

THE MANUSCRIPT PARIS, BIBL. NAT., NOUV. ACQ. FRÇ. 6771
(Codex *Reina* = *PR*)

KURT VON FISCHER *

The codex *Reina* (*PR*) owes its special significance to the fact that it contains an important repertoire of secular works of the Italian Trecento, of 14th century France and, in its last part, of the Dufay period. It shows the close relationship between Italian and French musical practice in the late 14th and early 15th century in northern Italy. By comparison with the Tuscan Trecento codices *FP*, *Lo*, *Pit*, *Sq* the number of French works is far greater. French music appears not only as an appendix to the Italian works as in *FP* and *Pit* but collected in separate fascicles. This probably distinguishes *PR* from fragmentary manuscripts like *Luc* and *Pist*. Compared with *PadA*, *Mod* and the later *O* and with the primarily religious sources *BL*, *BU* and *Ao*, codex *Reina* contains neither liturgical nor sacred music (except the sacred Rondeau No. 166). The connections between *Reina* and the cantilena-style pieces of *Ch* are reduced to the French fascicles of *PR* since *Ch* contains no Italian music, or at least no music with Italian texts.

The first descriptions of *PR* were by F. Ludwig¹ and by J. Wolf. The latter gave a summary inventory in alphabetical order² (corrected in some details by Ludwig³). Recently the connection of the French parts of *PR* with *Ch* and *Mod* was demonstrated by W. Apel in his important edition of French secular music of the late fourteenth century.

The manuscript

The history of codex *Reina* (*PR*) is unknown till its appearance in the catalogue of sale of Sign. *Reina* (Milan) in 1834 (sale 15 Dec. 1834). For some years *PR* belonged to Botté de Toulmont. Since his death the

* My thanks are due in particular to Mr. Gilbert Reaney for the revision of my English version of the article and for some important information. I am indebted too to Prof. Dr. H. Bessler, Prof. Ch. van den Borren, Prof. Dr. F. Gennrich and M. F. Lesure.

¹ F. Ludwig, "Die mehrstimmige Musik des 14. Jhs.", in *SIMG* IV, p. 53 f.

² J. Wolf, *Geschichte der Mensuralnotation von 1250-1460*, I, Leipzig 1904, p. 260 ff.

³ F. Ludwig in *SIMG* VI, p. 616.

Ms. has been in the Bibliothèque Nationale in Paris.

PR is a paper manuscript measuring 27,1 x 21,3 cm, bound in 18th- or 19th-century leather. It consists now of 122 folios, excluding 4 modern flyleaves at the back. These are grouped in 9 fascicles of different size and some inserted folios (for details see the inventory). An original foliation in Roman numerals on the verso goes from fol. 1v to fol. 29v, and from there on it is replaced by old Arabic numerals up to fol. 84v. A newer foliation appears on the rectos of fol. 1 to 131 (fol. 120-124 are lacking and fol. 128-131 are modern flyleaves with a new index on fol. 130-131).

Though the contents of fol. 1 to 88 are divided into different parts according to the repertoire and the writer's hands, the paper used for this part forms a unit. This can be proved by the watermarks:

Basilisk: fol. 1-34, 42, 48, 49, 51, 55, 59, 66-71, 80-83.

Mount: 35-40, 53, 57.

Bell: 46, 50, 85, 86.

Arc: 72, 73, 78.

Fol. 89 to 127 have as watermark a crown (the paper is harder than that of the preceding fascicles). All these watermarks can be found on Italian papers of the last part of the 14th century⁴: Basilisk, Bologna 1390; Bell, from 1379 in Italy; Mount, Siena 1390; Arc, Fano 1380; Crown, Venice 1387.

The whole codex has the typical Italian staves of 6 lines: fol. 1-88, 8 staves a page; fol. 89-119, 7 staves a page. The staves of fol. 13-34 are red. The different parts of *PR* are as follows: fol. 1-62 (fasc. 1-5) the space occupied by writing measures 19,6 x 17,5; fol. 63-88 (fasc. 6 and 7) 21,3 x 18 and fol. 89 ff. (fasc. 8 and 9) 20,2 x 15 cm.

Regarding the different hands we discover the following:

— *Italian* works (fasc. 1-4 and first part of fasc. 5) written by hand A: fol. 1-39v, 43-44, 47v-52v; written by hands B and C: fol. (39v)-41, 44v-46. In some cases (especially with the Italian pieces in fasc. 1 and 2 written in later — for example No. 18) it is difficult to distinguish between the different "Italian" hands.

— *French* works (fasc. 5 second part) written by hand D: fol. 53-62v; written in later by hand D in other fascicles: bottom of fol. 12v/13, fol. 46v/47, bottom of fol. 65v/66, bottom of fol. 72v/73, text of No. 146, second strophe of No. 135.

— *French* works (fasc. 6 and 7) written by hand E: fol. 63-84 (probably up to the music of fol. 86). Fasc. 6/7 contain 2 or perhaps 3 Italian pieces also written by hand E.

⁴ cf. C. M. Briquet, *Les filigranes*, 1907, Nos. 788, 791, 799, 4614, 11890, pl. C.

— *French* works (fasc. 8 and 9) of the Dufay period written by hand F: fol. 89-119 (including one Italian piece written by hand F too).

— The *original index* on fol. 126v/127 containing pieces written by hands D and E (except Nos. 25 and 183 which were probably left out unintentionally) seems to be written by hand D on paper with the same watermark as fol. 89-119. The ink used by hand D is perceptibly darker than that of the other hands.

From this analysis it can be concluded that the first written parts of *PR* have to be fascicles 6 and 7 (hand E) and fascs. 1 to 5 (Italian part, hands A, B, C). Writer D completed the empty *staves* of fascicle 5 and later on wrote some pieces and texts in empty spaces of fascs. 1-5 (first part) and 6/7. It may be assumed that the same writer D put the fascicles together, added the blank leaves of fascs. 8 and 9 and wrote on the last folios an index of the pieces written by himself and by hand E (nearly all French pieces). Hand F added some 30 years later the *staves and music* on fol. 89v-119. This hypothesis will be confirmed by the contents of the different parts of the manuscript. In any case the following analytical tables must be drawn separately for each section of the codex, i.e. pieces written by hands A, B, C, by hand D, by hand E and by hand F.

The composers (* = unica)

Composer	No. of works	Number in <i>PR</i>
<i>Pieces written by hands A, B, C:</i>		
Bartolino da Padua	26 (or 27)	24, 26-37, 38?*, 39-47, 85, 87, 89, 90
Giovanni da Cascia	3	23, 63, 67
Henricus (= Arrigo)	1	49*
Jacobelus Bianchi	2	50*, 52*
Jacopo da Bologna	20 (or 22)	1-3, 5-16, 17?*, 19, 20?*, 21, 22, 64, 69
Johannes Baçus Correçarius de Bononia	1	68
Landini (Franciscus)	18	18, 53, 56, 70, 71, 74-76, 93-97, 99, 101, 102, 104, 105
Paulus (Paolo?)	1	48*
<i>Pieces written by hand D:</i>		
Alanus	1	25
Antonello da Caserta	2	91, 92
Egidius	1	108
Franciscus	1	112
Machaut	1	109
Pykini	1	129
Senleches	2	118, 127

Composer	No. of works	Number in <i>PR</i>
<i>Pieces written by hand E:</i>		
Filipoctus de Caserta	2 (1?)	172, 183?
Franciscus	1	173
Goscalch	1	170
Grimace	1	144
Landini	2	148, 184
Machaut	6	130, 134, 135, 143, 145, 150
Pierre des Molins	1	149
Petrus de Vigiliis	1 (Tripl.)	147
<i>Pieces written by hand F:</i>		
Bartolomeo da Bononia	1	206*
Binchois	3	194, 201, 208*
Dufay	9	186*, 195-197, 202, 204, 209, 210*, 213
Fontaine	1	218
Grenon	3	188, 189, 216*
Legrant, J.	1	193

Looking at the first part of this table (Italian pieces), the great number of works by Jacopo and Bartolino (all anonymous in *PR*) is characteristic. Both are composers from the Northeast of Italy. The first fascicle of *PR* is devoted to the old master Jacopo who was at the court of Mastino II della Scala at Verona. The position in the codex (top of the page) and the style of Nos. 17 and 20 make Jacopo's authorship likely ⁵. The second fascicle contains the works of Bartolino, who was a contemporary of Landini. Before 1387 he was at the court of Francesco Carrara the Elder in Padua ^{5a}. Probably No. 38 (at the top of page) is also by Bartolino ⁵. Henricus (= Arrigo in *Pit*), the composer of No. 49, may not be the same man as Henricus Helene mentioned in the text of the musician motet *Apollinis eclipsatur* ⁶ as Reaney suggested, before R. H. Hoppin found him in 1335 at Sens ⁷.

Hand D wrote works by composers of somewhat later date than those whose works were written by hand E. This is shown especially by the 6 works of Machaut and by the pieces of P. des Molins, Grimace and No. 131 (a work appearing in *Ca*; see remarks to No. 131) written by hand E. But the date between hands D and E is certainly not far apart, as

⁵ Cf. K. v. Fischer, "Drei unbekannte Werke von Jacopo da Bologna und Bartolino da Padua?" in *Homenaje a Mons. H. Anglès*, Barcelona 1958.

^{5a} Cf. S. Clercx in *Revue Belge de Musicologie*, X (1956), p. 155.

⁶ Cf. Reaney, "The manuscript Chantilly", in *Musica Disciplina* VIII (1954), p. 70/71.

⁷ Cf. R. H. Hoppin's lecture at the *Colloque International d'Ars nova* (Wégitmont, 1955).

Machaut and Franciscus appear in both parts. Important for the date of these fascicles seems to me the fact that neither Borlet, Cunelier, Reyneau, Solage nor Trebor, all represented in *Ch*, are found in *PR*⁸. In view of the Italian origin of *PR* it is important to note that Ciconia, settled at Padua since 1402/03⁹, is not represented in *PR*. The absence of his name may give us also a clue to the date of the Ms.

For the last part of *PR* the situation is clear insofar as it contains works of the Dufay period, say about 1435.

The forms

Species	Total	Species	Total
<i>Written by hands A, B, C:</i>		<i>Written by hand F:</i>	
Madrigals 10	40 (one piece twice: No. 13 = No. 44)	Virelais	1
Ital. Ballatas 10	61	Rondeaux	30
Caccia	1	Rondeau Refrains	3
		Chanson	1
<i>Written by hand D:</i>		<i>Written by hand E:</i>	
Virelais	10 (two with iso- rhythmic Tenor: Nos. 106, 115)	Virelais	19
Ballades	18	Ballades	25
Rondeaux	2	Rondeaux	—
		Rondeau Refrains	5 (one isorhythmic: No. 152).
		Italian Ballatas	2 (or 3: Nos. 184 and 185 are tablatures)
		Chanson (Rondeau?)	1 (No. 132)

PR contains only secular music in the Italian or French language. This contrasts significantly with such codices as *Ch*, *Mod* and *O*, which include motets and mass movements. The forms in the first, Italian part are those normal in the Italian Trecento. The presence of only one Caccia and the relatively great number of three-part works are points worth noting (Nos. 22 and 69 appear in *PR* for three voices, in the later *Sq* for two voices only). Typical of the old Italian tradition represented by *PR* is the almost exclusive use of 2²-voice writing.

A comparison of the forms of pieces written by hands D and E shows

⁸ For the dates of composers cf. Reaney, "The manuscript Chantilly", in *Musica Disciplina* VIII (1954), p. 63 ff.

⁹ Cf. S. Clercx in *Revue Belge de Musicologie* IX (1955), p. 49.

¹⁰ The numbers given for *PR* in my *Studien zur italienischen Musik des Trecento und frühen Quattrocento* on p. 83 must be corrected.

a percentage majority of Virelais written by hand E (especially two-voice ones, not existing in the part written by hand D). Hand E too has a predilection for four-voice Ballades. A striking feature is the relatively great number of realistic Virelais to be found in both parts (Nos. 106, 115, 117, 129, 141, 144, 169).

The last part of *PR* (hand F) shows the dominating position of the Rondeau in the first decades of the 15th century.

Concordances

Source	Number of conc.	Number in <i>PR</i>
<i>Pieces written by hands A, B, C:</i>		
<i>Fa</i> (tablatures)	9	2, 3, 5, 9, 14, 26, 42, 44, 104
<i>FC</i>	2	8, 13
<i>FP</i>	38	1, 2, 3, 5, 6-16, 18, 19, 23, 26, 45, 53, 56, 57, 63, 67, 69, 70, 71, 76, 94, 95, 96, 97, 99, 101, 102, 104, 105
<i>Lo</i>	20	2, 10, 12, 13, 18, 19, 26, 28, 39, 42, 45, 57, 63, 69, 70, 71, 93, 95, 99, 104
<i>Luc</i>	11 (12)	26, 27, 30, 33, (36), 40, 43, 44, 45, 46, 70, 97
<i>Mod</i>	3 (4)	33, (34), 44, 90
<i>PadA</i>	6	9, 68, 70, 71, 97, 102
<i>PadC</i>	2	9, 15
<i>Pist</i>	1	105
<i>Pit</i>	29	3, 5, 6, 8, 9, 10, 13, 15, 16, 19, 23, 26, 44, 45, 49, 53, 56, 70, 71, 75, 93, 94, 95, 96, 97, 99, 101, 104, 105
<i>RO</i>	1	67
<i>Sq</i>	66	1, 2, 3, 5-16, 18, 19, 21, 22, 23, 26-37, 39-47, 53, 56, 63, 64, 67, 69, 70, 71, 74, 75, 76, 85, 87, 89, 90, 93-97, 99, 101, 102, 104, 105
<i>Pieces written by hand D:</i>		
<i>BolH</i>	1	119
<i>Ch</i>	4	109, 112, 127, 129
<i>Mach</i>	1	109
<i>Mod</i>	7	91, 92, 108, 116, 118, 120, 127
<i>PadB</i>	1	118
<i>Pit</i>	1	138
<i>Str</i>	6	25, 110, 116, 118, 125, 166

Source	Number of conc.	Number in <i>PR</i>
<i>Pieces written by hand E:</i>		
<i>Autun</i>	1	173
<i>CaB</i>	1	149
<i>Ch</i>	7	134, 144, 149, 170, 172, 173, 183
<i>Fa</i> (tablatures)	5	136, 137, 146, 149, 150
<i>FP</i>	7	130, 137, 147, 148 (Ital.), 149, 150, 184 (Ital.)
<i>Iv</i>	1	169
<i>Lo</i>	1	169
<i>Mach</i>	6	130, 134, 135, 143, 145, 150
<i>McV</i>	1	149
<i>Melk</i>	1	176
<i>Mod</i>	6	131, 135, 150, 171, 172, 183
<i>MüEm</i>	2	137, 184
<i>PadC</i>	1	169
<i>Parma</i>	1	147
<i>Pit</i>	10	130, 137, 147, 148 (Ital.), 149, 150, 169, 171, 173, 184 (Ital.)
<i>Pr</i>	5	131, 147, 154, 157, 176
<i>Sq</i>	2	148 (Ital.), 184 (Ital.)
<i>Str</i>	14	131, 134, 137, 141, 147, 149, 150, 152, 154, 157, 160, 169, 176, 184
<i>Tit</i>	1	137
<i>Trém</i>	11 (12?)	130, 134, 136, 137, 142, 143, 149, 150, 151, 173, 176, 182?
<i>Villingen</i>	1	163
<i>Vorau</i>	1	131
<i>WolkA and B</i>	2	154, 176
<i>Pieces written by hand F:</i>		
<i>Bern</i>	1	215
<i>BU</i>	2	189, 209
<i>EscA</i>	2	194, 196
<i>MüEm</i>	1	197
<i>O</i>	11	188, 189, 194, 195, 196, 197, 202, 204, 209, 213, 218
<i>PC</i>	2	195, 209
<i>Pz</i>	2	189, 218
<i>Str</i>	2	196, 218
<i>Tr 87</i>	2	193, 195

This table of concordances shows a close relationship between the Italian part of *PR* and the central Trecento Mss. (*FP*, *Lo*, *Pit*, *Sq*). The connection of *PR* to *PadA* (6 concordances of the 10 Italian secular pieces in the fragmentary *PadA*), to *Fa* (9 of the 13 Italian secular pieces of *Fa*)

and to *Luc* is striking. Fifteen pieces from *PR* are mentioned in Prudenanzi's Saporetto (*Soll*). It seems to me quite possible that the writer of *Fa* transcribed his works from *PR* because five of the French pieces (hand E) are found in *Fa* too. For two of them (Nos. 136 and 146) no other concordance is known (except *Trém* for No. 136). This hypothesis is strongly supported by the appearance of the same tablature notation in *PR* (Nos. 185 and 186) and in *Fa*.

The special character and the great importance of the Italian part of *PR* is due to the great number of anonymous *unica*: 29 pieces, especially in fascicles 3 and 4 (three of those in fascicles 1 and 2 are possibly works of Bartolino and Jacopo).

The pieces written by hand D reveal points of contact with *Ch* and especially with *Mod* (fasc. 2-4 of *Mod*). Important for such relationships are concordances with only two or three Mss. Thus eight works appear nowhere else, while Nos. 91, 92, 108, 116, 120 are in *Mod*, Nos. 112 and 129 in *Ch*, and No. 127 in *Mod* and *Ch*. No concordance has been found with *Trém* (written in 1376).

The concordances of pieces by hand E show a different situation. Only four works appear in no other Ms. than *Ch* and *Mod* (Nos. 144 and 170 in *Ch*, Nos. 172 and 183 [both works of F. de Caserta] in *Ch* and *Mod*). The older character of this part is supported by the concordances with *Mach* (6 pieces) and with *Trém* (11 or 12 pieces; two or three of them appear only in *Trém* and *PR*). A direct contact between *PR*, *Trém* and *Mach* on the one hand, with the original sources of *Ch* and *Mod* (fasc. 2-4) on the other, but not with *Ch* and *Mod* directly, seems possible. This last point is supported by the difference in the number of the voices in some cases: No. 131 *PR* 4¹, *Mod* 3¹ (with a new Ct); No. 149 *PR* 4¹ (like *CaB*!), *Ch* and *Mod* 3¹. The great number of concordances of both French parts of *PR* (i.e. of the last part too) with *Str* (6, 14 and 2 pieces, of which Nos. 141, 152, 160 and 166 are only found in *PR* and *Str*) suggests the possibility that the writer of *Str* knew *PR*.

The last part of *PR* reveals important links with the Ms. *O* (11 pieces, nos. 188, 202, 204 and 213 appearing in *O* and *PR* only). No. 189 has one voice more in *PR* than in *O*, No. 209 one voice less. It may be conjectured that *PR* goes back to the source from which *O* was copied. This view would be supported by the fact that, like *O*, *PR* (certainly the Italian part) is of North-East Italian origin (see below). The appearance of a Rondeau from *Bern* (No. 215) is interesting. This shows that the writer of *PR* (hand F) knew older sources.

Notation and Language

As mentioned before, the whole codex is written on the Italian six-line staves. The Italian part shows the Italian Trecento notation as it was before

the innovations of Prosdocimus de Beldemandis (1412). Striking use is made of the Italian *punctus divisionis* (dividing a length in Breve-measures), often without the Italian mensuration letters: twenty-five pieces note only *puncti divisionis*, these pieces appearing with mensuration letters in other Mss., and fifteen pieces show *puncti divisionis* lacking in most other sources. Four pieces (Nos. 5, 11, 19, 67) are notated in the old Italian Brevis notation, the same pieces appearing in *FP* in Longa notation. All this confirms that *PR* is strongly connected with the old Italian tradition. From the linguistic point of view, the texts of *PR* suggest an origin in the Venetian or Emilian part of Northern Italy (Padua, Verona, Venice and Bologna) ¹¹. Music and texts of the first part of *PR* are in good condition.

Both French parts (hands D and E) are written in French notation. Exceptionally the French mensuration signs are used, though these may have been added later. Red notes appear only in the part written by hand E. Hand D uses hollow white notes in corresponding passages. The French texts often show a Picard influence, cf. *plasanche*, *canteir*, *vo* = *vostre*. But it seems that it was an Italian who wrote the texts, cf. *bosgolin*, *sason*. Especially the works written by hand E are corrupt musically as well as in the texts, which are often incomplete (cf. the pieces by Machaut; in No. 135 the text was completed by hand D).

The last part of *PR* forms an excellent and central source for the Dufay period. In contrast to *O* the notation is in black. The relatively early date of the pieces contained in these last two fascicles is supported by the use of *tempus imperfectum cum prolatione majore* ¹². The texts are correct and written in French that is no dialect.

Date and origin

Unfortunately, precise indications of dates given by the texts are not frequent in *PR*. For the Italian part a *terminus post quem* is indicated by Nos. 27, 28, 37, 44 and 84, which must have been written before 1398 ¹³. The latest datable piece written by hand D indicates 1382 as *terminus a quo* (No. 127). Other dates are given by Nos. 108, 110 and 112. Within the works of hand E no definite date can be given except that of Machaut's death (1377). The same is to be said of the last part (hand F) in relation to Dufay's sojourns in Italy.

¹¹ For the linguistic information I am indebted to Prof. Dr. K. Jaberg, Berne.

¹² For the rhythmic problems cf. H. Bessler, *Bourdon und Fauxbourdon*, Leipzig 1950.

¹³ Cf. K. v. Fischer, *Studien zur italienischen Musik des Trecento und frühen Quattrocento*, Repertoire catalogue and p. 96.

To sum up, the analysis of composers, concordances, notation, language, style and order of the whole manuscript indicates that the French part written by hand E and the Italian part (hands A, B, C) must be the oldest ones. Hand E may belong to the last years of the 14th century, having known sources like *CaB*, *Trém*, *Mach*, while hands A, B, C (the Italian part) belong to the very first years of the 15th century. Hand D is somewhat later, but hardly later than 1410, especially showing probable resemblances to the unknown original sources of *Ch* and *Mod* (fasc. 2-4). The last part of *PR* was copied before the Ms. *O*. We may date it between 1430 and 1440. Since the Italian part of *PR* was evidently written in the North-East of Italy, and since the last part of it seems to be connected with the original source of *O* (written in Venice), I presume that the whole corpus of *PR* was written in the district enclosed by Padua, Verona and Venice. My personal hypothesis leads me especially to Venice, as this town had commercial relations with Picardie and with the Flemish countries (cf. Nos. 114, 153 and 157). The Scaliger text of No. 84 and the works of Jacopo could possibly be related to a writer in Venice, as the Scaliger escaped in 1387 to Venice.

WORKS CITED IN THE PRESENT INVENTORY

- AfMW Archiv für Musikwissenschaft.
- ApF W. Apel, *French Secular Music of the Late Fourteenth Century*, Cambridge, Mass. 1950.
- ApN W. Apel, *The Notation of polyphonic Music 900-1600*, fourth ed., Cambridge, Mass. 1949.
- Bar D. Bartha, *Anthologie zur Musikgeschichte*, Budapest 1948.
- BessMR H. Besseler, *Die Musik des Mittelalters und der Renaissance*, Potsdam 1931.
- BorrD Ch. van den Borren, *Guillaume Dufay*, Brussels 1926.
- BorrS Ch. van den Borren, *Le ms. musical M. 222 C. 22 de la Bibl. de Strasbourg*, Antwerp 1924.
- CorSc A. della Corte, *Scelta di musiche per lo studio della storia*, second ed., Milan 1939.
- CS C. E. H. de Coussemaker, *Scriptorium de Musica mediæ ævi nova series*, Paris 1864-76.
- DaAp A. T. Davison and W. Apel, *Historical Anthology of Music*, Vol. I, Cambridge, Mass. 1947; 2nd ed. 1949.
- Dann E. Dannemann, *Die spätgotische Musiktradition in Frankreich und Burgund vor dem Auftreten Dufays*, Strasbourg 1936.
- Dez K. Dèzes, "Der Mensuralcodex des Benediktinerklosters Sancti Emmerami zu Regensburg", in *ZfMW* X. 65 ff
- Droz et Thibault E. Droz and G. Thibault, *Poètes et musiciens du 15e siècle*, Paris 1924.
- DTO *Denkmäler der Tonkunst in Oesterreich*, Jahrgang IX, 1 (*Wolkenstein*), Vienna 1902; Jahrgang VII (*Trienter Codices I*), Vienna 1900; Jahrgang XI, 1 (*Trienter Codices II*), Vienna 1904.
- Ei A. Einstein, *Beispielsammlung zur Musikgeschichte*, Leipzig and Berlin 1930 (new edition contained in *Geschichte der Musik*, Zürich 1953).
- EllL L. Ellinwood, "F. Landini and His Music", in *Musical Quarterly* XXII (1936), 190.
- EllWL L. Ellinwood, *The Works of F. Landini*, Cambridge, Mass. 1945.
- Ex *Expositione Nat. dei Conservator. mus. e delle Bibl.*, Catalogo, Florence 1950.
- FiA K. v. Fischer, "Drei unbekannte Werke von Jacopo da Bologna und Bartolino da Padua?", in *Homenaje a Mons. Higinio Anglés*, Barcelona 1958.
- FiStd K. v. Fischer, *Studien zur italienischen Musik des Trecento und frühen Quattrocento*, Bern 1956.
- FiV K. v. Fischer, "Die Variation", in *Das Musikwerk*, Cologne 1956.
- Ga R. Gandolfi, *Illustrazioni di alcuni cimeli concernenti l'arte musicale in Firenze*, Firenze 1892.
- Gast A. Gastoué, *Actes du Congrès d'Histoire de l'Art*, Paris 1924.
- Gen F. Gennrich, *Abriss der Mensuralnotation des 14. Jahrhunderts und der ersten Hälfte des 15. Jahrhunderts*, Nieder-Modau 1948.
- Gle H. Gleason, *Examples of Music before 1400*, New York 1942.

[illegible]

nel son fauso fofo al son si. 550.
 re Cefim lo re fofo nel ciao del fono de may non fia
 ca
 pa
 re Ordonare fra ga nel ciao del fono de may non fia
 ca
 pa
 pac fia ma ch'io le fau re Ordonare nell'fimo ga
 re fone e core fua fene re Capito fo fo fo le uare fone
 al

[illegible]

- HistS *The History of Music in sound* (accompanying book III,) Oxford 1953.
Hus H. Husmann, "Die mittelalterliche Mehrstimmigkeit", in *Das Musikwerk*, Köln 1955.
- Ka F. Kammerer, *Die Musikstücke des Prager Kodex XI. E. 9*, Brno 1931.
Kie R. G. Kiesewetter, *Geschichte der europäisch-abendländischen oder unserer heutigen Musik*, second ed., 1846.
- Lauda For the pieces sung as Laude see F. Ghisi, "Strambotti e Laude nel travestimento spirituale della poesia musicale del Quattrocento", in *Collectanea Historiae Musicae* I, 45, Florence 1953.
- LenN R. B. Lenaerts, *Het Nederlands Polifonies Lied in de 16de Eeuw*, Mechelen and Amsterdam 1933.
- LiGoPa E. LiGotti, *La Poesia musicale italiana del sec. XIV*, Palermo 1944.
Löpelmann M. Löpeltmann, *Die Liederhandschrift des Cardinals de Rohan*, Göttingen 1923.
- LuK F. Ludwig, "Musik des Mittelalters in der Badischen Kunsthalle Karlsruhe", in *ZfMW* V, 434.
- LuMa F. Ludwig, *G. de Machaut, Musikalische Werke*, Leipzig, 4 vols., 1926-29 and 1954 (reprinted 1954).
- Marix J. Marix, *Les musiciens de la cour de Bourgogne au 15e siècle*, Paris 1937.
- MarrC W. Th. Marrocco, *Fourteenth Century Italian Cacce*, Cambridge, Mass. 1942 (second edition in preparation).
- MarrJ W. Th. Marrocco, *The music of Jacopo da Bologna*, Berkeley and Los Angeles 1954.
- MGG *Die Musik in Geschichte und Gegenwart, Allg. Enzyklopädie der Musik*, ed. by F. Blume, Kassel and Basel 1949 ff.
- NOxf *The New Oxford History of Music*, vol. III, Oxford 1958.
Ost W. Osthoff, "Petrarca in der Musik des Abendlandes", in *Castrum Peregrini* vol. XX., Amsterdam 1954.
- PirrC N. Pirrotta, "Per l'origine e la storia della caccia e del madrigale trecentesco", in *Rivista Musicale Italiana* XLVIII (1946), 305 ff. and XLIX (1947), 121 ff.
- PirrMF N. Pirrotta, *The Music of Fourteenth Century Italy*, vol. I, Amsterdam 1954 (CMM 8).
- PIF D. Plamenac, "Keyboard Music of the 14th Century in Cod. Faenza 117", in *Journal of the American Musicological Society* IV (1951), 179.
- ReaCh G. Reaney, "The Manuscript Chantilly, Musée Condé, 1047", in *Musica Disciplina* VIII (1954), 59-113.
- ReeM G. Reese, *Music in the Middle Ages*, New York 1940.
Rehm W. Rehm, *Die Chansons von Gilles Binchois*, Mainz 1957.
RieM H. Riemann, *Handbuch der Musikgeschichte*, Vol. I. II and II. I, Leipzig 1901, 1913.
- SchB A. Schering, *Geschichte der Musik in Beispielen*, Leipzig 1931.
SchSt A. Schering, *Studien zur Musikgeschichte der Frührenaissance*, Leipzig 1914.
- SerC *Le Cronache di Ser Giov. Sercambi*, edn. by S. Bongi, Lucca 1892.
SchraMa *Polyphonic Music of the Fourteenth Century*, Vol. III (*The works of G. de Machaut*, second part), Monaco, 1956.
- SerN Sercambi, "Novelle", edn. by R. Pratt, in Wm. F. Bryan, *Sources and Analogues of Chaucers Canterbury Tales*, 1941.
- SIMG Sammelbände der Internationalen Musikgesellschaft.

- Soll S. Debenedetti, *Il Sollazzo*, Turin 1922 (The numbers are relative to the sonnets of Prodenzani's *Saporetto*, ed. S. Debenedetti, 169 ff.).
- Stainer Sir John J. F. R. and C. Stainer, *Dufay and his contemporaries*, London 1898.
- To L. Torchi, *L'arte musicale in Italia*, vol. I, Milan and Rome 1897.
- WoF J. Wolf, "Florenz in der Musikgeschichte des 14. Jahrhunderts", in *SIMG* III, 1902, 599.
- WoG J. Wolf, *Geschichte der Mensuralnotation von 1250-1460*, 3 vol., Leipzig 1904. To be corrected in many details by Ludwig's review, *SIMG* VI, 597 ff.
- WoH J. Wolf, *Handbuch der Notationskunde*, vol. I, Leipzig 1913.
- WoN J. Wolf, "Musica Fiorentina nel secolo XIV", in *La Nuova musica*, Florence 1896-1919, three supplementary vols.
- WoSq *Der Squarcialupi-Codex Pal. 87 der Bibl. Medicea Laurenziana zu Florenz*. Edn. by J. Wolf, Lippstadt 1955. To be corrected in many details (see my review in *Die Musikforschung* IX, 1956, 77 ff.).
- WoT J. Wolf, *Musikalische Schrifttafeln*, Leipzig 1923.
- ZfMW *Zeitschrift für Musikwissenschaft*.

MANUSCRIPTS CITED AND THEIR SIGNATURES

- Ao Aosta, Bibl. del Seminario. Inventory by G. de Van, *Musica Disciplina* II (1948), 22-37.
- Autun Autun 130, see, J. Handschin in *Acta musicologica* X (1938), 28.
- Bern Berne, Burgerbibliothek A 421. List in WoG I, 210; cf. J. Handschin, "Die ältesten Denkmäler mensural notierter Musik in der Schweiz", in *AfMW* V (1923).
- BolH Bologna, Bibl. Universitaria 596 busta HH. Description by Ludwig, *AfMW* V, 285 f., note and Besseler, *ibid.* VII, 207, and LuMa II, 22.
- BU Bologna, Bibl. Universitaria 2216. Inventory by H. Besseler, *Musica Disciplina* VI (1952), 58 ff.
- BL Bologna, Bibl. G. B. Martini Q 15 (*olim* Liceo Musicale 37). Inventory by G. de Van, *Musica Disciplina* II (1948), 234 ff.
- CaB Cambrai, Bibl. comm. 1328 (1176). See descriptions by F. Ludwig, *AfMW* V (1923), 283 ff. and LuMach II, 20 and H. Besseler, *AfMW* VII (1925), 197 ff.
- Ch Chantilly, Musée Condé 1047. Inventory by G. Reaney, *Musica Disciplina* VIII (1954), 88 ff.
- EscA Escorial Bibl., ms. V. III. 24. Description by P. Aubry, *SIMG* VIII (1907), 517 ff. (corrections by H. Besseler, *MGG* III, Sp. 1521).
- Fa Faenza, Bibl. Comunale 117 (Cod. Bonadies), Inventory of the tablature part by D. Plamenac, *Journal of the American Musicolog. Soc.* VI (1951), 179.
- FC Florence, Bibl. del Conservatorio D 1175. Description in FiStd, 10.
- FP Florence, Bibl. Nazionale Centrale, Panciatichi 26. Provisional list in WoG I, 245 ff.

- Iv* Ivrea, Bibl. capitolare. Inventory by H. Bessler, *AfMW* VII (1925), 188 ff.
- Lo* London, Brit. Mus., Add. 29987. Provisional list in *WoG* I, 268.
- Luc* Lucca, Archivio di Stato (Codex Mancini) and Perugia, Bibl. Comunale. Inventory by N. Pirrotta, *Musica Disciplina* III (1949), 134 ff.
- Mach* Machaut mss. Full descriptions in *LuMa* II.
- McV* London, Brit. Mus., Add. 41667 I. Inventory by H. Bessler, *AfMW* VII (1925), 196.
- Melk* Melk J 1. See *LuMa* II, 20a, note 2.
- Mod* Modena, Bibl. Estense M 5.24 (*olim* lat. 568). Inventory by N. Pirrotta, *Atti della Reale Acad. di Scienze. Lettere e Arti di Palermo*, Serie 4, vol. V. 2 (1944-45); offprint 1946.
- MüEm* Munich, Staatsbibl., mus. 3232a. Inventory in *Dez*, 78 ff.
- O* Oxford, Bodleian Library, Canonici misc. 213. Inventory by G. Reaney, *Musica Disciplina* IX (1955) 86 ff.
- PadA* Padua, Bibl. Universitaria, mss. 1475 and 684 and Oxford, Bodleian Library, Canonici Pat. lat. 229. Inventory by H. Bessler, *AfMW* VII, 228 and VIII, 235.
- PadB* Padua, Bibl. Universitaria, ms. 1115, Inventory by H. Bessler, *AfMW* VIII, 233.
- PadC* Padua, Bibl. Universitaria, ms. 658. Description by H. Bessler, *AfMW* VII (1925), 231/232.
- Parma* Parma, Archivio di Stato, Inventory by H. Bessler, *AfMW* VII, 231.
- PC* Paris, Bibl. Nat., nouv. acq. frç. 4379. Inventory of fol. 1-42 v by D. Plamenac, *Musical Quarterly* XXXVIII (1952), 100 ff., 248 ff., 260 ff., incomplete inventory of fol. 43-60 v, *WoG* I 211-13; index of tenors of fol. 61-65 by H. Bessler, *AfMW* VII (1925), 233.
- Pist* Pistoia, Archivio Capitolare del Duomo. Inventory by F. Ghisi, *Musica Disciplina* I (*Journal of Renaissance and Baroque Music*) 1946, 180.
- Pit* Paris, Bibl. Nat., ital. 568. Provisional list in *WoG* I, 252 ff.
- Pr* Prague, Universitäts-Bibl., XI. E. 9. Inventory in *Ka*.
- Pz* Paris, Bibl. Nat., nouv. acq. frç. 4917. Inventory in the manuscript dissertation by Ph. Möller, *Die französischen Lieder der Handschrift Paris, Bibl. Nat. n.a. frç. 4917*, Dissertation Frankfurt a.M. 1944.
- RO* Rome, Bibl. Vaticana, Ottob. 1790. Inventory by Ludwig, *AfMW* V, 201.
- Sq* Florence, Bibl. Laurentiana, Palat. 87, Codex Squarcialupi. List in *WoG* I, 233 ff. See further *WoSq*.
- Str* Strasbourg, Bibl. de la ville, M. 222 C. 22. Inventory in *BorrS*.
- Tit* London, Brit. Mus., Cotton Titus A XXVI. Index by H. Bessler, *AfMW* VII (1925), 233.
- Tr87* Trento, Castello del Buon Consiglio 87. Inventory by Koller, *DTO* VII, 31-80.
- Trém* Château de Serrant (Maine-et-Loire), ms. of the duchess de la Trémoille. Inventory by H. Bessler, *AfMW* VIII (1927), 235 ff.
- Villingen* See *LuMa* II, 42.
- Vorau* Vorau (Steiermark), Stiftsbibl. Cod. 380. Description by H. Federhofer, *Acta Musicologica* XXII (1950), 1.
- WolkA* Vienna, Nationalbibl., ms. 2777. See *DTO* IX, 1.
- WolkB* Innsbruck, Univ. Bibl. See *DTO* IX, 1.

ABBREVIATIONS

an.	anonymous
B	Ballade
C	Cantus
Ca	Caccia
Ch	Chanson
Ct	Contratenor
Edn.	Edition (modern); in brackets the Ms. after which the edition is done
Frag.	Fragment
isRr	Isorhythmic Rondeau Refrain
itB	Italian Ballata
Ma	Madrigal
R	Rondeau
R.F.	Remède de Fortune
Rit	Ritornello
Rr	Rondeau Refrain
T	Tenor
Tab	Tablature
Tripl	Triplum
V	Virelais

REMARKS ON THE TEXT-INCIPITS AND TO THE
NUMBER OF VOICES

Beginning of text: The text-incipits are given in the version of *PR*, even if corrupt (Cantus text, or corrected after another voice of *PR*). In most cases the first letter is lacking (except for the last part of *PR*) or only sketched.

Number of voices: The number indicates the number of voices. The exponent indicates the number of full texted voices. 3^2 means: C and T with full text; 3^{2c} the two upper voices with full text; 3^{1+1+1} all three voices with different text.

INVENTORY OF PARIS BIBL. NAT. n.a. frq. 6771 (CODEX REINA)
(PR)

SECTION I. ITALIAN WORKS

No.	Folio	Beginning of Text	Voices	Form	Composer	Concordances	Remarks
1	1	<i>Fascicle I (hand A):</i> Lo lume vostro	2 ²	Ma	(Jacopo)	<i>FP</i> f. 67v; <i>Sq</i> f. 15v/16	Comp. about 1350. Acrostic <i>Lucchinus</i> (Visconti) incomplete in <i>PR</i> . Edn. MarrJ, 56 (<i>FP</i>); WoSq, 34.
2	1v/2	Sot(t)o l'imperio	3 ³	Ma	(Jacopo)	<i>FP</i> f. 71v/72; <i>Lo</i> f. 1v/2; <i>Sq</i> f. 7v/8; <i>Fa</i> , no. 18 (Tab. 2 voc., an.)	Rispetto - Madrigal. Edn. MarrJ, 95 (<i>FP</i>); WoSq, 17; To, no. 1. Facs. MarrJ, front pl. (<i>Sq</i>), Ga, VIII (<i>Sq</i>).
3	2v/3	Aquil' altera ferma (C) Creatura gentil (Ct) Ocel de [Dio], insegna de iustitia (T)	3 ¹⁺¹⁺¹	Ma	(Jacopo)	<i>FP</i> f. 91v/92; <i>Pit</i> f. 2v/3; <i>Sq</i> f. 8v/9; <i>Fa</i> , no. 22 (Tab. 2 voc., an.)	<i>Aquila-Uccel di Dio</i> Symbol for the Emperor, possibly Charles IV (1354/55, first Rome trip). Soll, no. 25. Edn. MarrJ, 31 (<i>FP</i>); WoSq, 19; Hus, 50 (<i>FP</i>); Facs. WoT, no. 79 (<i>Sq</i>); ApN, 375 (<i>Pit</i>).
4 5	3 3v	De, no me fare languire Non al so amante	2 ² 2 ²	itB Ma	— (Jacopo)	<i>FP</i> f. 71; <i>Pit</i> f. 4v/5; <i>Sq</i> 10v/11; <i>Fa</i> , no. 25 (Tab. 2 voc., an.)	Petrarch Text. Soll, no. 48. Edn. MarrJ, 69 (<i>Pit</i>); WoSq, 23; DaAp, no. 49 (<i>PR</i>); Ost (<i>PR</i>); Facs. Ex, 80 (<i>FP</i>); Ost (<i>PR</i>).

No.	Folio	Beginning of Text	Voices	Form	Composer	Concordances	Remarks
6	4	Un bel sparver	2 ²	Ma	(Jacopo)	<i>FP</i> f. 73v/74; <i>Pit</i> f. 3v/4; <i>Sq</i> f. 9v/10	Edn. MarrJ, 108 (<i>FP</i>); WoSq, 21; WoG II/III No. 40 (<i>Sq</i>); RieM, I, 315 (<i>Sq</i>); Facs. WoT, no. 77/78 (<i>Sq</i>). Edn. MarrJ, 101 (<i>FP</i>); WoSq, 32.
7	4v	Tanto che sit'quistati	2 ²	Ma	(Jacopo)	<i>FP</i> f. 61; <i>Sq</i> f. 14v/15	Edn. MarrJ, 63 (<i>FP</i>); WoSq, 22; Facs. WoT, no. 77/78 (<i>Sq</i>).
8	5	Nel bel çardino	2 ²	Ma	(Jacopo)	<i>FP</i> f. 63v; <i>Pit</i> f. 7v/8; <i>Sq</i> f. 9v/10, <i>FC</i> (C only)	Edn. MarrJ, 63 (<i>FP</i>); WoSq, 22; Facs. WoT, no. 77/78 (<i>Sq</i>).
9	5v	O ciecho mondo	2 ²	Ma	(Jacopo)	<i>FP</i> f. 65; <i>Pit</i> f. 5v/6; <i>Sq</i> f. 11v/12; <i>PadC</i> , no. 1 (an.), <i>PadA</i> , no. 26 (an., Frag. only, cf. FiStd, 27); <i>Fa</i> , no. 21 (Tab. 2 voc., an.)	Edn. MarrJ, 71 (<i>FP</i>); WoSq, 25; Facs. MarrJ, pl. 6 (<i>PadC</i>); MGG, III, pl. 52 (<i>Fa</i>).
10	6	Prima virtute	2 ²	Ma	(Jacopo)	<i>FP</i> f. 66v/77; <i>Lo</i> f. 13v/14; <i>Pit</i> 9v/10; <i>Sq</i> f. 12v/13	Madrigal with double Ri- tornello. Edn. MarrJ, 87 (<i>FP</i>); WoSq, 29. Facs. MarrJ, pl. 3 (<i>PR</i>). Rispetto - Madrigal. Birth of the Visconti twins (1346). Edn. MarrJ, 76 (<i>PR</i>); WoSq, 37.
11	6v	O in Ital(1)ia, felice Liguria	2 ²	Ma	(Jacopo)	<i>FP</i> f. 64; <i>Sq</i> f. 17v/18	Edn. MarrJ, 78 (<i>FP</i>); WoSq, 26; WoG II/III, no. 41 (<i>Sq</i>).
12	7	Oselletto salvoço	2 ²	Ma	(Jacopo)	<i>FP</i> f. 68v/69; <i>Lo</i> f. 16v/17; <i>Sq</i> f. 12v/13	

No.	Folio	Beginning of Text	Voices	Form	Composer	Concordances	Remarks
13	7v	O dolce apres' un bel perlato	2 ²	Ma	(Jacopo)	<i>FP</i> f. 62v; <i>Lo</i> f. 2v/3 and f. 4v/5 (an.); <i>Pit</i> f. 8v/9; <i>Sq</i> f. 14v/15; <i>FC</i> ('T on- ly)	Rispetto - Madrigal. Sen- hals <i>Anna</i> , MarrJ, 74 (<i>FP</i>). Facs. MarrJ, pl. 2 (<i>Pit</i>).
14	8	Io me sun un che	2 ²	Ma	(Jacopo)	<i>FP</i> f. 64v; <i>Sq</i> f. 32; <i>Fa</i> no. 24 (Tab. 2 voc., an.)	Madrigal with double Ri- tornello. Composed be- fore 1351 (cf. <i>PirrC</i> II, 134). Edn. MarrJ, 45 (<i>FP</i>); <i>WoSq</i> , 36.
15	8v/9	Oselleto selvaço	3 ^{2c} Rit. 3 ³	Ca	(Jacopo)	<i>FP</i> f. 72v/73; <i>Pit</i> f. 43v/44; <i>Sq</i> f. 13v; <i>PadC</i> (Rit. only)	Madrigal composed as Caccia. Edn. MarrJ, 111 (<i>Sq</i>); MarrC, no. 20 (<i>Sq</i>); <i>WoSq</i> , 27; <i>WoG</i> II/III, no. 42 (<i>Sq</i>); Facs. MarrC, pl. V (<i>Pit</i>). Edn. MarrJ, 84 (<i>FP</i>); <i>WoSq</i> , 24; <i>WoH</i> , 321 (<i>Pit</i> and <i>Sq</i>).
16	9	Posando sopra un aqua	2 ²	Ma	(Jacopo)	<i>FP</i> f. 65v; <i>Pit</i> f. 6v/7; <i>Sq</i> f. 10v/11	Ritornello with Canon be- tween the upper voices. Text with Caccia-cha- racter (cf. the word <i>sufflo</i> in the music). Composer cf. Introduc- tion p. 5. Edn. FiA. Edn. EllWL, no. 88; <i>WoSq</i> , 246.
17	9v/10	Nel prato pien de fiorj	3 ³	Ma	(Jacopo?)	—	
18	10/9v	Poyche da te	2 ²	itB	(Landini)	<i>FP</i> f. 5; <i>Lo</i> f. 37 (an.); <i>Sq</i> f. 142v	

No.	Folio	Beginning of Text	Voices	Form	Composer	Concordances	Remarks
19	10v	Di novo è giunto	2 ²	Ma	(Jacopo)	<i>FP</i> f. 68; <i>Lo</i> f. 3v/4; <i>Pit</i> f. 10v; <i>Sq</i> f. 11v/12	Edn. MarrJ, 36 (<i>Sq</i>); WoSq, 26; ReeM, 363 (<i>Sq</i>). Facs. ReeM, pl. VIII (<i>Sq</i>). Edn. FiA. Composer cf. Introduction, p. 41.
20	11	Gridavan tuti: viva	2 ²	Ma	(Jacopo?)	—	Edn. MarrJ, 40 (<i>Sq</i>); WoSq, 35; BessMR, 156 (<i>Sq</i>); Bar, 23 (<i>Sq</i>).
21	11v	Fenice fu' e vissi	2 ²	Ma	(Jacopo)	<i>Sq</i> f. 16'/17	
22	12/11v	I' senti' ça come l'archo	3 ³	Ma	(Jacopo)	<i>Sq</i> f. 15'/16 (2 ²)	Edn. MarrJ, 53 (<i>PR</i>); WoSq, 33 (2 voc.).
23	12v	Agnel son biancho	2 ²	Ma	(Giovanni)	<i>FP</i> f. 48v/49; <i>Pit</i> f. 18v/19; <i>Sq</i> f. 1	Soll, no. 25. Edn. PirrMF I, no. 2 (<i>FP</i>); WoSq, 3; WoF, 633 (<i>Sq</i>). Facs. Ga, pl. VII (<i>Sq</i>). cf. no. 44.
24	13	<i>Fascicle 2 (hand A)</i> : Imperialle sedendo (cf. no. 44)	(C only)	Ma	(Bartolino)	cf. no. 44	
25	13/12v	S'en vous por moy pitie (<i>hand D</i>)	3 ¹	V	(Alanus)	<i>Str</i> , no. 181 (3 ⁰)	<i>Str</i> with indication of a Contrafactum text <i>Lux juconda</i> .
26	13v/14	La douce cere	3 ²	Ma	(Bartolino)	<i>FP</i> f. 108v/109 (3 ¹); <i>Lo</i> f. 15v/16 (3 ¹); <i>Pit</i> f. 41v/42 (2 ²); <i>Sq</i> f. 101v/102 (3 ³); <i>Luc</i> , no. 1 (an-, without C, 3 ²); <i>Fa</i> , no. 20 (Tab. 2 voc., an.)	Soll, no. 25. Edn. WoSq, 159; WoG, II/III, no. 45. Facs. Ga, XIV (<i>Sq</i>).

No.	Folio	Beginning of Text	Voices	Form	Composer	Concordances	Remarks
27	14	La sacrosanta carità	2 ²	itB	(Bartolino)	<i>Sq</i> f. 103v/104, <i>Luc</i> , no. 7	Composed before 1389. Soll, no. 29? Edn. WoSq, 162.
28	14v/15	Alba colubna con soa verde rama	3 ²	Ma	(Bartolino)	<i>Lo</i> f. 12v/13 (2 ²); <i>Sq</i> f. 105v/106	Comp. 1390? (cf. LiGoPa, 88). Soll, no. 29. Edn. WoSq, 166.
29	15	Sempre se trova	2 ²	itB	(Bartolino)	<i>Sq</i> f. 103	Edn. WoSq, 162.
30	15v	Senpre, dona, t'amay	3 ²	itB	(Bartolino)	<i>Sq</i> f. 112v (2 ²); <i>Luc</i> , no. 10	Edn. WoSq, 179.
31	16	Chi tempo a	2 ²	itB	(Bartolino)	<i>Sq</i> f. 112	Edn. WoSq, 178.
32	16v	Per figura del celo	2 ²	itB	(Bartolino)	<i>Sq</i> f. 104v/105	Edn. WoSq, 165; WoG II/III, no. 46 (<i>Sq</i>).
33	17	Perchè cançato è 'l mondo	2 ²	itB	(Bartolino)	<i>Sq</i> f. 115; <i>Luc</i> , no. 8 (C only); <i>Mod</i> , no. 39	Edn. WoSq, 184; WoG II/III, no. 43 (<i>Sq</i>). Facs. ApN, 377 (<i>PR</i>).
34	17v	El no me giova	3 ²	itB	(Bartolino)	<i>Sq</i> f. 114v; (<i>Mod</i> , no. 5, [Ct only; by M. de Perusio])	Edn. WoSq, 183.
34a	18	<i>Textless line of music</i> (perhaps <i>Rit. of a Madrigal</i>)	—	—			
35	18	Amor che nel pensier	2 ²	itB	(Bartolino)	<i>Sq</i> f. 109	Edn. WoSq, 173.
36	18v	Donna liçadra de çafir vestita	2 ²	Ma	(Bartolino)	<i>Sq</i> f. 108v (<i>Luc</i> , no. 2, but erased)	Edn. WoSq, 172.
37	19	Ama chi t'ama	2 ²	itB	(Bartolino)	<i>Sq</i> f. 118v	Composed about 1398. SerC, II, 242. Edn. WoSq, 190.

No.	Folio	Beginning of Text	Voices	Form	Composer	Concordances	Remarks
38	19v	La biancha selva	2 ²	Ma	(Bartolino?)	—	Composer cf. Introduction, p. 41. Edn. FiA. Edn. WoSq, 169.
39	20	Quando la terra partorisce	2 ²	Ma	(Bartolino)	<i>Lo</i> f. 14v/15 and f. 21v/22; <i>Sq</i> f. 106v/107	
40	20v	Le aurate chiome nodose	2 ²	Ma	(Bartolino)	<i>Sq</i> f. 107v/108; <i>Luc</i> , no. 9 (an., T only)	Soll, no. 29. Edn. WoSq, 170.
41	21	Madon(n)a, bench'io miri	2 ²	itB	(Bartolino)	<i>Sq</i> f. 110v	Edn. WoSq, 175.
42	21v	Qual lege move	2 ²	Ma	(Bartolino)	<i>Lo</i> f. 20v/21; <i>Sq</i> f. 119v/120; <i>Fa</i> , no. 19 (Tab. 2 voc., an.)	Edn. WoSq, 192.
43	22	Non corer troppo	2 ²	itB	(Bartolino)	<i>Sq</i> f. 116 (with a triplum-like third voice 3 ⁸); <i>Luc</i> , no. 11	Edn. WoSq, 186.
44	22v/23	Inperialle sedendo (cf. no. 24)	2 ²	Ma	(Bartolino)	<i>Pit</i> f. 47v/48 (an.); <i>Sq</i> f. 109v/110; <i>Luc</i> , no. 62 (an. 3 ²); <i>Mod</i> , no. 56 (erroneously attributed to <i>Dactalus de Padua</i>); <i>Fa</i> , no. 23 (Tab. 2 voc., an.)	Text related to the family of the Carrara. Comp. before 1405 and perhaps before 1388, (death of F. Carrara il Vecchio). Soll, no. 25. Edn. WoSq, 174.
45	23v	Per un verde boschetto	3 ³	itB	(Bartolino)	<i>FP</i> f. 66 (a fifth lower, 2 ²); <i>Lo</i> f. 81v/82 (erroneously titled as <i>Madrigal</i>); <i>Pit</i> f. 39v/40; <i>Sq</i> f. 120v; <i>Luc</i> , no. 6 (2 ²)	Known as a Lauda. Soll, no. 25. Edn. WoSq, 194; BessMR, 161 (Fragm.).
46	24	Zoia di novi odori	2 ²	itB	(Bartolino)	<i>Sq</i> f. 119v/120; <i>Luc</i> , no. 5	Edn. WoSq, 193.
47	24v	Per subito comando	2 ²	itB	(Bartolino)	<i>Sq</i> f. 103v/104	Edn. WoSq, 163.

No.	Folio	Beginning of Text	Voices	Form	Composer	Concordances	Remarks
48	25	<i>Fascicle 3 (hand A):</i> Perch'i'r non sep(p)i passar	3 ¹	itB	Dompni pauli	—	—
49	25v	Il capo biondo	2 ²	itB	Henrici	<i>Pit</i> f. 97/96v (under the name of <i>Arrigo</i> , 2 ¹)	Edn. WoG, no. 57a/b (<i>PR</i> and <i>Pit</i>).
50	25v/26	Chi ama ne la lengua	2 ²	itB	Jacobeli bianchy	—	Soll, no. 33? Edn. WoG, no. 58.
51	26	Fenir mia vita	2 ²	itB	—	—	Soll, no. 48.
52	26v	L'ochi mie piangne	2 ²	itB	Jacobeli bianchy	—	—
53	26v/27	Ama, dona, chi t'ama	2 ²	itB	(Landini)	<i>FP</i> f. 8v; <i>Pit</i> f. 61; <i>Sq</i> f. 164v	Known as a Landa. Soll, no. 48. Edn. EIWL, no. 18 (<i>Sq</i>); WoSq, 298; Hus, 47 (<i>FP</i>).
54	27	Non per mio fallo	2 ²	itB	—	—	—
55	27v	Con lagreme sospiro	2 ²	itB	—	—	—
56	28	Sie malledeta l'or	2 ²	itB	(Landini)	<i>FP</i> f. 6v; <i>Pit</i> f. 67v/68; <i>Sq</i> f. 170v	Edn. EIWL, no. 94; WoSq, 314.
57	28/27v	I son' un pelegrin	2 ¹	itB	cf. FiStd, p. 56, note 266	<i>FP</i> f. 48/47v; <i>Lo</i> f. 25; <i>Pit</i> f. 42	Soll, no. 25? Edn. DaAp, no. 51 (<i>Pit</i>); Ei, no. 11; Bar, 24c.
58	28v	Lasso! per ben servire	2 ²	itB	—	—	—
59	29	Dona, se 'l cor m'aperçi	2 ²	itB	—	—	—
60	29/28v	Troveraço mercè	2 ²	itB	—	—	—
61	29v	Dolce, dolce lo mio drudo	2 ²	itB	—	—	—
62	30	Avendo me falc(h)on	2 ²	Ma	—	—	—
63	30v/31	O tu! chara sciencia	2 ²	Ma	(Giovanni)	<i>FP</i> f. 51v/52; <i>Lo</i> f. 7v/8; <i>Sq</i> f. 5v/6	Edn. PirrMF, I, no. 12 (<i>FP</i> and <i>PR</i>); <i>Sq</i> , 12; SchB, no. 22 (<i>Sq</i>); WoN, II, 69 (<i>Sq</i>).

No.	Folio	Beginning of Text	Voices	Form	Composer	Concordances	Remarks
64	31/30v	Vestis(s)e la cornachia	2 ²	Ma	(Jacopo)	<i>Sq</i> f. 20v/21	Edn. MarrJ, 114 (<i>PR</i>); WoSq, 42.
65	31v	Che pensi di me	3 ³	itB	—	—	—
66	32	Don(n)a nascosa dentr' al cor	2 ²	itB	—	—	—
67	32v	Nel meço a sey paun	2 ²	Ma	(Giovanni)	<i>FP</i> f. 55; <i>Sq</i> f. 3v/4; <i>RO</i> , no. 3 (an. 2 ¹ , only in- complete Rit.)	Soll, no. 48. Edn. PirrMF, no. 10 (<i>FP</i>), WoSq, 9; WoG, no. 38 (<i>Sq</i>); WoH, 297 (<i>FP</i> and <i>Sq</i>); DaAp, no. 50 (<i>Sq</i>); RieM, I, 309 (<i>Sq</i>); SchSt, 70 (<i>Sq</i>); CorSc, no. 24; HistS, 19.
68	33	Se questa dea	3 ³	itB	(Joh. Baqus Correçarius)	<i>PadA</i> , no. 12 (Ct only)	—
69	33v	Sì com' al canto	3 ³	Ma	(Jacopo)	<i>FP</i> f. 94v/95; <i>Lo</i> f. 8v (2 ²); <i>Sq</i> f. 19v/20 (2 ²)	Edn. MarrJ, 91 (<i>FP</i>); WoSq, 41 (2 voc.).
70	34	Dona, s'ìr t' ò fallito	2 ²	itB	(Landini)	<i>FP</i> f. 1; <i>Lo</i> f. 24 (an.); <i>Pit</i> f. 85v/86 (an.); <i>Sq</i> f. 158; <i>Luc</i> , no. 19 (C only); <i>PadA</i> , no. 32 (Oxford- Fragm.)	Known as a Landa. Soll, no. 48. Edn. EilWL, no. 45; WoSq, 284.
71	34v	Gran piant' agli occhi	3 ²	itB	(Landini)	<i>FP</i> f. 26; <i>Lo</i> f. 29v/30; <i>Pit</i> f. 67v/68; <i>Sq</i> f. 133; <i>PadA</i> , no. 17	Soll, no. 34. Edn. EilWL, no. 123; WoSq, 224; Gle, 104 (<i>Sq</i>), LuK, 459; Bar, 24a.

No.	Folio	Beginning of Text	Voices	Form	Composer	Concordances	Remarks
72	35	<i>Fascicle 4 (main part: hand A):</i> Spesse fiate apreso [D]u' angoliti In som' altega Don(n)a che d'amor senta	2 ²	Ma	—	—	—
73	35v/36		2 ²	Ma	—	—	Soll, no. 29 (<i>Doi angio- lette</i>). Edn. EllWL, no. 61; WoSq, 362.
74	36/35v		2 ²	itB	(Landini)	<i>Sq</i> f. 169v	Known as a Lauda? Soll, no. 35? Anon. V, CS, III 396 (<i>Pit</i>). Edn. EllWL, no. 38; WoSq, 265. Facs. EllWL, pl. VI (<i>Pit</i>).
75	36v		2 ²	itB	(Landini)	<i>Pit</i> f. 104v/105; <i>Sq</i> f. 150	Edn. EllWL, no. 136; WoSq, 226.
76	37	Non dò la colp'a te	3 ¹	itB	(Landini)	<i>FP</i> f. 24; <i>Sq</i> f. 134v	—
77	37v	Ochi piançete	2 ²	itB	—	—	—
78	38	Amore a lo to aspetto	2 ²	itB	—	—	—
79	38v	E, vatene, signor mie	2 ²	itB	—	—	—
80	39	Strençi li labri	2 ²	itB	—	—	Soll, no. 34.
81	39v	Dona fallante mira	2 ²	itB	—	—	—
82	39v/40	<i>Lower part fol. 39v to fol. 41: hand B:</i> Sempre serva	2 ²	itB	—	—	Comp. before the exile of the Scaligeri in 1387
83	40	Fa se 'l bon servo	2 ²	itB	—	—	(probably between 1350 and 1380).
84	40v/41	La nobil Scala	3 ²	Ma	—	—	

No.	Folio	Beginning of Text	Voices	Form	Composer	Concordances	Remarks
		<i>Fol. 41v/42/42v empty. fol. 43 up to fol. 44: hand A:</i>					
85	43	Quel digno de memoria	2 ²	itB	(Bartolino)	<i>Sq</i> f. 113v/114 (with a partially different T)	Edn. WoSq, 182.
86	43v	Non è virtù	2 ²	Ma	—	—	—
87	44	Se premio de virtù	(2 ²) C only	Ma	(Bartolino)	<i>Sq</i> f. 113	Edn. WoSq, 180.
		<i>Fol. 44v/45: hand C:</i>					
88	44v	Omay! çascun se doglia	2 ²	itB	—	—	—
89	45	Miracolosa toa sembiança	2 ²	itB	(Bartolino)	<i>Sq</i> f. 111v	Edn. WoSq, 177.
		<i>Fol. 45v/46: hand B:</i>					
90	45v/46	I bei senbianti	3 ³	Ma	(Bartolino)	<i>Sq</i> f. 102v/103; <i>Mod</i> , no. 37 (3 ^{2c} , Composer: <i>frater carmelitus</i> = Bartolino)	WoSq, 160.
		<i>Fol. 46v/47: hand D (French part):</i>					
91	46v	Bjaute porfaite	3 ¹	B	(A. da Caserta)	<i>Mod</i> , no. 18	Text by Machaut. Edn. ApF, no. 23 (<i>PR</i>). Facs. ApN, pl. 86 (<i>PR</i>).
92	47	Du ciel perileus	3 ¹	B	(A. da Caserta)	<i>Mod</i> , no. 17 (with text beginning: <i>Du val prilleus</i>)	Edn. ApF, no. 25 (<i>Mod</i>).

No.	Folio	Beginning of Text	Voices	Form	Composer	Concordances	Remarks
93	47v	<i>Fol. 47v/48v (and fol. 49 ff.): hand A:</i> La dolce vista che dai ochi move	3 ²	itB	(Landini)	<i>Lo</i> f. 80 (2 ^o); <i>Pit</i> f. 100 (2 ^o); <i>Sq</i> f. 150 (2 ¹)	Edn. EIIWL, no. 126 (3 voc.); WoSq, 265 (2 voc.).
94	48	Per seguir la speranza	3 ³	itB	(Landini)	<i>FP</i> f. 21v; <i>Pit</i> f. 62v/63; <i>Sq</i> f. 166	Edn. EIIWL, no. 142; EIIWL, no. 6; WoSq, 302.
95	48v	Già perch'i pensi <i>Fascicle 5, first part up to fol. 52v: hand A:</i>	2 ²	itB	(Landini)	<i>FP</i> f. 1v; <i>Lo</i> f. 59v (an.); <i>Pit</i> f. 68v/69; <i>Sq</i> f. 169	Edn. EIIWL, no. 54; WoSq, 310.
96	49	Vita non è più misera	2 ²	itB	(Landini)	<i>FP</i> f. 10v; <i>Pit</i> f. 103v; <i>Sq</i> f. 167	Known as a Lauda? Text in SerN. Edn. EIIWL, no. 100; WoSq, 305.
97	49/48v	S'i' ti so stato	2 ²	itB	(Landini)	<i>FP</i> f. 8; <i>Pit</i> f. 89v/90 (an.); <i>Sq</i> f. 142v; <i>Luc</i> , no. 71; <i>PadA</i> , no. 18 (an.)	Known as a Lauda. Edn. EIIWL, no. 95, WoSq, 246.
98	49v	Come 'nfra l'altre donne	3 ²	itB	—	—	—
99	50	Quanto più caro fay	3 ¹	itB	(Landini)	<i>FP</i> f. 26v/27 (3 ²); <i>Lo</i> f. 49v/50 (3 ³); <i>Pit</i> f. 90v/91 (3 ²); <i>Sq</i> f. 143 (3 ²)	Edn. EIIWL, no. 145; WoSq, 248.
100	50v	O graciososa petra	3 ¹	itB	—	—	—
101	51	Chi preghio vole	2 ²	itB	(Landini)	<i>FP</i> f. 11v; <i>Pit</i> f. 69v; <i>Sq</i> f. 157	Edn. EIIWL, no. 25; WoSq, 282.
102	51/50v	De, non fugir da me	2 ²	itB	(Landini)	<i>FP</i> f. 32; <i>Sq</i> f. 144v; <i>PadA</i> , no. 14	Edn. EIIWL, no. 23; EIIWL, no. 5; WoSq, 250.

No.	Folio	Beginning of Text	Voices	Form	Composer	Concordances	Remarks
103 104	51v 52	Po'che veder non posso Nonn arà ma pietà	3 ³ 3 ¹	itB itB	— (Landini)	— <i>FP</i> f. 30v; <i>Lo</i> f. 23v/24 (an.); <i>Pit</i> f. 61v/62 (an. 3 ²); <i>Sq</i> f. 134 (3 ²); <i>Fa</i> , no. 29 (Tab. 2 voc., an.)	— Edn. ELIWL, no. 135; WoSq, 225; Kie, ex. V (<i>Pit</i>). For other old publ. see LuMa, 27a, note 2; FiV, no. 1 (<i>Fa</i> , first part only). Edn. ELIWL, no. 120; WoSq, 223; BessMR, 162 (<i>Pr</i> and <i>Sq</i> , frag- ment only).
105	52v	Zentil aspetto	3 ¹	itB	(Landini)	<i>FP</i> f. 27v/28; <i>Pit</i> f. 66v/67 (3 ²); <i>Sq</i> f. 133; <i>Pist</i> , no. 7 (an., without Ct)	

SECTION II. FRENCH WORKS

106	53	<i>Fascicle 5, second part</i> (<i>hand D</i>): [M]a tre dol rosignol goly (C 1) Aluette cyante (C 2) Rosignolin del bosgolin (T)	3 ¹ +1+1	V	—	cf. remarks	Isorhythm. Tenor. Closely related to <i>Ch</i> , no. 89 and therefore to <i>Str</i> no. 53 (cf. ApF, no. 67 and remarks p. 32b). Edn. ApF, no. 68.
107	53v	Dame vailans de prijs (C) Amis de tant que vous aves desyr (T) Certainement puet on bien affirmer (Tripl)	3 ¹ +1+1	B	—	—	Text of the Refrain is the same in all three voices.

Souffice toy pour ce dolereux de plus a

me ne dure plus de peine. Souffice toy in

damme sauve nous ne prie pite de les maux

angusties.

Ouient reueur. Souffice toy.

Souffice toy pour ce dolereux de plus ament

dure plus de peine. Souffice toy ta dame souve

nirre ne prie pite de les maux angusties.

*Quelques dms come douts amoureux. Le Roy par sans repartir
 d'ama. Souffice toy. et de sa pite son temps. Les
 de son amoret qui a l'esperance d'ama. Lasse son veul l'assure
 pas le digne. Cou pite son nous en m'adonnez tous d'ama
 Souffice*

No.	Folio	Beginning of Text	Voices	Form	Composer	Concordances	Remarks
108	54	Cortois et sages	3 ¹	B	(Egidius)	<i>Mod</i> , no. 68	Acrostic <i>Clemens</i> VII. Comp. about 1378. Edn. ApF, no. 57 (<i>Mod</i>). Edn. LuMa I, B 34; SchraMa, 124.
109	54v/55	Quant Theseus, Hercules et Jason (C 1)	4 ¹ + ¹	B	(Machaut)	<i>Mach</i> ; <i>Ch</i> , no. 88	
110	55	Ne quier veoir (C 2) Bonte de corps en armes	3 ¹	B	—	<i>Str</i> , no. 121 (3 ⁰)	Acrostic <i>Bertrand</i> [du Guesclin] († 1380). In <i>Str</i> with Contrafactum Text <i>Beata es Virgo</i> . Edn. ApF, no. 65.
111	55v	Tres douche plasant ber- gier (C 1) Reconforte toy Robin (C 2)	3 ¹ + ¹	V	—	—	
112	56	Phiton, Phiton, beste tres veneneuse	3 ¹	B	(Mag. Franciscus)	<i>Ch</i> , no. 18	Gaston Phébus, Count of Foix. Edn. ReaCh, 98. Facs. MGG, IV, pl. 28 (<i>Ch</i>); Gen, pl. 10 (<i>Ch</i>). Strongly related to Ma- chauts B 23 (cf. LuMa II, 25*). Edn. LuMa I, B 23a (p. 26, Fragm. only).
113	56v	Dame qui fust si tres bien assenee	3 ¹	B	—	—	Edn. LenN, no. 1 of the music section. Isorhythmic Tenor.
114	56v/57	En wyflyc beildt ghestadt van sinne	3 ¹	B	—	—	
115	57	Contre le temps et la sason (C) He, mari, mari, vous soiez onni (T)	3 ¹ + ¹	V	—	—	

No.	Folio	Beginning of Text	Voices	Form	Composer	Concordances	Remarks
116	57v	Amor me fait désirer	3 ¹	B	—	<i>Mod</i> , no. 54; <i>Str</i> , no. 22 (3 ^o)	In <i>Str</i> with contrafactum text <i>Quam pulchra es</i> or <i>Solem stella parit</i> (cf. BorriS, 190). Edn. ApF, no. 53 (<i>Mod</i>). The Tenor repeats only the word <i>restoes</i> . Edn. ApF, no. 73.
117	58	Restoes, restoes, horrible feu (C1) Restoes le feu de loyal servant (C2) Restoes, restoes, restoes (T) En ce gracieux tamps joly	3 ¹ +1(+1)	V	—	—	—
118	58v		3 ¹	V	(Senleches)	<i>Mod</i> , no. 44 (<i>Seleses</i> , with another Triplum); <i>PadB</i> , no. 4 (an.); <i>Str</i> , no. 79 (3 ^o) <i>BolH</i> (2 ¹)	Triplum with calls <i>cocu</i> . Edn. ApF, no. 50 (<i>PR</i>).
119	58v/59	La grant biauete et la dou- chour	3 ¹	V	—	—	—
120	59	Amour do ye servir	3 ¹	B	—	<i>Mod</i> , no. 57	Edn. Hus, no. 16 (<i>Mod</i>).
121	59v	A vous sans plus de ma dolour	3 ¹	B	—	—	—
122	59v/60	Martucius que fu de Rome neis	3 ¹	B	—	—	Edn. ApF, no. 52.
123	60	Pour l'amour du tamps gracieux	3 ¹	V	—	—	—
124	60v	S'espoir n'estoit	3 ¹	B	—	—	Not id. with <i>Pit</i> f. 125 (Rondeau).
125	60v/61	Los, prijs honour et avis	3 ¹	B	—	<i>Str</i> , no. 63 (3 ^o)	In <i>Str</i> with text-incipit <i>Flous pris honour</i> .

No.	Folio	Beginning of Text	Voices	Form	Composer	Concordances	Remarks
126	61	D'anguiseus cuer doy gemir	3 ¹	B	—	—	—
127	61v	Fuyons de chi	3 ¹	B	(Senleches)	<i>Mod.</i> , no. 24 (<i>Selesces</i>); <i>Ch.</i> , no. 11 (<i>Selenches</i>)	Death of Eleonor of Aragon (1382). Edn. ApF, no. 47 (<i>Mod.</i>). Facs. Gen pl. 9 (<i>Ch.</i>). —
128	62	A gre d'amors, dame	3 ¹	B	—	—	—
129	62v	Plasanche or tost acux	4 ²	V	(Pykini)	<i>Ch.</i> , no. 90	—
130	63	<i>Fascicle 6 (hand E)</i> : En amer an die vie (= En amer a douce vie)	4 ¹	B	(Machaut)	<i>Mach.</i> ; <i>FP</i> , f. 97 (3 ¹ an.; <i>Pit</i> f. 122 (3 ⁰ , an.); <i>Trém.</i> , no. 33 (an.)	3 voices with Triplum. Edn. LuMa I, R.F. 4; SchraMa, 138.
131	63v	Sort a tenpre maint soir	4 ¹	V	—	<i>Mod.</i> , no. 50 (3 ¹ with a different Ct); <i>Str.</i> , no. 152 (4 ⁰); <i>Pr.</i> , no. 18 (2 ⁰); <i>Vorau.</i> , no. 3 (2 ¹)	In <i>Str</i> with a Contrafac- tural text <i>O pulchra in- ter mulieres. CaB</i> f. 14 v (<i>Virelai Pour vous rece- voir</i>) has the same mu- sic as the incipit of <i>PR</i> no. 131 at the words <i>soit tart</i> in the Cantus. Edn. Ka, 141 (<i>PR</i>).
132	63v	Il vient bien sans ap(p)eller	3 ¹	cf. re- marks	—	—	A Rondeau-like hybrid piece with indication of a Refrain in the text. The Tenor has to be read backwards.

No.	Folio	Beginning of Text	Voices	Form	Composer	Concordances	Remarks
133	64	C'estoit ma douce nour- ture (sic!)	3 ¹	V	—	—	—
134	64v	De fortune me doy plaindre	4 ¹	B	(Machaut)	<i>Mach</i> ; <i>Ch</i> , no. 78 (an.); <i>Str</i> , no. 102 (an. 3 ^o); <i>Trém</i> , no. 46 (an.)	3 voices with Triplum and partially different Ct from the other Mach- Mss. In <i>Str</i> with a Con- trafactum text <i>Rubus</i> <i>ardens</i> . Edn. LuMa I, B. 23; SchraMa, 101.
135	65	Gais et jolis, lies, chantant	3 ¹	B	(Machaut)	<i>Mach</i> ; <i>Mod</i> , no. 55	Second strophe by hand D. Edn. LuMa I, B. 35; SchraMa, 128.
136	65v	J'ay grant desespoir	3 ¹	B	—	<i>Trém</i> , no. 77; <i>Fa</i> , no. 12 (Tab. 2 voc.)	—
137	66	Jour a iour la vie	4 ¹	Rr	—	<i>FP</i> f. 74/73v (3 ^o); <i>Pit</i> f. 121v (2 ^o); <i>Str</i> , no. 72 (3 ^o); <i>Tit</i> f. 3v (3 ¹ with different Ct); <i>MüEm</i> , no. 86 (4 ^o , with Tripl. and different Ct); <i>Trém</i> , no. 73; <i>Fa</i> , nos. 3 and 15 (Tab. 2 voc.)	In <i>PR</i> 3-voice with Tri- plum. <i>MüEm</i> with Con- trafactum text <i>Cristus</i> , <i>rex pacificus</i> . Edn. Dez, 99 (<i>MüEm</i> ; <i>PR</i> first part only); PIF, 190 (<i>Fa</i>). Facs. Dez, 99 (<i>MüEm</i>); PIF, illustr. 2 (<i>Fa</i>).
138	65v/66	Passé rose de biaute (hand D)	3 ¹	R	—	<i>Pit</i> f. 26/25v (3 ^o) <i>Str</i> , no. 26 (3 ^o)	<i>Tenor facit contra-teno-</i> <i>rem</i> .
139	66v	Gente et devis	3 ¹	B	—	—	—
140	67	Je voy le bons tens venu et les albres	3 ²	V	—	—	—

No.	Folio	Beginning of Text	Voices	Form	Composer	Concordances	Remarks
141	67v/68	Onques ne fu si dur pertie	3 ¹	V	—		<i>Str</i> with Contrafactum text <i>O benigna</i> . Edn. ApF, no. 71 (<i>PR</i>). —
—	67v	<i>Bottom of page the words "Amor, merçe per dio" (itB, Pit f. 30v, an.)</i>	(2 ¹)	(itB)	—	(<i>Pit</i> f. 30v)	
142	68	[D]Ame sans per que piesa conparay	4 ¹	B	—	<i>Trém</i> , no. 37	Incipit in <i>PR</i> : <i>Ame</i> . But the same text appears in <i>Jardin de Plaisance</i> , no. 41 with incipit <i>Dame</i> . So the concordance with <i>Trém</i> seems certain. Edn. LuMa I, R.F. 5; SchraMa, 140.
143	68v	Dame de qui toute ma ioie vient	4 ¹	B	(Machaut)	<i>Mach</i> ; <i>Trém</i> , no. 62 (an.)	
144	69	Alarme, alarme sens demour	4 ¹	V	(Grimace)	<i>Ch</i> , no. 91 (4 ²)	Edn. ApF, no. 72 (<i>Ch</i>); Gast, III, 787.
145	69v	Il m'est avis	3 ¹	B	(Machaut)	<i>Mach</i>	<i>PR</i> with different Ct from the other Mach-Mss. Edn. LuMa I, B 22; SchraMa, 98.
146	70	A discort son desir	3 ¹	B	—	<i>Fa</i> , no. 6 (Tab. 2 voc.)	Words of the text written by hand D over erased text of hand E which was corrupt: <i>Des des-cort</i> ...

No.	Folio	Beginning of Text	Voices	Form	Composer	Concordances	Remarks
147	70v	Je languis d'amere mort	4 ¹	V	<i>Triplum quod fecit Petrus de Vigilijs</i>	<i>FP</i> , f. 69 (3 ¹); <i>Pit</i> f. 132v/ 133 (3 ⁰); <i>Pr</i> , no. 11 and 12 (2 ⁰); <i>Parma</i> , no. 7 (Ct only); <i>Str</i> , no. 106 (3 ⁰)	3 voices with <i>Triplum</i> . Edn. Ka, 128 (<i>PR</i> and <i>Pr</i>). The words are not the same as for the Rondeau in the <i>Chan- sonnier du Cardinal Ro- han</i> fol. 103v (edn. Lö- peltmann, no. 229).
148	71	Convien's a fede	3 ¹	itB	(Landini)	<i>FP</i> f. 32v; <i>Pit</i> f. 107v/108; <i>Sq</i> f. 152v/153	Ital. Ballata with <i>verto</i> and <i>chiuso</i> in the Ri- presa- and Piede-part (French influence). Edn. EHWL, no. 111; WoSq, 271. Facs. EHWL, pl. VII (<i>PR</i>).
149	71v	De ce que bol (sic!) pense	4 ¹	B	(P. des Molins)	<i>Ch</i> , no. 87 (3 ¹); <i>CaB</i> f. 5v and f. 10 (4 ¹ , an.); <i>FP</i> f. 87/86v (3 ⁰ , an.); <i>McV</i> , no. 2 (3 ¹ , an.); <i>Pit</i> f. 124 (3 ¹ , an.); <i>Str</i> , no. 52 (3 ⁰ , <i>Wilhelmi de Maschaudio</i>); <i>Trém</i> , no. 26 (an.); <i>Fa</i> , no. 11 (Tab. 2 voc., an.)	In <i>Str</i> with <i>Contrafactum</i> text <i>Surge, anima</i> (cf. too WoG, 387). Accord- ing to BorrS, 194 this Ballade was also in a lost Ghent Ms. Edn. WoH, I, 354 (<i>PR</i>); Droz et Thibault, 21 (3 voc., <i>Ch</i>).
150	72	De toutes flours	4 ¹	B	(Machaut)	<i>Mach</i> ; <i>FP</i> f. 99v (3 ¹); <i>Mod</i> , no. 43 (3 ¹); <i>Pit</i> f. 120v (3 ⁰); <i>Str</i> , no. 168 (4 ⁰); <i>Trém</i> , no. 27; <i>Fa</i> , no. 8 (Tab. 2 voc.)	Except <i>Mach</i> everywhere anonymous. Edn. Lu- mach, B 31; PIF, 189; SchraMa, 118. Facs. PIF, ill. 1 (<i>Fa</i>).

No.	Folio	Beginning of Text	Voices	Form	Composer	Concordances	Remarks
151	72v	Com(m)e le cerf la fon- tenne desire <i>Fascicle 7 (hand E)</i> :	3 ¹	B	—	<i>Trém</i> , no. 105	—
152	73	Combien qu'il soyt	3 ¹	isRr	—	<i>Str</i> , no. 34 (3 ⁰)	Edn. ApF, no. 77 (PR). Possibly a piece of Flemish origin.
153	72v/73	En ties, en latin, en romans (<i>hand D</i>)	3 ¹	V	—	—	—
154	73v	Je voy mon cuer en un bactel nager	3 ¹	B	—	<i>Pr</i> , no. 40 (2 ⁰); <i>Str</i> , no. 143 (3 ⁰); <i>WolkA</i> , f. 13v; <i>WolkB</i> , f. 20v (3 ¹ with interchangeable Ct or Tripl. [4 ¹])	<i>PR</i> : C, T and Tripl. In <i>Wolk</i> with German text: <i>Du ausserweltes schöns, mein hertz</i> . Edn. Ka, 168 (<i>PR</i> , <i>Pr</i>); DTO IX, 1, 183 (<i>Wolk</i>).
155	74	Combien que j'aime (?) et soie long de vous	3 ¹	V	—	—	—
156	74v	Trem dolz et loyaulus amis	2 ¹	V	—	—	—
157	74v/75	Dame, par le dolz plaisir d'amore	3 ¹	V	—	<i>Pr</i> , no. 27 (2 ⁰); <i>Str</i> , no. 70 (2 ⁰)	<i>Pr</i> has a Flemish text: <i>Scone es si bouen</i> . Edn. Ka, 157 (<i>PR</i> , <i>Pr</i>).
158	75	Puisqu' autrement ne puis avor	3 ¹	V	—	—	—
159	75v	S'e(n) may est	3 ¹	Rr	—	—	—
160	75v/76	Le souvenir de vous	2 ¹	Rr	—	<i>Str</i> , no. 132 (3 ⁰)	—
161	76	Par ton refus vif	3 ¹	Rr	—	—	—
162	76v	L'escu d'amors dont le champ est d'argent	3 ¹	B	—	—	—

No.	Folio	Beginning of Text	Voices	Form	Composer	Concordances	Remarks
163	77	Mais qu'il vous legne	2 ¹	V	—	<i>Villingen</i> (3 ¹ , lost, cf. LuMa II, 42*/42)	Edn. ApF, no. 62 (<i>PR</i>); for editions after Villingen cf. LuMa II, 42.
164	77	Autor n'ai d'amors cognue	2 ¹	B	—	—	—
165	77v	Jonesce de haut corage	3 ¹	B	—	—	C, T and Tripl.
166	77v	En tes doulz flans (<i>hand D</i>)	3 ¹	R	—	<i>Str</i> , no. 13	Religious Rondeau. In <i>Str</i> with Contrafactum text
167	78	Le gay plaisir et la doc esperance	3 ¹	B	—	—	<i>Felix Dei genitrix</i> . Edn. ApF, no. 74 (<i>PR</i>).
168	78	Je(t) fort qu'en amour se lie cuer	2(1)	V	—	—	Ouvert and clos in both parts.
169	78v/79	Or sus, vous dormes trop	3 ¹	V	—	<i>Iu</i> , no. 23; <i>Lo</i> f. 77v (3 ⁰); <i>PadC</i> (incompl.); <i>Pit</i> f. 122v/124; <i>Str</i> , no. 127	—
170	79v	Car nul estat n'a si grant fermete	3 ¹	B	(Goscalch)	<i>Ch</i> , no. 58	Soll, no. 25. In <i>Str</i> Contrafactum text <i>Ave stela</i> . Edn. ApF, no. 70 (<i>Pit</i>); BessMR, 141 (Fragment <i>Iu</i> and <i>PR</i>); de Van, <i>Monuments de l'Ars Nova</i> , Paris, 1938.
171	80	Ge  ray sans mesure (= Je la remiray)	3 ¹	V	—	<i>Mod</i> , no. 65 (3 ⁰); <i>Pit</i> f. 126v/127 (3 ⁰)	Text incipit in <i>Ch</i> . <i>En nul estat</i> . —
172	80v	En remirant vo douce pourtrayture	3 ¹	B	(Ph. da Caserta)	<i>Ch</i> , no. 57; <i>Mod</i> , no. 67	Edn. ApF, no. 59 (<i>Mod</i>). Facs. ApF, pl. III (<i>Mod</i>).

No.	Folio	Beginning of Text	Voices	Form	Composer	Concordances	Remarks
173	81	[D]e Narcissus	3 ¹	B	(Mag. Franciscus)	<i>Ch</i> , no. 16 (with different Ct); <i>Pit</i> f. 33v/34 (3 ^o an.); <i>Trém</i> , no. 48 (an.); <i>Autun</i> f. 130 (C only, an.)	Edn. ApF, no. 55 (<i>Ch</i>). Facs. MGG IV, 633/34 (<i>PR</i>).
174	81v	La cornailhe qu'il hat	3 ¹	V	—	—	—
175	81v	Adeu, mon cuer, car de- partir mi convin de tout	2 ¹	V	—	—	—
176	82	Fuies de moy, amie	3 ¹	B	—	<i>Pr</i> , no. 15 (2 ^o); <i>Melk</i> (2 ^o); <i>Str</i> , no. 24 (3 ^o); <i>Trém</i> , no. 106; <i>WolkA</i> f. 15 (3 ²); <i>WolkB</i> f. 22 (3 ²)	<i>Str</i> with Contrafactum text <i>Quam pulchra es. Wolk</i> with German text <i>Wolauß, gesell.</i> Edn. Ka, 134 (<i>PR, Pr</i>); DTO IX, 1, no. 113 (<i>Wolk</i>). Facs. and Edn. WoG, II/III, no. 77 (<i>WolkA</i>).
177	82v	Va t'en mon cuer, je t'emprie	3 ¹	V	—	—	—
178	82v	Dolour me tient par may foy	2 ¹	B	—	—	—
179	83	Se ie ne suy gay	3 ¹	B	—	—	—
180	83v	Plus que l'alore ne fine de canter	3 ¹	V	—	—	—
181	83v	E dieu, command i'ay grant desir	2 ²	V	—	—	—
182	84	Mersi oit mort ay long- tempe desire	4 ¹	B	—	<i>Trém</i> , no. 67?	<i>Trém. Mersi ou mort. PR</i> perhaps reads: <i>Mersi</i> <i>ait! mort</i>

No.	Folio	Beginning of Text	Voices	Form	Composer	Concordances	Remarks
183	84v	En attendant souffrir	3 ¹	B	(Ph. da Caserta, or less probably J. Galiot)	<i>Ch</i> , no. 45 (<i>Jo. Galiot</i>); <i>Mod</i> , no. 34 (<i>Mr. fili-poctus</i>)	Edn. ApF, no. 56 (Music <i>PR</i> , text <i>Ch</i>). Facs. ApF, pl. VII (<i>PR</i>).
184	85	<i>Four inserted folios (music written by hand E, text by a later hand):</i> Qusta fañcolla	2 ⁰ (Tab)	itB	(Landini)	<i>FP</i> f. 22v (3 ¹); <i>Pit</i> f. 70v (3 ²); <i>Sq</i> f. 138 (3 ²); <i>MüEm</i> , no. 110 (an., 3 voc.); <i>Str</i> , no. 27 (an. 3 ⁰)	In <i>MüEm</i> with <i>Kyrie</i> text. In <i>Str</i> with text incipit <i>est illa</i> . Edn. EllWL, no. 147; WoSq, 234; ReeM, 368; WoN, II, 218 (all after <i>Sq</i>). —
185	85v	Textless Tablature (incomplete) <i>Folios 86 to 88v empty</i>	2 ⁰ (Tab)	itB?		—	—

SECTION III. WORKS OF THE DUFAY PERIOD

186	89v/90	<i>Fascicle 8 (hand F):</i> <i>fol. 89 empty</i>	3 ²	Rr	G. du $\frac{F}{T} = y$	—	—
187	90v/91	Helas, et quant vous veray Or sus amans, veullies vous resveiller	3 ³	R	—	—	—
188	91v/92	La plus iolie et la plus belle	3 ³	Rr	(Grenon)	O, no. 195	Edn. Marix, no. 3 (<i>PR</i>); Dann, no. V (<i>O</i>).

No.	Folio	Beginning of Text	Voices	Form	Composer	Concordances	Remarks
189	92v/93	Se ie vous ay bien loyalement amee	3 ²	R	Grenon	<i>BU</i> , no. 88 (2 ² , an.); <i>O</i> , no. 180 (2 ¹ , an.); <i>Pz</i> f. 4v (2 ² an.)	Edn. Marix, no. 4 (<i>PR</i>); Dann, no. VI (<i>PR</i>).
190	93v/94	Il a loingtamps que i'ay une choysie	3 ³	R	—	—	—
191	94v	M'amour, ma ioye, ma doulce maistresse	3 ¹	R	—	—	—
192	95	Quant ie poray bien dire ma pensee	3 ¹	R	—	—	—
193	95v/96	Les mesdisans ont fait raport	3 ¹	R	(J. Legrant)	<i>Tr87</i> , no. 60	Edn. DTO XI, 1, 89 (<i>Tr</i>).
194	96v	Jamais tant que ie vous revoye	3 ¹	R	(Binchois)	<i>EscA</i> f. 47 (T only, an.); <i>O</i> , no. 10	Edn. Stainer, 64 (<i>O</i>); Rehm, no. 17a (<i>PR</i>); no. 17 (<i>O</i> , <i>EscA</i>).
195	97	Je ne suis plus telx	3 ¹	R	(Dufay)	<i>O</i> , no. 107; <i>PC</i> f. 61v (T only, an.); <i>Tr87</i> , no. 118	Edn. DTO VII, 251 (<i>Tr</i>).
196	97v	Porray-je avoir vostre mercy	3 ¹	R	(Dufay)	<i>EscA</i> f. 24v/25; <i>O</i> , no. 176 <i>Str</i> , no. 129 (3 ^o)	Edn. Stainer, 152 (<i>O</i>).
197	98	Navre ie suy d'un dart penetratif	3 ¹	R	(Dufay)	<i>MüEm</i> , no. 198 (3 ^o); <i>O</i> , no. 172	—
198	98v/99	Souf(f)ice toy povre ♡ (cucur)	3 ²	R	—	—	—
199	99v/100	Se iamais jour ne vous veoye	4 ²	R	—	—	—
200	100v/101	La plus plaisant et la plus gracieuse	4 ²	R	—	—	—
201	101v/102	Qui veut mesdire ci mesdie	3 ¹	R	Binchois	—	Edn. Marix, no. 47; Rehm, no. 36.

No.	Folio	Beginning of Text	Voices	Form	Composer	Concordances	Remarks
202	102v/(103)	Je vueil chanter	3 ²	R	(Dufay)	O, no. 55	Acrostic <i>Jehan de Dinant</i> .
203	103	Amis vous n'estes pas use	3 ³	R	—	—	—
204	103v/104	Ce moys de may	3 ²	R	(Dufay)	O, no. 19	Edn. Stainer, 105 (O). Facs. and edn. (under the name of Binchois) Kie, pl. XII/XIII (PR?), cf. Borrd, 233.
205	104v/105	Certes amours ie ne puis bien avoir	3 ^{2c}	R	—	—	—
206	105v/106	Mersi, mersi chiamando	3 ²	R	d. B. de Bononia	—	Italian text.
207	106v/107	Que feray-ie pour mes maulx oblir	3 ^{2c}	R	—	—	—
208	107v/108	Se ie souspire, plains et pleure	3 ¹	R	Binchois	—	Edn. Marix, no. 50; Rehm, no. 39.
209	108v/109	La belle se siet au piet de la tour (<i>folios 109 and 110</i> = 2 inserted <i>folios</i>)	2 ¹	Ch	(Dufay)	BU, no. 77 (an.); O, no. 50 (3 ²); PC f. 61 (T only)	Edn. Stainer, 122 (O).
210	109v/110	Je prens congie de vous <i>Fascicle 9 (from fol. 111 to f. 118 (hand F))</i> :	3 ¹	R	G. du 	—	Edn. and Facs. Kie, pl. X/ XI (PR?).
211	110v/111	M'amour, mon bien, tout mon desir	3 ²	R	—	—	—
212	111v/112	Riant regart tout plain de joye	3 ¹	R	—	—	—

No.	Folio	Beginning of Text	Voices	Form	Composer	Concordances	Remarks
213	112v	Se ma dame je puis veoir	3 ¹	R	(Dufay)	O, no. 137	—
214	113	Deux  (cueurs) en un par grant fruguisse	3 ¹	R	—	—	—
215	113v/114	Quant si loing suy	3 ¹	R	—	Bern, f. 19v (Ct lost)	—
216	114v/115	La plus belle et doulce figure	3 ¹	V	Grenon	—	Edn. Marix, no. 2.
217	115v/116	Jollis, iolyeux le cuer (C 1)	3 ^{2c}	Rr	—	—	—
		Or tost vrais, iolis, amoureux (C 2)					
218	116v/117	Mon  (cuer) pleure, mès des yeulx me fault rire	3 ¹	R	Fontaine	O, no. 230; Pz f. 9v/10 (an.); Str, no. 177 (3 ^o , an.)	Edn. Marix, no. 6.
219	117v/118	Resoisons et se prenons liesse	3 ¹	R	—	—	—
		<i>Isolated folio 119</i>					
220	118v/119	Il est venus le temps que desiroye	3 ²	R	—	—	—
		<i>Folio 119v empty</i> <i>Folios 120-124 absent</i> <i>Fols. 125/126 empty</i>					
	126v/127	Original Index (<i>hand D</i>) of pieces fasc. 5-7					

EDITIONS OF TEXTS

- G. Bertoni, "Poesie musicali francesi nel cod. Estense lat. 568", in *Archivum Romanicum* (1917), 27-57: All French Texts of *Mod* = *PR* nos. 91, 92, 108, 116, 118, 120, 127, 131, 135, 150, 171, 172, 183.
- G. Carducci, *Cantilene e ballate, strambotti e madrigali dei sec. XIII e XIV*, Pisa 1871: *PR* nos. 31, 68, 104, 105.
- "Musica e poesia nel mondo elegante italiano del sec. XIV", in *Opere* vol. VIII, Bologna 1893: *PR* nos. 2, 5, 9, 11, 19, 21, 28, 67.
- V. Chichmaref, *G. de Machaut, Poésies lyriques*, I, Paris and St. Petersburg, 1909, 132: *PR* no. 91.
- C. E. H. de Coussemaker, in *Mémoires de la Société d'émulation de Cambrai*, XVIII (1841): *PR* no. 149.
- E. Deschamps, *Oeuvres complètes*, ed. Queux de St. Hilaire et G. Raynaud, vol. X, Paris 1901: *PR* nos. 109, 143, 149, 179.
- E. Droz et A. Piaget, *Le Jardin de Plaisance*, Paris 1924: *PR* nos. 138, 142, 143, 192.
- P. Ferrato, Lapo Gianni degli Uberti, Padua 1870, 16: *PR* no. 56.
- *Per nozze Batticozzo-Cattaneo Tinti*, Padua 1872, 14: *PR* no. 85.
- Giornale storico della letteratura italiana IV, 40: *PR* no. 18.
- E. Levi, *Lirica Italiana antica*, Florence 1905, 123: *PR* no. 71.
- E. Li Gotti, "Il Cod. di Lucca, Testi letterari", in *Musica Disciplina* IV, 111 ff.: *PR* nos. 26, 27, 30, 33, 40, 43, 44, 45, 46, 70, 97.
- M. Loepelmann, *Die Liederhandschrift des Cardinals de Rohan*, Göttingen 1923: no. 562 = *PR* no. 196.
- N. Pirrotta, E. Li Gotti, "Paolo Tenorista Fiorentino extra moenia", in *Estudios dedicados a Menendez Pidal*, III, Madrid 1952, 601: *PR* no. 48.
- F. Trucchi, *Poesie italiane inedite*, Prato 1846, II, 55, 156, 161: *PR* nos. 53, 93, 94.

ADDENDUM to „The Manuscript Paris, Bibl. Nat., Nouv. Acq. Frç. 6771 (Codex *Reina* = PR)” *Musica Disciplina* Vol. XI, 1957, by Kurt Von Fischer.

At the top of p. 46 of my article, a close connection between the Italian part of *PR* and the old Italian tradition was suggested. This can now be confirmed by the appearance of a G (= *de modo Gallico*) on fol. 4r in the Superius of *PR* No. 6. The G appears in opposition to a q (= *quaternaria* = *de modo Ytalico*). As far as I know, this is at present the only example existing in a practical source which confirms the theory of Marchetto's *Brevis compilatio* (cf. CS III, 6b and the new edition of this treatise by G. Vecchi in *Quadrivium* I, Bologna 1957, 45). The same is true with respect to Marchetto's *Pomerio* (cf. ms. Milan, Bibl. Ambrosiana D 5 inf., fol. 110) for the letter B, which I found on fol. 9v in the tenor of *PR* No. 17. The B here indicates *divisio binaria*.