete editions of most major composers; third to retrieve dedicatees, who are much rarer in the song repertory. Where it was necessary to give the details of a source or of a composer's output, I have done this by hand; and I hope that the consequent information is more helpful for being less methodical.

Another interesting exercise here is the Böker-Heil catalogue of German songs (TL), of which the third volume (the largest) retrieves composers, text incipits, and musical incipits. Like Dutton's catalogue, Böker-Heil's begins from fresh inventories of the sources (more necessary in the sixteenth-century repertory than for this), with the incipits of all voices presented in staff-notation and databased. In that third volume the musical incipits are ordered numerically by interval, that is, ignoring rhythm. This is a fascinating mine of information, not least because many tunes in that particular repertory recur in lightly varied forms and with different texts; even if TL makes no systematic attempt at identification, the reader can explore those thematic indices with often intriguing results. But for the pre-print music of the fifteenth century there seemed too many variants among the opening notes for this to justify the space and effort involved.

It might have been worth databasing forms, for example, but so many of these are subjective guesses that only confusion would result. The unmethodical nature of the catalogue is made possible by my resistance to databasing; and I believe this is ultimately one of its strengths. There are, after all, only just over 2,000 main entries here. My own experience was that reading through the entries by eye in order to retrieve data was always a constructive learning experience. I hope others may feel the same.

There are many debts of gratitude that are now so longstanding that I hardly know how to apologize. They include the following.

Frederick Crane (Iowa City) provided me with a running start. He had earlier planned a book on the French polyphonic chanson from Machaut to Josquin; and it was to include a catalogue. On learning about my project he presented me with his entire card index of secondary literature and of fifteenth-century sources as well as his computerized list of song incipits—an act of the most extraordinary generosity, as any scholar with a comparably extensive body of material will know. Paul Brainard (New Haven) convinced me that the cataloguing was a necessary part of my project.

For continued encouragement and a constant flow of thoughts or reactions I am grateful to Wulf Arlt (Basel), Margaret Bent (Oxford), the late Nanie Bridgman (Paris), the late Howard Mayer Brown (Chicago), Giulio Cattin (Padua), Oliver Neighbour

(London), Joshua Rifkin (Cambridge, Mass.), Martin Staehelin (Göttingen), and Reinhard Strohm (Oxford).

Stanley Boorman (New York) and Michael D'Andrea (Lawrenceville) gave me privileged access to privately owned materials. Other rare or unknown sources were brought to my attention by Bojan Bujić (Oxford), Maricarmen Gómez (Barcelona), Klaus Hortschansky (Münster), Eric Jas (Utrecht), Tess Knighton (Cambridge), John Nádas (Chapel Hill), Eugene Schreurs (Heusden), Michael Shields (Galway), the late Robert Spencer (Woodford Green), Rob Wegman (Princeton), Blake Wilson (Carlisle, PA), and Agostino Ziino (Rome). Materials were kindly made available to me by Rainer Birken-dorff (Kassel), Jerry Call (Urbana), Warwick Edwards (Glasgow), Andrew Kirkman (New Brunswick), Jeremy Lawrance (Manchester), Simon Maguire (London), and Jaap van Benthem (Utrecht).

Detailed criticisms of various aspects of the catalogue came from Gianluca D'Agostino (Naples), Barbara Hagg (Denton), Leofranc Holford-Strevens (Oxford), Martin Kirnbauer (Basel), Isabel Kraft (Erlangen), Giuseppina La Face Bianconi (Bologna), Honey Meconi (Houston), Robert Nosow (Cary), Isabelle Ragnard (Paris), and Brian Trowell (Oxford).

Other specific help was generously provided by David Blamires (Manchester), Annie Coeurdevey (Paris), Fabrice Fitch (Durham), Carola Hertel (Lyon), Paula Higgins (South Bend), Katharine Hogg (Reading), Wolfgang Horn (Erlangen), Brian Jeffery (London), Patrick Macey (Rochester, NY), Robert Mitchell (Sudbury), Elaine Moohan (Glasgow), the late Michael Morrow (London), Martin Picker (New Brunswick), James Pruett (Chapel Hill), Nathan Rahnall (Princeton), Robert D. Reynolds (Tempe), Ian Rumbold (Bangor), Pamela Starr (Lincoln, Nebr.), John Stinson (Armidale), Jane H. M. Taylor (Oxford), Andrew Wathey (London), Lorenz Welker (Munich), Craig Wright (New Haven), and Peter Wright (Nottingham).

Considerable thanks are due to those who by inviting me to speak in various parts of Europe helped with travel expenses to see many of the main sources: Wulf Arlt, Ann Buckley, Giulio Cattin, Marie-Noël Colette, Danilo Curti, Gérard Geay, Yves Gérard, Maricarmen Gómez, Klaus Hortschansky, François Lesure, Francesco Dalla Libera, John Nádas, Klaus Neumann, Peter Reidemeister, Barbara Schwendowius, Martin Staehelin, Jean-Michel Vaccaro, Dominique Vellard, Crawford Young, and Agostino Ziino. Manchester University provided travel funds insofar as that was possible within the financial restrictions affecting British universities; my colleagues in the Music Department uncomplainingly covered for me during far too many absences; Ian Kemp and Keith Elcombe, successively heads of our Department, did much to facilitate these forays. Most important, the British Academy made the main drafting possible with their award of a two-year Research Readership.

Every researcher is at the mercy of library staff. Their momentary inattention can result in a source being lost for decades or in an essential reference work seeming not to exist. An unanswered letter can slow down research by many months. Their duty to conserve crumbling sources for future generations can limit study. Their frown can irrevocably deny access to important materials. So I must count myself extraordinarily lucky in the number of libraries where, far too often unannounced, I have been granted access to innumerable riches. Librarians and archivists across Europe and America have helped me in

so many ways that it is hard to know where to begin. I simply record that most of the libraries concerned have made research such a joy that it can easily become an addictive drug.

For the last stages, the painful task of letting the catalogue loose from my hands, full credit must go to Bruce Phillips of Oxford University Press and particularly for his granting me the major privilege of having Bonnie J. Blackburn as text editor: her patience, precision, understanding, and knowledge of the repertory are surely not equalled, and words fail me in my gratitude for her contribution.

D. F.

Old Trafford
25 January 1998

CONTENTS



Scope and Conventions	1
Source Abbreviations	5
Catalogue	53
English	53
French	68
German, with Flemish and Czech	412
Italian	499
Latin	569
Spanish and Other Iberian Languages	604
Textless	637
Composers	677
Poets	727
Bibliography	747
Library Sigla	774

SCOPE AND CONVENTIONS

1. Unless otherwise stated: songs have music in three voices, with only the Discantus texted, and have no ascription; three-voice songs have their Discantus in a range above that of the Tenor and Contratenor (which occupy roughly equal ranges); four-voice songs have one voice in a range roughly a fifth below the Tenor; and two-voice songs have the Discantus and Tenor about a fifth apart.

Alphabetization ignores word-breaks: thus *Amours amours* comes before *A vous sans autre*. In German texts, where orthographies differ widely, alphabetization follows the nearest modern equivalent.

2. Coverage. The catalogue aims to include all polyphonic, or possibly polyphonic, songs likely to come within the years 1415–80, irrespective of language, as well as texts or titles where there is good evidence for their having been used for polyphonic songs now lost. Where probably monophonic songs or basse danse melodies appear within polyphonic songs these have entries, though usually just with a cross-reference to the polyphony. In general, the aim for completeness has necessarily led to generosity of coverage at both ends of the period.

(a) Latin-texted works appear if their manuscript context is among the song repertory. The list of Latin texts also includes all those applied to vernacular songs elsewhere in the catalogue as well as works that look likely to be contrafacts of otherwise lost vernacular songs.

(b) Excluded are English carols, Italian laude, and Spanish sacred songs when their music is not otherwise attested to have a non-devotional origin.

(c) Early songs. The aim is to include everything that was demonstrably part of the repertory after 1415; thus, for example, fourteenth-century songs copied into **MuEm** and among the works of Oswald von Wolkenstein are fully reported. The entire music of **Montserrat823**, **Ox**, **Rei 3**, and **PC** is included. **Stras** entries are complete for the later (void notation) layer but selective for the earlier (full-black) layer. **Pz** is complete but for three songs. The French songs in the early fifteenth-century Cypriot manuscript at Turin are omitted. The complete polyphonic songs of Cesaris, Vide, Cordier, and 'Acourt' are included. Rationality determined the inclusion of all English repertory back to about 1400 (that is, including **C5943** and **Ox381**), and all early German secular polyphony (that is, including the polyphonic songs by the Monk of Salzburg, and those in **Stras**).

(d) Late songs. The dating of **RCas** (c.1480) provides the touchstone here: this is included complete, as are other sources probably from the early 1480s such as **F176**, **FR2356**, **Glog**, and **Pix** as well as (for convenience) **BQ16**, **LoA.xvi**, **P1596**, and **P2245** probably come from the 1490s; but they overlap so much with the earlier sources that it seemed only sensible to include everything in all three. For other sources of the 1490s and later, the coverage is inevitably selective (often very subjectively so). Also for convenience,

the complete songs of Busnoys, Caron, Hayne van Ghizeghem, Ockeghem, and Triana are included, as are most of those by Martini and virtually all the three-voice songs of Compère and Prioris.

3. Heading. The full first line of the poem is given, if it survives. Indications of form follow the system described in section 8 below. Ascriptions, if they conflict, begin with the one that seems most likely to be correct; the very few ascriptions in square brackets are inferred on what seem to me overwhelming grounds. Accents are added in line with current style for early texts; capitals are used for personifications or proper names; but no punctuation is added.

4. Sources are listed in alphabetical order within their categories, despite the almost irresistible (and impractical, not to say potentially misleading) urge to put them chronologically.

The system of source abbreviations used may raise a few eyebrows; but it was not established without careful thought. I reluctantly rejected the sigla used in the Illinois *Census-Catalogue* for three main reasons. First, they cover only manuscript sources of polyphonic music, omitting early printed editions, monophonic songbooks, tablature sources, and manuscripts of poetry, not to mention more recently discovered polyphonic sources: all of these would in any case need separate abbreviations. Secondly, they are in some ways cumbersome, while never eliminating the need for a key to explain the abbreviations. Thirdly, the system of abbreviations used for practically all inventories, editions, and discussions prior to the publication of the *Census-Catalogue* is not only familiar to most readers but considerably more economical. For the earliest printed music sources I have avoided the numerical identifiers in the RISM catalogues and in BrownI, preferring to refer to, for example, Petrucci's *Harmonice musices odhecaton A* as **Odh** rather than RISM 1501 (which in any case refers only to the first edition).

For better or for worse, I have decided on a system that is not logically watertight but seems to fit the needs of this particular catalogue.

(a) Most sources are identified by sigla taken from (or derived from) the earlier system and explained in the list of sources;

(b) other manuscript sources (and particularly text sources) that are used only once or twice are denoted by means of the RISM library siglum plus call-number (the RISM system having the advantage that it is fully logical and infinitely expandable);

(c) many sixteenth-century prints are named and given the sigla from the RISM printed-book catalogues and BrownI, though some late prints are identified only by these sigla;

(d) a few sources have their location spelled out in full, usually because they are in private libraries or archives that have not received RISM sigla.

Many sources have several distinct layers (described in the list of sources), which are indicated in the references. This information comes before the first comma in the entry.

Where the original index to a source contains evidence that the work was once present on pages that are now lost, the entry opens with a parenthesis.

5. Modern editions are listed in chronological order and (unlike references to primary sources) give the starting page only. Those in typescript theses are usually excluded. In some cases earlier editions are ignored (particularly, for example, the many performing

editions of German songs). Incomplete editions are ignored unless they give information not easily found elsewhere. Otherwise every attempt has been made to be as complete as possible. That means being indiscriminate, but this is not the place to offer a critique of the individual editions: even the most flawed or apparently perverse may contain useful information; and the notion of what is a 'perverse' edition changes from decade to decade. Full coverage of editions in general histories, anthologies, and leaflets is an unattainable ideal; but they are so useful that I have done my best.

Modern text editions from musical sources are listed where the material is not otherwise available or where they contain important commentaries. For some text sources only the most recent editions are given, particularly in the case of certain German and Spanish texts that have been published many times.

Facsimiles of complete sources are reported only in the list of sources. Individual facsimile pages are listed in the main entry for the piece.

6. Citations of a song in early literature and poetry concern only the opening of the text unless otherwise stated.

7. Modern literature is listed only when it offers substantial factual information or attributions that are not available in some recent edition.

8. Abbreviations of forms:

B: ballade (including AAB forms in languages other than French)

Ba: ballata

C: canción (including those often called villancico)

CapQ: capitolo quadernario

CapT: capitolo ternario

Q: quodlibet

R: rondeau

Str: strambotto (toscano)

StrS: strambotto siciliano

V: virelai (including those often called bergerette)

In each case, the figures preceding the colon denote the number of lines in the stanza and those after the colon give the number of syllables in the line. Thus R4:8 is a rondeau with a four-line stanza of 8-syllable lines; V5/3:8/4 is a virelai with a five-line refrain and a three-line couplet, with lines of both 8 and 4 syllables. Syllable-counts are in line with the conventions of the particular language: thus the line counted in Italian as 11 is equivalent to a French 10 with an (unrecorded) paroxytone ending; and a French 7 would have the same number of syllables as a Spanish 8 (whether with or without the paroxytone).

Numbers in parentheses record the stresses in the line for English and German texts that do not observe a regular syllable-count: thus 4:(4) means a quatrain of four-stress lines, usually of around 8 syllables. The same is used for the feet of Latin quantitative verse: thus an elegiac couplet appears as 2:(6/5).

Where no line-length is given this is either because insufficient text survives or because the lines vary considerably (as often happens in the German repertory, for example).

A question-mark before a formal designation usually means that this is a guess, often based on the musical design. Several of these may be wrong, so it would be incautious

to use them for statistical purposes. But there are enough cases where the information is almost certainly right for the attempt to seem worthwhile.

9. Texting abbreviations. Where texting differs from the predominant pattern of a full stanza under the discantus and incipits under the other voices, details (sometimes inevitably approximate) are added:

t: one full stanza of text added

p: an incomplete stanza of text added

i: incipit only (which, for the sake of simplicity, includes voices with no text designation at all)

These are given in the order Triplum, Discantus, Tenor, Contratenor (or CtA), Bassus (or CtB); thus tti denotes texting to Discantus and Tenor but not to Contratenor.

10. Other abbreviations:

B (or CtB): Bassus or Contratenor Bassus (in a range below the T)

Ct: Contratenor

CtA: Contratenor Altus (normally in the same range as T)

D: Discantus

T: Tenor

Tr: Triplum

fo.: folio

l.: line

no.: number

op.: opening(s), often the way early manuscripts are numbered

v: verso

vv: voices

{ }: letters represented by a musical rebus

11. Thematic incipits are given only for textless songs that cannot otherwise be identified. Most of the rest can easily be assembled from elsewhere, and the space that would be taken up by some 2,000 three-voice incipits (incorporating variants and ambiguities) seemed out of proportion to their potential value. There may be a case for a computerized retrieval system of musical incipits; but for the purposes of this catalogue the relatively few new identifications likely to result would hardly justify the labour involved and the enormously increased volume.

12. One last point: the catalogue is designed as a basis for further study, not only for my readers but for myself. So I have not hesitated to add information or thoughts on some songs but not on others. Given the widely varying character of many of the sources and of some features of the repertory, it seemed counterproductive to aim at absolute uniformity.

SOURCE ABBREVIATIONS

Most sources are more fully described in *CC* (the Illinois *Census-Catalogue*), which also lists earlier literature (with a comprehensiveness and accuracy that evoke more admiration every time I use it). References to secondary literature below are confined to the most necessary items and significant additions to *CC*. Prints, tablatures, poetry sources, and monophonic sources are not included in *CC*. Given that *CC* supplies precise dimensions (and considerable further detail), I have generally preferred to describe manuscripts more broadly in terms of the standard book sizes today: quarto (c.30 × 20 cm., roughly the size of most modern monumental editions) and octavo (c.20 × 15 cm., roughly the size of most novels).

Amsterdam64

Amsterdam, Universiteitsbibliotheek, MS ES 64

Parchment small octavo fragment, perhaps from The Hague, c.1410–20. Not in *CC*; described with complete edn. in WegmanN; facs. of music pages in WegmanN and (in colour) SchreursA, 57–60. Contains the Flemish song *Blijfs mi doch bi* and the French songs *N'a pas long temps, Ayez pitié de vo servant*, and *Je suy du tout*.

Augsburg25

Augsburg, Staats- und Stadtbibliothek, 4^o Cod. mus. 25

Fourteen paper quarto leaves containing parts of twenty sacred and secular works from the last quarter of the fifteenth century. Numbering follows the description and complete facs. in M. Staehelin, 'Das Augsburger Fragment', *Augsburger Jahrbuch für Musikwissenschaft*, 4 (1987), 7–63 (supplanting *CC* i. 14–15). In three layers, here denoted 1–3. Although the watermark of layer 1 (nos. 1–10) is apparently c.1480, the pattern of related sources makes such an early date for that layer seem unlikely. Only nos. 6–7, 13, and 16–20 included here.

Ber40021

Berlin, Staatsbibliothek zu Berlin — Preußischer Kulturbesitz, MS Mus. 40021 (formerly Z 21)

Paper quarto choirbook of mixed contents, copied by some eighteen hands, c.1485–1500, perhaps in Silesia. In scope and nature it is like *Leipzig1494* and *M3154*. *CC* i. 51–2 and iv. 264. Ed. by M. Just, EDM76–8; numbering follows this and the inventory in Martin Just, *Der Mensuralkodex Mus. ms. 40021* (Tutzing, 1975). Only nos. 3, 23–4, 37, 62, 69, 100, and 113 included here.

BerK

Berlin, Staatliche Museen der Stiftung Preußischer Kulturbesitz, Kupferstichkabinett, MS 78.C.28 (formerly Hamilton 451)

Parchment large octavo songbook with the arms of the Castellani and Niccolini families of Florence on fo. 2^v (sometimes considered to be from the workshop of Gerardo and Monte di Giovanni, who did the decorations for Pix and F229); evidently intended as a wedding gift of 1465 or 1466, as established in ReidemeisterC (esp. p. 17), which is a full discussion of the source. CC i. 59–60 and iv. 272. (Arguments against the view that it could have been prepared in Naples are presented by D. Fallows in GargiuloL, 47–61, and supported with further script evidence by Flynn Warmington *ibid.* 63–8.) Although all initials are fully painted, no text was added except for no. 2 (*Le serviteur*); there are no ascriptions. The source appears to present a magnificent panorama of the repertory available in Florence at the time: like its successors, F176 and FR2356, it contains a surprisingly high proportion of works by English composers, nine out of forty-two pieces. Numbering follows the inventory in ReidemeisterC, 84–110.

Bern827

Bern, Burgerbibliothek, Sammlung Bongarsiana, Fragm. 827

Parchment octavo bifolium (22 × 15 cm., each page containing seven staves of 15 mm. on a frame of 18 × 11 cm.) from the centre of a gathering. Northern Italian, c.1410–20. Not in CC; described, with full facs., in BergerP. Apart from Matteo da Perugia's *Pour bel acueil* (omitted here), it contains *Pour Doulz Regard*, *Belle et bonne*, and *Mon bien m'amour mon desir*.

BQ15

Bologna, Civico Museo Bibliografico Musicale, MS Q15 (formerly 37)

Paper with parchment quarto choirbook, the largest known source of sacred music for the early fifteenth century. CC i. 69–70 and iv. 274. Margaret Bent (*MGGn* ii. 52–6) proposes that it was copied at Padua and Vicenza mostly by a single scribe in stages, probably between c.1420–5 and c.1430–5, and that all the songs had been copied into the manuscript by c.1425 (though some present then were later eliminated). Numbering follows the inventories in RISM B IV 5, 15–33, and by G. de Van in *MD* 2 (1948), 231–57; numbers on the versos (given here as 'MS no.') were added by Padre Martini. Over 300 works, but only twenty-one songs, mostly filling up space at the bottoms of pages.

BQ16

Bologna, Civico Museo Bibliografico Musicale, MS Q16 (formerly 109)

Paper octavo songbook without texts, perhaps from Naples, mostly copied by 'Marsilius', who also wrote the index, signing it and dating it 1487. CC iv. 275. A few pieces are omitted from the index and several others appear to have been added later. Those apparently copied after 1487 are here given the suffix 'App.' and include some of the most widely diffused songs in the collection (most of them demonstrably composed before 1480). Numbering follows inventory in RISM B IV 5, 33–40; apart from the last

thirteen pieces this agrees with the thematic index by E. Pease in *MD* 20 (1966), 57–94, though all his modern foliations are one higher than those now in the manuscript. An original numbering by openings is added here because it is the numbering most easily seen on microfilms. As in RCG, many of the text incipits are entirely wrong and quite a few have what seems to be a Spanish colouring, though Marsilius's attempts to write Spanish are mostly inaccurate. Everything is included here except the anon. 3^{vv} mass *L'homme armé*.

BQ17

Bologna, Civico Museo Bibliografico Musicale, MS Q17 (formerly 148)

Parchment oblong octavo source of secular pieces, probably Florentine, mid-1490s. CC i. 71–2 and iv. 276. One peculiarity is that of the four works by Prioris all but one are entirely textless here. Numbering follows the index in RISM B IV 5, 40–5, and by R. Wexler in *JAMS* 23 (1970), 115–18. Only nos. 3, 5–6, 9, 12–15, 18, 23–37, 39, 43, 46–7, 50, 52, 54, 58, 61–2, 64, 66–7, 69, and 71 included here.

BQ18

Bologna, Civico Museo Bibliografico Musicale, MS Q18 (formerly 143)

Paper oblong octavo source of mostly textless pieces, neatly copied in Bologna, c.1502–6, partly by Giovanni Spataro and partly perhaps by Ermes Bentivoglio, as shown by Susan F. Weiss in *JAMS* 41 (1988), 63–101. Numbering follows inventory in Weiss, 69–71. CC iv. 276–7; RISM B IV 5, 45–50 (with different numbering). Only nos. 25, 35–7, 39, 46–7, 64, 70–1, 73–4, 78, 86–7, and 89–91 included here.

Br

Brussels, Bibliothèque du Conservatoire Royal de Musique, MS 56286

C. E. H. de Coussemaker's inventory and transcriptions from the lost MS Stras (q.v.), apparently made in the 1860s, but our main evidence of the manuscript's contents. Facs. ed. Albert Vander Linden (Brussels, c.1975).

Br228

Brussels, Koninklijke Bibliotheek, MS 228

Parchment large quarto songbook with magnificently painted miniatures and borders. Franco-Flemish court area, c.1520. CC i. 91–2 and iv. 294. Numbering follows the critical edition in PickerC. Facs. ed. M. Picker (Peer, 1986). Fifty-eight songs; only nos. 14, 19–20, 47–9, 51, 53, and 54 included here.

Br9085

Brussels, Koninklijke Bibliotheek, MS 9085

Basse danse manuscript copied on black-dyed parchment with gold and silver writing, made up of twenty-five single oblong format octavo leaves, 13 × 20 cm. CraneM, 6–7, lists five other black-dyed parchment sources, mostly from Bruges and the years 1465–77, and argues for a similar date, though dates have been proposed as late as 1500. Facs. in

Ernest Closson (ed.), *Le Manuscrit dit des basses danses de la Bibliothèque de Bourgogne* (Brussels, 1912; a limited edition of the Société des Bibliophiles et Iconophiles de Belgique), and *Les Basses danses de Marguerite d'Autriche*, with introductory material by Claudine Lemaire, Claude Thiry, and Victor Gavenda (Codices selecti phototypice impressi, 87; Graz, 1988). See also further references and detailed description in CraneM, 3–12.

Br11239

Brussels, Koninklijke Bibliotheek, MS 11239

Parchment octavo songbook, perhaps from Savoy, c.1500, elegantly painted. CC i. 94–5 and iv. 296. Numbering follows the critical edition in PickerC. Facs. ed. M. Picker (Peer, 1988). Twenty-four songs; only nos. 1–4, 11, 13, 19–20, and 22–3 included here.

Bratislava

Bratislava, Miestne Pracovisko Matice Slovenskej, Inc. 33 (formerly SQ-KO III A 13) [apparently lost since restoration in 1968, but partly known from photographs of one side of leaf only, taken in 1940 by P. Polykarp Radó and now in Budapest, Országos Széchényi Könyvtár, MS 495], and Bratislava, Univerzitná knižnica, Inc. 318-I (formerly SQ-KO III B 6).

Twenty leaves of a paper octavo manuscript, from bindings in the Dominican library at Košice (Kassa; Kaschau), containing fragments from about seventeen pieces; see bibliographical details in CC iv. 292–3, adding the references given by Charles E. Brewer in *Studia Musicologica*, 32 (1990), 6. It has long been known that they contain Frye's *Ave regina celorum* (verso page in Inc. 318; facing recto in Inc. 33); but other pieces here are also in Glog: Inc. 33 includes Caron's *Helas que pourra devenir*, the anon. *Virga Jesse*, and (not catalogued here) *Super salutem*; Inc. 318-I includes *Eyns tages mir* and (not catalogued here) *Der tag der ist*.

BU

Bologna, Biblioteca Universitaria, MS 2216

Paper large quarto choirbook, copied apparently in Venice and Brescia, c.1440, mainly devoted to sacred music; most of the twenty-five songs are in the final section, pp. 97–114, which is on various different papers and hard to construe. Numbering and (early) pagination follow the facs. and description in GalloB. CC i. 88 and iv. 290; inventory in RISM B IV 5, 90–4.

BU596

Bologna, Biblioteca Universitaria, MS 596.HH.2⁴

Three paper octavo leaves of tablature, 21 × 15 cm., formerly in the binding of a printed book dated 1560. To judge from repertoire and notation, late fifteenth-century Neapolitan. Description in FallowsT, 18–28, with facs. of music pages, pls. 3–6. It includes Vincenet's *Fortune par ta cruaulté*, with the lower voices in 'Neapolitan' lute tablature, and J. de León's *Ay que non sé remediarme*, with the lower voices in 'German' keyboard tablature.

Bux

Munich, Bayerische Staatsbibliothek, Cim. 352b (formerly Mus. Ms. 3725)

Buxheim keyboard manuscript (Buxheimer Orgelbuch), misleadingly named after the Carthusian abbey near Memmingen from which it came to the Bavarian State Library in 1883. Quarto paper manuscript, for the most part very elegantly copied though without any decorations. It may have been prepared in Munich, perhaps for the court of Duke Sigismund (1460–7); yet WelkerS notes pronounced details of the 'alemannisch' dialect that would indicate origin in what is now German-speaking Switzerland. Facs. ed. B. A. Wallner, *Das Buxheimer Orgelbuch* (Documenta Musicologica, 2nd ser., 1; Kassel, 1955); complete edition by Wallner in EDM37–9 (1958–9); fullest list of contents and secondary literature in M. L. Göllner, *Bayerische Staatsbibliothek: Katalog der Musikhandschriften*, ii: *Tabulaturen und Stimmbücher bis zur Mitte des 17. Jahrhunderts* (Kataloge bayerischer Musiksammlungen, v/2; Munich, 1979), 159–71. The main layer (fos. 1–124) is in a single hand, laid out methodically, elegantly, and very compactly; the rest is in several hands and rather scruffier. Wallner's date 1465–75 for the main layer is certainly too late, being tied almost exclusively to the known activity of Ulrich Fuetrer, perhaps but not necessarily 'Der futerer', the title of no. 107; Zöbeleym, 133 implies early 1450s, which seems a little early; watermark evidence and repertory suggest that the main layer was copied c.1460, with the additions over the next decade. Fifty-seven of its 258 pieces are omitted here as being either sacred or preludes and *fundamenta*.

C5943

Cambridge, University Library, MS Add. 5943, fos. 161–72

Music collection as part of the paper octavo commonplace book of Thomas Turke, perhaps written at Winchester. CC i. 131–2 and iv. 318. Ed. and facs. in MyersM (1906); facs. ed. R. Rastall, *A Fifteenth-Century Song Book* (Leeds, 1973), and another with fuller commentary in RastallT (1990); all the music is edited in RastallE, RastallF, RastallL, and RastallR—see also the reviews by D. Fallows in *The Consort*, 32 (1976), 200–1, and 33 (1977), 252–3. Numbering follows RISM B IV 4, 602–5. Although the polyphony was probably copied c.1400, it is all included here to maintain the integrity of the English repertory.

CantiB

Canti B numero cinquanta

First edition, Venice: Ottaviano Petrucci [RISM 1502/2], 5 Feb. 1502 [NS], copy in I-Bc (facs. New York, 1976); 2nd edn. [RISM 1503/3], 4 Aug. 1503, copy in F-Pc; 3rd edn., entitled *Quinquagena carminum*, Mainz: P. Schoffer, 7 Feb. 1513 (not in RISM; discussed by W. Senn in AcM 35 (1964), 183–5), copy in A-Iu (T partbook only). Fifty-one pieces in four and three voices, laid out in choirbook format on oblong octavo pages. Numbering follows the critical edition, HewittC. Only nos. 6, 8, 16, and 45–8 included here.

CantiC

Canti C numero cento cinquanta

Venice: Ottaviano Petrucci [RISM 1504/1], 10 Feb. 1504 [NS], copies in *A-Wn* (facs. New York, 1978), *F-Pc*, *I-TVcap*. 139 works in two to five voices, laid out in choirbook format on oblong octavo pages. No published inventory. Nos. 4, 14, 39, 59, 68, 70, 72, 74, 77–82, 84, 88, 90, 92–101, 106, 111, 114–16, 121, 128, 135, 138–9 included here.

Cape

Cape Town, The South African Library, MS Grey 3.b.12

Parchment small octavo lauda source, north Italian, c.1500. Numbering follows the full description by G. Cattin in *AcM* 45 (1973), 165–221. *CC* i. 142–3 and iv. 325. Of the eighty-five surviving pieces, about half appear to be based on secular songs, though only Morton's *N'aray je* leaves any trace of the original text. Among the French models, there is an emphasis on composers from the Burgundian court—a feature that separates it considerably from F27, which Cattin finds in other respects closely related. Nos. 12, 25, 36, 50, 53–6, 59, 66, 70, 75–82, and 85 included here.

Capirola

Chicago, Newberry Library, Case MS VM 140 C.25

Lute book containing 'Compositione di meser Vincenzo Capirola'. Paper, oblong octavo (15 × 21.5 cm.), copied in Venice, c.1517 (dated largely on the basis of watermark, see GombosiC, pp. xxii–xxiii), and beautifully decorated. Numbering follows the complete critical edition in GombosiC. Facs. ed. O. Cristoforetti (Florence, 1981). Nos. 3, 8, 13, 21, 32, and 35 included here.

CG(1511)

Fernando del Castillo, *Cancionero general de muchos y diversos autores*

First edition, Valencia: Cristóbal Koffman, 1511. It contains over 1,000 Spanish poems on large quarto pages. There is a full facs. with extensive and detailed description of many later editions (which vary considerably and contain further poems) in Antonio Rodríguez-Moñino (ed.), *Cancionero general recopilado por Hernando del Castillo* (Madrid, 1958). Numbering follows the inventory in DuttonC.

Chantilly

Chantilly, Musée Condé, MS 564 (formerly 1047)

The major source of the Ars Subtilior repertory, perhaps finished before 1400, on magnificent parchment folio pages (39 × 29 cm.). *CC* i. 147–8 and iv. 329. Numbering follows the index in RISM B IV 2, 128–60. Only nos. 8, 26, 46–7, 73, 100 and the added pieces by Baude Cordier (nos. App. 1–2) included here.

Chasse

Octovien de Saint-Gelais and Blaise d'Auriol, *La Chasse et le depart d'amours*

First edition, Paris: Antoine Vérard, 1509. Several copies exist of this edition: I used *GB-Lbm* C.34.m.2. For these and two slightly later editions, see LachèvreB, 12–15. (Most references in the musicological literature give different locations because they use the second edition of c.1511–17 in *F-Pn* Rés. Ye 300.) A discussion of the non-lyric part of the book is in Mary Beth Winn (ed.), *La Chasse d'amours* (Geneva, 1984). Particularly important for this catalogue are the collections of rondeau poetry on fos. O3^v–Q1^v and fos. Q3–R1^v; from there to the end of the volume is mostly devoted to the work of Charles d'Orléans. Texts for twenty-six songs in this catalogue as well as several other poems that share only their openings with song texts.

CMC

Seville, Biblioteca Capitular y Colombina, MS 7-1-28

Cancionero musical de la Colombina, a paper quarto collection of songs (mostly in Spanish) with devotional pieces in Latin and Spanish. The earliest surviving Spanish musical cancionero. *CC* iii. 142–3 and iv. 475. Anglés (MME1, 103) thought it the work of a single scribe throughout; Lawes, see below, working from microfilm, found eight, though without specifying the details; I believe a single scribe wrote everything except the songs by Gijón and Hurtado de Xerez on fos. 58^v, 60^v–61 and 62^v–63^v; PC IV is almost certainly a continuation of CMC (see FallowsP). Probably copied in the 1490s: *Olvida tu perdición* (fo. 71^v) refers to the capture of Granada in 1492 and the text of *Merced merced* looks forward to the new century. Nineteen works are ascribed to Triana, not named elsewhere. Original foliations are given here (as in the available inventories and editions), though there are two more recent foliations (both faulty); numbering follows the complete editions in HaberkampW and MME33 as well as the inventories in MME1, 103–6 and DuttonC. An earlier edition in R. C. Lawes, Jr., 'The Seville Cancionero: Transcription and Commentary' (Ph.D. diss., North Texas State University, 1960), still has considerable value, though I have not added references to its transcriptions. Latin, sacred Spanish, and obviously post-1480 pieces are excluded here.

CMP

Madrid, Biblioteca de Palacio Real, MS II-1335 (formerly 2-I-5)

Cancionero de Palacio, a paper small octavo collection of nearly 550 Spanish songs (some now lost), mainly copied by a single hand in the years c.1505–20, but including music from a much earlier generation. *CC* ii. 135–6 and iv. 436. Numbering follows the complete edition by H. Anglés in MME5 and MME10 (with extended commentary and critical edition of the poetry in MME14, ed. J. Romeu Figueras); a different numbering, more in line with the probable copying sequence, appears in DuttonC and the more recent text edition in CDS ii. All published references are to the original red ink foliation, used here, though there is a modern library foliation in pencil. Thirty-five pieces included here, including most of the first copying layer.

Col

Seville, Biblioteca Capitulary Colombina, MS 5-1-43, of which forty-two leaves are now Paris, Bibliothèque Nationale de France, nouv. acq. fr. 4379, fos. 1-42 (see under PC)

The French chansonnier of the Biblioteca Colombina, a paper octavo songbook purchased by Hernan Colón at Rome in 1515, at which point it already lacked several leaves or even gatherings; the leaves now in Paris were apparently purloined from Seville in the nineteenth century. The gathering signatures which are the basis of Dragan Plamenac's reconstruction may be in Colón's own hand. The early arabic numbering of the pieces (which is itself not very accurate) is from a fairly late stage in its evolution and looks as though it was done by a Spanish hand. Several scribal layers are involved: references here distinguish only between the Francophone scripts (Fr) and the slightly later Italian scripts (It). Neither date nor place of origin is entirely clear though it may have originated in Naples in the years around 1480; there is little to suggest that the northern hands were working much earlier than the Italian ones. CC iii. 29-31, 139-40, and iv. 463. Numbering follows the reconstruction and inventory by Dragan Plamenac in *MQ* 37 (1951), 501-42, and 38 (1952), 85-117, 245-77; facs. ed. Plamenac (Brooklyn, 1962).

Cop

Copenhagen, Det Kongelige Bibliotek, MS Thott 291 8°

The Copenhagen chansonnier. A parchment small octavo songbook, copied apparently in the Loire Valley in the early 1470s; the script is that also found in the main body of **Dij** and the second layer of **Lab**; the decorated initials are very similar to those in **Wolf** (BarretD, 23). CC i. 162-3 and iv. 335-6. Numbering follows the critical edition in JeppesenK, though foliations given there all differ by one digit from those now in the source. In addition to the thirty-three songs now present, missing leaves held three further songs and some sixteenth-century material is added at the end.

Cop17

Copenhagen, Det Kongelige Bibliotek, MS Fragmenter 17, I (inv. 2400-2406)

Paper fragments of ten leaves from a mixed quarto choirbook, French or Franco-Flemish, copied some time after 1450 though including music over forty years old. CC i. 162. (The entry at CC iv. 335 concerns a different fragment.) Only three songs: the Ct of *Par le regard*, a quodlibet on *Par le regard*, and *Se j'ay vostre grace*.

Cop1848

Copenhagen, Det Kongelige Bibliotek, Ny kgl. samling 1848 2°

Paper quarto mixed collection of 279 pieces, copied in Lyon in the 1520s. CC i. 163-4 and iv. 336, with an extensive study in ChristoffersenF. Numbering follows the detailed inventory in ChristoffersenF ii. Mainly concordant works included here.

Coquillart1599

Les Œuvres de Guillaume Coquillart (Paris, 1599)

The single known copy (Paris, Bibliothèque du Petit Palais, Collection Dutoit 309) is dated 1597 and 1599; several authorities have suspected that this could really be from the eighteenth century, but Édouard Rahir, *La Collection Dutoit: livres et manuscrits* (Paris, 1899), 121-2, confirms the printed date, partly on the basis of watermark evidence. This little octavo volume opens with Coquillart, then has other materials (including works of Villon and the *Farce de Maistre Pierre Pathelin*), and ends with a group of rondeaux, beginning on fo. 248 (that is, in the section dated 1599 in its colophon). It is, then, a surprisingly late book to include song-texts from the fifteenth century, including *En voyant sa dame*, *Ha hay estes vous*, *J'ay pris deux poux*, *Je ne suis point*, and *Qu'en a affaire*.

Cord

Paris, Bibliothèque Nationale de France, Rothschild 2973 (i.5.13)

Chansonnier Cordiforme of Jean de Montchenu (c.1430-c.1499). An elegantly written and decorated parchment songbook cut into the shape of a heart (almost certainly from an octavo original), written by a French-speaking scribe perhaps in Geneva during the mid-1470s. Contains thirteen songs with Italian text (at least one originally Spanish) followed by thirty with French text. Numbering follows the complete edition in ThibaultM; see also CC iii. 35-6 and iv. 464. It is particularly important as evidence of non-French repertory in French-speaking areas, as perhaps the most representative anthology of its time, and as one of only two chansonniers of its generation to include extensive texting to the lower voices (the other being the fragmentary M9659). It is also the most beautiful surviving songbook of the century.

Cortona/P

Cortona, Biblioteca Comunale, MSS 95-96, and Paris, Bibliothèque Nationale de France, nouv. acq. fr. 1817

Three parchment oblong small octavo partbooks of an original set of four (the Bassus is lost), copied at Florence, c.1520, for Cardinal Giulio de' Medici. CC i. 166-7, iii. 28, iv. 337 and 463; inventory in RISM B IV 5, 116-20, and—with extensive discussion—in Anthony M. Cummings, 'Giulio de' Medici's Music Books', *EMH* 10 (1991), 65-122 at 100-8. Only nos. 1, 12, and 15 included here.

CTrin

Cambridge, Trinity College Library, MS R.2.71

Four paper leaves, fragments of a small octavo songbook; probably central French, c.1470. Described in FallowsJ. CC iv. 316-17.

Dij

Dijon, Bibliothèque Municipale, MS 517 (formerly 295)

Parchment small octavo chansonnier, probably from the Loire Valley, c.1470 or very soon after, containing 160 songs, of which sixty-one seem to be unica. In the Dijon

library only since soon after the Revolution (BarretD i. 1). All the work of a single copyist (who also wrote **Cop** and much of **Lab**), except for the four songs at the end: the writer of nos. 157–9 was probably one of the main scribes in **FR2794** (see RifkinS, 319); the hand of no. 160 (textless, but *Vous qui parlés*) is not otherwise known. The decorations are much simpler than those in **Cop** and particularly those in **Lab**; and they are entirely lacking after fo. 82. Index details, the decoration, and the parchment quality combine to give a clear view of the copying layers for the main scribe: nos. 1–71; 77–135 and 142–55; 137–41; 72–6, 136, and 156. To refs. in **CC** iv. 338–9, add LindmayrQ, 36–47. Numbering follows the inventory by M. Picker in **JAMS** 26 (1973), 337–40, and the full edition and discussion in BarretD (both of which differ from DrozT in taking no account of the missing first piece, *Prenez sur moi*). Facs. ed. D. Plamenac (Brooklyn, c.1971), with the writing enlarged and the pages correspondingly cropped to finish with a volume the same size as the original but with larger writing; the original has 9-mm. black staves on a red frame consistently of 106 × 70 mm. throughout, with the top stave always indented.

Dijon2837

Dijon, Bibliothèque Municipale, MS 2837

Parchment fragment of a mixed quarto manuscript, recovered from the binding of a book owned by the Carmelite monastery of Dijon in 1512. Two bifolia survive, each leaf now c.31 × 21 cm., with nine red 14-mm. staves on a frame c.24.5 × 17.5 cm. Although undecorated, it is very carefully written; and it is important as one of the very few surviving French musical sources from the early fifteenth century (see also **P10060** and perhaps **Montserrat823**). Full description in Craig Wright, 'A Fragmentary Manuscript of Early 15th-Century Music in Dijon', **JAMS** 27 (1974), 306–15, proposing a date c.1420; see also **CC** i. 169 and iv. 339. Of its six pieces only the first two are songs: *De cuer je soupire* and *Ce n'est pas sans esmay*; although both may date from well before 1415 they are included because of the fragment's historical importance.

Dresden

Dresden, former Sekundogenitur-Bibliothek, MS Quart 117

The parchment poetry manuscript known as 'Ms. du prince Jean de Saxe' after a nineteenth-century owner, last heard of in Moritzburg (near Dresden), Schlossbibliothek, but apparently not seen since 1938. 136 folios, each page containing two poems in form R5:8; total 544 poems. French, probably from reign of François I. A list of contents by Jules Petzholdt is in 'Rondeaux d'amour', *Bulletin du bibliophile belge* [also *Le bibliophile belge*], 3 (1846), 236–49; they all appear also, in the same sequence and apparently in almost identical readings, in the **MS Lille402**, q.v.

Egenolff

Paris, Bibliothèque Nationale de France, Rés. Vm⁷ 504

Single surviving Discantus partbooks of three sets in tiny oblong format (75 × 95 mm.) printed at Frankfurt by Christian Egenolff in about 1535 [RISM [c.1535]/14]. Numbering follows thematic inventory in N. Bridgman, 'Christian Egenolff, imprimeur de musique',

AnnM3 (1955), 77–177, supplemented for the third book in M. Stachelin, 'Zum Egenolff-Diskantband der Bibliothèque Nationale in Paris', **AMw** 21 (1966), 93–109. Vols. I and II were in four voices, and only I, nos. 4 and 23, appear in this catalogue; but vol. III was in three voices, with nos. 7–9, 19–22, 26, 52, 57–9, 62, 64–5, and 68 included here. As with **TVC** (1538), this is an impressively large number for so late a source.

EscA

Real Monasterio de San Lorenzo del Escorial, Biblioteca y Archivo de Música, MS V.III.24

Parchment octavo songbook with the music written 'landscape'; the only evidence of the probably Burgundian court repertory in the 1430s. To **CC** i. 212–13 and iv. 368, add the extended discussion in KempB and SlavinB. Facs., ed. Wolfgang Rehm (Kassel, 1958). Two scribes are involved. Scribe one (**EscA** 1) copied twenty-seven songs in alphabetical order on six-line staves and with a space for a decorated initial on the first page; none of these is ascribed, though all but one of those identified is the work of Binchois. Scribe two (**EscA** 2) added further songs in the six-line stave section (two of them within the work of scribe one, on fos. 28^v–29 and fos. 40^v–41) as well as in three fascicles ruled with five-line staves added at the beginning; his work includes ascriptions to Dufay (3), Binchois, and Dunstable (1 each). Overlap with **Ox** is confined to **Ox** I–IV, the last section to be copied; all the known works of Dufay in **EscA** appear also in **Ox**, whereas there are several works of Binchois that do not appear there (understandably, in view of **Ox**'s origin in the Veneto). This would suggest a date of about 1436–40 for **EscA**, with no clear evidence of a chronological gap between its two layers. R. Wegman (in a review of KempB, **ML** 72 (1991), 264–8) points to Flanders dialect in the two Flemish-texted songs, which would suggest Bruges or Ghent as the source's origin. Numbering follows the inventory in KempB, 120–4.

EscB

Real Monasterio de San Lorenzo del Escorial, Biblioteca y Archivo de Música, MS iv.a.24

Paper octavo songbook without decorations or other outward signs of noble ownership, copied in Italy but apparently by Francophones. It is often thought to be from Naples, see **CC** i. 211–12 and iv. 368, reflecting the most recent discussion in AtlasN, 118–19; yet PirrottaA, 136, is confident that the Italian orthography is of northern Italy, and it is easy to support the extended argument of Southern in **CMM88**, pp. xi–xiv (taking account of AtlasCG and HanenE), that Milanese origin seems most likely. The dating 1460–74 (**CC**) seems too late: the main body of the source has nothing with a low Ct, suggesting a date in the 1450s, though it includes Dufay's *Franc cuer gentil* and *Par le regart*, as well as Puylois's *La bonté*, probably of 1455. Given that **EscB** seems to show a special knowledge of Puylois, late 1450s may be the right date for the main layer. Some of the additions (after fo. 120) could be as late as 1465. The only watermark that cannot be dated well before 1460 is in these additions (see what is effectively the most recent summary in **CMM88**, p. xiii). Numbering here follows Eileen Southern's inventory (**MD** 23 (1969), 41–79), which has been widely used; ManiatesE made a few adjustments, in some cases adding letters, in others changing the numbers; most recently HanenE

(1983) has a new numbering, recorded here by the numbers given for her complete edition of the source. (This last numbering in fact agrees with that in the 1956 dissertation of Brigitte Kultzen.)

F26

Florence, Biblioteca Nazionale Centrale, Panciatichi 26

Parchment quarto Trecento collection, with a group of three songs added perhaps in the 1420s. CC i. 231–2 and iv. 375. Numbering follows the inventory in RISM B IV 4, 835–96. Only (orig. layer) nos. 42, 136, 167, 184, and (App.) nos. 33–4 and 37 included here.

F27

Florence, Biblioteca Nazionale Centrale, Panciatichi 27

Paper oblong octavo MS of 189 assorted pieces; Italian, early sixteenth century. CC i. 232 and iv. 375–6. Numbering follows the inventory in RISM B IV 5, 142–50. Pieces included here (only 17) are mostly widely distributed works or rearrangements of earlier music; the main exception is *Poi che vivo*, also in Pix and perhaps formerly MC.

F62

Florence, Biblioteca Nazionale Centrale, Banco Rari 62, no. 13

A single paper octavo leaf, almost certainly Florentine, normally dated early sixteenth century, though the two songs it contains were used as the basis of laude by Feo Belcari (d. 1484), namely *Se non ti guardi* and *Vicin vicin vicin*. Description in JeppesenF ii. 51. CC i. 219; RISM B IV 5, 151.

F107bis

Florence, Biblioteca Nazionale Centrale, MS Magl. xix.107bis

Paper oblong octavo songbook, Florentine, after 1503 (see MaasO iv, p. xxvi, pointing out that the Obrecht sections were copied from Petrucci) and probably nearer 1510. CC i. 223–4 and iv. 371. Numbering follows inventory in RISM B IV 5, 152–4. Entries give both the new foliation and the original (used also in the index, which refers to several lost works). Only nos. 1, 6–10, 16, 28–9, 31, and lost nos. 9', 13', and 15' included here.

F117

Florence, Biblioteca Nazionale Centrale, MS Magl. xix.117

Paper oblong octavo songbook, Florentine, c.1515. CC i. 225–6 and iv. 372. Numbering follows full description by Lawrence F. Bernstein in *EMH* 6 (1986), 1–107, which differs from that in RISM B IV 5, 159–61. Only nos. 25–9 and 33 included here.

F121

Florence, Biblioteca Nazionale Centrale, MS Magl. xix.121

Songbook of Marietta Pugi (as noted on the inside cover and confirmed by the acrostic *MARIETTA* formed by nos. 1–8); oblong octavo paper, probably copied in Florence, c.1510.

CC i. 226–7 and iv. 372. Numbering follows full description in BlackburnC and inventory in RISM B IV 5, 162–4. Thirty-six Italian, Flemish, and German songs. Nos. 3, 5–6, 24–30 included here.

F176

Florence, Biblioteca Nazionale Centrale, MS Magl. xix.176

Florentine paper small octavo (17 × 12 cm.) manuscript, perhaps a little before 1480. Scruffy, but one of the most important song sources, even though several of the hastily (and later) scribbled ascriptions are open to doubt; in terms of both repertory and readings it is closely related to both FR2356 (q.v.) and Pix. The last two pieces appear to have been added by the main hand of FR2356. CC iv. 373–4. Numbering follows inventory in RISM B IV 5, 171–6.

F178

Florence, Biblioteca Nazionale Centrale, MS Magl. xix.178

Paper oblong small octavo (12 × 17 cm.) songbook, copied probably in Florence, early 1490s. CC i. 230 and iv. 374. Numbering follows index in RISM B IV 5, 176–81 (and BecheriniC, 75–7). Of its seventy-three pieces, two-thirds are included here.

F229

Florence, Biblioteca Nazionale Centrale, MS Banco Rari 229 (formerly Magl. xix.59)

Florentine paper large octavo songbook, c.1492, containing 268 pieces. It is uniformly copied, with uniform initial decorations throughout—apparently done by the same Florentine workshop that illuminated the slightly smaller parchment songbook Pix, with which it shares many pieces, readings, and ascriptions. The texts are either garbled and fragmentary or entirely lacking. CC i. 219–20 and iv. 370. Numbering follows the complete edition in BrownF and the inventory in RISM B IV 5, 181–95. The collection seems to contain a very large number of the most recent compositions; at any rate, only 150 of its pieces (that is, just over half) are included in this catalogue.

Fabri

Pierre Fabri, *Le Grant et vray art de pleine rhetorique*

First edition, Rouen, 1522 [NS], though the author is there described as dead, and the treatise was probably written in the 1480s. Ed. HéronF. Includes, among many examples of particular forms, the following poems from this repertory: *Mille foiz le jour* (as *Cent mille foys*), *Paracheve ton entreprise*, *Quant l'amoureuse*, *Se j'ay vostre grace*, *Se je fusse mort*.

Faenza

Faenza, Biblioteca Comunale, MS 117

A parchment large octavo manuscript containing at least two separate but interwoven bodies of material. Numbering follows list of the music in RISM B IV 4, 898–920, and the fuller inventory in Oscar Mischiati, 'Indice descrittivo del manoscritto 117 della

Biblioteca Comunale di Faenza', *L'organo*, 20 (1982), 3–35; see also CC i. 215–16 and iv. 369; for the theoretical material, see RISM B III 2, 22–5. **Faenza I** is a collection of florid intabulations in 'Italian keyboard tablature', copied probably somewhere in north-eastern Italy c.1410–20: ed. D. Plamenac in CMM57; facs. ed. A. Carapetyan, in MD 13–15 (1959–61), and in MSD 10 (1962). Nos. 14, 23, 26, 29–30, and 65 (*Souvent m'espas*) included here. **Faenza II** comprises a series of additions—both music and theory—written by Johannes Bonadies, some dated from Mantua in 1473 and Reggio Emilia in 1474, though the source ended up at the Carmelite house of San Paolo in Ferrara. Included here are no. 10 and the entire final group, nos. 56–61.

FC2439

Florence, Biblioteca del Conservatorio di Musica Luigi Cherubini, MS Basevi 2439

Parchment oblong octavo songbook of eighty-seven pieces, copied c.1508 by a Netherlands court scribe (perhaps Martin Bourgeois) for an Italian patron, see CC i. 233–4 and iv. 376. Numbering follows the complete edition with discussion and exhaustive commentary in Paul G. Newton, 'Florence, Biblioteca del Conservatorio . . . Manuscript Basevi 2439' (Ph.D. diss., North Texas State University, 1968), also that of facs., ed. H. Meconi (Peer, 1990), and of inventory in RISM B IV 5, 120–5. The source is effectively in two halves: nos. 2–43 4vv; and nos. 44–87 3vv. Nos. 28–31, 36, 45–52, 54, 57, 67–8, 72, and 81 included here.

Fleur

La Fleur de toutes joyeusetez

First edition, [?Paris, ?c.1530], only in *F-Pn*; ed. in MartinJ. Later editions under the titles *Petit traicté contenant en soy la fleur de toutes joyeusetez* (Paris, 1535, 1538, and 1540) and *Recueil de tout soulas et plaisir* (Paris, 1552, 1562, and 1563). See details in LachèvreB, 30–7. Includes texts of only nine songs catalogued here.

FR2356

Florence, Biblioteca Riccardiana, MS 2356

The 'second' Riccardiana chansonnier, so called because it became known only in 1954. Parchment octavo songbook, elegantly if inaccurately written, without initials and with very little text. With seventy-two works plus a further eight that were in the now lost second fascicle but are fully recorded in the index, it shows a remarkably international profile. To judge from the index, it seems to have been copied in about seven stages. Florentine; and there seems very little reason to put it later than c.1480: most of the apparently latest pieces here appear in RCas apart from Josquin's *Helas ma dame*. It shares a large number of pieces and readings with the scruffier but more accurate F176: this contains twenty-nine of its eighty pieces, in nine cases being the only other source; moreover, the last two pieces of F176 seem to have been copied there by the main FR2356 scribe. CC i. 244–5 and iv. 384–5. Numbering follows the thematic index by D. Plamenac in AnnM2 (1954), 105–87, and the inventory in RISM B IV 5, 219–22. All but four works (nos. 12, 26, 33, 72) included here.

FR2794

Florence, Biblioteca Riccardiana, MS 2794

Parchment octavo songbook, plainly related to the slightly earlier 'central' chansonniers (Dij, etc.), though with nine staves to the page, not their seven. Rifkin ('Scribal Concordances', JAMS 26 (1973), 305–28 at 319) identifies the main script as appearing among the additional material in Lab 3; he further ('Pietrequin Bonnel', JAMS 29 (1976), 284–96) tentatively identifies another scribe as Pietrequin Bonnel. Copied in several stages during the 1480s. Sixty-six works plus two texts. CC i. 245–6 and iv. 385. Numbering follows the inventory in RISM B IV 5, 223–7, and the full study with edition in JonesR. All but the four Latin-texted works (nos. 1, 8–9, 66) included here.

Frankfurt20

Frankfurt am Main, Stadt- und Universitätsbibliothek, Fragm. lat. VII 20

Three parchment quarto binding-leaves, c.1500, at the back and front of Inc. qu. 1056a: Thomas Aquinas, *Summa theologiae*, pt. 2, bk. 1 (Venice: Theodorus de Ragazonibus, 31 Mar. 1490), originally at the Dominikanerkloster, Frankfurt. It is briefly described in Gerhardt Powitz, *Mittelalterlichen Handschriftenfragmente der Stadt- und Universitätsbibliothek Frankfurt am Main* (Frankfurt, 1994), 93. Contains, alongside much unidentifiable matter (and Petrus Wilhelmi's *Presulem ephebeatum*), *Fortuna desperata*, *D'ung aultre amer*, a version of *Zenner greynier*, and an apparently new melody for *Al vol*. For a further fragment in Frankfurt SEE: (Textless) Frankfurt.

Fribourg

Fribourg, Bibliothèque Cantonale et Universitaire, MS Cap. Res. 527 (formerly Kapuziner-Kloster, MS Falk Z 105), fo. 2^v

De tous biens plaine in Italian lute tablature, in an otherwise blank eight-leaf paper gathering, 29 × 20.5 cm., added to a MS copied in Pavia c.1470. See Jürg Stenzl, 'Peter Falk und die Musik in Freiburg', *Schweizerische Musikzeitung*, 121 (1981), 289–96, with facs. on p. 293. See also IvanoffP, 144, 230, and 317 (very poor facs.); Christian Meyer (ed.), *Sources manuscrites en tablature*, i (Baden-Baden, 1991), 31.

GiustinianF

Comincia el fiore de le elegantissime canzonete del nobile homo misier Lunardo Iustiniano

Printed collection of poetry credited to Leonardo Giustinian (c.1383–1446). Thirteen editions from c.1472 to 1518 are recorded in Laura Pini, *Per l'edizione critica delle canzonette di Leonardo Giustinian* (Rome, 1960), 419–22: all contain the same thirty poems in the same order (albeit with variant readings) and sharing an error that can only go back to a misimposition in a copy with 23-line pages, thus perhaps the copy of [c.1472] in GB-Lbl 1A. 19973. See Pini, 423–37, and FallowsLG; the nineteen poems not published in WieseG (and therefore considered of dubious authority, though the authorship of most of them is reasserted in FallowsLG) are all printed in WieseN. Nos. 4, 7–8, 21, 23, 28, and 30 included here.

Glog

Berlin, former Preußische Staatsbibliothek (currently in Kraków, Biblioteka Jagiellońska), Ms. Mus. 40098 (formerly Z 98 and Z 8037)

The Glogauer Liederbuch, c. 1480. Three paper partbooks (the earliest surviving set of partbooks by a comfortable margin) in oblong octavo format (also apparently not otherwise known for books before the 1490s), presumably prepared for informal music-making in a church establishment. The extreme accuracy and clarity of the script suggest a skilled copyist working from good materials, as does the relative consistency over 292 pieces. It is essentially through-copied by a single hand, responsible also for the indexes. The date is derived from: (a) the identifiable watermarks (not before 1476); (b) the inclusion of a piece (no. 138) mentioning Friedrich I von Liegnitz (d. 1488) and his son Johannes (b. 1477); (c) the inclusion of a Tinctoris work from the mid-1470s; (d) the heavy overlap with **Tr91**; and (e) the absence of any music likely to date from after 1480 except perhaps Obrecht's *Lacen adieu*. Although it belonged to the Cathedral of Głogów in the sixteenth century, it may originate from Sagan (Zagań). Černý's proposal that it could have been copied by Petrus Wilhelmi (b. c. 1400; d. c. 1480) seems less convincing than the idea (StrohmR) that it may have been owned and copied by Andreas Ritter (b. c. 1440; d. by suicide, 1480), a canon of Sagan. Both Ritter and the master of the choir in Głogów, Marcus Scultetus, had associations with the University of Leipzig; but much of the material may come from the more distant court of Matthias Corvinus in Pesth. *CC* iv. 258–9. Numbering of pieces is that of the complete edition, EDM4, EDM8, and EDM85–6, particularly the thematic index in EDM4, 102–19 (there is another thematic index in *TL* ii. 54–76); I have also added the revised numbering in the facs., ed. J. A. Owens, RMF6 (1986).

Groningen70

Groningen, Universiteitsbibliotheek, Inc. 70

Two songs in tablature, written on frag. I.2, a parchment quarto flyleaf, c. 28 × 19.5 cm., added to a printed book bound at Groningen in 1497. Description, edn., and facs. in DaalenK; colour facs. SchreursA, 128. Probably before 1400. Both voices are in 'Italian' notation with characteristic French details, though there is no clear statement of the leaf's likely origin. Only the first piece, *Esperance*, is included here.

Hätzlerin

Prague, Knihovna Národního Musea, MS x.A.12

Paper poetry collection copied by the professional scribe Clara Hätzlerin (b. 1430; d. 1476/7, Augsburg) for Jörg Roggenburg, a citizen of Augsburg, dated 1470 and 1471. Ed. HaltausH.

HeilbronnX/2

Heilbronn, Stadtarchiv, Musiksammlung, MS x/2

Bassus oblong octavo paper partbook, apparently Frankfurt, c. 1550, partly copied from Egenolff III, as demonstrated by Martin Staehelin in *AMw* 23 (1966), 93–109. *CC* i. 265–6 and iv. 401.

Heiligenkreuz

Heiligenkreuz, Bibliothek des Zisterzienserstifts, fragment without call-number

Two parchment quarto leaves of an elegant songbook, possibly of Flemish provenance, though perhaps from Constance (R. Strohm in *Certaldo*, 6 (1992), 61); early fifteenth century. Apparently copied by a German speaker and illuminated by an Italian. *CC* i. 267–8 and iv. 401. Numbering follows RISM B IV 3, 77; discussion in StrohmB, 108–12. Of the six pieces, only nos. 2–4 and 6 are included here.

Ileborgh

Formerly Philadelphia, Curtis Institute of Music (since 1982 in private hands in Paris), Adam Ileborgh's Tablature

German keyboard tablature, dated 1448 by Adam Ileborgh of Stendal. See bibliography in *NG* xvii. 725, and edn. in CEKM1, 28–32. Includes three intabulations of *Frowe al myn hoffen*.

Jard

Le Jardin de plaisance et fleur de rethoricque

First edition, Paris: [Antoine Verard, c. 1501]. Printed collection of 672 poems, mostly brief lyrics. DrozJ ii. 12–28 lists eight different editions and three further subsidiary editions. The fifth and sixth editions (both 1525) omit a large number of pieces, but the only addition is a ballade in the fifth edition (see DrozJ ii. 22–5)—and this has no known musical setting, so the first edition (facs. in DrozJ i) serves as the reference here (though for establishing a text the later editions sometimes appear to have independent value). Numbering follows the exceptionally fine catalogue in DrozJ ii (1925).

Kassel259

Kassel, Murhard'sche Bibliothek der Stadt Kassel und Landesbibliothek, 4° Ms. mus. 259

Five paper binding fragments, reassembled with full descr. and facs. in StaehelinG (1990, albeit with wrong call-number: 2° for 4°), to form an almost complete leaf of a German mixed choirbook in large quarto, c. 32 × 23 cm., perhaps c. 1440. On the recto are two hymns (one by Binchois); on the verso are two apparent song contrafacts, catalogued here under (Lat) *Ave digna angelorum* and—unidentified in StaehelinG—(Fr) *Je n'atens plus de resconfort*. There are also (not catalogued here) a thirteen-note fragment of something else on the verso and four apparently German tags added to the lower voices on the recto.

Königstein

Berlin, Deutsche Staatsbibliothek, Ms. germ. qu. 719, fos. 103–85

The Königsteiner Liederbuch, a German paper octavo songbook (now bound together with other materials) containing 169 poems, of which 132 seem to be unique. Numbering follows complete edn. in SappelerK, where it is argued that watermarks and contents point to copying in the early 1470s, probably at Königstein in Taunus (near Frankfurt am Main). Nos. 5, 8–9, 12–13, 22, 27, 41, 98, 104–5, 108, 118, 152, 160–1, 165, and 167–8 are relevant to this catalogue. The four poems with monophonic melodies (nos. 82 and

133–5) are not included here. There are also French mottos 'Sans oblier' (nos. 4, 105, and 112) and 'Je me reconmande a vous' (no. 33).

Kras

Warsaw, Biblioteka Narodowa, MS III.8054 (formerly Krasinski 52)

Paper quarto mixed choirbook, apparently from Kraków, c.1425–34. CC iv. 118–19. Facs., ed. Mirosław Perz in AMP13, 37–102; complete edition by Perz in AMP14, 204–379. Of its thirty-seven pieces, only nos. 14, 15, 19, and 31a are included here.

Lab

Washington DC, Library of Congress, MS M2.1 L25 Case

The Laborde chansonnier. A small-format (13 × 9 cm.) parchment chansonnier from the Loire Valley area, some of it beautifully decorated. It is in three distinct layers, the work of at least three separate hands. **Lab 1** (nos. 1–47, 51–8) has many songs in common with **Wolf**, often with bizarrely identical variant readings; it may date from c.1465. **Lab 2** (nos. 48–50, 59–81, 96, 99) is in the hand that also copied **Cop** and most of **Dij**, again sharing many pieces and their precise readings with those manuscripts; they seem to have been copied in the very early 1470s. **Lab 3** (nos. 82–95, 97–8, 100–6) is much less formal and may be the work of up to five different hands: Gutiérrez-Denhoff (see below) proposes I: 82–4; II: 85, 87–94; III: 86; IV: 95; V: 97–8, 100–6; Rifkin sees I, III, and IV as a single hand, responsible also for the original layer of **FR2794**—which seems plainly true of I (nos. 82–4), but for the rest the informal scripts make it hard to feel confident beyond accepting that Gutiérrez-Denhoff's analysis looks right, though it could simply reflect different times of copying. With works by Prioris, Compère, Ockeghem, and Hayne, **Lab 3** is probably from the mid-1480s (see LitterickM, 76, though much later dates have been suggested, especially for hands IV and V, whose work is not included in the original index). The decoration, for which Gutiérrez-Denhoff suggests at least eleven painters, basically follows three patterns: 'A' for gatherings 2–10 (nos. 1–58, thus also for three pieces copied by scribe 2) plus nos. 96 and 99, with more elaborate designs on the first verso of each gathering, even if it is only for the second part of a song; 'B' for gatherings 11–12; 'C' for gatherings 13–14 (but ending where **Lab 2** ends). CC iv. 125–6. Numbering follows the inventory originally established by Oliver Strunk, expanded by Helen E. Bush (1940–6), further expanded in Martella Gutiérrez-Denhoff, 'Untersuchungen zu Gestalt, Entstehung und Repertoire des Chansonniers Laborde', *AMw* 41 (1984), 113–46, and the fuller study in GoldbergL.

Lans380

London, British Library, MS Lansdowne 380

Paper octavo text source perhaps from as early as 1460, probably copied in France. It includes many poems by Charles d'Orléans; but on fos. 237^v–248^v and 250^v–254 there is a run of sixty rondeaux and virelais, of which twenty-eight are known to have had musical settings. This high proportion gives the source exceptional status. Many of the poems are edited in WallisA.

Leipzig1084

Leipzig, Universitätsbibliothek, MS 1084, fos. 225–231^v

Music added after 1450 to a paper mixed quarto manuscript owned by Johannes Klein of Löbau (c.1430–90). CC iv. 420, and Tom R. Ward, 'Music in the Library of Johannes Klein', in John Kmetz (ed.), *Music in the German Renaissance* (Cambridge, 1984), 54–73, with inventory on pp. 70–1. Contains *C'est assez*, *Craindre vous vueil*, and *O rosa bella* alongside sacred music.

Leipzig1494

Leipzig, Universitätsbibliothek, MS 1494

Paper quarto choirbook of mixed contents c.1490–1504, a personal collection owned by Magister Nikolaus Apel of Königshofen, probably compiled at the University of Leipzig, where Apel was a student and later chancellor. In scope and nature it is similar to **Ber40021** and **M3154**. CC ii. 35–6 and iv. 421. Numbering follows the complete edn. by Rudolf Gerber in EDM32–4. Only nos. 65, 122, 159, and 166 included here.

Lille402

Lille, Bibliothèque Municipale, MS 402 (now MS 308, though universally known by its old number)

Parchment poetry collection of 168 folios, 26.5 × 18 cm., bound in 8s, each page (starting on fo. 18) containing two poems in form R5:10; it is copied in a single elegant hand, which also added the index (fos. 1–14^v). Came from the Chapter library of the church of St-Pierre, Lille, though hints of an earlier owner appear in the letters 'N' and 'E' that occur in the illuminated initials for each poem. (Perhaps they stand for 'Anne', see below.) Of its 600 poems, the first 544 also appear, in the same order, in the apparently lost MS **Dresden**. French, probably from the reign of François I, and closely related, in manner and design, to **OxTaylor**. (A further parchment manuscript, now in a private collection in Paris, appears also to have similar date and layout: it contains 140 R5:10 on thirty-five folios, though it has only twenty-five pieces in common with **Lille402**; similarly devoted to R5:10 is the printed collection **Rondeaux350**.) Complete edition in FrançonP. Françon (pp. 71–2) suggests that the owner may have been Anne de Quesnai, whose name appears in three acrostics and may appear elsewhere, and he identifies her as the youngest child of Louis Malet de Gravelle, the original owner of **Roh**; LöpR, p. xi, suggests that she inherited **Roh**. Nos. 4–5, 14, 19, 21–2, 31, 40–2, 91, 93, 251, 255, 348, 395, 463, 518, 545, 547, and 556 included here.

Linz529

Linz, Bundesstaatliche Studienbibliothek, MS 529

Twenty-six individual oblong paper fragments of mixed contents, evidently from a mixed quarto collection, copied c.1490, perhaps at Innsbruck (Strohm) and relieved from bindings. See CC iv. 421–2, and R. Strohm in *MD* 38 (1984), 229–30, pending fuller study by Martin Staehelin. Only six pieces included here (including *Ung grand povre*).

Ljubljana

Ljubljana, Narodna in Univerzitetna Knjižnica, MS 71, Prim. 7

Two paper quarto leaves (28.5 × 21 cm.; 9 staves of 13–16 mm.) relieved in 1988 from the binding of a manuscript apparently copied in Slovenia. They include two mass movements by Binchois and an anonymous song *Helas ma tres*, otherwise unknown. Described with complete facs. in SnojD, who dates it c.1450 on the basis of watermark and repertory.

Lo24.d.2

London, British Library, MS R.M. 24.d.2, fos. 103^v–107

John Baldwin's Commonplace Book, a paper quarto, elegantly copied at Windsor and dated 1591, but including a group of seven mensurally complex pieces from the mid-fifteenth century (nos. 84–90). CC ii. 98–9 and iv. 430. Facs. in RMF8; numbering follows the inventory by J. A. Owens given there.

Lo5665

London, British Library, Add. MS 5665

Ritson's manuscript (so named after its eighteenth-century owner Joseph Ritson). A mixed anthology, paper and parchment large octavo manuscript, copied in England (apparently in the West Country) at various times during the second half of the fifteenth century, including many carols. CC ii. 43–4 and iv. 424. Included here are only the group of eight English songs on fos. 65^v–73 and the arrangement of *Vostre tres doux* on fo. 144^v.

Lo31922

London, British Library, Add. MS 31922

King Henry VIII's Book, universally known by this common-law title, though there is no evidence and little likelihood that he ever owned it. Parchment quarto, perhaps copied in the royal court circle c.1513–20. CC ii. 64–5. Numbering follows the complete edition in MB18. Nos. 2–3, 36–7, 43, and 83 included here.

Lo34200

London, British Library, Add. MS 34200

A paper octavo manuscript of mixed music theory (ed. CS iii. 416–95; see also CSM35), c.1450; perhaps copied at St Maximin's, Trier (Trèves), then in the Duchy of Luxembourg, part of the Empire but under the control of the Dukes of Burgundy. At the end is a separate gathering, fos. 52–61, uniformly copied, with a bifolium lost after fo. 56; fos. 57–61 are ruled with five music staves and include four songs, three in French (... *e veul prendre, Sans amer home, Quant [je] vous plairay*) and one in Latin (*Bonum vinum*). CC ii. 70–1.

Lo35087

London, British Library, Add. MS 35087

Parchment quarto manuscript of songs with French, Flemish, Italian, and Latin texts, early sixteenth century; mostly copied by the first scribe of **Tournai/Br** and therefore

perhaps at Bruges; see CC ii. 72–3 and iv. 426. Numbering follows list in the facs., *Chansonnier of Hieronymus Lauweryn van Watervliet*, ed. W. McMurtry (Peer, 1989), and the fuller inventory in W. McMurtry, *Selected Chansons from British Library MS Additional 35087* (RRMR 68; Madison, 1985), pp. xxxvi–xliv. Only nos. 11, 16, 25–7, 35, 55, 61, 71, and 74 included here.

Lo70516

London, British Library, Add. MS 70516, fo. 81 (formerly Loan 29, vol. 333, fo. 70)

Paper small quarto leaf that looks as though it was from an English songbook of the early 1430s in the pattern of the Continental sources. Contains two incomplete English songs: *All thof I kan* and *O verre rotte*. See IMEVS, p. xxi, and FallowsE, 71–2. CC ii. 97–8.

LoA.xvi

London, British Library, MS Royal 20 A. xvi

Parchment octavo songbook. Twenty-eight songs in two sections: 1 is nos. 1–16 (fos. 1^v–22), fully decorated, perhaps by Jean Colombe, and with text only to the Discantus; 2 is nos. 17–28 (fos. 22^v–36), in a different hand, without decoration and with text underlaid to all voices. A further ten openings are ruled for music but otherwise blank. CC ii. 105–6. Facs., ed. H. M. Brown in RMF10 (1987); full discussion and edn. in LitterickM. The date of the manuscript has been put at various points between 1483 and 1500, though it seems to come from French royal court circles, and it is likely, as argued in LitterickM, ch. 2, that the first layer is from the 1480s, the second from the 1490s. All the songs are included here.

Loch

Berlin, Staatsbibliothek zu Berlin — Preußischer Kulturbesitz, MS Mus. 40613 (formerly Wernigerode Zb 14)

Lochamer Liederbuch, named after a sixteenth-century owner. Paper octavo, copied by several hands, probably in Nuremberg or Windsheim, with dates added from 1452 to 1460, though the main layer seems to go only to 1455. There are two main sections: gatherings A–B (pp. 1–44) contain a group of forty-three songs (all but nine monophonic, but all included here, since there is evidence that several existed in polyphonic form); and gatherings C–D (pp. 45–92) contain a keyboard collection including Paumann's *Fundamentum organiscandi*. Although each gathering has a different watermark (all documented in the Nuremberg area in the early 1450s) and a different ruling pattern, the main scribe and rubricator appears throughout (see PetzschL, pp. xlv–lx), apparently signing himself (p. 41) as 'frater Judocus de Winßheim'—perhaps the Jodocus Epel found at the Augustinian Abbey of Windsheim in 1454–61 (PetzschL, p. lxix); so this is effectively a single collection, and presumably also a personal collection. CC i. 58–9, iv. 272; see also the extended study in PetzschS. Numbering for the songs follows the edn. (with exhaustive commentary) in PetzschL; for the keyboard pieces that in the most recent facs., ed. Konrad Ameln (Kassel, 1972).

LoTit

London, British Library, Cotton MS Titus A. xxvi

Zorzi Trombetta's paper octavo manuscript (fos. 2–60) opens with a senio (fos. 3–8), perhaps with a missing bifolio in the middle, ruled for music, which is entered in three or perhaps four layers, noted in the references. (1), written when the fascicle was ruled, contains four songs copied perhaps as early as 1420; (2), probably from nearer to 1440, contains only T and Ct of *Puisque m'amour*; (3) has four tenors; (4) has various duets on the lower voices of *Puisque m'amour*. D. Leech-Wilkinson, 'Un libro di appunti', *RIM* 16 (1981), 16–39, shows that layers 2–4 were probably copied for use by a ship's musician. CC ii. 84–5.

M902

Munich, Bayerische Staatsbibliothek, Cod. gall. mon. 902 (formerly Mus. Ms. 3192)

Four parchment bifolia relieved from bindings, from an octavo songbook (about 23 × 18 cm.); the fragment is apparently devoted to the work of Binchois and probably copied in the Burgundian court circle. Ed. in RiemannS; see CC ii. 235 and D. Slavin, 'Genre, Final and Range', *MD* 43 (1989), 115–39. Numbering follows the catalogue in BenteB, 48–9. Of the eleven songs, seven appear in EscA and none appears in the substantial collection of Binchois's music in O_x; so the source may be later than either, hence my proposed dating c.1440 (which could be a little too early); five appear in later musical sources and three are unique. Since every surviving verso contains an ascription, it is unlikely that the entire parent manuscript was devoted to his work; but the apparent grouping of pieces by a single composer cannot be documented in any other fifteenth-century musical source apart from the late manuscripts of the Italian Trecento repertory.

M3154

Munich, Bayerische Staatsbibliothek, Mus. Ms. 3154

Paper quarto choirbook of mixed contents owned by Nikolaus Leopold of Innsbruck; perhaps written in Innsbruck, some of it as early as the 1470s. In scope and nature it is like Ber40021 and Leipzig1494. Ed. by T. Noblitt in EDM80–3. CC ii. 225–6 and iv. 444. Numbering is that added in the nineteenth century, which differs from that in the published edition. See also BenteB, 299. Only nos. 32–8, 60, 64, 72, 82, 96, and 157 included here. Nos. 32–8 are the actual songs included: all are in the layer which Noblitt believes to have been copied c.1476.

M3224

Munich, Bayerische Staatsbibliothek, Mus. Ms. 3224

Parchment binding fragments from a mixed quarto choirbook, perhaps copied in the Veneto (or from materials of such provenance), c.1440. Five songs alongside sacred works by Dunstable, Antonius de Civitate, and others. CC iv. 444–5. Numbering follows the catalogue in BenteB, 330–1.

M5023

Munich, Bayerische Staatsbibliothek, Cod. lat. mon. 5023

Paper commonplace book in small octavo size (15 × 10.5 cm.), assembled by Johannes Greis, *rector scholarium* at Benediktbeuern, signed by him and dated 1495. It contains mainly chant. Numbering here follows the thematic index of the polyphony in RISM B IV 3, 360–72, and BenteB, 13 ff. CC ii. 237 and iv. 445. Only nos. 4–6, 8, 11–14, and 41 included here, which is to say only those pieces positively identified as songs elsewhere.

M9659

Munich, Bayerische Staatsbibliothek, Mus. Ms. 9659

Three paper bifolia from an octavo chansonnier, binding fragments, probably copied in the Low Countries, perhaps 1460s. See CC ii. 231–2. Numbering follows the catalogue in BenteB, 338–9. It contains bits of nine songs. (The fragment of 'residuum' after no. 6 is the end of the Ct of Binchois's *Dueil angoisieux*, which may have been on a lost bifolium between fo. 3 and fo. 4.). A surprising feature of this almost unique survival is that the page layout is of a kind that leaves no space for added text after the first stanza.

Mancini

Lucca, Archivio di Stato, MS 184, and Perugia, Biblioteca Comunale Augusta, MS 3065

Fragmentary parchment octavo songbook, most of which was found by Augusto Mancini in 1938. Copied probably in the Veneto, just before 1410, but also reflecting repertory from the Visconti court in Pavia. CC ii. 125–6, iii. 45–6, iv. 435 and 465; thematic index in RISM B IV 4, 929–47 and 1008–12; but these exclude four more recently discovered leaves, and the main reference is now the complete colour facsimile with study by John Nádas and Agostino Ziino in NádasL. Only four works included here, among them Binchois's *Dueil angoisieux*, added much later.

MC

Montecassino, Biblioteca dell'Abbazia, MS 871

Mixed quarto choirbook on paper from the Neapolitan area, perhaps copied by a Benedictine monk for his own interest. Pages 1–246 contain much earlier unrelated material; the musical manuscript is on pp. 247–436. This was copied over several years, to judge from script, watermarks, the number of pieces that are not recorded in the original index, and from the disparities between the index and the present earliest visible numbering of the openings. Its earliest layer includes two hymns by Gafori, b. 1451 and present in Naples only 1478–80; but I do not believe that anything here can have been composed after about 1480, with the possible exception of Compère's *Mes pensees* (see also AtlasN, 120 n. 19). CC ii. 173–4 and iv. 442. Numbering follows the complete edition (with an extended study) in PopeM, which agrees with the inventory in RISM B IV 5, 301–8; songs present in the index but no longer in the manuscript are listed here with their opening-numbers, as given there.

Mel

New Haven, Yale University, Beineke Library for Rare Books and Manuscripts, MS 91

The Mellon Chansonnier (named after Paul Mellon, who donated the funds for its purchase by Yale University): Naples, c.1475; copied by a northerner, showing a close connection with the Burgundian court circle and particularly Busnoys. An elegant and beautifully painted parchment small octavo; presumably a presentation manuscript, though it strangely lacks any arms. The painting is from a Naples workshop. The date hangs almost entirely on the presence of Tinctoris's *O virgo miserere mei* (no. 19) with its dedication 'Beatissime virgini domine Beatrici de Aragonia': Tinctoris did not arrive in Naples before late 1472, and Beatrice left after she married Matthias Corvinus on 15 September 1476 (having become engaged to him in the summer of 1475, from when she was normally addressed as the queen of Hungary—though see PerkinsM i. 17 for a qualification of that, and R. Woodley, in *EMH* 8 (1988), 190–1, for even stronger qualification). Evidence that the source was actually compiled for Beatrice is at best indirect (though see J. van Benthem in *TVNM* 32 (1982), 24–9). Its compilation has been credited to Tinctoris (PerkinsM) and Vincenet (A. Atlas, review of PerkinsM in *JAMS* 34 (1981), 132–43; also AtlasN, 70). CC ii. 248–9 and iv. 450. Numbering follows the complete edition (with complete facs. and substantial commentary) in PerkinsM. There are two sections, identified by Perkins and separated by blank pages: Mel 1 has a heavy emphasis on Busnoys and seems mostly to contain works of the decade 1465–75; Mel 2 is mainly of rather earlier repertory, including three songs with heavily garbled English texts.

Merseburg13b

Merseburg, Domstift, Archiv und Bibliothek, MS 13b

A single parchment folio leaf (40 × 30 cm.) of Latin songs, c.1450, of which one has the added French title 'Quant jo regarde vo beaulx yeulx'. Others may also be contrafacta, but are not included here. Facs. with descr. by Kurt von Fischer in *AcM* 36 (1964), 92–4; CC ii. 140–1.

ModA

Modena, Biblioteca Estense e Universitaria, MS α.M.5.24 (formerly Lat. 568 and iv.D.5)

North Italian parchment quarto mixed choirbook, probably finished before 1420. CC ii. 168–9 and iv. 441. Numbering and foliation follow index in RISM B IV 4, 950–81 (which agrees with those in FanoM, 112–34, and in the fundamental study by U. Günther in *MD* 24 (1970), 17–67). Only nos. 49, 51, and 93 included here.

Montserrat823

Montserrat, Biblioteca del Monestir, MS 823

Fourteen paper leaves of the early fifteenth century, evidently retrieved from bindings and from an original octavo manuscript, roughly 23 × 14 cm.; the surviving leaves are oblongs, roughly 10 × 14 cm., taking in rather less than half the height of the original. Described and transcribed in GómezM (there is also a description in G. Greene, 'Reconstruction and Inventory of Montserrat Manuscript 823', *Certaldo*, 6 (1992), 209–20).

CC ii. 183 and iv. 443. The leaves now carry the new foliation supplied in GómezM (with the earlier library foliations crossed out); but it seemed advisable to use yet a further numbering that takes account of the separate groups, here denoted: A (Gómez, fos. 1–4), B (fo. 5), C (fos. 6–8), D (fo. 9), E (fo. 10), and F (fos. 11–14, though read in the reverse order from Gómez). The numbering in GómezM is retained here except in section F, where new numbers are added (marked with asterisks). A further distinction is made here: A–C are in full-black notation on staves of 15–16 mm., perhaps copied by 1420; D–F are in void notation on staves of 12–14 mm., perhaps a little later. Although the single watermark (fo. 4) is Italian (see GómezM, 49), the leaves are almost certainly of French origin (and come from the binding of a book printed in Paris in 1509); they thus represent the only known French song source of the early fifteenth century apart from the single-leaf fragment P10660 and the four-leaf Dijon2837. Entire contents included here, despite the likely early date of the full-black section.

MuEm

Munich, Bayerische Staatsbibliothek, Cod. lat. mon. 14274 (Tresorhandschrift 1; formerly Mus. Ms. 3232a and Cim. 352c)

The St Emmeram choirbook, a paper mixed quarto named after the Regensburg abbey from which it came. The personal collection of Hermann Pötzlinger, mostly copied in Vienna between c.1435 and 1443, when he came to St Emmeram. The main scribal hand also appears in W5094. CC ii. 239–40 and iv. 445–6. Numbering follows the thematic inventory by Karl Dèzes in *AMw* 10 (1927–8), 78–99, and BenteB, 20–39. As concerns choice of pieces for inclusion, this is perhaps the most difficult source considered here, since there are many demonstrable contrafacts but several pieces that look a little like songs though they turn out to be chant-based, and others with vernacular tags that may be irrelevant; moreover there seems little logic in its organization. Eventually nos. 1, 5–6, 12, 28–9, 31–2, 36–8, 43, 46, 53, 83–4, 86, 96, 102, 110, 124, 126, 128, 158–60, 169–70, 172–4, 192–3, 198, 201, 203–4, 206, 218, 237, 245–7, 250–1, 253–4, 258, 265–6 included here.

Namur

Namur, Archives du Royaume

Musical jottings and texts added to the Namur town account books, mostly copied by Noël de Fleurus and Jean de Fleurus dit Taillefer at various times between about 1410 and 1470. Numbering follows the full edition, with facsimiles, in MontellierQ. Not in CC. All are included here.

Niv

Paris, Bibliothèque Nationale de France, Département de Musique, Rés. Vmc MS 57

Chansonnier Nivelles de la Chaussée, a small octavo parchment songbook from the Loire Valley, perhaps copied in the early 1460s. It is named after the eighteenth-century signature on fo. 1', apparently not matching that of the famous dramatist; later owned by Geneviève Thibault, Comtesse H. de Chambure, and acquired by the Bibliothèque Nationale

in 1979. CC iii. 12 and iv. 461–2. Numbering follows that in the facs., HigginsN. Fifty-eight songs in the main layer, with nine added songs (here as Niv App.). The main layer has been dated as late as c.1470, though HigginsN, III, proposes 1460–5, mainly on the basis of its decorations; yet it is very tempting to move closer to the 1460 earlier suggested by Pirro and Thibault, largely because it seems to contain a central-French repertory rather earlier than that found in Wolf and Lab 1. The recent confirmation that Busnoys must have been fully active by 1460 makes that early date seem even more likely. An apparently later inscription associating the manuscript with the royal palace at Bourges encourages the belief that Niv could even reflect the royal court repertory at the end of Charles VII's reign.

NJD

New Jersey, private collection

Single parchment octavo leaf (20 × 12 cm., probably from an original page size of about 24 × 17 cm.; six dark grey-brown staves of 15 mm. on a writing-area 18.5 × 12 cm.), probably copied in the Veneto during the 1420s. Contains *Se doulx espoir*, 2vv (source of the basse danse *Le doulx espoir*) and the T of Grenon's *Je ne requier*. Not in CC.

NYB

New York, private collection of Stanley Boorman

Parchment bifolium from an octavo manuscript (22 × 16 cm.) probably copied in the Veneto during the 1430s. It is from the middle of a gathering, with the opening numbers 124 and 125 in the left-hand corners. Contains three ballades: *Se la face ay pale* (Dufay), *Je ne requier* (Grenon), and *Je loue amours* (Binchois). Not in CC.

Odh

Harmonice musices odhecaton A

First edition, Venice: Ottaviano Petrucci [RISM 1501], lacking colophon but with dedication dated 15 May 1501, copy in *I-Bc* Q 51 (lacking various leaves, including the last gathering, and with gatherings B and M apparently from the 2nd edn.; see S. Boorman, 'The "First" Edition of the *Odhecaton A*', *JAMS* 30 (1977), 183–207, showing further cancel sheets within that copy); 2nd edn. [RISM 1503/2], 14 Jan. 1502 [OS], copy in *E-Sc*; 3rd edn. [RISM 1504/2], 25 May 1504, copies in *E-Mmc*, *F-Pc*, *I-TVcap* (facs. Milan, 1932), *US-NYp* (facs. New York, 1973), *US-Wc*. Six ascriptions in the first edition are dropped for the later editions. This is the first of a three-volume series (continued in *CantiB* and *CantiC*) of oblong printed music books devoted to the secular repertory. Numbering follows the critical edition, HewittO. Of its ninety-six pieces, nos. 43–91 are in three voices, the remainder in four (except nos. 3 and 5 in five), though many of the four-voice pieces are three-voice ones with unique added contratenors. Included here are nos. 2, 4, 7–9, 11–14, 16–17, 20, 23, 25, 31, 33–5, 38–9, 42–3, 45, 51–61, 63, 66, 68, 70–1, 77–8, 81–4, 87, 89, and 93—that is, 48, exactly half, showing that this volume had a much higher proportion of early songs than its two successors. (Nos. 85 and 91 might well have been added.)

Ox

Oxford, Bodleian Library, MS Canon. misc. 213

Paper quarto collection, mainly of songs, copied by a single hand; with 326 pieces it is the central source for any study of song traditions in the first third of the fifteenth century. Copied apparently in the Veneto, perhaps even in Venice (and just possibly by Johannes de Quadris). Most authorities agree that it was finished in about 1436, the date added to the last copied piece; opinions differ on the starting date, some believing it may go back before 1420, others (including me) preferring a date closer to 1427. It is, however, agreed that the gatherings were copied in the rough order v–viii, x, ii and ix, iii–iv, i (though there are many sub-refinements to that order, including returns to earlier songs to make corrections or add further text, many such details laid out in SchoopE and BooneD). Since these gatherings have individual characteristics all references in this catalogue specify the gathering number. While the Italian repertory includes only the most recent works, the French repertory goes back in some cases to the 1370s; but the entire secular repertory of Ox is included in this catalogue. CC ii. 275–6. Facs., ed. D. Fallows (Chicago, 1995); numbering follows the inventory there but matches the standard inventory in ReaneyI. It should be mentioned that the original opening numbers in the manuscript are here treated as foliations (as they are in all previous literature).

Ox26

Oxford, Bodleian Library, MS Arch. Selden B.26, fos. 3–33

Parchment small quarto English collection of carols and sacred pieces (perhaps c.1440) to which two songs are added at the end, probably rather later. CC ii. 298–9. Facs. in StainerS i, pls. xxxvii–xcvii.

Ox42

Oxford, Bodleian Library, MS Canon. misc. 42

Paper octavo theory collection, carefully copied in Italy, perhaps early in the second half of the fifteenth century, apparently by two different hands (though all published comments suggest late fifteenth century and several hands). Largely devoted to Bk. 1 of Ugolino's *Musica disciplina*; signed on fo. 185 by 'Le petit Basque'. After this, apparently in the second hand, come the three two-voice pieces that end the volume: *O fonte de belezze*, *Biancho ligiandro*, and (Textless Ox42). All are in tempus perfectum. See CC ii. 274–5; RISM B IV 4, 665–6; and M. Bukofzer, 'Three Unknown Italian Chansons of the Fifteenth Century', *Collectanea historiae musicae*, 2 (1957), 107–9.

Ox191

Oxford, Bodleian Library, MS Ashmole 191, fos. 191–6

English song fascicle on octavo paper, copied in England, containing six English songs and one textless fragment (from *So ys emprentid*). CC ii. 271. Facs. in StainerS i, pls. xxx–xxxvi. Nicholson (StainerS i, p. xx) argued for a date of 1444 on the basis of the chronological table on fo. 200, which he believed to be part of the same source; others place it a little later, as is suggested by the subsequently identified presence of *So ys emprentid*.

Ox381

Oxford, Bodleian Library, MS Douce 381, fos. 20–3

Four isolated parchment octavo leaves, perhaps c.1400, copied in England. CC ii. 279. Facs. in StainerS i, pls. xx–xxv, and RastallT; ed. in StainerS ii. Numbering follows inventory in RISM B IV 4, 672–4. CC suggests a date of c.1425, but the close relationship to C5943 suggests a date nearer 1400 (see RastallT); all the music is included here to retain the integrity of the English repertory.

Ox831

Oxford, Bodleian Library, MS Ashmole 831, fos. 260–1

Parchment bifolium from a large quarto chansonnier (35 × 21 cm.) luxuriously copied in the Mechelen workshop, apparently by Martin Bourgeois, soon after 1500. CC ii. 272, with suggested dating c.1503–8. Facs. in StainerS i, pls. ci–civ. Contains parts of *Se je vous eslonge* (Agricola), *Se mieulx ne vient* (Agricola), and *Nunca fue pena mayor* (Wreede).

Ox1393

Oxford, Bodleian Library, MS Ashmole 1393, fos. 68–9

Two isolated leaves, one of paper and one of parchment though they are apparently from the same parent source, copied in England, perhaps around 1420. CC ii. 272–3. Facs. in StainerS i, pls. xxvi–xxviii. Contains *Love woll I without eny variaunce* and a carol (omitted here).

OxTaylor

Oxford, Taylor Institution, MS 8° F 3 (formerly Arch. I.d.22)

Parchment poetry collection of eighty-four folios, 24.5 × 13.5 cm., each page containing two poems in form R5:10 (apart from last ten poems, in a different hand). French, perhaps from reign of François I, and closely related, in manner and design, to poetry sources such as Lille402 and Dresden. Fully described, with edition of unique poems, in ChesneyM. Nos. 4, 8, 29, 40, 45, 96, 99–100, 271, and 315 included here.

P676

Paris, Bibliothèque Nationale de France, Département de Musique (Fonds du Conservatoire), Rés. Vm⁷ 676.

Paper octavo songbook copied in October 1502, perhaps in Mantua. CC iii. 14–15 and iv. 462. Facs. ed. F. Lesure (Geneva, 1979), on which folio numbers (and much else) are invisible and replaced by a new pagination, added here in brackets. Numbering follows the description and inventory in N. Bridgman, 'Un manuscrit italien du debut du xvi^e siecle', *AnnM* 1 (1953), 177–267. Nos. 5, 17, 23, 25, 29, 35, 39, 41, 53, 55, 69, and 83 included here.

P1596

Paris, Bibliothèque Nationale de France, f. fr. 1596

Parchment octavo collection of only six French songs, c.1500. Four of them would be in anyway, so I have also included nos. 1 (*Va t'en regret*) and 4 (*Tous nobles cuers*). Described by R. Wexler in *Le Moyen français*, 5 (1979), 102–14. CC iii. 20–1 and iv. 463.

P1597

Paris, Bibliothèque Nationale de France, f. fr. 1597

Parchment quarto chansonnier, apparently copied for a duke of Lorraine, c.1500 or perhaps a little later. Uniform decoration throughout, except for the added last piece. CC iii. 21–2 and iv. 463. Foliation follows the original numbers on the right-hand pages (used also in the original index); matching red library foliations are on the facing verso. Numbering follows the inventories in J. P. Couchman, 'The Lorraine Chansonnier', *MD* 34 (1980), 85–157, and R. Freedman, 'Pastourelle jolie: The Chanson at the Court of Lorraine, c.1500', *JRMA* 116 (1991), 161–200. Nos. 5, 8–13, 15–17, 19–20, 27, 29–30, 32–5, 37–9, 42, 49, 58, and 67 included here.

P1719

Paris, Bibliothèque Nationale de France, f. fr. 1719

Messy paper quarto French poetry manuscript, perhaps from the mid-1480s and evidently from the Loire Valley area, containing just over 500 poems, of which about 100 are known from musical settings. At least two groups of the poems may well have been copied directly from musical sources. The inventory of contents in SchwobP, 23–50, is now replaced but the much fuller study in Féry-HueA.

P1722

Paris, Bibliothèque Nationale de France, f. fr. 1722

Elegant paper octavo manuscript containing 365 poems, of which about fifty are known from musical settings. After 1500, perhaps from Cognac; see R. Wexler, 'Music and Poetry in Renaissance Cognac', *Le Moyen français*, 5 (1979), 102–14.

P2245

Paris, Bibliothèque Nationale de France, f. fr. 2245

Parchment small octavo chansonnier almost certainly prepared for Louis d'Orléans, before 1498, but perhaps considerably earlier. CC iii. 22–3 and iv. 463; numbering follows the inventory by R. Wexler in *TVNM* 47 (1997), 24. Contains twenty-six songs. Five of these may well be substantially later than 1480 but are nevertheless included here.

P7559

Paris, Bibliothèque Nationale de France, nouv. acq. fr. 7559

Paper poetry manuscript of seventy-five leaves, 19.5 × 13.5 cm., ruled 16 × 9.5, with one poem on each page from fos. 2 to 74; perhaps from c.1500. Ed. (not quite complete)

in BancelC. Alphabetical index in FrançonM, 277–84. Many poems are headed 'Nota' or with a small hook, but they seem not to correlate with musical settings. Twenty songs in this list.

P9223

Paris, Bibliothèque Nationale de France, f. fr. 9223

Parchment octavo poetry collection of 104 leaves, containing 195 poems, almost all ascribed. Complete edition in RaynaudR. It is in two distinct sections written by different hands. P9223 1 (nos. 1–81), sharing many poems with the similar source P15771, must have been finished by 1456, since it names 'Mons' de Clermont' who in that year became Duke Jean II de Bourbon and one of the most powerful magnates in France. While earlier writers associated it with the court of Charles d'Orléans at Blois, InglisM suggests that it was from the French royal court. P9223 2 (nos. 82–195) includes twenty-one poems by 'Mons' Jaques', formerly identified as Jaques de Savoie but now (InglisM, 32–3 and 213–14) as Jaques de Luxembourg, brother-in-law of Arthur, duc de Bretagne. It was probably added, specifically for Jaques, by about 1458, perhaps at the court of Brittany in Nantes, since other poets present then are represented. Few of the poems in this second section are known from elsewhere. Nos. [1] 7, 24, 31, 107, 113, 116, 120 and [2] 182, 188, 194 included here.

P9346

Paris, Bibliothèque Nationale de France, f. fr. 9346

Chansonier de Bayeux, a parchment quarto monophonic songbook containing 103 songs, elegantly decorated, of which thirty-one are also in P12744. Numbering follows the old edition in GéroldB; this should be supplemented by the complete edition of both sources in a recent thesis, RahnM, which also includes an updated description and bibliographical summary. The initials of the first seventeen songs give the name of the dedicatee, Charles de Bourbon, who became head of the house at the age of 13 in October 1503. Nos. 4, 7, 16, 22, 24, 32, 43, 46–8, 53, 67, 73, 83, 85–6, and 90 are relevant to this catalogue.

P10660

Paris, Bibliothèque Nationale de France, nouv. acq. fr. 10660, fo. 47

A single octavo parchment leaf, c.20.5 × 14 cm., with music on nine red staves, 13.5 mm., on a frame c.19 × 12 cm.; apparently French, 1420–30, one of the few known French musical sources from the first half of the fifteenth century (see also Dijon2837 and Montserrat823). CC iii. 34–5. Numbering of its four songs follows list by D. Fallows in EMH 7 (1987), 235.

P12744

Paris, Bibliothèque Nationale de France, f. fr. 12744

Parchment quarto monophonic songbook containing 143 songs (one in two-voice polyphony). Since thirty-one are also in P9346, it too is likely to date from soon after

1500. It may look much more informal than P9346, but it does have gold capital lettering throughout. Numbering follows the old edition in ParisC; this should be supplemented by the complete edition of both sources in RahnM, which also includes an updated description and bibliographical summary. Nos. 7–8, 22, 24, 30, 33, 38, 41, 52, 73, 82, 92–3, 104, and 121–4 are relevant to this catalogue.

P15771

Paris, Bibliothèque Nationale de France, nouv. acq. fr. 15771

Parchment octavo poetry collection of sixty-two leaves, containing 100 poems, almost all ascribed; acquired from the Phillips sale of 30 November 1965 (lot 31). Complete edition in InglisM. Since its contents overlap so heavily with P9223 1, and since it names 'Le cadet d'Albret' who became Seigneur de Ste-Bazeille in November 1456, it was probably finished by 1456; and since it names 'Monseigneur de Lorraine' it must have been started after May 1453, when Jean, duc de Calabre, received that title. InglisM proposes origin in the French royal court. Given its origin and date, the source is of the first importance, even though only nos. 14, 59, 67, and 89 are included here as having known musical settings.

P16664

Paris, Bibliothèque Nationale de France, f. lat. 16664

Paper quarto manuscript, apparently the collection of a travelling teacher, perhaps a Franciscan, according to E. Vetter in *Divitiae Musicae Artis*, vol. A.VIIIa (Buren, 1988), which contains the best description of the entire source. Mainly of music theory, including printed copies of Conrad von Zabern's *Opusculum valde singulare et rarum* (Mainz, c.1474), on fos. 15bis–26, and the two-folio appendix to his *De modo bene cantandi* (Mainz, 1474), on fo. 8 and fo. 9v. At the end is a series of counterpoint *exempla*, fos. 82–85v (ed. CS iv. 450–4), and finally the collection of mixed polyphony with Latin, Italian, French, and Flemish texts, fos. 86–98v (this last edited in CS iv. 454–69, described in BridgmanP and in W. Hering, 'De polyfone composities in het manuscript no. 16664 . . .', TVNM 39 (1989), 28–37). CC iii. 27 and iv. 463. A single hand seems to have been responsible for most of the theory and for two of the songs, offering evidence that this is one man's private collection. References to Pope Sixtus IV (1471–84) suggest that some of the copying was done around 1480; but its history and origin are very hard to discern with confidence and most of the musical collection seems to be in a different hand, as does a collection of German sacred songs on fo. 4. The presence of three songs with well-written Flemish text suggests origin in that area for the music collection, as do references to Bruges, Ghent, and Brussels in the French songs.

P19182

Paris, Bibliothèque Nationale de France, f. fr. 19182

Paper quarto poetry source, copied apparently by Jean de Fonsomme of Cambrai, after 1535 (since there is a reference to the Peace of Cambrai). Index of contents in FrançonP, 763–71.

Parma75

Parma, Archivio di Stato, Frammenti musicali, busta n. 75

Bifolium of parchment quarto leaves, one of them numbered '233', so perhaps from a massive manuscript. Script, layout, and stave-ruling very similar to those in fascicles 1 and 5 of **ModA**, which, however, has slightly smaller dimensions; if that part of **ModA** was finished by 1418 (as asserted by Günther), then **Parma75** can hardly be much later, despite containing the earliest evidence of the work of Feragut (first documented at Milan in 1425). *CC* iii. 37–8 and iv. 464. Description and incipits in *RISM B IV* 4, 1005–7. Of the seven songs, nos. 2–6 are included here.

Parma1158

Parma, Biblioteca Palatina, MS Fondo Parmense 1158

Paper quarto manuscript mainly of music theory by Gafori, copied apparently by him, perhaps around 1474, and including pieces dedicated to Guglielmo VIII Paleologo, Marchese da Monferrato (1464–83). The music is on two gatherings in the middle, fos. 34–45 and fos. 46–55. The thirteen pieces include an incomplete mass on *La plus dolente* (3vv), six songs ascribed to Gafori, and one ascribed to Morton. *CC* iii. 40. Numbering follows inventory in *RISM B IV* 5, 323–4.

Pav

Pavia, Biblioteca Universitaria, MS Aldini 362 (formerly 131.A.17)

Paper songbook, small octavo (15 × 12 cm.) perhaps of the early 1460s, copied in Piedmont or Savoy. *CC* iii. 42. Numbering follows F. D'Accone's inventory in the facs. *RMS*16; the inventory in *RISM B IV* 5, 326–8, differs after no. 9, which it reads as two pieces.

PC

Paris, Bibliothèque Nationale de France, nouv. acq. fr. 4379

Sections of five quite independent paper octavo manuscripts, bound together in 1885, and probably all formerly at the Biblioteca Colombina in Seville. Description and bibliography of the whole in *CC* iii. 29–31 and iv. 463. References without a numerical suffix (see below) are to fos. 1–42, formerly part of the 'French' chansonnier of the Colombina; see under **Col**. Since the leaves are mounted on new binding stubs throughout, there is some uncertainty about the collation and therefore of provenances and interrelationships.

PC II (ibid., fos. 43–60)

Sixteen songs in a single gathering (though not independent, since facing pages at beginning and end are lost). 1430s, probably from the Veneto. SchoopE, 72–7, argues that this was an exemplar for **Ox**, an idea that is intriguing though by no means proven (since many other Veneto sources have the most surprising similarities). But it is the kind of source—in the characteristic full-black notation of the time—that is likely to have served as an exemplar for the void-notation material in **Ox**.

PC III (ibid., fos. 61–8)

Tenor partbook, of which at least fos. 61–4 and fo. 66^v are written by the same scribe as **Ox** and fos. 64^v–65 show readings closely related to those in **Ox**. But variants between the two manuscripts make it unlikely that either was copied from the other. Probably Venetian, mid-1430s, with later additions. Watermark evidence together with changes in the stave-ruling suggest the collation: A⁴, fos. 61–4 (7 staves on 15 × 10.5 cm. frame); B², fos. 65–6; C¹, fo. 67 (quite independent paper, though in any case containing only empty staves); D1, fo. 68—this last containing the discantus of *Mercé per Dio* and formerly facing the last leaf (fo. 168) of *E-Sc* 5-2-25 (a convolute mainly of music theory), see FallowsP.

PC IV (ibid., fos. 69–92)

Almost certainly the last section of **CMC**, as shown in FallowsP. Only nos. 1–9 are songs; the remainder is sacred, including works ascribed to Madrid and Wreede. Two textless pieces at the end are not included here, though they may just be songs.

Per431

Perugia, Biblioteca Comunale Augusta, MS 431 (formerly G.20)

Paper octavo manuscript of Neapolitan origin and mixed contents, apparently Franciscan, c.1490. *CC* iii. 43–4 and iv. 465. Numbering follows the inventory in *RISM B IV* 5, 328–35, and in Allan W. Atlas, 'On the Neapolitan Provenance of the Manuscript Perugia, Biblioteca Comunale Augusta, 431 (G20)', *MD* 31 (1977), 45–105. References give the modern foliation as well as the old numbering by openings, which is much easier to read. Included here are nos. 27, 29–30, 33, 36–61, 67, 80–5 (a group of strambotti, showing close ties to **MC** and **Col**) and 97 (which is added with some misgivings, because its textual incipit happens to agree with that given for two laude of Feo Belcari, d. 1484); the remainder are either later Italian pieces or sacred.

Per1013

Perugia, Biblioteca Comunale Augusta, MS 1013 (formerly M.36)

Paper octavo theory manuscript, with many musical examples and a few pieces. Mainly copied in Venice, signed and dated by Johannes Materanensis, 1509. *CC* iii. 44–5; partial inventories in *RISM B IV* 5, 335–7, and by B. J. Blackburn in *EMH* 1 (1981), 36–8.

Pesaro1144

Pesaro, Biblioteca Comunale Oliveriana, MS 1144 (formerly 1193)

Heart-shaped lute tablature source on paper, copied c.1500 in Italy but in 'French' tablature. (There are many later additions in other kinds of tablature and including a large body of Italian poetry.) A *La spagna* setting agrees very closely with that in **PThib**, and *De tous biens plaine* is close to the setting in **Fribourg**. First discussed at length in W. H. Rubsamen, 'The Earliest French Lute Tablature', *JAMS* 21 (1968), 286–99; see also FallowsT, 10–18, IvanoffM (full descr.) and IvanoffH (full edn.). Only the intabulations of *Fortuna desperata* (twice), *De tous biens plaine*, and *J'ay pris amours* included here.

Pix

Paris, Bibliothèque Nationale de France, f. fr. 15123

Chansonnier Pixérécourt, named after its nineteenth-century owner. A parchment small-octavo collection copied in Florence perhaps in the mid-1480s (PerkinsM i. 15, suggests c.1480; AtlasCG i. 255 more cautiously says 'not later than 1484', when Isaac arrived in Florence), beautifully decorated in the workshop of Gerardo and Monte di Giovanni, who also decorated the slightly later F229, containing some of the same repertory in synoptic readings. Although containing fewer pieces than F229, this is a rather grander source in that it is on parchment, not paper, and the decorations continue through to the very end, with no reduction in quality. The musical readings are in general very good indeed, whereas the texts are with very few exceptions extremely poor; but with its absolutely uniform copying and decoration of 170 pieces and its many ascriptions this is one of the most important manuscripts of its generation. CC iii. 23–4 and iv. 463; a good thematic index is in PeaseM, 69–87.

Porto

Porto, Biblioteca Pública Municipal, MS 714

Parchment small octavo manuscript of music theory derived from Ugolino of Orvieto, ending with a collection of nineteen songs; probably copied at Ferrara in the early 1460s by, or at least under the direction of, the composer and choirmaster Robertus de Anglia. The same scribal hand and illuminator are also found in the paper theory MS *D-B Mus. Theor.* 1599, which contains the first of the **Porto** treatises and has a coat of arms with the humanistic motto ΑΠΟΜΟΝΗ (both in Greek and, below, in Latin letters as 'Apomoni'), see facs. in J. Smits van Waesberghe, *Musikerziehung* (Leipzig, 1969), 185 and 141; the motto ΑΠΟΜΟΝΗ further appears in one of the main Ugolino sources, *I-Rvat* Rossi 445 (see facs. in CSM7, pl. 1). Numbering follows the list in FallowsR, where there is a fuller description of the source; see also the discussion in LockwoodF, 109–18, and my summary of our (now slight) disagreements about its date in *EMH* 6 (1986), 293; the literature is summarized in CC ii. 267–8 and iv. 453. **Porto** is of major importance for four reasons: as the only song source of its date with any attempt at carefully aligned text underlay; as the last significant collection of Dufay songs; as an anthology with a heavy English bias; and as one of the very few humanistically informed musical sources of the fifteenth century.

PragueU

Prague, Národní knihovna (formerly Státní knihovna SSR—Universitní knihovna), MS xi E 9

Strasburg origin seems agreed for this paper octavo manuscript of theological writings and music theory with a collection of songs in two groups (fos. 247–251^v and fos. 257^v–261); several of the pieces also appear in **Stras**. But the date is more difficult. Most authorities suggest early fifteenth century (perhaps supported by a list of canons at St Thomas's Church, Strasburg, near the songs, on fo. 242^v, albeit in a different hand but dated 1415), and even at that date it would be the earliest known source to present all its works with

only text incipits—though it is a moot point whether that is because these are musical examples to accompany the music theory or because they were intended for textless performance. Of the thirty-five pieces, five of them copied twice and seventeen known from other sources, there is nothing that need date from later than about 1380. CC iii. 63–4 and iv. 469. Numbering follows the thematic list in RISM B IV 3, 255–62; see also the old but extremely thorough complete edition in KammererM. This catalogue registers all the German polyphonic songs but is otherwise selective, including nos. 2–3, 9, 15–17, 19, 26, 28–31, 38, and 40.

PThib

Paris, Bibliothèque Nationale de France, Département de Musique, Rés. Vmd MS 27

Lute tablature collection formerly owned by Geneviève Thibault, Comtesse H. de Chambure (who bought it from Leo Olschki, Florence, in 1956); acquired by the Bibliothèque Nationale in 1979. Oblong paper, c. 16 × 23 cm. Probably Venetian, c. 1505–10; numbering follows descriptions in ThibaultL, 52–6, and IvanoffP, 303–15; facs. ed. F. Lesure (Geneva, 1981); see also IvanoffP, 152–74, and Christian Meyer (ed.), *Sources manuscrites en tablature*, i (Baden-Baden, 1991), 113. A *La spagna* setting agrees very closely with that in **Pesaro** 1144. Nos. 7, 103, and 105–6 included here.

Pz

Paris, Bibliothèque Nationale de France, nouv. acq. fr. 4917

Parchment octavo collection of twenty-five French songs followed by nine Italian ones. Copied probably in the Veneto, perhaps in the early 1420s. CC iii. 32 and iv. 464. Three of the Italian songs are omitted here (by Landini, Bartolino, and Zacara).

RCas

Rome, Biblioteca Casanatense, MS 2856 (formerly O.V.208)

Elegant Ferrarese parchment quarto with gilt lettering *all'antica*, the most clearly written of all these manuscripts and with nearly all the pieces ascribed, though without texts, so apparently designed for instrumental performance—a notion supported by small changes in some pieces to avoid exceeding a particular range. The arms at the foot of fo. 3^v join those of the Este and Gonzaga families, so evidently for Isabella d'Este and Francesco Gonzaga, who married in 1490 but were engaged ten years earlier. A payment record of 1483 (LockwoodF, 225) appears to describe the source but disconcertingly states that it has the ducal arms (*con l'arma ducale*)—which is plainly not the case. In fact certain features would make it easy to argue that this manuscript is indeed from 1490 (as originally proposed by Llorens): it includes a work by Brumel, and it contains a whole repertory of untexted pieces (mainly by Martini) that are not otherwise found in any manuscript earlier than F229 of c. 1492; on balance, though (and after much hesitation), I am inclined to support the dating of c. 1480 originally proposed by Lewis Lockwood (see LockwoodF, 224–6, and Lockwood's further discussion in GargiuloL, 1–13). The modern library foliation is used here (though not in several other recent publications); and the numbering is the original numbering of the manuscript, used also in the original index, except that the

twelve pieces added later after fo. 131 are numbered separately 'no. app. 1–12'. CC iii. 112–14 and iv. 471. Inventory in RISM B IV 5, 337–45. In view of its apparent date, everything here is included in the catalogue.

RCG

(Rome), Vatican City, Biblioteca Apostolica Vaticana, Cappella Giulia, XIII.27

Florentine paper octavo, probably 1492–4, fully described in AtlasCG. Numbering follows Atlas and the inventory in RISM B IV 5, 444–51; CC iv. 18–20. References include both the pencilled modern foliation and the more easily visible old opening numbers. As with BQ16, many of the incipits are entirely wrong and several have a pronounced Spanish flavour. Of its 108 pieces, only thirty-nine are omitted here (nos. 1, 4–5, 8–9, 13–16, 18, 21–4, 26, 29, 36–7, 42–3, 45–7, 50, 53–5, 57, 60, 63–5, 69, 76–8, 80, 83–4, 94, 96, 102); many of these are sacred pieces, mass sections, florid arrangements of earlier chansons, or four-voice settings, though they include a few works apparently composed as textless tricinia.

RegensburgC120

Regensburg, Bischöfliche Zentralbibliothek, Sammlung Proske, MS C 120

Paper quarto mixed collection of Petrus Pernner, southern Germany, c.1520. CC iii. 102–3; but a fuller study is in Rainer Birkendorf, *Der Codex Pernner*, 3 vols. (Augsburg, 1994). Numbering follows inventory in G. Haberkamp, *Bischöfliche Zentralbibliothek Regensburg: Thematischer Katalog der Musikhandschriften* (Munich, 1989), 312–18. Only nos. 54–6, 82, 84, 86, 88, and 91 included here.

Rei

Paris, Bibliothèque Nationale de France, nouv. acq. fr. 6771

The Reina Codex, named after its nineteenth-century owner, Francesco Reina of Milan. A paper quarto collection mainly of French and Italian fourteenth-century songs: its main corpus (fos. 1–85) was apparently copied in the Veneto around 1400, though showing Picard dialectal traits in the French and even including some Flemish orthography; but an extra section, on different paper (fos. 89–119, gatherings VIII–IX, here given its traditional name **Rei 3**) was copied around 1430 and is in many ways one of the most important early sources for the repertory considered here, particularly because of its very careful text underlay and good text readings. Wilkins, who edited all of **Rei 3** in CMM37, considered the scribe to be French: the script hardly looks characteristic of a French hand, but the texts are excellent (though slightly less comfortable for the single Italian piece), and it may be the same scribe who added an index to only the French songs in the second layer. Of the thirty-five songs in **Rei 3**, half are in major prolation and many of the rest seem decidedly earlier in style; there is no reason to suggest a date after 1430, though it would be hard to suggest a date much earlier than that for some of its nine pieces by Dufay. (The watermarks for that section perplexingly appear to date from before 1400.) CC iii. 33–4 and iv. 464. Numbering follows the thematic index in RISM B IV 3, 485–549. Facs. ed. J. Nádas (Chicago, forthcoming). This catalogue includes all of the

final layer (**Rei 3**) together with nos. 114, 137, 146, 151, 154, 166–7, 176, and 184 of the second layer.

Rochester

Rochester, NY, University of Rochester, Sibley Music Library, MS Vault ML96 M2942 (accession no. 338177)

A single eight-leaf gathering of large octavo parchment, 25 × 17 cm., acquired in 1938, described in Charles Warren Fox, 'A Renaissance Manuscript in the Sibley Music Library', *Bulletin of the American Musicological Society*, 9–10 (1947), 18–19; also mentioned in BarretD. CC iii. 109. All the pages are ruled for music (7 staves of 12 mm. on a frame 11.5 × 15.5 cm.) with the margins fully and uniformly decorated in a French late-fifteenth-century style. Most pages are filled with music written much later, in the mid-sixteenth century (both chant and polyphony), but ultraviolet photographs have revealed on fo. 1^v *Celle qui ne voulez amer* (also in Dij; evidently the next bifolium is lost) and on fos. 3^v–4 *Helas <illegible>*—both evidently pre-1480. Since the library does not have an ultraviolet lamp, it is not entirely clear whether there was originally fifteenth-century music on any of the other leaves, though it looks very much as though there was not.

Roh

Berlin, Staatliche Museen der Stiftung Preußischer Kulturbesitz, Kupferstichkabinett, MS 78.B.17 (formerly Hamilton 674)

The chansonnier of Cardinal de Rohan, a small octavo (16 × 10 cm.) poetry manuscript on high-quality parchment, named after its eighteenth-century owner, though the arms on the first page are those of Louis Malet de Graville (b. 1433; d. 1516), a member of Louis XI's court. It contains 663 poems, of which 138 are known from musical settings. Probably copied in Paris, c.1470 or just a little earlier: nos. 9 and 11 refer to events of July 1463; nos. 444–5 refer to the adulterous affair of Jean Balue and Jeanne du Boys, which became public in 1465; most of the songs for which musical settings are known appear in Wolf, Niv (both probably early 1460s) or earlier sources, nearly all the later ones being in either Dij or Lab 2 (both around 1470). Many more poems appear in the poetry sources P9223 and P15771, both from the 1450s. Beyond that, LöpR, p. xiii, suggests that it may have been copied by Richard Le Grant, who also copied *Le Livre de la destruction de Troyes* (F-Pn fr. 2554), dated 1467, and that the miniature on fo. 22 could be by Jean Fouquet. This is a poetry manuscript of the first importance for understanding the central-French song repertory of the 1460s, though sadly (and unlike P1719) there is little apparent pattern to the arrangement of song texts here. Numbering follows the complete edition in LöpR.

Rond350

Rondeaux en nombre troys cens cinquante singuliers et a tous propos

First edition, Paris: Jehan Saint-Denys, undated (F-Pn Rés. Ye 1401); 2nd edn., Paris: Galliot du Pré, 1527 (GB-Lbl 240 F.3). A printed collection of poems, all R5:10. Four certainly belong in this list; four more are possible texts for songs that have only incipits.

Rostock

Rostock, Bibliothek der Wilhelm-Pieck-Universität, MS Phil. 100/2

Rostocker Liederbuch, a collection of forty-four paper fragments retrieved from a series of related bindings; mostly copied c.1465. Complete edition in RankeR (with complete facs. in 1987 reprint). RISM B IV 3, 383–4; not in CC. Nos. 1, 9, 15, 19, 38, and 46 included here.

RU1411

(Rome), Vatican City, Biblioteca Apostolica Vaticana, Urb. lat. 1411

Parchment octavo containing fifteen French and four Italian songs, perhaps from the 1440s (SlavinB, 211, puts it as late as c.1450) and once owned by Piero de' Medici (1416–69); precise origins unclear though plainly Italian and possibly Florentine. Despite its generally inaccurate or inscrutable readings, it is important for containing six unique songs, including two by Dufay and three by Binchois, precious evidence of their likely activity in the 1440s. CC iv. 68. Numbering follows inventory in RISM B IV 5, 410–12.

Schedel

Munich, Bayerische Staatsbibliothek, Cod. germ. mon. 810 (formerly Mus. Ms. 3232 and Cim. 351a)

Private paper manuscript in half-octavo, the personal collection of Dr Hartmann Schedel (1440–1514), mostly copied at Leipzig, where he was a student in 1456–62, with additions possibly made during 1462–3 when he was in Augsburg and at his home in Nuremberg, and after his studies in Padua (1463–6). The main copying layer (comprising most of the material up to fo. 121, though itself plainly in several layers) seems to have been finished by about 1463; the remainder, given here with the suffix 'App.' and including several different hands, may have been copied over the next decade or so. Further details in Richard Stauber, *Die Schedelsche Bibliothek* (Freiburg i. Br., 1908 = Studien und Darstellungen aus dem Gebiete der Geschichte, ed. Hermann Grauert, 6, parts 2–3), 41–4, drawing attention to similar handwriting in: *D-Mbs* clm 484 (including, fos. 1–45, a copy of Alanus ab Insulis, dated (fo. 45) 20 December 1456, fos. 48–97, Boethius, dated 1457, and, fos. 98–100, Leipzig disputes of 1459); clm 129 and clm 130 (lecture notes dated 1459). Schedel's musical interest is attested in owning Hugo von Reutlingen's *Flores* (1488: *D-Mbs* 4° Mus. Th. 703) and Tritonius's *Melopeia* (1507: *D-Mbs* Rar. 291; formerly 2° Mus. Pr. 81) as well as copying the theory manuscript *D-Mbs* Mus. Ms. 1500 in 1493, containing works by Guido (see RISM B III 3, 165). CC ii. 236–7 and iv. 445; further details in Martin Kirnbauer, "Carmina francigenum liber hic predulcia claudir": Das "Schedelsche Liederbuch", *Pirkheimer-Jahrbuch*, 9 (1994), 171–93. Numbering follows facs. in EDM84, ed. Bettina Wackernagel. The long announced edition by Heinrich Bessler and Richard Kienast (EDM74–75) remains unpublished—though Bessler described it in *MGG* xi (1963) as finished during World War II; in 1970 SappelerK, 403, reported having had access to the completed manuscript. There is a thematic index in *TL* ii. 189–200. Not mentioned in the catalogue are the good editions of the German songs in Hugh Myers Birmingham, Jr., 'Schedel's Song Book and its Role in the Develop-

ment of the German Tenor Song' (Ph.D. diss., Indiana University, 1973). All music and texts are included here apart from a Magnificat setting (no. 64).

Segovia

Segovia, Archivo Capítular de la Catedral, MS s.s.

Mixed quarto choirbook (on paper) of sacred and secular music, copied in Spain, perhaps for the royal court at Segovia, probably c.1500. CC iii. 137–8 and iv. 475. Facs. ed. (Ramón Perales de la Cal (Segovia, 1977). Numbering follows inventory by Anglés in MME1, 107–12. Original foliations are used, not those found pasted on to most microfilms of the source. Included here are only nos. 39–44, 47, 53, 81, 83, 87–90, 103, 105, 107, 110–11, 120, 125–7, 129–33, 135, 140–2, 144–5, 147, 150; and in Spanish section (fo. 207 to the end), nos. 167–8, 172, 186–7, and 189.

S'ensuyvent

S'ensuyvent plusieurs Basses dances tant Communes que Incommunes

Apparently published at Lyon by Jacques Moderne in the early 1530s; only known copies in *F-Pn* (Rothschild VI. 3bis. 66, item 19; facs. ed. F. Lesure, Geneva, 1985) and *F-B*. This dance treatise has no music but 197 choreographies of named dances (several of them duplicated), ed. in F. Lesure, 'Danses et chansons à danser au début du xvr^e siècle', in *Recueil de travaux offerts à M. Clovis Brunel* (Paris, 1955), ii. 176–84; most of the titles were copied (with some others) into the list of dances in the anonymous *Le Disciple de Pantagruel* (first known edition dated 1538; ed. G. Demerson and C. Lauvergnat-Gagnière (Paris, 1982)); and most were also copied (with those extra ones and some further new ones besides) into ch. 33bis of Rabelais, *Le Cinquiesme et Dernier Livre des faicts et dictz heroïques du bon Pantagruel* (first known edn., 1564).

SG461

Sankt Gallen, Stiftsbibliothek, MS 461

Known as Fridolin Sicher's Liederbuch, or the *Liber Fridolini Sichery*, after the Sankt Gallen organist (b. 1490; d. 1546) who wrote his name on it in 1545, this elegant parchment octavo (17.5 × 14 cm.) source is of disputed origin (StaehelinM i. 59). It was copied well after 1501: fourteen pieces are taken directly from *Odh*, to judge from ligatures and musical details; those also in *CantiB* and *CantiC* show no such correspondence. But much of the repertory suggests that it was copied after 1510. Orthography of text incipits and ascriptions excludes a French or Flemish copyist and effectively excludes an Italian; Germanic spelling of the Flemish in fact suggests a German-language copyist; moreover the same script is found in other manuscripts at Sankt Gallen (notably *CH-SGs* 444 and *CH-SGv* Cod. Vad. 71) and is likely in fact to be that of Fridolin Sicher himself, as argued in the preface to the facsimile, ed. D. Fallows (Peer, 1996). CC iii. 144–5 and iv. 475. Numbering follows the complete edition in GiesbertL. Of its forty-nine pieces, only thirteen (nos. 2–3, 24–7, 30, 32, 35, 37–8, and 46–7) are included here.

SG462

Sankt Gallen, Stiftsbibliothek, MS 462

Johannes Heer's paper oblong quarto songbook, apparently copied by him mainly in Paris, 1510 onwards—though there seems room for questioning the identity of the skilled copyist, the Parisian origin, and the significance of the added dates. Most of its contents are German songs from the early sixteenth century. CC iii. 146–8 and iv. 475; thematic index in TL ii. 266–73. Numbering follows the complete edition in GeeringH. Nos. 1, 7, 39, 44–6, 50–2, 56–8, and 75 included here.

SG463

Sankt Gallen, Stiftsbibliothek, MS 463

Two paper oblong octavo partbooks (Discantus and Altus), all that survives of Aegidius Tschudi's anthology, perhaps c.1540, Swiss. CC iii. 146–8 and iv. 475; thematic index in TL ii. 273–88. Of its nearly 200 pieces only nos. 14, 16, 31, 48, 140, 144, 161, 170, and 177 are included here.

SG530

Sankt Gallen, Stiftsbibliothek, MS 530

Fridolin Sicher's keyboard tablature book, a paper quarto copied in Sankt Gallen, c.1512–21, with addition dated 1531. 176 pieces, many of them direct intabulations from printed sources such as *OdH* (16 pieces). Complete edition by Hans Joachim Marx and Thomas Warburton in SMD8. Only nos. 19, 70, 73, 75, 89, 95, and 111–12 included here.

Siena36

Siena, Biblioteca Comunale degli Intronati, MS L.V.36

Paper quarto collection of music theory. Italian, early fifteenth century. CC iii. 155 and iv. 476; numbering follows RISM B IV 4, 1038–9, though nos. 3–4 are in fact a single piece.

Soissons203

Soissons, Bibliothèque Municipale, MS 203

French poetry manuscript on paper from the early sixteenth century. The only poems relevant to this catalogue are on fos. 47^v–51^{bis}, all of them apparently copied from *Fleur*.

Spec

Hradec Králové, Krajské Muzeum, Knihovna, MS II A 7

Known as 'Codex speciální' (= 'Special manuscript'), a paper folio mixed manuscript (38 × 28 cm.). Bohemia, possibly Prague, and perhaps for a literary brotherhood; apparently copied in stages between c.1480 and 1540 (when it was bound), though much of the music seems to date from the years around 1460. CC iv. 405–6. Over 200 pieces, of which

some thirty-eight seem to be songs with contrafact texts, especially on pp. 372–427 and pp. 475–95, though only twenty-two are included here as likely to be earlier than 1480 (mainly on the basis of concordant sources).

SpinacinoI

Francesco Spinacino. *Intabulatura de lauto: libro primo*

SpinacinoII

Francesco Spinacino. *Intabulatura de lauto: libro secondo*

Venice: Ottaviano Petrucci, 1507 [BrownI 1507/1 and 1507/2; unique copies of both were in *D-Bs* before World War II; facs. ed. F. Lesure (Geneva, 1978)]. The earliest surviving collections of printed lute tablature. Numbering follows BrownI and the complete transcription in SchmidtF. Catalogue includes: vol. I, nos. 3–4, 9, 11–12, 14, and 17–21; vol. II, nos. 2, 6–9, 12–13, 15, 17, 20, 23, 27, 29–30, 32–3.

Strahov

Prague, Památník Národního Pisemnictví, Strahovská Knihovna, MS D.G.IV.47

The Strahov choirbook; paper mixed octavo (that is, at 22 × 15 cm. much smaller than other mixed collections of this date, which are mostly quartos, and correspondingly cramped in its copying), probably copied in Moravia, c.1460–80. CC iii. 60–1. Numbering follows the inventory in Robert Snow, 'The Manuscript Strahov D.G.IV.47' (Ph.D. diss., University of Illinois, 1968). Broadly it is in the nature of the Trent codices, with much repertory overlap especially with *Tr88*. This manuscript posed the trickiest problems in cataloguing, since there is a large number of short pieces that could be songs, particularly in the third section (fos. 176–257). Pending the publication of a much-needed full edition it seemed impossible to move with confidence among these pieces; I have therefore—in this case—refrained from cataloguing them all.

Stras

Strasbourg, former Bibliothèque de la Ville, MS C.22 (formerly 222)

Paper quarto manuscript (29 × 21 cm.; 155 leaves), burnt on the night of 24–5 August 1870, now known only from early descriptions and from the extensive thematic index (with selected transcriptions) made by Coussemaker and now in Brussels, Bibliothèque du Conservatoire Royal de Musique, MS 56286 (here as *Br*), facs. ed. A. Vander Linden (Brussels, n.d.). CC iii. 163–4. Numbering follows the inventory in RISM B IV 3, 550–92; but the information there is supplemented from the summary of earlier descriptions in WolfG i. 384–90, and WelkerS. WelkerS and M. Staehelin, 'Bemerkungen zum verbrannten Manuskript Straßburg M.222 C.22', *Mf* 42 (1989), 2–20, agree that the copying of the original layer (*Stras* 1, only selectively indexed here), in full-black notation, began in Zofingen, 60 km. south-west of Basle, around 1410; the added pieces in void notation (*Stras* 2, all songs indexed here) must have been copied after about 1435, to judge from their repertory, conceivably in Basle.

Tarragona

Tarragona, Archivo Archidiocesano, MS sin signatura (4)

Two paper quarto leaves, discovered by Maricarmen Gómez and kindly communicated to me. The first leaf contains *Elend du hast* (with a French text opening 'Ma damme helas et que serrace') and Cornago's *Non gusto*; the second is entirely of sacred music. No published description.

Tongeren

Tongeren, Stadsarchief Tongeren, Fonds Rijksarchief Hasselt, St Niklaas, *varia*

Paper music fragment, the upper half of two octavo bifolia, probably local and from the years 1480–90. Alongside five unidentified fragments there are bits of Ockeghem's *D'ung aultre amer* and *Ma maistresse* as well as (Textless) F229 189 and (Ger) *Te Loven*. See description by Eugene Schreurs and David Fallows in HaaghM, 487–521. Facs. in SchreursA, 66–7.

Toulouse

S'ensuit l'art et instruction de bien dancier

Paris: Michel Toulouse, undated but c.1496 or slightly earlier (see summary in CraneM, 26–7). Unique surviving copy in the Royal College of Physicians, London. Facs. ed. Victor Scholderer (London, 1936); another ed. Richard Rastall (New York, 1971); a more recent facs. (Geneva, 1985) is defective. This is the earliest printed basse danse collection, including melodies as well as choreographies; closely related to Br9085.

Tournai/Br

Brussels, Koninklijke Bibliotheek, MS rv. 90 (D partbook), MS iv. 1274 (A partbook), and Tournai, Bibliothèque de la Ville, MS 94 (T partbook)

Three surviving partbooks of a set of four, on tiny (7 × 10 cm.) oblong parchment containing twenty-two works with elaborate paintings. Whereas the Tenor partbook has been in Tournai since the nineteenth century, the Discantus partbook was purchased only in 1959; the existence of the Altus partbook in private hands became known in 1991, and it was purchased in 1997. Copied and decorated almost certainly at Bruges in 1511 (the scribe of the three-voice section, nos. 1–12, also copying most of the three-voice collection Lo35087). CC i. 97, iii. 217, iv. 297 and 478. Numbering follows description in L. Kessels, 'The Brussels/Tournai-Partbooks: Structure, Illumination, and Flemish Repertory', *TVNM* 37 (1987), 82–110, amplified by B. Huys, 'A Recently Discovered Sixteenth-Century Illuminated Manuscript: A Study of the Sources and Concordances of the Third "Tournai" Partbook', in HagghM, 522–41. Folio numbers (which, in the case of both Brussels partbooks, now differ from those in all literature published before 1995) given first for Brussels (D and A) and then for Tournai (T). Only nos. 1–5, 14, and 20 included here.

Tr87

Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciali (formerly Museo Provinciale d'Arte), MS 87 (now 1374)

Paper mixed quarto manuscript. Main body finished by about 1445, but with later additions. CC iii. 222–3 and iv. 478; RISM B IV 5, 463–72. Facs. (Rome, 1970). Numbering follows thematic catalogue in DTÖ14–15, 31–7; list of possible songs in PirrottaT, 172–3. On all the Trent codices there is important material, particularly from paper studies, in Suparmi Elizabeth Saunders, *The Dating of the Trent Codices from their Watermarks* (New York and London, 1989), in Peter Wright, *The Related Parts of Trento, Museo Provinciale d'Arte, MSS 87 (1374) and 92 (1379)* (New York and London, 1989) and in WrightJW.

Tr88

Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciali (formerly Museo Provinciale d'Arte), MS 88 (now 1375)

Paper mixed quarto manuscript, copied probably in Trent, late 1450s (WrightJW). CC iii. 224–5 and iv. 478; RISM B IV 5, 473–86. Facs. (Rome, 1970). Numbering follows thematic catalogue in DTÖ14–15, 37–47; list of possible songs in PirrottaT, 177.

Tr89

Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciali (formerly Museo Provinciale d'Arte), MS 89 (now 1376)

Paper mixed quarto manuscript, copied probably in Trent. Watermarks are mostly datable c.1460–5, though some may be as late as 1468 (WrightJW); if correct, this throws important light on the early career of Hayne (*Amours amours*, which may have been copied here in 1468) and Martini (*La martinella*). CC iii. 225–6 and iv. 478; RISM B IV 5, 486–98. Facs. (Rome, 1970). Numbering follows thematic catalogue in DTÖ14–15, 47–57; to the list of possible songs in PirrottaT, 178–9, add the Ct voices for *O rosa bella* and *Entrepris suis* on fos. 245^v–246.

Tr90

Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciali (formerly Museo Provinciale d'Arte), MS 90 (now 1377)

Paper mixed quarto manuscript, copied mainly by Johannes Wiser (who was in Trent by 1455) in about 1453–6 and on paper otherwise found in Munich (WrightJW); just over half of it copied directly from Tr93. CC iii. 226–8 and iv. 479; RISM B IV 5, 498–514. Facs. (Rome, 1969). Numbering follows thematic catalogue in DTÖ14–15, 57–67, and the extended study in GozziM; list of possible songs in PirrottaT, 175–6.

Tr91

Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciali (formerly Museo Provinciale d'Arte), MS 91 (now 1378)

Paper mixed quarto manuscript, copied probably in Trent. Mostly mid-1470s, to judge from watermarks; see P. Wright, 'Paper Evidence and the Dating of Trent 91', *ML* 76 (1995), 487–508. CC iii. 228–9 and iv. 479; RISM B IV 5, 514–22. Facs. (Rome, 1970). Numbering follows thematic catalogue in DTÖ14–15, 67–75; list of possible songs in PirrottaT, 179.

Tr92

Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciali (formerly Museo Provinciale d'Arte), MS 92 (now 1379)

Paper mixed quarto manuscript. There are two distinct sections. **Tr92** 1 seems to date from around 1435–7: it includes only four songs, all on a single opening (fos. 111^v–112) and in an added hand. **Tr92** 2 was copied by Johannes Lupi, probably at the royal court of Frederick II, c.1443, though there are several later additions, including its four songs. CC iii. 229–31 and iv. 479; RISM B IV 5, 523–34. Facs. (Rome, 1970). Numbering follows thematic catalogue in DTÖ14–15, 75–80; list of songs in PirrottaT, 173.

Tr93

Trento, Museo Diocesano, MS 'BL', commonly known as Trent 93

Paper mixed quarto manuscript, copied probably in Trent, in the early 1450s (most watermarks datable 1451–2, though the songs are mainly confined to the last three gatherings, with paper perhaps as late as 1456). CC iii. 233–4 and iv. 479; RISM B IV 5, 535–47. Facs. (Rome, 1970). Numbering follows thematic catalogue in DTÖ61, pp. vii–x; list of possible songs in PirrottaT, 174.

Tr1947

Trento, Biblioteca Comunale, MS 1947–4

A single gathering of ten paper leaves in oblong octavo format, perhaps written in Trent, c.1500, containing two French songs, five German songs, a tricinium, and a Kyrie. CC iii. 221; extended discussion in DisertoriJ. Numbering follows inventory in RISM B IV 5, 548–9. Only nos. 4–5 and 9 included here.

TurinBov

Turin, Biblioteca Nazionale Universitaria, MS T.III.2. (Boverio Codex)

Parchment quarto manuscript copied in northern Italy in the early fifteenth century, with later additions. Facs. ed. A. Ziino (Lucca, 1994). Includes *Je suy si las* (incomplete) and (added) sections of *Gentil madona* and *Hora gridar*.

TurinI.27

Turin, Biblioteca Nazionale Universitaria, MS Ris.mus. I.27 (formerly Regia Biblioteca dell'Università, q^m III.59)

Mixed quarto paper manuscript, copied in Piedmont, early sixteenth century. CC iii. 253–4. Facs. in RMF18 (1986); numbering follows inventory by F. D'Accone published there and that in RISM B IV 5, 458–61. Nos. 3, 8–11, 15–16, 21, and 27 included here.

TVC

Trium vocum carmina

Nuremberg: H. Formschneider, 1538. [RISM 1538/9; BrownI 1538/2: copies in *D-Bhm* and *D-Ju*—both including a few handwritten incipits and composers' names,

mostly in the Tenor partbook.] Three partbooks containing 100 textless pieces. Known pieces identified in BrownI; thematic inventory in *TL* i. 83–91; complete edition in MönkemeyerT. Nos. 7, 13, 18, 21, 26, 35–6, 47, 53, 58, 72, 77, 83, 86, and 91 are included here—a large proportion for so late a source, though its contents are mainly retrospective.

Uppsala76a

Uppsala, Universitetsbiblioteket, MS Vokalmusik i Handskrift 76a

Paper octavo manuscript (thus much smaller than the published facsimile), apparently from south-western France (possibly Toulouse), though conceivably from Lyon area (as tentatively suggested in ChristoffersenFi. 325–34), containing repertory that covers nearly eighty years and copied in stages from perhaps about 1500. CC iii. 260 and iv. 481. Facs. in RMF19; numbering follows inventory by H. M. Brown published there (and, more fully, in BrownN). Nos. 1–25, 28, 31, 39, 56, and 67 included here.

Ven145

Venice, Biblioteca Nazionale Marciana, MS it. IX.145 (coll. 7554)

Tiny (10 × 7 cm.) parchment Venetian lauda source, perhaps from 1430s, including polyphony. CC iv. 72–3. Numbering follows inventory in RISM B IV 5, 550–4, and by G. Cattin in *Quadrivium*, 4 (1960), 1–60. Only nos. 16, 27 (*J'ay mis mon coeur*), 28 (*Je vueil chanter*), and 33 included here, though nos. 12–13 and 15 could also be songs.

Vergier

Octovien de Saint-Gelais and Andry de la Vigne, *Le Vergier d'onneur*

First edition: Paris, [c.1505]; unique copy in *GB-Ob* Douce O.168; three later editions listed in LachèvreB. It includes a large number of lyric poems, among them *A l'eure que premier, Au hault, De vous aymer, Dictes le moy, En ung gentil, Je ne seray plus, Nuyt et jour, and Se mon service*.

Verona757

Verona, Biblioteca Capitolare, MS DCCLVII

Paper oblong quarto manuscript, apparently from northern Italy, c.1490 (a judgement that hangs mainly from its including five pieces by Isaac and from its close relationship with F229 and RCG). Most of the pieces it contains are entirely without text or ascription. CC iv. 77–8. Facs. in RMF24 (1987); numbering follows inventory by H. M. Brown published there. A few details can be added to that list: no. 1 is an otherwise unknown piece based on the T of *De tous biens plaine*; nos. 3–4 are evidently a single sacred piece; no. 22 is Agnus III of Brumel's mass *Ut re mi*; no. 33 (not no. 24) is *Pour fort amer*; no. 36 is *Vostre amour est seure*; nos. 49–50 are a single piece, apparently in ballade form; nos. 56–7 are a single piece, evidently an English ballade; no. 61 is not as identified but a setting of *Vray dieu d'amours*; several of these are given in the inventory in RISM B IV 5, 562–6. Included here are nos. 7–14, 18–20, 23–9, 31, 33, 35–6, 38, 41, 47, 49–50, 52–7, 59–64.

W243

Vienna, Österreichische Nationalbibliothek, MS Philosophici et philologici graeci 243, fos. 66–75

A group of musical examples, mainly theoretical, added to a collection of writings in Greek and Latin, copied in Italy, octavo paper, perhaps c.1480. CC iv. 83–4; forthcoming description by William Prizer. Includes three Italian songs: *Son stato nel inferno*, *Se fosse certo*, and *Gentil madonna*; there are also some incomplete textless fragments that I have not been able to identify.

W2619

Vienna, Österreichische Nationalbibliothek, MS 2619

Elegant parchment text manuscript, 25 × 17.5 cm., bound in regular 8s, and opening with a painting of Alain Chartier offering his book to a king (presumably Charles VII); some of the rubrics imply that Charles VII was still alive, so the manuscript must predate 1461. Description in LaidlawC, 135–7. It contains works of Chartier and a few closely related pieces. Only four of the thirty-two lyric poems (together in a group on fos. 77–79^v) appear elsewhere with ascriptions to Chartier; but it seems possible that he is the author of all the poems found here, including *Du tout ainsy*, *En regardant*, *Pour prison ne pour maladie*, *Puis que je n'ay*, and *Rendre me vieng*.

W2856

Vienna, Österreichische Nationalbibliothek, MS 2856

Peter Spörl's songbook, misleadingly called the 'Mondsee-Wiener Liederhandschrift', though it was almost certainly copied in Salzburg. Paper quarto. Only fos. 166–284 comprise the songbook (which has an original foliation 1–121). Numbering follows that in facs. ed. H. Heger, *Mondsee-Wiener Liederhandschrift aus Codex Vindobonensis 2856* (Codices selecti, 19; Graz, 1968). Polyphony is listed in RISM B IV 2, 336–9. Not in CC. Contrary to all but the most recent literature, it must have been copied between the late 1450s and 1472; see K. Bertau's review of the facs. in *Anzeiger für deutsches Altertum und deutsche Literatur*, 86 (1975), 12–20; a full summary by L. Welker appears in *MGGn*, vi. 441–5. Nos. 11–19, 31, 44, and 80 included here.

W5094

Vienna, Österreichische Nationalbibliothek, MS 5094

A mixed source on quarto paper containing, fos. 148–64, several apparently independent musical leaves from the first half of the fifteenth century. One piece, Dufay's *Ce jour le doibt*, is in the hand of the main scribe in MuEm. CC iv. 89–90. Numbering follows inventory in RISM B IV 3, 108–12. Only nos. 1–2, 4, and 6 included here.

Windsheim118

Bad Windsheim, Stadtbibliothek, MS 118

Two conjunct quarto paper leaves from the middle of a gathering, perhaps copied at Windsheim in the first quarter of the fifteenth century. Described with ed. and facs. in

BrunnerW. See CC iv. 137. Only nos. 1 and 3 included here, since the others appear to be sacred.

Wolf

Wolfenbüttel, Herzog August Bibliothek, MS Guelf. 287 Extrav.

The Wolfenbüttel chansonnier: parchment small octavo, copied probably in the Loire Valley, perhaps c.1467. The initial letters of nos. 2–13 form the name of the owner, 'Estiene Petit', a secretary and notary in the court of Louis XI. The foliation is much more recent, and there are no ascriptions. CC iv. 140–1. Numbering follows the complete edition in GutiérrezW and the extended study in Martella Gutiérrez-Denhoff, *Der Wolfenbütteler Chansonnier . . . Untersuchungen zu Repertoire und Überlieferung* (Wolfenbütteler Forschungen, 29; Wiesbaden, 1985). It is perhaps the earliest of the interlocking group of four 'central' chansonniers, containing fifty-three songs in its main layer, plus three added later (here as Wolf App.). In both repertory and readings, there is a heavy overlap with the earliest layer of Lab: of nos. 1–41, all reappear among the fifty-five pieces in Lab 1 apart from five unica and two others; the rest of the main layer (nos. 42–53) includes five songs already in Niv and contains nothing likely to be later than 1465. Conversely, of the first thirty-three songs in Lab, all but nine are in Wolf, and five of those nine are unique to Lab; of the remaining twenty-two in the first layer of Lab, only ten are in Wolf, but nine are unique to Lab. Gutiérrez-Denhoff's date of c.1461–5 (*Untersuchungen*, 125) may be a little early, since the manuscript includes a piece by Hayne ('jeusne filz' in 1457) and three by Basiron (recorded as a choirboy, 1458–64, though in the latter year paid also to instruct others); hence my suggestion that it is after 1465. The last three songs may have been added between five and ten years later.

Wolffheim

Washington, DC, Library of Congress, MS M2.1 M6 Case

'Wolffheim fragment', a parchment small octavo containing fifteen works copied c.1500 in Italy. See CC iv. 126–7. Nos. 3, 6–8, 12–13 included here. An earlier part of the same original manuscript, now British Library, MS Lansdowne 3051, contains nothing relevant to this catalogue.

WolkA

Vienna, Österreichische Nationalbibliothek, MS 2777

Oswald von Wolkenstein's poetry and music, copied piecemeal by several hands (perhaps up to 14), between 1425 (date given in index on fo. 38, but evidently concerning only the first layer) and perhaps as late as 1441. Copied perhaps in South Tyrol, near Schloss Hauenstein, or in Vienna (see PelnarM, p. vii). Parchment, 36 × 27 cm. (written area 28 × 19 cm.). Used as the main source for Wolkenstein's poetry and music in DTÖ18 and PelnarO. Facs. *Oswald von Wolkenstein: Handschrift A*, ed. U. Müller and F. V. Spechtler (privately printed, Stuttgart, 1974); facs. *Oswald von Wolkenstein: Handschrift A*, ed. F. Delbono (Graz, 1977 = Codices selecti phototypice impressi, 59). Foliation is modern; the only reference within the manuscript is the numbering system used for part

of the index and concerning only the earliest layers. CC iv. 85. Numbering follows the inventory (of polyphony only) in RISM B IV 3, 98–104.

WolkB

Innsbruck, Universitätsbibliothek, 'Wolkenstein-Rodeneck Codex' without call-number

Oswald von Wolkenstein's poetry and music, copied by a single scribe, between 1432 (date given in index on fo. 1, but evidently concerning only first two columns of that index, see L. Welker in *EMH* 7, 215) and perhaps 1445. Probably copied in South Tyrol, possibly even at Kloster Neustift (Novacella), near Bressanone. Parchment, 49 × 34 cm. (written area 37 × 24 cm.), that is, much larger and more formal than WolkA. Used as the prime source for Wolkenstein's poetry in KleinO. Facs. ed. H. Moser and U. Müller (*Litterae*, 12; Göppingen, 1972). Original foliation (used in KleinO) differs by one digit from modern library foliation (used in RISM but rarely visible on the published facsimile). CC i. 286–7 and iv. 410. Numbering follows the inventory (of polyphony only) in RISM B IV 3, 80–9.

WolkC

Innsbruck, Tiroler Landesmuseum Ferdinandeum, FB 1950

Paper quarto manuscript (22 × 15 cm., written area 15 × 10 cm.) of Oswald von Wolkenstein's poetry, without music, copied by a single scribe, certainly after 1450 (that is, well after Oswald's death) and probably in South Tyrol. Ed. in B. Weber, *Die Gedichte Oswalds von Wolkenstein* (Innsbruck, 1847). Facs. ed. H. Moser, U. Müller, and F. V. Spechtler (*Litterae*, 16; Göppingen, 1973). References are to the original foliation, since these are cited in all secondary literature. Contains for our purposes virtually no information not available from WolkB.

Zwickau78/3

Zwickau, Ratsschulbibliothek, MS LXXVIII,3

Three tiny paper partbooks (7 × 8.5 cm.), containing twenty-six pieces copied at Zwickau after 1520. CC iv. 197–8. Numbering is original. All the pieces included here (nos. 11, 13–17, 19–21) seem to have been copied from Odh.

CATALOGUE

English



Insular song sources are few. To maintain the integrity of the repertory the list here includes two interrelated sources perhaps before 1410, C5943 and OX381. The other main insular sources are OX191 (c.1440) and a group of songs in Lo5665, fos. 65^v–73 (c.1460). Several other works in Lo5665 and in the Fayrfax manuscript (GB-Lbl Add. 5465: c.1500) may just have been composed earlier than 1480; but they and similar songs are omitted here, since the case is not clear and they represent a different stylistic tradition. On the other hand, the listing includes a group of pieces in the late sixteenth-century Lo24.d.2, fos. 103^v–107, which are certainly from the mid-fifteenth century. Otherwise only fragments survive in England. English text of a kind appears in Continental manuscripts for one song in Tr88, one in EscB, and three in Mel. But the 'English' repertory can be considerably expanded by taking account of songs ascribed to English composers as well as those in a style related to works established as English (which includes many of the surviving ballade settings after about 1440). French-texted and Latin-texted songs in insular sources are cross-referred from here to their main entries among the French and Latin repertories.

This list omits one major repertory of song in English, the carols, which are essentially sacred and stylistically independent. Those from the period before 1480 are all published in John Stevens (ed.), *Medieval Carols* (MB 4; London, 1952).

REFERENCES

All English-language verse before 1500 is listed in *The Index of Middle English Verse* (IMEV) and its *Supplement* (IMEVS); a list abstracted from these but usefully confined to lyric poetry of the fifteenth century appears in BoffeyM, pp. 142–86, followed by an equally useful list of the sources, pp. 187–201; StevensM, pp. 429–60, lists songs in English sources, c.1400–1530.

TEXT SOURCES

Only one poetry source appears to contain the text for any known English song: GB-Cu Ff.i.6 (Findern MS), facs. and inventory in Richard Beadle and A. E. B. Owen, *The Findern Manuscript* (London, 1977), containing 'Now wolde y fayne sum merthis mak'