

PARIS, BIBLIOTHÈQUE MAZARINE, ms. 438 (210)

F-Pm438

15. Jh.; 211 Bll. Perg. + je 5 Vorsatz- u. Nachstoßbll. Pap., 300×195 mm. Mod. Bleistiftfol. von f. 1–11; anschließend orig. Fol. von f. I–CC. Je Seite 7 rote Vierliniensyst. mit Quadratnot.; f. 7v–11 Fünfliniensyst. mit teilweise weißer Mensuralnot. (s. IncV). – Einband: mit karmesinrotem Sammet überzogene Holzdeckel; Spuren von Beschlägen.

Das Hauptcorpus dieser Hs. (f. I–CC) ist ein Evangeliar aus der ersten Hälfte des 15. Jh. (vor 1436). Hier finden sich an musikalischer Notation nur einst. Genealogien und *Exultet*. Dem Hauptteil vorangestellt ist ein etwas jüngerer Faszikel (f. 1–11), der von f. 1–7v Gesänge zur *Benedictio fontium* und von f. 7v–11 die Weihnachts-Genealogie nach Matthäus enthält (Einstimmiges in Choralnot., Mehrstimmiges in weißer Mensuralnot.).

Ausgaben u. Literatur

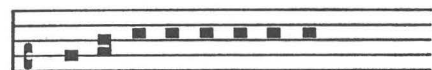
M. Bernard, *Quelques Généalogies notées* (in Vorb.); S. Corbin, *Répertoire de manuscrits médiévaux contenant des notations musicales*, sous la direction de S. Corbin, vol. II: *Bibliothèque Mazarine-Paris*, par M. Bernhard, Paris 1966, 139ff., Tf. XIII–XVI (Faks. von Nr. 1).

INCIPITVERZEICHNIS

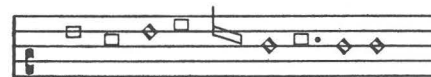
1. f. 7v/11r

In nativitate domini euuangelium.

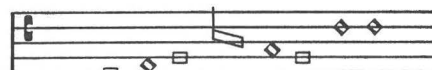
Dominus vobiscum . . . Inicium sancti euuangelii . . .



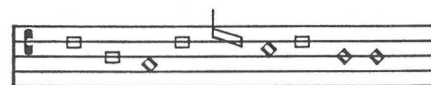
Primus
Li-berge-ne-ra-ci-o-nis ...



Ju-das au-tem ge-nu-it Pha-res...



Tenor
Ju-das autem ge-nu-it Phares...



Contratenor
Ju-das autem ge-nu-it Phares...

Dreist. sind ferner: *Obeth autem . . . , Ioram autem . . . , Et post transmigracionem . . . , De qua natus est Ihesus qui vocatur Christus*. Der Text der Genealogie ist nicht vollständig notiert. – Die zwischen den dreist. Partien liegenden einst. choralen Texte sind auf 3 Stimmen mit verschiedenem Rezitationston verteilt.

PARIS, BIBLIOTHÈQUE NATIONALE, ms. fonds ital. 568

F-Pn568
(P, Pit, It)

14./15. Jh.; 150 Bll. Perg. + mod. Vorsatz- u. Nachstoßbll., 257×175 mm. Orig. Fol. von f. I–CXL; anschließend mod. Fol.: f. 141; zu Beginn mod. Fol. von f. A–I (mit Original-Index). Je Seite 8 rote Sechsliniensyst. mit schwarzer, teilweise hohler weißer und ausnahmsweise

roter Not. (Werke von Paolo). – Einband: 19. Jh.; braunes Leder mit Monogramm Karls X von Frankreich; auf dem Rücken: *Chansons italiennes en musique*.

Die Hs. besteht aus insgesamt 14 Fasz., von denen zwei (Fasz. 6, f. 50–60, Fasz. 8, f. 71–80, vor allem mit Werken Paolos) etwas später als das Hauptcorpus entstanden und eingeschoben sind. Geschrieben wurde der Codex in Florenz (Reaney) oder im florentinischen Herrschaftsbereich, vielleicht in Lucca oder Pisa (v. Fischer); er gehörte einem Mitglied der Familie Capponi. Das Hauptcorpus ist nach v. Fischer und Reaney kurz nach 1400, nach Günther gegen 1405, nach Pirrotta um 1425 (inkl. Fasz. 6 u. 8), die zwei eingeschobenen Fasz. nach v. Fischer um 1410, nach Günther zwischen 1406 und 1408 redigiert worden. – Das Repertoire umfaßt vor allem italienische Trecentowerke, für welche diese Hs. eine der wichtigsten Quellen darstellt. Meist als Einschreibungen erscheinen einige französische Stücke. Bemerkenswert sind die Rasuren von zahlreichen Komponistennamen, auf die Ursula Günther aufmerksam gemacht hat. Sollten die radierten Namen richtig sein, könnten den bekannten Trecentomeistern weitere Werke zugewiesen werden. – Fol. A–I enthalten den Original-Index; f. 1r eine ganzseitige Darstellung von Musica und Tubal; f. 141r eine Guidonische Hand. Leer sind f. 53v/54r u. 141v.

Ausgaben

U. Günther, *Un Codice Trecentesco*, *Bibl. Nat. Paris fonds ital. 568*, Documenta musicologica, 2. Reihe, Bd. 3, in Vorb. (Faks.-Ausg. der ganzen Hs.); dies., in *AfMw XXIV* (s. Lit.), 115 u. Tf. 2/3 (Ue. u. Faks. von Nr. 77); MarroccoS I (Ue. der Stücke von Giovanni u. Jacopo); PirrottaI, Bde. I u. III–V (Ue. verschiedener ital. Werke); PirrottaP, 69ff., 81ff., Pl. II u. III (Ue. von Nr. 73 u. 112, Faks. von Nr. 71 u. 73); SchraderL (Ue. der Werke Landinis). – Für alle weiteren Faks. und Ausg., die vor 1960 erschienen sind, vgl. G. Reaney, *The Manuscript Paris Bibliothèque Nationale, Fonds italien 568 (Pit)*, in *MD XIV* (1960), 49ff. (Inventar der Hs. mit Angabe der Ausg. u. Faks. der einzelnen Stücke).

Literatur

G. Reaney, s. Ausg.; BesselerStd I, 208, 226; EllinwoodL, XX; FischerStd, 92f. u. ö.; FischerT, 184; U. Günther, *Die „anonymen“ Kompositionen des Manuskripts Paris B.N., fonds it. 568 (Pit)*, in *AfMw XXIII* (1966), 73ff.; dies., *Zur Datierung des Madrigals 'Godi Firenze' und der Handschrift Paris, B. N., fonds it. 568 (Pit)*, in *AfMw XXIV* (1967), 99ff.; LiGottiP, 62f.; LudwigGdM, 615; LudwigM II, 27*f. u. ö.; LudwigMM, 615; LudwigQM, 283/284 (Anm.); PirrottaL III, 119 (Anm. 13); PirrottaP, 17ff. u. ö.; SchraderM, *Commentary Notes* zu Vol. II/III, 51f.; WolfGdM, 250ff.; WolfHb I, 109 u. ö.

INCIPITVERZEICHNIS

Die Nummern stimmen mit Reaneys Inventar (s. Lit.) überein. – Komponistennamen mit * bedeutet: Name ausradiert (vgl. U. Günther, s. Lit.). Komponistennamen mit ** bedeutet: Name ausradiert, zugleich aber durch Konkordanzanzen bestätigt.

1. f. 1v/2r

Maestro Jacopo da Bologna

Sotto l'inperio del possente prinçe . . . 3^a

Mus. Incip. s. I–Fn26, Nr. 133.

2. f. 2v/3r

M. Jacopo

*Aquil' altera ferma in sulla vetta ... (Sup.)**Ucel di dio insegno di giustiçia ... (T.)**Creatura gentil animal degno ... (Ct.)*

Mus. Incip. s. I-Fn26, Nr. 163.

3. f. 3r



Fortune.



Tenor Fortune.

4. f. 3v/4r

M. Ja[copo]

Un bel sparver gentil di penna bianca ... 2²

Mus. Incip. s. I-Fn26, Nr. 135.

5. f. 3v/4r

[De] Mulino [= P. des Molins]



Amis dout.



Contra tenor De mulino.



Tenor De mulino.

Vgl. F-Sm222, Nr. 33 u. 134.

Amis dout = *Ains que ton dous vis*.

6. f. 4v/5r

M. Jaco[po]

Non(n) al su' amante più Diana piacque ... 2²

Mus. Incip. s. F-Pn6771, Nr. 5.

7. f. 4v/5r

Francesco degli orghany

Non creder dona che nessuna sia ... 2²

Mus. Incip. s. I-Fn26, Nr. 4.

8. f. 5v/6r

M. Jaco[po]

O[h] cieco mondo di lusinghe pieno ... 2²

Mus. Incip. s. I-Fn26, Nr. 120.

9. f. 5v/6r

Frate Guiglielmo di Francia



Pia-ces-se a di-o che i' non fossi ma' nata...



Tenor Piacesse a dio.

10. f. 6v/7r

M. Jaco[po]

Posando sovr' un acqua in sogno vidi ... 2²

Mus. Incip. s. I-Fn26, Nr. 121.

11. f. 6v/7r



Esperanse qu'en mon cuer.



Tenor



Contra tenor Esperanse.

Vgl. auch Text *D'espérance* (A-V380, Nr. 2) u. *Espirante* (CS-Pu XI E 9, Nr. 2).

12. f. 7v/8r

M. Jaco[po]

Nel bel çardino che l(l)' Adice çinçe . . . 2²

Mus. Incip. s. I-Fn26, Nr. 117 (mit Varianten).

13. f. 7v/8r

Francesco [da Firenze]

S'andrai sança merçè di tenpo in tenpo . . . 2²

Mus. Incip. s. I-Fn26, Nr. 32.

14. f. 8v/9r

Ma. Jaco[po]

O[h] d(d)olci appress' un bel perlar' un fiume . . . 2²

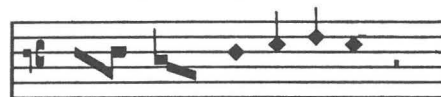
Mus. Incip. s. I-Fn26, Nr. 115.

Longa-Not. (wie I-F1 87, Nr. 26).

15. f. 8v/9r



Mort pourquoy.



Tenor Mort pourquoy.

16. f. 9v/10r

M. Jaco[po]

Prima virtut' è chostringe[r] la lingua . . . 2²

Mus. Incip. s. I-Fn26, Nr. 123.

Longa-Not.

17. f. 10r

Frate Guilielmo [di Francia]

Tuta sole[tt]a] si già mormorando . . . 2¹

Mus. Incip. s. I-Fn26, Nr. 16.

18. f. 10v

M. Jacopo

Di novo è giunt' um chavalier errante . . . 2²

Mus. Incip. s. I-Fn26, Nr. 126.

Brevis-Not. (wie F-Pn6771, Nr. 19 u. I-F1 87, Nr. 21).

19. f. 11r

Quiconques. 3^o

Mus. Incip. s. I-Fn26, Nr. 145.

20. f. 11v/12r

Francesco [da Firenze]

Non(n) a N(n)arcisso fu più amar lo spechio . . . 2²

Mus. Incip. s. I-Fn26, Nr. 86.

21. f. 12r



Hé dieus d'amours.



Tenor Hé dieus d'amours.

22. f. 12v/13r

Francesco [da Firenze]

Sì dolce non sono col lir' Orfeo . . . 3³

Mus. Incip. s. I-Fn26, Nr. 83.

23. f. 13v/14r

F[rancesco da Firenze]



Mo - stromm' amor già fra le verdi fronde...



Mo - strò mi amor già fra le verdi fronde...

23bis. f. 13v/14r

[Passerose flours exellente.] 3^o

Mus. Incip. s. unten Nr. 34.

Textlos mit Vermerk vacat.

24. f. 14v/15r

Don Donato da Cascia

Lucida pecorella i' son scanpata . . . 2²

Mus. Incip. s. I-Fn26, Nr. 151.

25. f. 15v/16r

Don Donato



Un

bel girfalco sces' alle mie grida...



Un

bel girfalco sces' alle mie grida...

26. f. 16v/17r

Don Donato

Seguendo il canto d'un uccel selvaggio . . . 2²

Mus. Incip. s. I-Fn26, Nr. 148.

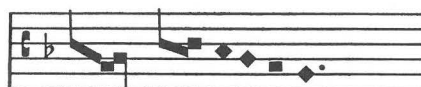
27. f. 16v/17r



Hunbels regars.



Tenor



Contra Tenor Hunbles regars.

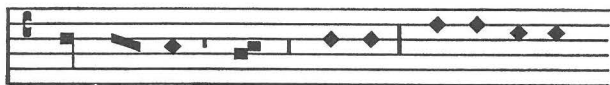
28. f. 17v/18r

Dominus Donato



I'

fu' già usignolo ...



I'

fu' già u - si - gno-lo...

29. f. 18v/19r

Maestro Giovanni da Firenze

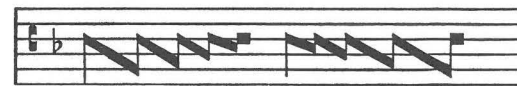
Angnel son bianco et vo belando . . . 2²

Mus. Incip. s. I-Fn26, Nr. 90.

30. f. 18v/19r



Dame playsans.



Tenor Dame playsans.

31. f. 19v/20r

M. Giovannj

La bella stella che s(s)uo fiamma tene . . . 2²

Mus. Incip. s. I-Fn26, Nr. 88.

32. f. 20r



Bene plus siderer.



Tenor

33. f. 20v/21r

M. Giovanni

Togliendo l'un' all' altra fogli' e fiory . . . 2²

Mus. Incip. s. I-Fn26, Nr. 103.

34. f. 21r



Passerose flours exellente.

Tenor
Vgl. oben Nr. 23bis.

Contra

35. f. 21v/22r

M. Johannj [de Florentia]

O[h] perlaro gentil gentil che dispogliato . . . 2²

Mus. Incip. s. I-Fn26, Nr. 106.

36. f. 22v/23r

Ser Lorenço da Firençe

Nel chiaro fiume dilectoso et bello . . . 2²

Mus. Incip. s. I-Fn26, Nr. 141.

37. f. 22v/23r

Kere dame chi m'otry.

Tenor

Contra Kere.dame.

38. f. 23v/24r

Ser Lorenço

Vidi nell' ombra d'una bella luce . . . 2²

Mus. Incip. s. I-Fn26, Nr. 143.

39. f. 24v/25r

Ser Lorenço

Sovra la riva d'un corrente fiume . . . 2²

Mus. Incip. s. I-Fn26, Nr. 138.

40. f. 25v/26r

Ser Gherardello [da Firenze]

Tosto che l(l)'alba del bel giorno appare . . . 3^{2c}

Mus. Incip. s. I-Fn26, Nr. 154.

Caccia.

41. f. 25v/26r

Passerose de biauté.

Tenor Passerose. De quo fit contra tenor fugando per unum tempus.

42. f. 26v/27r

Ser Gherardello

Sotto verdi fraschetti molti angelly . . . 2²

Mus. Incip. s. I-Fn26, Nr. 159.

Longa-Not. (wie I-FI 87, Nr. 43).

43. f. 27r

S'amours me het.

Tenor

44. f. 27v/28r

Ser Gherardello

Intrando ad abita[r] per una selva . . . 2²

Mus. Incip. s. I-Fn26, Nr. 153.

45. f. 27v/28r

Sans yoie.

Vgl. F-CH, f. 23r.

Tenor

46. f. 28v/29r

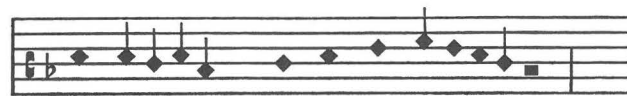
Ser Nicholo del Proposto

Nel meço già del mar la navicella . . . 2²

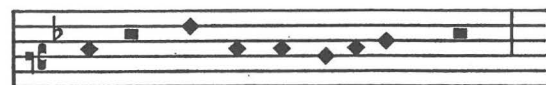
Mus. Incip. s. I-Fn26, Nr. 155.

47. f. 29r

[Ser Nicholo del Proposto]



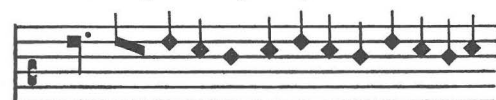
Dio mi guardi di peg - gio...



Dio mi guardi di peg - gio...

48. f. 29v/30v

Ser Nicolo [del Proposto]



Pas - sando con pensier per un boschetto...



Tenor

Caccia. Kanon-Einsatz nach 11 Breves.

49. f. 30v



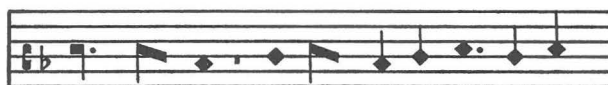
Amor merçè non ve' tu me tuo servo ...



Tenor

50. f. 31r

Ser Nicholo [del Proposto]



Cias - cun faccia per se ...



Cias - cun faccia per se ...

51. f. 31v/32r

L'abate Vincençio da Imola



I - (i)ta se n'era star nel paradiso ...



I - (i)ta se n'era star ...

52. f. 31v/32r



Amours par qui.



Tenor et Contra alter altri fugando tria tempora.

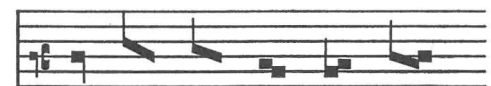
Amours par qui.

53. f. 32v/33r

L'abate Vincençio



Nell' acqua chiara e dolçe pescando ...



Tenor

Caccia. Kanon-Einsatz nach 14 Breves.

54. f. 33v/34r

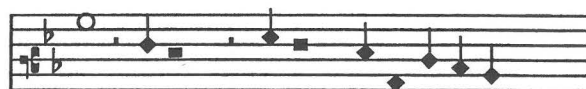
[Mag. Franciscus]



De Narcisus.



Tenor



Contra

55. f. 34v/35r

Don Paolo Tenorista da Firenze



Non

più 'nfelici alle suo membra
nacque ...

Non

più 'nfelici alle suo membra
nacque...

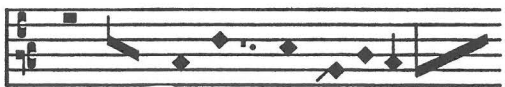
56. f. 35v/36r

Don Paolo



Se

non ti piacque in ingrat'abitare...



Se

non ti piacque in ingrat'abitare...

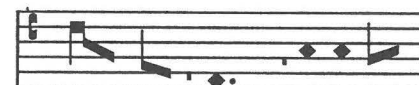
57. f. 36v/37r

Don Paolo



Tra

verdi frondi un'isola 'n sul fonte...



Tra

verdi frondi un'isola 'n sul fonte...

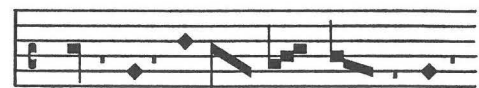
58. f. 37v/38r

D[on] P[aolo]



U -

(u)na fera gentil più c'altre fera...

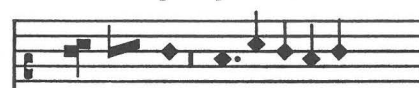


U -

(u)na fera gentil più c'altre fera...

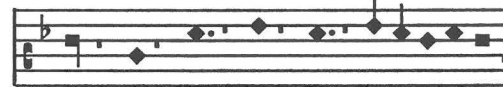
59. f. 38v/39r

Dominus Pa[ulus]



Un

pellegrin uccel gentil e bello...



Un

pellegrin uccel gentil e bello...

60. f. 39v/40r

Frater Bartholinus



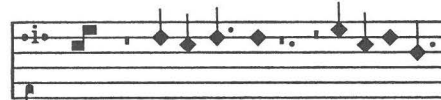
Per

um per un verde boschetto...



Tenor
Per

un per un verde boschetto...



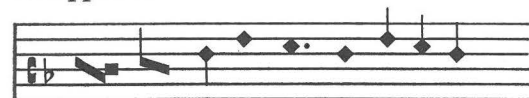
Per

per un verde boschetto...

Vgl. u. a. I-F1 87, Nr. 166.

61. f. 40v/41r

Schappuccia Frate Bartolino



La

fiera testa che d'uman si ciba...



La

fiera testa che d'uman si ciba...

62. f. 41v/42r

Frater Bartholmeus [= Fra Bartolino]

La douce çere d'un (d' un) fier animal ... 2²

Mus. Incip. s. I-Fn26, Nr. 185 (3¹).

Ohne Ct.

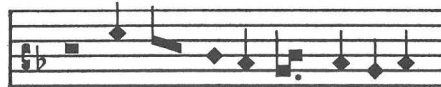
63. f. 42v

Io son' un pellegrin che vo cercando ... 2²

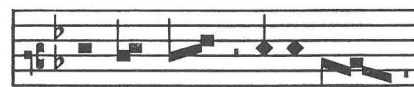
Mus. Incip. s. I-Fn26, Nr. 89.

64. f. 43r

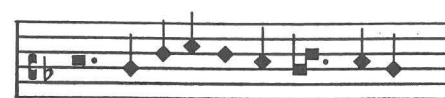
[Grimace]



Se Çefirus.



Tenor



Contra
Se Iuppiter.

Vgl. F-CH, f. 19r.

65. f. 43v/44r

Maestro Jacopo

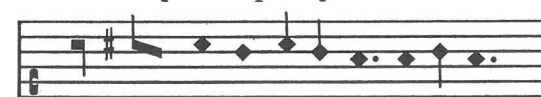
Oselletto selvagio per staxone ... 3^{2c}

Mus. Incip. s. I-Fn26, Nr. 134.

Caccia.

66. f. 44v/45r

Ser Nicholo [del Proposto]



Non

dispregiar virtù richo villano...



Non

non dis-pre-giar virtù richo villano...

67. f. 45v/46r

Don Donato



Fac -

cia chi de' se 'l po' che passa l'ora...



Fac -

cia che de' se 'l po' che passa l'ora...

Caccia. Kanon-Einsatz nach 10 Breves.

67 bis. f. 46v/47r

[Don Paolo]

[Tra verdi frondi.] 2^o

Mus. Incip. s. oben Nr. 57.

Textlos, mit Vermerk: *vacat*.

68. f. 47v/48r

[Fra Bartolino]



In - perial sedendo fra più stelle...



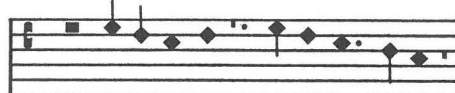
In - perial sedendo fra p[i]ù stelle...

Vgl. I-Las184, Nr. 62 (3^a).

69. f. 48v/49r



U - na smanios' e insensata vecchia...



U - (u)na smaniosa et insentata vecchia...

70. f. 49v/50r

Frate Andrea



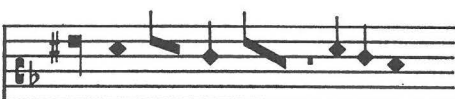
Don - na se raçi de be-de begli ochi tuoy...



Don - na se ra-çi de be-de begli ochi tuoi...

71. f. 50v

PA[olo]



Do - glia continua per la suo partita...



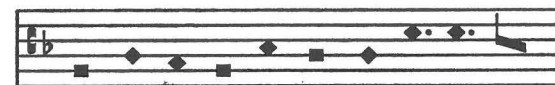
Do - glia con - tinua per la suo partita...

72. f. 51r

PA[olo]



Las - so grev' è'l par - tir anima mia...



Las - so grev' è'l par - tir a - ni - ma mia...

73. f. 51v/52r

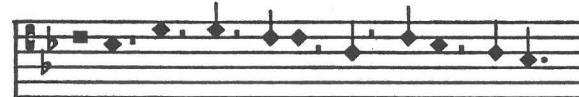
PA[olo]



S'a - (s'a)mor in cor gentil a signoria...



S'a - (s'a)mor in cor gentil a signoria...



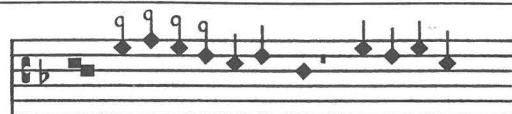
Contra

74. f. 52v/53r

[Ciconia]



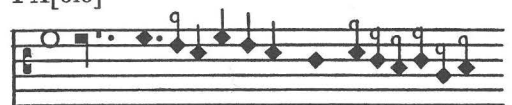
Con (con) lagrime bagnandome nel viso...



Con lagrime bagnandome nel viso ...
Vgl. Buxheimer Orgelbuch Nr. 38 u. 137-139 sowie Lochamer Liederbuch f. 86/87.

75. f. 54v/55r

PA[olo]



E - (e)ra Venus al termin del suo giorno...



E - (e) - ra Ve - nus al termin del suo giorno...

76. f. 55v/56r

PA[olo]



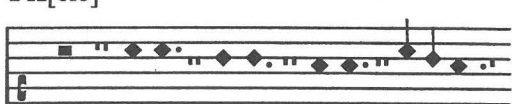
Nel (nel)l'ora c'a segar la bionda spiga ...



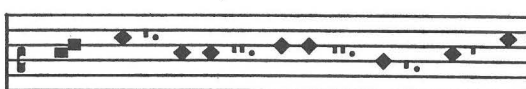
Nell' ora c'a segar la bionda spiga...

77. f. 56v/57r

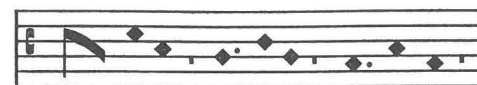
PA[olo]



Go - (go)di godi godi go - di godi Firençe...



Contra Go - di godi godi go - di or godi Firençe...



Go - (go) di or go-di or go-di or godi godi... Firençe...

78. f. 57v/58r

PA[olo]



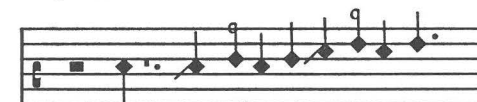
Ven - tilla con tumulto la gran fama...



Ven - tilla con tumulto la gran fama...

79. f. 58v/59r

PA[olo]



Fra (fra) duri scogli sanç' alcun governo...



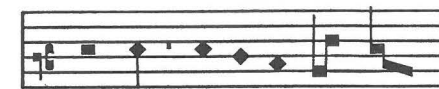
Fra duri scogli sanç' alcun governo...

80. f. 59v/60r

PA[olo]



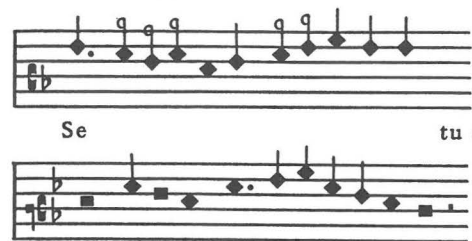
Cor - se per l'onde già di speme piena...



Cor - se per l'onde già di speme piena...

81. f. 60v

Gian. Toscan.



Se tu di male in peg(i)gio et io di bene...

Se tu di ma - le in peggio et io di bene...

82. f. 61r

Francesco [da Firenze]

Ama ama donna chi t(t)' ama in pura fede . . . 2²

Mus. Incip. s. I-Fn26, Nr. 20.

83. f. 61v/62r

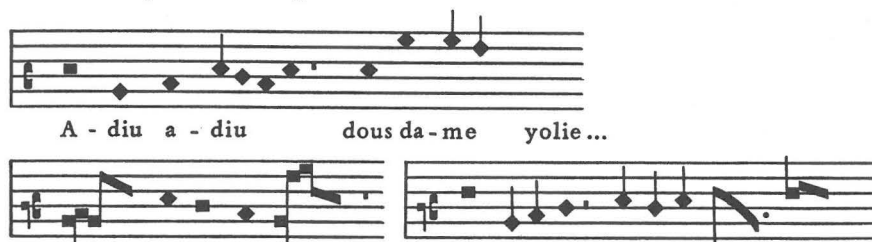
Franciscus [de Florentia]

Non(n) a[v]rà ma' pietà questa mie donna . . . 3²

Mus. Incip. s. I-Fn26, Nr. 58.

84. f. 62r

Franciscus [de Florentia]



A - diu a - diu dous da-me yolie...

Tenor

Contra Tenor

85. f. 62v/63r

Franciscus [de Florentia]



Per seguir la spe - ran-ça che m' ancide...



Per se-guir la spe-ran-ça che m' ancide...

Per se-guir la spe-ran-ça che m' ancide...

86. f. 62v/63r

Franciscus [de Florentia]

Donna 'l tuo partimento lascia tanto smarrita . . . 3¹


Contra Tenor

Mus. Incip. des Sup. u. des T. s. I-Fn26, Nr. 12.

87. f. 63v/64r

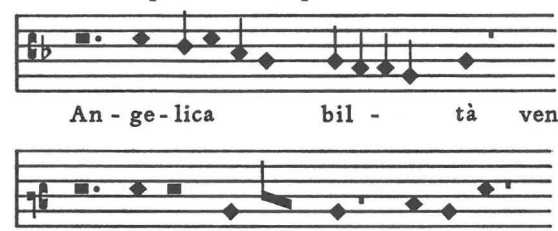
Franciscus [de Florentia]

Caro signor palesa la tuo leggi' a coste' che non à sdegno . . . 3²

Mus. Incip. s. I-Fn26, Nr. 48.

88. f. 64r

Franciscus [de Florentia]



An - ge - lica bil - tà venut'è in terra...

An - ge - li - ca bil - tà ve-nut'è 'n terra...

89. f. 64v/65r

Franciscus [de Florentia]

*Perché di novo sdegno . . . (Sup.)**Perché tuo serv'è subgetto . . . (T.)**Vendetta far dovrey . . . (Ct.)*

Mus. Incip. s. I-Fn26, Nr. 57.

90. f. 65v/66r

Francesco [da Firenze]

L'alma mie piange et mai non può 'ver pace . . . 3³

Mus. Incip. s. I-Fn26, Nr. 60.

91. f. 66v/67r

Franciscus [de Florentia]

Gentil aspetto in cui la mente mia . . . 3²

Mus. Incip. s. I-Fn26, Nr. 52.

92. f. 67v/68r

Francesco [da Firenze]

Sie maladetta l'or e 'l di ch'i' venni . . . 2²

Mus. Incip. s. I-Fn26, Nr. 14.

93. f. 67v/68r

Franciscus [de Florentia]

Gran piant' agli ochi greve dogli' al core . . . 3²

Mus. Incip. s. I-Fn26, Nr. 49.

94. f. 68v/69r

Francesco [da Firenze]

Già perch' i' penso nella tuo partita . . . 2²

Mus. Incip. s. I-Fn26, Nr. 2.

95. f. 68v/69r

Franciscus [de Florentia]

Gli ochi che 'n prima tanto bel piacere . . . 2²

Mus. Incip. s. I-Fn26, Nr. 15.

96. f. 69v

Francesco [da Firenze]

Chi pregio vuol in virtù pongh' amore . . . 2²

Mus. Incip. s. I-Fn26, Nr. 27.

97. f. 70r

Franc[iscus de Florentia]

Va pure amore colle reti tue . . . 2²

Mus. Incip. s. I-Fn26, Nr. 21.

98. f. 70v

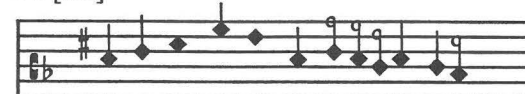
Franciscus [de Florentia]

Questa fanciull' amor fallami pia . . . 3²

Mus. Incip. u. Kf. s. I-Fn26, Nr. 42.

99. f. 71r

PA[olo]



Non c'è ri-ma - sa fe' l'un l'altro inganna ...



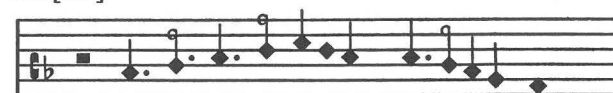
Non c'è ri-ma-sa fe' l'un l'altro inganna ...



Contra Tenor Non c'è.

100. f. 71v/72r

PA[olo]



La va - ga lu - ce che fa invidi' al sole ...



La va-ga lu-ce che fa in-vi-di' al sole...

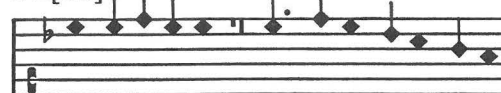


Contra Tenor La vaga.

Vgl. I-Las184, Nr. 75.

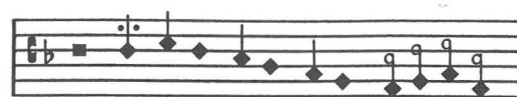
101. f. 72v/73r

PA[olo]



Ma'

ri'aver di me pietà non
veggio ...



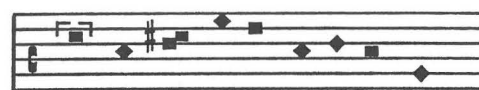
Tenor Ma' ri'aver di me.



Contra

102. f. 73v/74r

PA[olo]



A - mor tu so - lo 'l say quella che 'l mie cor tene...



A - mor tu so - lo 'l say quel-la che 'l mie cor tene...



Contra Tenor ut iacet et alij per medium.

103. f. 74v/75r

PA[olo]



Le - na vir-tu et spe-ran-za ogni cor duro...



Le - na vir-tu et sperançà ogni cor duro...



Contra Teno[r] Lena.

104. f. 75v/76r

PA[olo]



Chi vuol ve - der l'an - gelica belleça...



Tenor Chi vuol vedere.



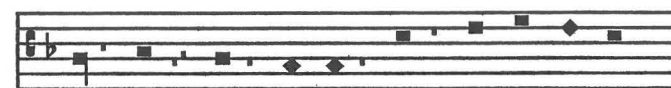
Contra Chi vuol vedere.

105. f. 76v/77r

PA[olo]



Che l'agg' i' fat - to a questa donna l'altera...



Che l'ag'i' fatt' a que - sta don-na al - te - ra...



Contra Tenor Che l(i') ag' i' facto.

106. f. 77v/78r

PA[olo]



Va - go et benigno amor fammi contento...



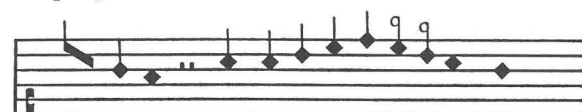
Va - go et be-ni-gno a-mor...



Contra Tenor

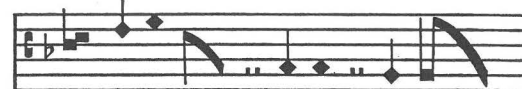
107. f. 78v/79r

PA[olo]

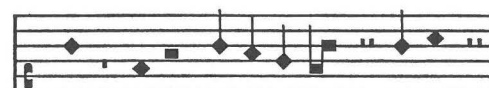


Se per vir-tù

amor donna m'accese ...



Tenor



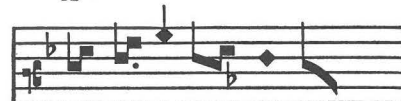
Contra Se per virtù etc.

108. f. 78v/79r

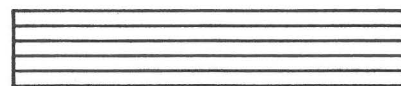


A -

mor mi stringe assai più che non sole ...



Tenor Amor mi stringe.



Contra Amor mi stringe.

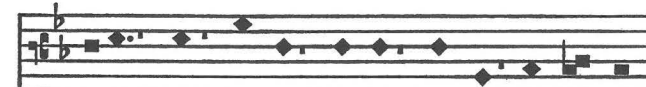
Vermutlich von Paolo (wie Nr. 109).
Beim Ct. fehlen die Noten.

109. f. 79v/80r

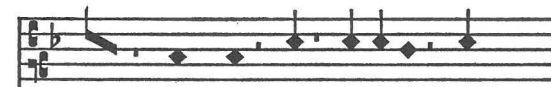
PA[olo]



A - mor da po' che tuti maravigli...



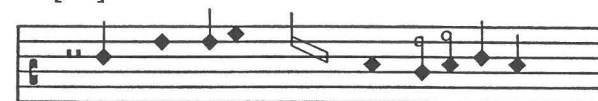
A - mor da po' che tut - ti ma - ra - vi - gli...



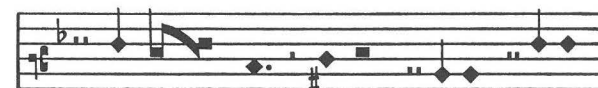
Contra Amor se t(è)uti maravigli.

110. f. 80v

PA[olo]



So - frir m'e - stuet et plus non puis durer ...



Tenor



Contra Sofrir.

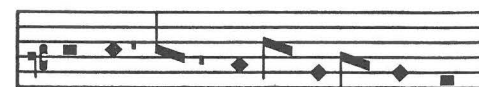
111. f. 81r

Don Paolo



Don -

na pe - perché mi veggì altra mirare ...

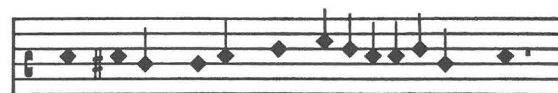


Don -

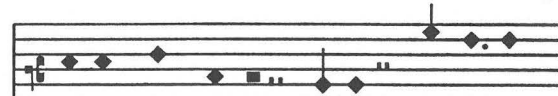
na pe - (pe)rché mi veggì altra mirare...

112. f. 81v/82r

Don Paolo



A - mor de[h] dim-mi se sperar merçede...



Tenor

A-mor de[h] dim-mi se spe-rar merçede...



Contra Tenor

113. f. 82r

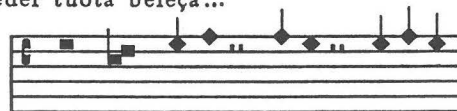
Don Paolo



Uon c'o-sa di veder tuota beleça...



Tenor



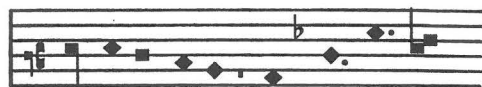
Contra Tenor

114. f. 82v

Don Paolo



Or sie che puo' com' a vo' piace sia...



Or sie che puo' com' a vo' piace sia...

115. f. 83r

Don Paolo



Poc' àn - no di mirar gli ochi mie stanchi...



Poc' àn - no di mi - rar gli o - chi mie stanchi...

116. f. 83v

Don Paolo



Per - ché vendetta far or non si pò ...



Per - ché vendetta far or non si pò ...

117. f. 84r

Don Paolo



Ben - che par - ti - to da cte'l corpo sia...



Tenor



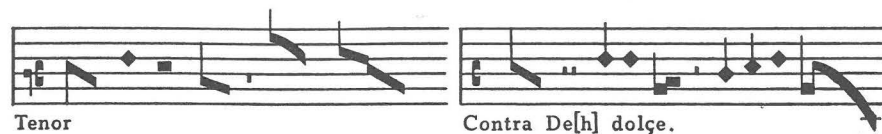
Contra Tenor

118. f. 84v

* D[on] P[aolo]



De[h] dol - çe mor - te cavami di pena...



119. f. 84v/85r

Franciscus [de Florentia]

*El gran disio et la dolçe speranza . . . 2¹*Mus. Incip. s. I-Fn26, Nr. 59 (3¹).

Ohne Ct.

120. f. 85v/86r

**Fra[n]c[iscus de Florentia]

Donna s' i' t' ò fallito . . . 2²

Mus. Incip. s. I-Fn26, Nr. 1.

121. f. 85v/86r

*D[on] P[aolo] (?)



122. f. 86v

**Fran[ciscus de Florentia]

Fortuna ria amor e crudel donna . . . 2²

Mus. Incip. s. I-Fn26, Nr. 23.

123. f. 86v/87r

**Fran[ciscus de Florentia]

O[h] fanciulla Giulia. Con te s(s)arà . . . 3¹

Mus. Incip. s. I-Fn26, Nr. 65.

124. f. 87v/88r

Franciscus [de Florentia]

Cosa nulla più fe' c' amor richiede . . . 3³

Mus. Incip. s. I-Fn26, Nr. 67.

125. f. 88v/89r

Franciscus [de Florentia]

Posto che dall' aspetto si' allungato . . . 3²

Mus. Incip. s. I-Fn26, Nr. 66.

126. f. 88v/89r

Franciscus [de Florentia]

Per servar umiltà la mente spera . . . 2²

Mus. Incip. s. I-Fn26, Nr. 6.

127. f. 89v/90r

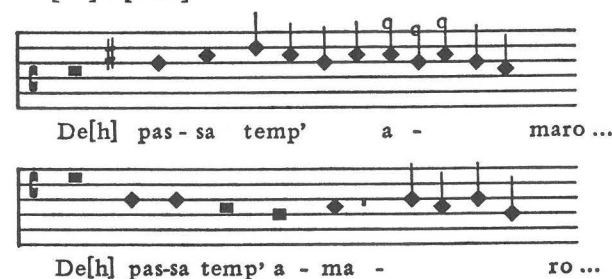
**Fra[n]c[iscus de Florentia]

S' i' ti so stato et vogli' esser fedele . . . 2²

Mus. Incip. s. I-Fn26, Nr. 18.

128. f. 89v/90r

*D[on] P[aolo]



129. f. 90v/91r

**Francisc[us de Florentia] - *Bartolino

Quanto più caro fai. Donna guardarm' un poco . . . 3²

Mus. Incip. s. I-Fn26, Nr. 50.

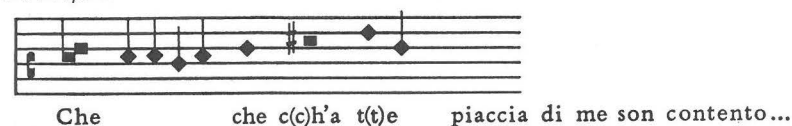
130. f. 91v/92r

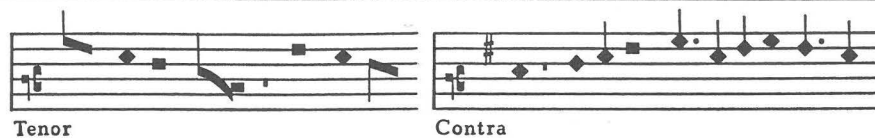
Franciscus [de Florentia]

Se pronto non sarà l' uom al ben fare . . . 2²

Mus. Incip. s. I-Fn26, Nr. 29.

131. f. 91v/92r





132. f. 92v/93r

**Franciscus [de Florentia]

Po' che partir convienmi donna cara ... 3¹

Mus. Incip. s. I-Fn26, Nr. 43.

133. f. 93v/94r

Franciscus [de Florentia]

Lasso di donna vana innamorato ... 3¹

Mus. Incip. u. Kf. s. I-Fn26, Nr. 54.

134. f. 94v/95r

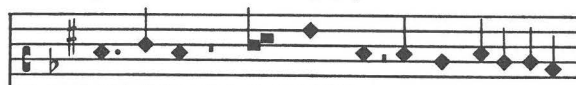
**Franc[iscus de Florentia]

D'amor mi biasmo chi ch'esse ne lodi ... 2²

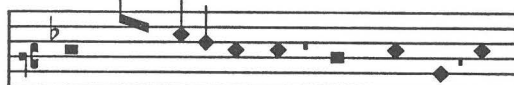
Mus. Incip. s. I-Fn26, Nr. 7.

135. f. 94v/95r

*Franc[iscus de Florentia] (?)



Mor - t'è la fe' et lo sperar va giù...



Mor - t'è la fe' et lo sperar va giù...

136. f. 95v/96r

Franciscus [de Florentia]

Non per fallir di me tuo vista pia ... 2²

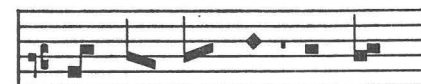
Mus. Incip. s. I-Fn26, Nr. 9.

137. f. 96v/97r

*D[on] P[aolo]



Fac - to m'à sdegno partirme...



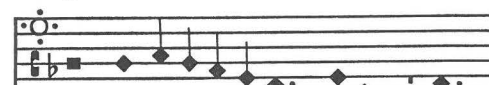
Fac - to m'à sdegno partirme...



Contra Tenor Facto.

138. f. 96v/97r

Arrigo



El ca - po biondo e li capelli d'oro...



El capo biondo.

139. f. 97v/98r

*D[on] P[aolo]



Se partir mi convien dal tuo bel viso...



Se par-tir mi con-vien dal tuo bel viso...



Contra Tenor Se partir mi convien.

140. f. 98v

*D[on] P[aolo]

Sie mil - le mille volte benedecta...

Sie mil-le mil-le vol-te be - ne-dec-ta...

141. f. 99r

**Franc[iscus de Florentia]

Cogli ochi assai ne miro . . . 2²

Mus. Incip. s. I-Fn26, Nr. 93.

142. f. 99v

F[ranciscus de Florentia]

Quel sol che raggia sempre nel cor mio . . . 3¹

Mus. Incip. s. I-Fn26, Nr. 41.

143. f. 100r

F[ranciscus de Florentia]

*La dolçe vista che dagli ochi move . . . 2²*Mus. Incip. s. F-Pn6771, Nr. 93 (3²).

Ohne Ct.

144. f. 100v/101r

** F[ranciscus de Florentia]

Che pena è quest' al cor che s(s)i non posso . . . 3³

Mus. Incip. s. I-Fn26, Nr. 69.

145. f. 101v/102r

F[ranciscus de Florentia]

Donna i' prego amor il qual m'a facto . . .

Mus. Incip. s. I-Fn26, Nr. 63.

146. f. 101v/102r

*F[ranciscus de Florentia]

Achurr' uomo... achurr' uom... soccorri tu...

Achurr' uo - mo... achurr' uom... soccorri tu...

147. f. 102v

*D[on] P[aolo]

O[h] o[h] me s'io gli o[h] me i' sol'io
gli piango...

O[h] o[h] me s'io gli ...

148. f. 103r

**F[ranciscus de Florentia]

Oy - mè'l co - re non più non più ardore...

Oy - mè'l co - re non più non più ardore...

149. f. 103v

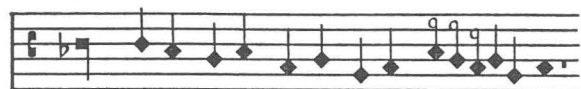
F[ranciscus de Florentia]

Vita non è più misera e più ria . . . 2²

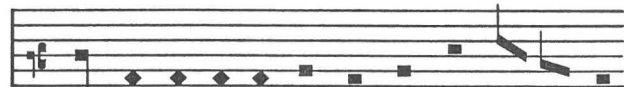
Mus. Incip. s. I-Fn26, Nr. 24.

150. f. 104r

F[ranciscus de Florentia]



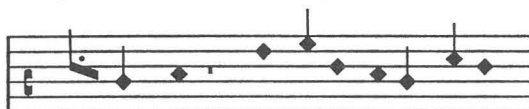
Che fai che pen - si che cercando vay...



Che fa' che pen-si che cer-can-do va - y...

151. f. 104v/105r

**F[ranciscus de Florentia]



Sel - vag - gia fe - ra di Diana serva...



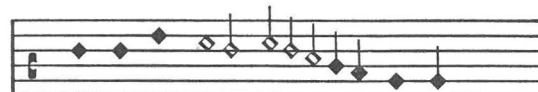
Tenor Selvagia.



Contra Tenor

152. f. 104v/105r

**F[ranciscus de Florentia]



Don-na che d'a - mor sen-ta non si mova...



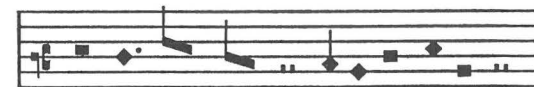
Don-na che d'a - mor sen-ta non si mo - va...

153. f. 105v/106r

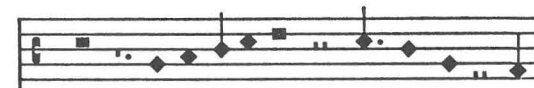
*D[on] P[aolo] (?)



Se già se - guir altra che t(t)e non volly...



Tenor Se già seguire.



Contra Tenor

154. f. 106v

**F[ranciscus de Florentia]

S' i' fossi certo del dover morire . . . 3¹

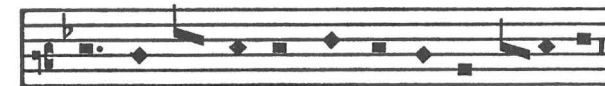
Mus. Incip. s. I-Fn26, Nr. 55.

155. f. 107r

F[ranciscus de Florentia]



La ma - la lin-gua d'ogni mal radice ...



La ma-la lin-gua d'o-gni mal ra-di - ce ...

156. f. 107v/108r

F[ranciscus de Florentia]

Conviensi a fede fe' conviensi amore . . . 3¹

Mus. Incip. s. I-Fn26, Nr. 62.

157. f. 108v

F[ranciscus de Florentia]

Or è c'tal l'alma mia. Per costei divenuta . . . 2^a

Mus. Incip. s. I-Fn26, Nr. 19.

158. f. 108v/109r

[Franciscus de Florentia]

Amor in uom gentile è una luce . . . 3^a

Mus. Incip. s. I-Fn26, Nr. 64.

159. f. 109v/110r

F[ranciscus de Florentia]

Ma' non s'andrà per questa donn' altera . . . 2^a

Mus. Incip. s. I-Fn26, Nr. 124.

160. f. 110v/111r

*D[on] P[aolo]



De[h] fa per quel-la speme et fede ch'i'ò ...



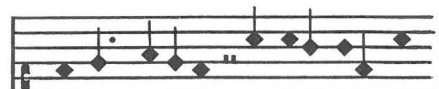
De[h] fa per quel-la spe-me et fe-de ch'i'ò ...



Contra Tenor

161. f. 111v

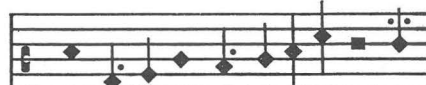
Ser Feo



O[h] me o[h] me al cor dolente sento pene...



Tenor

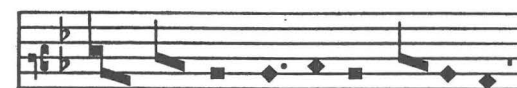


Contra Tenor

162. f. 112r



A - stio non mori may...



A - stio non mo-ri' ma - y...

163. f. 112v

* Ser Feo



De[h] bel-le don - ne di virtu ornate...



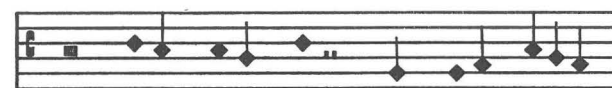
Tenor



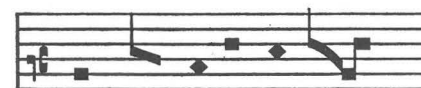
Contra Tenor

164. f. 113r

[Franciscus de Florentia]



A - mor c'al tuo sub - get - to mai da' lena...



Tenor

Vgl. I-F1 87, Nr. 215 (3^a).

165. f. 113v/114r

F[ranciscus de Florentia]

Contenplar le gran cose c'è onesto . . . 3^a

Mus. Incip. s. I-Fn26, Nr. 149.

166. f. 113v/114r

[Franciscus de Florentia]

I' fu' tuo serv' amore in verde etate . . . 2¹

Mus. Incip. s. I-Fn26, Nr. 100.

167. f. 114v/115r

F[ranciscus de Florentia]

Amar sì li alti tuo genti costumi . . . 3¹

Mus. Incip. s. I-Fn26, Nr. 116.

168. f. 114v/115r

[Franciscus de Florentia]

Nella partita piansor gli ochi miey . . . 2²

Mus. Incip. s. I-Fn26, Nr. 104.

169. f. 115v/116r

F[ranciscus de Florentia]

Né 'n ciascun mie pensiero . . . 3²

Mus. Incip. s. I-Fn26, Nr. 73.

170. f. 116v/117r

F[ranciscus de Florentia]

Nessun ponga speraça nella suo giovineça . . . 3³

Mus. Incip. s. I-Fn26, Nr. 76.

171. f. 117v/118r

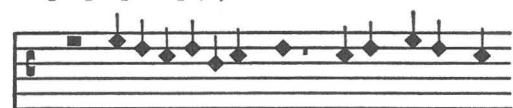
F[ranciscus de Florentia]

Già non biasim' amor po' che mie pecto ferì per donna . . . 3²

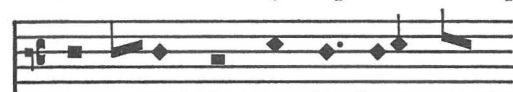
Mus. Incip. s. I-Fn26, Nr. 74.

172. f. 117v/118r

*D[on] P[aolo] (?)



Mer - çe per di - o perché morto mi vuoi...



Mer - çe per dio per - ché morto mi vuoi...

173. f. 118v/119r

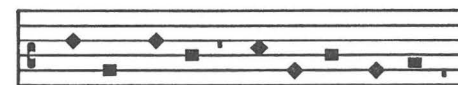


Al-

tro che sospirar non so né
voglio...

Al-

tro che so-spi - rar non so né voglio...

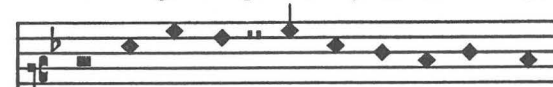


Contra Tenor

174. f. 119v/120r



Già già la spe-ran - ça in te giovana perse ...



Già la spe-ran- già la spe-ran-ça in te giovana perse ...



Contra

175. f. 120v

[Machaut]

*De toutes flours. 3°*Mus. Incip. s. F-Pn6771, Nr. 150 (4¹).

Ohne Triplum.

176. f. 121r

[Garinus]



Loyauté.



Tenor



Contra Tenor

Vgl. F-CH, f. 36v

177. f. 121v



Ie fortune.



Tenor

178. f. 121v

*Iour a iou[r] la vie. 2°*Mus. Incip. u. Kf. s. F-Pn6771, Nr. 137 (4¹).

Ohne Ct. u. ohne Tripl.

179. f. 121v/122r



Creature.



Tenor

Creature.

180. f. 122r

[Machaut]

*En amer la douce vie. 3°*Mus. Incip. s. F-Pn6771, Nr. 130 (4¹).

Ohne Tripl.

181. f. 122v/124r

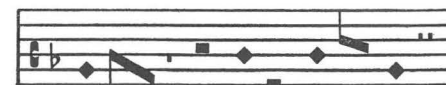


Or

sus vous dormés trop ma dame yolie...



Contra Tenor Or sus.



Tenor Or sus.

Das auf f. 123v/124r stehende, scheinbar selbständige Stück *Or tost* gehört als 2. Teil zu Nr. 181. Kf. *Ave stella* (F-Sm222, Nr. 127).

182. f. 124r

[P. des Molins]

*De ce que fol pense. 3°*Mus. Incip. u. Kf. s. F-Pn6771, Nr. 149 (4¹).

Ohne Tripl.

183. f. 124v

[Machaut]

De petit peu. 3°

Mus. Incip. s. I-Fn26, Nr. 176.

184. f. 125r



S'es -

poir n'estoit que me done pooir...



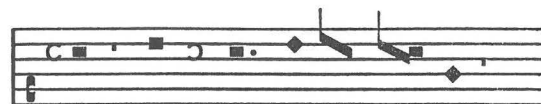
Tenor



Contra Tenor

185. f. 125v/126r

[Filippo da Caserta]

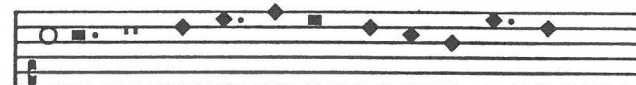


Par

le grant sens d'A- d'Adriane.

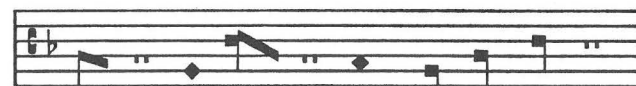
Tenor
Par.Contra Tenor
Vgl. F-CH, f. 37v

186. f. 126v/127r



Ie

ray sans mesure.



Tenor



Contra Tenor

187. f. 127v/128r

Franciscus [de Florentia]



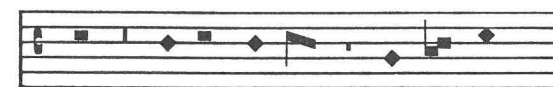
Muort'

i'oramai de[h] misero dolente...



Muort'

oramai de[h] misero dolente...

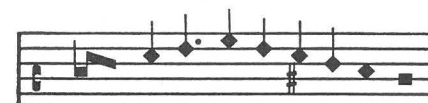


Muort'

i'orama' de[h] misero dolente...

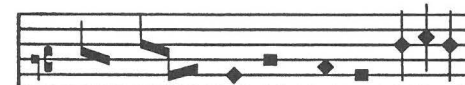
188. f. 128v/129r

*Do[n] Pa[olo] (?)

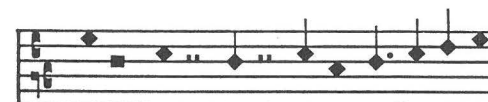


In

quella parte che si lieva 'l giorno...



Tenor



Contra Tenor

189. f. 128v/129r

Ser Nic[olo del Proposto]



Benché

partir

da

t(t)e molto mi doglia...



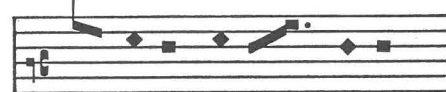
Ben-ché par-tir da t(t)e mol-to mi doglia...

190. f. 129v/130r

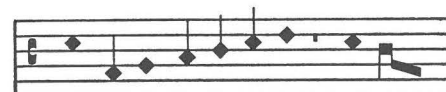
*D[on] P[aolo]



Se se le n'arà pietà amor ti prego...



Se le n'arà pietà amor ti prego...



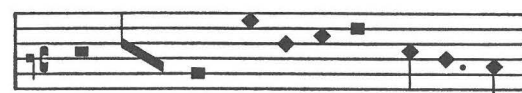
Contra

191. f. 130v/131r

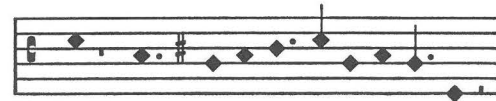
*Do[n] Pa[olo]



Tra spe - ran - ça et fortuna io pur m'agiro...



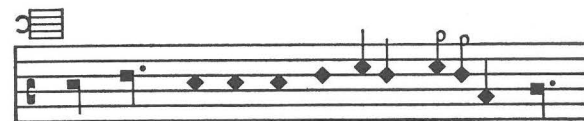
Tra spe - ran - ça for - tu-na io pur m'agiro...



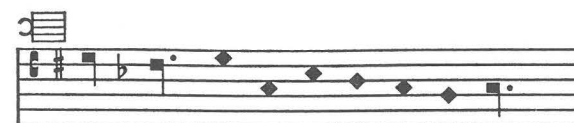
Contra Tenor

192. f. 131v/133r

Ser Gherardelly [da Firenze]



Et in terra pax ho-mi - ni - bus...



Et in ter-ra pax ho-mi - ni - bus...

193. f. 132v/133r

*Ie languis d' amere mort. 3°*Mus. Incip. s. F-Pn6771, Nr. 147 (4¹).

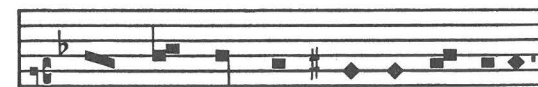
Ohne Tripl.

194. f. 133v/136r

Bartholy



Pa - trem omnipotentem...



Pa - trem om - ni - po - ten - tem...

195. f. 136v/137r

Ser Lorenzo [da Firenze]



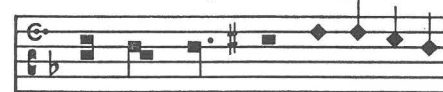
Sanc - tus...



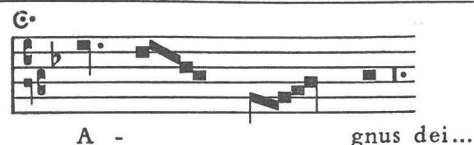
Sanc - tus...

196. f. 137v

Ser Gherardello [da Firenze]

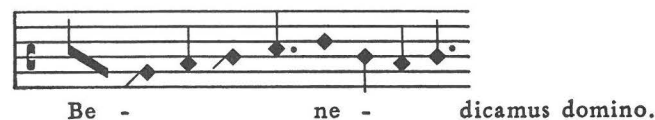
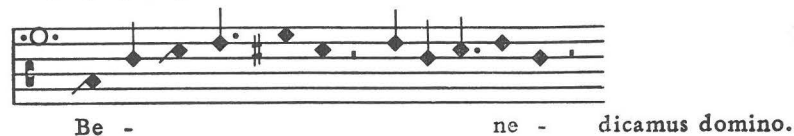


A - gnus dei...



197. f. 138r

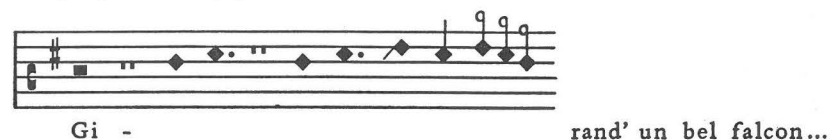
*D[on] P[aolo]



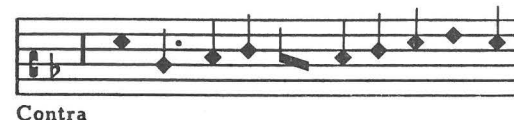
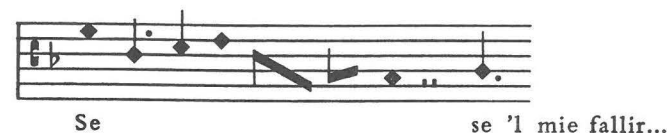
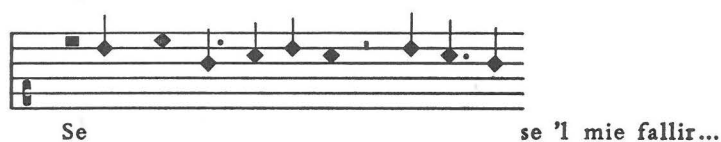
Auch im Originalindex Paolo zugewiesen.

198. f. 138v/139r

*Fr[ate] Andrea (?)



199. f. 139v/140r



Contra

PARIS, BIBLIOTHÈQUE NATIONALE, ms. fonds nouv. acq. frç. 6771 (Cod. Reina)

F-Pn6771

(PR, Rei, R)

14./15. Jh.; 122 Bl. Pap. + 4 mod. Nachstoßbl., 271 × 213 mm. Mod. Fol. von f. 1–131 (f. 120–124 fehlen, f. 128–131 Nachstoßbl.); orig. Fol. von f. I–XXVIII u. f. 30–84, auf der Verso-Seite). Je Seite 8 Sechsliniensyst., ab f. 89: 7 Sechsliniensyst. – Notation: Nr. 1–90 u. 93–105 schwarze ital. Trecentonot.; Nr. 91, 92 u. 106–183 schwarze, z.T. schwarz-rote, französ. Mensuralnot.; Nr. 186–220 schwarze, z. T. schwarz-weiße (hohle) Mensuralnot.; Nr. 184/185 ital. Tasteninstr. – Tabulturnot. – Die Wasserzeichen betreffend s. K. v. Fischer in MD XI (1957), 39. – Einband: 19. Jh.; schwarzer Ledereinband mit Goldtitel auf dem Rücken.

Reina ist der Name des ersten bekannten, in Mailand lebenden Besitzers der Hs., von dem sie 1834 an Botté de Toulemon und von diesem an die Bibl. Nat. Paris weitergegangen ist. Die Niederschrift dieser für die italienische und französische Musik des 14./15. Jh. zentralen Quelle erfolgte um 1400, bzw. um 1430/40 in Nord-Ost-Italien, im Raume von Padua-Venedig. Die Hs. gliedert sich in 9 Faszikel und einige eingeschobene Blätter (f. 85–88, 109/110). Anhand des Repertoires und der 4 (Wilkins) oder 6 Hände (v. Fischer) läßt sie sich in vier Hauptgruppen aufteilen: I. 1.–4. Fasz. (f. 1–48v) u. 5. Fasz. (1. Teil, f. 49–52v): ital. Trecentowerke, redigiert um 1400. – II. 5. Fasz. (2. Teil, f. 53–62v) und einige in Teil I nachgetragene Werke: französ. u. 1 fläm. Werk, eingetragen um 1410. – III. 6. u. 7. Fasz. (f. 63–85v): französ. Stücke, sowie 3 ital., davon 2 in Tabulatur, redigiert um 1400 (nach Wilkins von derselben Hand wie Teil I geschrieben). – IV. 8. u. 9. Fasz. (f. 89v–119): französ. Werke u. 1 ital. Stück der Dufay-Zeit, redigiert zwischen 1430 u. 1440. Auf f. 126v/127r: Originalindex von derselben Hand wie Teil IV. – Während der italienische Teil zahlreiche Konkordanzen mit den zentralen Trecentoquellen, vor allem aber auch mit den Paduaner-Fragmenten (I–Pu) und mit Cod. Lucca (I–Las184) aufweist, zeigen die französischen Werke der Teile II u.