

TWO NEWLY DISCOVERED LEAVES OF THE LUCCA CODEX

Often in the study of manuscript sources of the Middle Ages and Renaissance, scholars study intensely their sources within a circumscribed period of time, never to return to this work after the results are made known in published form. We are very fortunate, however, to be able to revisit an important source of late Trecento secular polyphony because of recent discoveries of new leaves belonging to the Lucca (Mancini) Codex and because the new fragments add to our knowledge regarding the structure and repertorial contents of the manuscript.<sup>1</sup>

During the course of cataloguing and reorganizing particular holdings of the State Archives in Lucca, we were informed in the late 1990s by Dr. Giorgio Tori, director of the archive, and a member of his staff, Dr. Sergio Nelli,<sup>2</sup> of the discovery of two new bifolios that appear to belong to the codex we had studied for the facsimile edition of 1990, and for which we had already been fortunate to find two otherwise unknown bifolios in June of 1988.<sup>3</sup> In fact, these new bifolios allow us to more clearly understand the structural makeup of the original manuscript (especially gatherings 6 and 9 to which these leaves belong) and the nature of the song repertories collected in this important source.

The first of the new bifolios (measuring ca. 208-10 mm. in height and 294-97 mm. in width), whose foliation numbers and attributions – now trimmed<sup>4</sup> – can be surmised to have been numbered L and LI, and

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<sup>1</sup> See JOHN NÁDAS, and AGOSTINO ZIINO (eds), *The Lucca Codex-Codice Mancini. Introductory Study and Facsimile Edition*, Lucca, Libreria Musicale Italiana [LIM], 1990 («Ars Nova», 1).

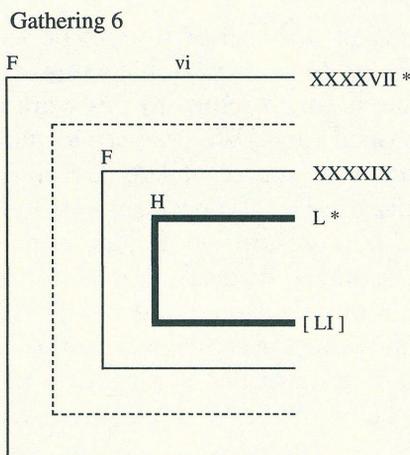
<sup>2</sup> We would like to express our warmest appreciation to Drs. Tori and Nelli for their kindness in notifying us immediately of these discoveries, and facilitating the photographing and study of the new leaves. News of these recent discoveries began to circulate immediately, and citations of some of the works contained therein have already appeared in publications.

<sup>3</sup> JOHN NÁDAS, and AGOSTINO ZIINO, *The Lucca Codex*, pp. 15-20.

<sup>4</sup> Still legible in the upper right-hand corner of fol. Lr is the original foliation guide number 'l' written in a small, black-inked, cursive roman numeral, placed normally under the larger red numeral, which in this case was trimmed (an asterisk in Figs. 1 and 2 indicates the presence of an extant foliation guide number). The photographs in the present article of this and the following bifolio reproduce the leaves slightly smaller than lifesize.

constitutes the inner bifolio of gathering 6 (see Fig. 1 and Plates 1-4 [reproduced with permission]), and derives from a series of documents pertaining to the Vicario – then Commissario – di Montignoso (a small town between Carrara and Lucca), serving as an inside cover (*vacchetta*) for materials of a certain «S[er] Jo[hannes] S[er] Ant[onii]», dated 1584.<sup>5</sup>

Fig. 1



The first new bifolio contains the following works:

fol. *Lr*: «cecj» [«francisci de florentia» - on fol. XLIX $v$ ]

*L'alma mie piang' e ma' non può aver pace*

Ballata 3<sup>3</sup>

Cantus, completion of the Contratenor (on fol. XLIX $v$ ) (first stanza is completed in the *residuum* after the Cantus)

Concordances:<sup>6</sup> **FP**, 31 $v$ -32 $r$ ; **Pit**, 65 $v$ -66 $r$ ; **Sq**, 131 $r$ ; **SL**, 50 $r$  (Ct only, [33]); **Lo**, 74 $v$ -75 $r$  (3<sup>2</sup>); **Sa**, 34; see *The Lucca Codex*, pp. 60-61 and JOHN NÁDAS, *Inventory of the Squarcialupi Codex*, pp. 87-126, in F. ALBERTO GALLO (ed.), *Il Codice Squarcialupi*, Libreria Musicale Italiana and Giunti Barbèra, 1992, p. 113.

Modern edition in LEO SCHRADER (ed.), *The Works of Francesco Landini*, Monaco, Éditions de l'Oiseau-Lyre, 1958-59 («Polyphonic Music of the Fourteenth Century», IV); repr. ed. Kurt von Fischer, 1982, vol. 2, pp. 148-149.

<sup>5</sup> Other folios, deriving from a 14th-century laudario used by the Commissario of Montignoso, are reproduced and discussed by AGOSTINO ZIINO, *Frammenti di laudi nell'Archivio di Stato di Lucca*, «Cultura Neolatina», XXXI, 1971, pp. 295-312; and *Una ignota testimonianza sulla diffusione del mottetto in Italia durante il XIV secolo*, «Rivista Italiana di Musicologia», X, 1975, pp. 20-31.

<sup>6</sup> For a list of sources and their sigla, see Appendix B.

fol. *Lv*-[*Llr*]: «[francisci] de florentia»

*Con gli ochi assa' ne miro*

Ballata 2<sup>2</sup>

Cantus, Tenor (trimmed) (first stanza is completed in the *residuum* after the Cantus)

Concordances: **Pit**, 99r; **Sq**, 157v; **Fn F.5.5**, 138v; **FP**, 49v-50r (2<sup>1</sup>); **Sa**, 34.

Text author: Cino Rinuccini [GIUSEPPE CORSI (ed.), *Rimatori del Trecento*, Turin, UTET, 1969, p. 576].

Modern edition in LEO SCHRADE (ed.), *The Works of Francesco Landini* («Polyphonic Music of the Fourteenth Century», IV), Monaco, Éditions de l'Oiseau-Lyre, 1958-59; repr. ed. Kurt von Fischer, 1982, vol. 1, p. 46. For other text sources, citations, and other modern editions, see NÁDAS, *Inventory*, p. 120.

fol. *Lv*-[*Llr*]: «[francisci] de florentia»

*Donna i' pregho amore*

Ballata 3<sup>1</sup>

Cantus, Tenor (trimmed), Contratenor (trimmed) (first stanza is completed in the *residuum* after the Contratenor)

Concordances: **FP**, 33r; **Lo**, 52v; **Sq**, 145r; **Pit**, 101v-102r (3<sup>2</sup>).

Modern edition in LEO SCHRADE (ed.), *The Works of Francesco Landini*, vol. 2, p. 152; and see NÁDAS, *Inventory*, p. 116.

fol. [*Llv*]: «[francisci] cecj»

*Poy che da ti me convien partir via*

Ballata 3<sup>2</sup>

Cantus (trimmed), Tenor, [Contratenor, unique to the Lucca Codex, is on fol. *Lllr*] (first stanza is completed in the *residuum* after the Cantus)

Concordances: **R**, 9v-10r (2<sup>2</sup>); **FP**, 5r (2<sup>2</sup>); **Lo**, 36r (2<sup>2</sup>); **Sq**, 142v (2<sup>2</sup>); **GR 16**, 3r (Cantus only, later addition); **Trev**, 6v (text only); see *The Lucca Codex*, p. 63, and NÁDAS, *Inventory*, p. 116. The Cantus and Tenor verbal texts transmit some north-Italian features, as seen in the Grottaferrata, Reina, and Treviso sources; GIUSEPPE CORSI (ed.), *Poesie musicali del Trecento*, Bologna, Commissione per i testi di lingua, 1970, p. 213 («Collezione di Opere inedite o rare pubblicate dalla Commissione per i Testi di lingua», 131). The musical text also shows close connections with north-Italian sources, as can be seen in measures 2 (Tenor) and 6 (Cantus).<sup>7</sup>

Modern edition of the two-voice version in LEO SCHRADE (ed.), *The Works of Francesco Landini*, vol. 1, p. 16.

For Landini, we actually have two new ballatas (*Con gli ochi assa' ne miro*, and *Donna i' pregho amore*) and another two that complete the

<sup>7</sup> In m. 2, the Tenor reads: G brevis, G F E (c.o.p. semibreves and a brevis, all in ligature), agreeing with R. In m. 6, the Cantus reads: C dotted semibrevis, B minima, A semibrevis, D C C B B A minime, agreeing with R, Lo, Sq, and GR 16.

readings already known in the Lucca Codex (*L'alma mie piang' e ma' non può aver pace*, and *Poy che da ti me convien partir via*). The presence of seven Landini ballatas in gathering 6 – including a unique Contratenor part – in this north-Italian manuscript, in a section designed as a collection of the composer's known songs (perhaps including gathering 5 as well), confirms his high standing outside of his native Florence by the first decade of the Quattrocento. Additionally, this may stimulate reconsideration of an earlier hypothesis that the composer could have been crowned with the laurel wreath in northern Italy (Venice, in particular) with which he is portrayed in the Squarcialupi Codex (fol. 121v).<sup>8</sup>

The second of the new bifolios (measuring ca. 215-19 mm. in height and ca. 308-10 mm. in width), originally numbered [LXXIII] and LXXVI as the third bifolio in gathering 9 (see Fig. 2 and Plates 5-9 [reproduced with permission]), also heavily trimmed of folio numbers and attributions, has been conserved more recently in a separate folder numbered 167 in the archive's series «Biblioteca manoscritti» and labeled «Mss. dispersi per l'Archivio e raccolti».<sup>9</sup> This bifolio does not bear traces of later use in writing by a notary or institution. Nevertheless, the horizontal fold, fading, and trimming of the bifolio allow us to suppose it had been used – as was the case with other leaves at the Lucca State Archives – as the cover for the index of a notarial volume (*vacchetta*) or other similar materials.

The second bifolio contains the following compositions:

fol. [LXXIIIr]: [Anon.]

*Prest a la mort ay ma dame servie*

Ballade 3<sup>1</sup>

Cantus, Tenor, Contratenor (incomplete; probably finished at the bottom of missing fol. LXXIIv). Text residuum is only partially legible due to trimming.

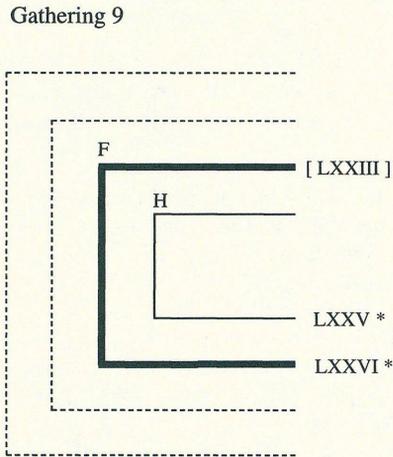
Concordances: *unicum*

Editions of text and music: Appendices A and C

<sup>8</sup> On the presence of Landini in northern Italy and the possibility that he was crowned as a great poet with a laural wreath in Venice sometime during the final decades of his life, see KURT VON FISCHER and GIANLUCA D'AGOSTINO, «Landini, Francesco» *sub voce* in *The New Grove Dictionary of Music and Musicians*, 2nd. ed. by Stanley Sadie, London, Macmillan, 2001, vol. XIV, pp. 212-221, and ALESSANDRA FIORI, *Francesco Landini*, Palermo, L'Epos, 2004, pp. 28-31. Evidence in favor of an interpretation of the wreath (as given by Villani and reproduced in Sq fol. 121v) as an apocriphal honor is the discovery of the contractual appointment of Landini as organist at San Lorenzo in 1373, in which he is described as a long-time resident at the church (the document is included and discussed in some detail by Fiori in her monograph, pp. 26-28).

<sup>9</sup> See the original foliation guide number «lxxvi» in the upper right-hand corner of the page.

Fig. 2



fol. [LXXIII $\nu$ ]: «fris. Antonij» [«de cividal» - on fol. LXXIV $r$ ]<sup>10</sup>

*Atandre, atandre et atendus ay*

Virelai 3<sup>1</sup>

Cantus, Tenor, Contratenor (completed at the bottom of fol. LXXIV $r$ ); the stanza is completed in the *residuum* after the Cantus

Concordances: *unicum*

Editions of text and music: Appendices A and C

fol. LXXVI $r$ : [Anon.]

*Noble signour ...*

Virelai 3<sup>1</sup>

Cantus, Tenor, Contratenor; the stanza is completed in the *residuum* after the Tenor

Concordances: *unicum*

<sup>10</sup> In our earlier publication (*The Lucca Codex*, pp. 70-71) we had presumed that the «secunda pars» at the bottom of fol. LXXIV $r$  began with the words «Atandre, atandre»; now it is clear that the copyist was citing the song by the incipit of its refrain. Following our suggestion, Marco Gozzi included this new virelai by Antonio da Cividale in his study of the composer's notational practices; see MARCO GOZZI, *Osservazioni sulla notazione delle opere di Antonio da Cividale*, «Studi Musicali», XXXI, 2002, pp. 233-269: 248-249. The attribution of this virelai to Antonio da Cividale is now made clear, since the rest of the composition occupies all of fol. LXXIII $\nu$ ; perhaps the entirety of the first half of gathering 9 may be seen as containing a collection of his works (JOHN NÁDAS and AGOSTINO ZIINO, *The Lucca Codex*, p. 31). This virelai appears in the composer's worklist in *New Grove*, 2nd. ed., 2001.

fol. LXXVIr (bottom stave): [Johannes Vaillant]

*Par maintes fois ay auy recorder*

Virelai 3<sup>1</sup>

Contratenor (end of the second part which begins with the words «Si nous suppli»); the full virelai is contained mostly on fols. LXXIVv-LXXVr/v – a small cross is used to show the continuation of the final portion of the Contratenor part on the new leaf.

Concordances: <sup>11</sup> **GR 197**, 12v-13r (missing the beginning of Cantus and Ct, and end of T; incomplete due to trimming); **MuEm**, 27v-28r (2<sup>1</sup> - *Per montes foys*); **Wolk A**, 19v-20r (2<sup>1</sup> - *Der may mit lieber zal*); **Wolk B**, 22v-23r (2<sup>1</sup> - *Der may mit lieber zal*); **Stras**, 65v-66r (3<sup>1</sup>, a 4th lower, attributed to «Wilhelmi de Maschaudio», with the additional contrafact text *Ave virgo gloriosa*); **Ch**, 59v-60r; **Bc I**, 1v + **Mons**, *recto* (incomplete, including a second Cantus part).

Modern edition in WILLI APEL and SAMUEL ROSENBERG (eds.), *French Secular Compositions of the Fourteenth Century*, 3 vols., Rome, 1970-72, vol. I, pp. 222-225 («Corpus Mensurabilis Musicae», 53).

fol. LXXVIv: [Anon.]

*Or sus vous dormes trop ma dame ioliete*

Virelai 3<sup>1</sup>

Cantus and Tenor only for the refrain (Contratenor on missing fol. LXXVIIr; the complete virelai could have occupied fols. LXXVIv-LXXVIIIr)

Text: only the refrain

Concordances: **Gr 3360**, 1r (frags. of T and Ct); **Iv**, 14v-15r; **Pit**, 122v-124r; **R**, 78v-79r; **Lo**, 76v-77r (3<sup>0</sup>); **Pad 658**, fol. 2r (frag., end of Cantus with complete but untexted T and Ct); **Fa**, 48v-49r (instr.); **Stras**, n. 127, 76v-77r (with the additional contrafact *Ave stella*); **Kk 17.1**, bifolio 2409<sup>12</sup> (Cantus only and text *residuum*, frag.); **Sa**, 25.

<sup>11</sup> A ballade in text MS Torino, Archivio di Stato, J.b.IX.10, fols. 69r-69v, begins with the same *capoverso* as the Vaillant virelai: see ALESSANDRO VITALE-BROVARONE, *Recueil de Galanteries (Torino, Archivio di Stato, J.b.IX.10)*, Montréal, Editions Ceres, 1980 («Le Moyen Français» 6), p. 79. We note that the Turin MS significantly agrees with the incipit reading of the Lucca Codex and the Brussels/Mons fragment: «Par maintes fois ay auy recorder» as well as the Chantilly Codex, despite the fact that the Apel/Rosenberg edition presents the first verse as «Par maintes foys avoy recoillie»; see WILLI APEL and SAMUEL ROSENBERG (eds.), *French Secular Compositions of the Fourteenth Century*, «Corpus Mensurabilis Musicae», 53, 3 vols. (Rome, 1970-72), vol. I, pp. LXXIV-LXXV. On the Mons fragment, see FERNAND LECLERCQ, *Questions à propos d'un fragment récemment découvert d'une chanson du XIV<sup>e</sup> siècle: une autre version de 'Par maintes fois ai owi' de Johannes Vaillant*, in *Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts*, ed. Ursula Günther and Ludwig Finscher, Kassel, 1984, pp. 197-228 («Göttinger musikwissenschaftliche Arbeiten», 10). On the Strasbourg manuscript, see LORENZ WELKER, *Musik am Oberrhein im späten Mittelalter. Die Handschrift Strasbourg, olim Bibliothèque de la Ville, C.22*, 2 vols., Habilitationsschrift Basel, 1993.

<sup>12</sup> The Copenhagen fragments today include six bifolios and two smaller fragments, plus a separate bifolio; only a part of this complex of leaves had been considered by Heinrich Glahn in «Ein Kopenhagener Fragment aus dem 15. Jahrhundert», in *Natalicium musicologica*

Modern edition in WILLI APEL and SAMUEL ROSENBERG (eds.), *French Secular Compositions of the Fourteenth Century* cit., vol. III, pp. 42-45.

It now appears that Antonio da Cividale – together with Bartolino da Padova (of the «rondel franchiseschi» cited by Prodenzani), Antonello da Caserta, Matteo da Perugia, and Ugolino da Orvieto – is to be considered among the important Italian composers of the period setting French song texts. In fact, the earlier group of songs by Antonio da Cividale in the Lucca Codex's gathering 4, placed after those of Bartolino and four anonymous French works, contains two attributed rondeaux, *Merçi pour Dieu* and *Longtemps*, and perhaps the missing leaf after this group could have also included other French songs by Antonio. In gathering 9 we note that the new bifolio confirms our earlier view that the entire gathering was dedicated to French-texted songs.<sup>13</sup> The first half of this gathering could well have contained such songs by Antonio da Cividale, and we would therefore be tempted to consider *Prest a la mort* also as his work (placed before the securely attributed *Atandre* and *Vous soyés tres bien venus*). Moreover, this song fits entirely on one page, and the attribution probably read «fratris Antonij de civald» as was used at the beginning of his first section of songs in gathering 4 (fol. XXXVII<sub>r</sub>, *Merçi pour dieu*); nothing in the notation of *Prest a la mort* would prohibit attributing the song to Antonio. The second half of the gathering, after Vaillant's virelai, *Par maintes foys* (fols. LXXIV<sub>v</sub>-LXXVI<sub>r</sub>), continues with two anonymous works: *Noble signour* and *Or sus vous dormes trop*; the last is present in extant collections and fragments which include Vaillant's song.<sup>14</sup> Thus, the entire second half of gathering 9 may have constituted a

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*Knud Jeppesen*, ed. Bjorn Hjelmberg and Soren Sorenson, Copenhagen, 1962, pp. 59-98; see also JAAP VAN BENTHEM, *Ein verstecktes Quodlibet des 15. Jahrhunderts in Fragmenter 171 der Kongelige Bibliotek zu Kopenhagen*, «Tijdschrift van de Vereniging voor Nederlandse Musiekgeschiedenis», XXIII, [1973], pp. 1-17. We thank Pedro Memelsdorff for pointing out to us the fact that portions of *Or sus* – a fragment of the Cantus and the text *residuum* – are contained only in the separate bifolio 2409 a-b (apparently not associated with the other fragmentary leaves described by Glahn).

<sup>13</sup> JOHN NADAS and AGOSTINO ZIINO, *The Lucca Codex*, pp. 31-32.

<sup>14</sup> We note the similarity between the two realistic virelais (*Par maintes foys* and *Or sus*) already observed by Gordon Greene in *French Secular Music*, Polyphonic Music of the Fourteenth Century, vol. 21 (Monaco, Éditions de L'Oyseau Lyre, 1987), p. 176, including, we might add, the melodic correspondence of their openings and the close onomatopoeic relationship between text and music, in order to suggest that they could have been disseminated together. These features may account for the fact that the two virelais were almost always copied with their respective complete texts in their cantus parts in Italian sources, in contrast to the usual practice of using only incipits and omitting the rest of their French texts. The presence in close proximity of both virelais in the Mancini Codex – observed as well in the Strasbourg manuscript – suggests that they may have been included as a pair in other sources.

small group of anonymous – or Vaillant’s – French (specifically Parisian?) works.<sup>15</sup>

The strong presence of French elements in our manuscript collection thus mirrors the importance of French culture in northern Italy at the turn of the Quattrocento, especially at the court of the Visconti in Milan/Pavia. The Mancini Codex, in fact, can be taken as a snapshot representative of a moment in the welcoming of French culture not only at the Pavian court but as it spread throughout other important centers on the peninsula. The earliest Italian collections of the first decade of the fifteenth century appear to have added French songs in free space available at the bottoms of pages, at gathering joins, or at the end of the sources. The Lucca Codex demonstrates an alternative phenomenon in which planning for the main body of the source incorporates large groups and even entire gatherings of French-texted works, not only imported from northern Europe but also set by native Italian composers, as for example in manuscripts **Pit** (gathering 13) and **SL** (gathering 15). In this context, it should not surprise us that Antonio da Cividale would have also engaged with the French game of *ars subtilior* citations and textual allusions in his rondeau *Atandre*, and in so doing would have formed part of the Italian extension of these practices by Matteo da Perugia and other Italian colleagues.<sup>16</sup>

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Lo transmits *Or sous* without text in any of its parts, perhaps due to its late addition in the 10th gathering, planned as a collection of Landini ballatas; see GIULIANO DI BACCO, *Alcune nuove osservazioni sul codice di Londra* (London, British Library, Additional 29987), «Studi Musicali», XX, 1991, pp. 181-234: 231-232. Clearly, in quite fragmentary manuscripts such as Pad 658, GR 197 and CA 1328, we will never know if both *virelais* were originally included.

<sup>15</sup> LECLERCQ, *Questions à propos*, p. 205, observes a close relationship between our reading of *Par maintes foyz* and that of the Brussels/Mons fragment, as opposed to the St. Emmeram/Wolkenstein group.

<sup>16</sup> See measures 40-43 of the edition of *Atandre* in this study, where the text phrase «En attendant» (second line of the first *pede*) musically reflects the earlier settings by the «En attendant» complex of songs most recently discussed by YOLANDA PLUMLEY, *Citation and Allusion in the Late Ars Nova: The Case of Esperance and the En attendant Songs*, «Early Music History», XVIII, 1999, pp. 287-363; *Playing the Citation Game in the Late 14th-Century Chanson*, «Early Music», XXXI, 2003, pp. 20-40; and Ciconia’s *Sus une fontayn and the Legacy of Philipoctus de Caserta*, in *Ciconia, musicien de la transition*, ed. Philippe Vendrix, Turnhout, Brepols, 2003, pp. 131-168. Antonio may have even had in mind a textual allusion with another of his own *virelais* of the same metrical structure, *Je sui si las venus pour tant attendre* (in Torino, Biblioteca Nazionale Universitaria, MS J.II.9 and Oxford, Bodleian Library, MS Canonici misc. 213).

## APPENDIX A

### TEXTS

*Atandre, atandre et atendus ay  
duy en demain pour mon grief mal garir.  
Ceschun me dit ne doubttes vous sans fallir  
A chiere lye vo grief mal gariray.*

*Dont tout mon cuer moult ioieux estoye  
En attendant si noble evenimant,  
Et en mon mal asses de bien sentoye  
Pour aconplir mon dous pensemant.  
Or m'est venus ensi con ie doubtay,  
Car raison dit qui en fol met son desir,  
Mes cheous [...] de bien et de son plaisir  
don garir ne puis se non par dous assay.*

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*Prest a la mort ay ma dame servie  
De loyal cuer sans penser nulz [se]iour  
Pour ce qu'Amours de sa noble mestrie  
Vu et qe soye tout fiers et sans [pa]our.  
Et se ne sens alegier ma dolour  
Je me doy bien complaindre et souspirer:  
Se i'ay paine pour loyalment amer.*

*[.....] mie  
[.....] our  
Ie n'ay [.....] ie me [...]  
Quar il n'a point seurte ne amour  
De haut en bas se mue sans seiour  
Caschuns hoins [homs?] doit la sort doubter:  
Se i'ay payne etc.*

## APPENDIX B

### MANUSCRIPT SIGLA

- Bc I** Brussels, Bibliothèque du Conservatoire, fonds St. Gudule, Fragment I, and Mons, private collection of Ferdinand Leclercq. See FERDINAND LECLERCQ, *Questions à propos d'un fragment récemment découvert d'une chanson du XIV siècle: une autre version de 'Par maintes fois ai owi' de Johannes Vaillant*, in URSULA GÜNTHER and LUDWIG FINSCHER (eds.), *Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts*, Kassel 1984 («Göttinger Musikwissenschaftliche Arbeiten», 10); facsimile edition in EUGEN SCHREURS, *Anthologie van muziekfragmenten uit de Lage Landen (Middeleeuwen - Renaissance) Polyfonie, monodie en leisteefragmenten in facsimile*, Leuven, Foundation Alamire, Peer, 1995, p. 24.
- Ch** Chantilly, Bibliothèque du Musée Condé, MS 564. See GILBERT REANEY, *The Manuscript Chantilly, Musée Condé 1047*, «Musica Disciplina», VIII, 1954, pp. 59-113; X, 1956, pp. 55-59; ELIZABETH RANDELL UPTON, *Inventing the Chantilly Codex*, «Studi Musicali», XXXI, 2002, pp. 181-231.
- Fa** Faenza, Biblioteca Comunale, MS 117. See ARMEN CARAPETYAN (ed.), *An Early Fifteenth-Century Italian Source of Keyboard Music: The Codex Faenza, Biblioteca Comunale 117*, American Institute of Musicology, 1961 («Musicological Studies and Documents», 10); a facsimile of the Faenza Codex is also found in «Musica Disciplina», XIII, 1959, pp. 79-107; XIV, 1960, pp. 67-104; XV, 1961, pp. 65-104; for a complete inventory of the volume, see OSCAR MISCHIATI, *Indice descrittivo del manoscritto 117 della Biblioteca Comunale di Faenza*, «L'Organo», XX, 1982, pp. 3-35.
- Fn F.5.5** Florence, Biblioteca Nazionale Centrale, Incunab. F.5.5. See MARIO FABBRI and JOHN NÁDAS, *A Newly Discovered Trecento Fragment: Scribal Concordances in Late-Medieval Florentine Manuscripts*, «Early Music History», III, 1983, pp. 67-81.
- FP** Florence, Biblioteca Nazionale Centrale, MS Panciatichi 26. See Facsimile edition: F. ALBERTO GALLO (ed.), *Il codice musicale Panciatichi*

*tichi 26 della Biblioteca Nazionale di Firenze, Florence, Olschki, 1981 («Studi e Testi per la Storia della Musica», 3).*

- GR 16** Grottaferrata, Biblioteca della Badia Greca, MS E.ß.XVI. See KURT VON FISCHER, *Ein neues Trecentofragment*, in *Festschrift für Walter Wiora*, ed. Ludwig Finscher and Christoph-Hellmut Mahling, Kassel, Bärenreiter, 1967, pp. 264-268.
- GR 197** Grottaferrata, Biblioteca della Badia Greca, MS Collocazione provvisoria 197. Dartmouth College (previously with Denis Stevens), a single folio with shelfmark MS 002387 (part of GR 197). See URSULA GÜNTHER, *Quelques remarques sur des feuilletts récemment découverts a Grottaferrata*, in *L'Ars nova del Trecento*, III, 1970, pp. 315-397; GIULIANO DI BACCO and JOHN NÁDAS, *The Papal Chapels and Italian Sources of Polyphony During the Great Schism*, in RICHARD SHERR (ed.), *Papal Music and Musicians in Medieval and Renaissance Rome*, Oxford, Clarendon Press, 1998, pp. 44-92: 62-64.
- Gr 3360** Gent, Rijksarchief, fonds VariaD3360A. See EUGEN SCHREURS, *Anthologie van muziekfragmenten uit de Lage Landen (Middeleeuwen - Renaissance) Polyfonie, monodie en leisteefragmenten in facsimile*, Leuven, Foundation Alamire, Peer, 1995, p. 18; DRAGAN PLAMENAC, *Communication*, «Journal of the American Musicological Society», XXVII, 1974, pp. 162-163; REINHARD STROHM, *The Ars Nova Fragments of Gent*, «Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis», XXXIV, 1984, pp. 109-131.
- Iv** Ivrea, Biblioteca Capitolare 115; see KARL KÜGLE, *The Manuscript Ivrea, Biblioteca capitolare 115 Studies in the transmission and composition of Ars Nova polyphony*, Ph.D. diss., New York University, 1993; KARL KÜGLE, *Codex Ivrea, Bibl. cap. 115: A French Source 'made in Italy'*, «Revista de Musicología», XIII, 1990, pp. 527-561; ANDREW TOMASELLO, *Scribal Design in the Compilation of Ivrea Ms. 115*, «Musica Disciplina», XLII, 1988, pp. 73-100.
- Kk 17.1** Copenhagen, Kongelige Bibliotek, Fragmenter 2409 a-b. See HEINRICH GLAHN, *Ein Kopenhagener Fragment aus dem 15. Jahrhundert*, in *Natalicium musicologica Knud Jeppesen*, ed. Bjorn Hjelmberg and Soren Sorenson, Copenhagen, 1962, pp. 59-98; see also JAAP VAN BENTHEM, *Ein verstecktes Quodlibet des 15. Jahrhunderts in Fragmenter 171 der Kongelige Bibliotek zu Kopenhagen*, «Tijdschrift van de Vereniging voor Nederlandse Musiekgeschiedenis», XXIII, [1973], pp. 1-17.
- More recently, Pedro Memelsdorff has very kindly supplied the following assessment of this complex of Copenhagen fragments:  
Kk 2400 a - 2400 b ('a' is the recto and 'b' the verso of the entire bifolio 2400. Therefore, 2400 'a' contains the page that Glahn labeled 1 and 12; 2400 'b' are his pages 2 and 11);

Kk 2401 a-b ('a' corresponds to Glahn 3 and 10, 'b' to Glahn 4 and 9);  
 Kk 2403 a-b ('a' corresponds to Glahn 5 and 8, 'b' to 6 and 7);  
 Kk 2408 a-b (not inventoried by Glahn, who thought it not important; but because it was inserted between 2401 e 2403, it is of interest due to the offsetting from other pages, as noted by van Benthem);  
 Kk 2405 a-b ('a' corresponds to Glahn 13 e 16, 'b' to 14 and 15);  
 Kk 2406 a-b ('a' corresponds to Glahn 17 and 20, 'b' to 18 and 19).

Moreover, there are two other very small fragments:

Kk 2402 a-b (frag. in the form of a strip which Glahn thought most probably formed part of 2400);

Kk 2407 a-b (triangular fragment with few remains of a relevant text yet to be identified)

At some point in time, to this group of fragments was added an unrelated bifolio with call number 2409 a-b, which contains the Cantus of *Or sus*.

- Lo** London, The British Library, MS Add. 29987. See GILBERT REANEY (ed.), *The Manuscript London, B.M., Additional 29987*, American Institute of Musicology, 1965 («Musicological Studies and Documents», 13).
- MuEm** München, Bayerische Staatsbibliothek, codex latinus monacensis 14274 (*olim* Ms Mus. 3232a) [Em; "St. Emmeram Codex"]. See KARL DÈZES, *Der Mensuralkodex des Benediktinerklosters Sancti Emmerami zu Regensburg*, «Zeitschrift für Musikwissenschaft», X, 1927, pp. 68-105; IAN RUMBOLD, *The Compilation and Ownership of the 'St Emmeram' Codex Munich, Bayerische Staatsbibliothek, Clm 14274*, «Early Music History», II, 1981, pp. 161-235; REINHARD STROHM, *Zur Datierung des Codex St. Emmeram (Clm 14274): ein Zwischenbericht*, in *Quellenstudien zur Musik der Renaissance: Datierung und Filiation von Musikhandschriften der Josquin-Zeit*, ed. Ludwig Finscher, Wolfenbüttel, Herzog August Bibliothek, 1983, pp. 229-238 («Wolfenbütteler Forschungen», 26).
- Pad 658** Padua, Biblioteca Universitaria, 658 (Pad C). See DRAGAN PLAMENAC, *Another Paduan Fragment of Trecento Music*, «Journal of the American Musicological Society», VIII, 1955, pp. 165-181.
- Pit** Paris, Bibliothèque Nationale, MS fonds it. 568. See GILBERT REANEY, *The Manuscript Paris, Bibliothèque Nationale, fonds italien 568 (Pit)*, «Musica Disciplina», XIV, 1960, pp. 33-63.
- R** Paris, Bibliothèque Nationale, MS n. a. fr. 6771 ['Reina Codex']. See KURT VON FISCHER, *The Manuscript Paris, Bibl. Nat., nouv. acq. fr. 6771 (Codex Reina = PR)*, «Musica Disciplina», X, 1957, pp. 37-

78; CAROLA HERTEL, *Chansonvertonungen des 14. Jahrhunderts in Norditalien. Untersuchungen zum Überlieferungsbestand des Codex Reina*, Hildesheim-Zürich-New York, Georg Olms Verlag, 2002.

- Sa** Simone de' Prodenzani, "il Saporetto". See SANTORRE DEBENEDETTI, *Il 'Sollazzo' e il 'Saporetto'. Con altre rime di Simone Prudenzani d'Orvieto*, «Giornale storico della letteratura italiana», supplemento n° 15, Turin, Loescher, 1913; SANTORE DEBENEDETTI, *Simone Prudenzani, Il "Sollazzo": Contributi alla storia della novella, della poesia musicale e del costume nel Trecento*, Turin, Fratelli Bocca, 1922, Appendice B: *I sonetti musicali*. For the most recent edition see FABIO CARBONI, *Simone de' Prodenzani: Rime*, 2 vols., Roma, Vecchiarelli, 2003, pp. 199-445.
- SL** Florence, Biblioteca Laurenziana, MS Archivio capitolare di San Lorenzo 2211. See FRANK D'ACCONE, *Una nuova fonte dell'ars nova italiana: Il codice di San Lorenzo, 2211*, «Studi musicali», XIII, 1984, pp. 3-31; JOHN NÁDAS, *The Transmission of Trecento Secular Polyphony: Manuscript Production and Scribal Practices in Italy at the End of the Middle Ages*, Ph. D. Dissertation, New York University, 1985, pp. 459-486; and JOHN NÁDAS, *Manuscript San Lorenzo 2211: Some Further Observations, L'Arts nova italiana del Trecento*, VI, 1992, pp. 145-168.
- Sq** Florence, Biblioteca Medicea Laurenziana, MS Mediceo-Palatino 87 ['Squarcialupi Codex']. See the facsimile edition with commentary: *Il Codice Squarcialupi*, 2 Vols., Florence, Giunti Barbèra - Lucca, Libreria Musicale Italiana [LIM], 1992.
- Stras** Strasbourg, Bibliothèque Municipale, MS 222.C.22 [Str 222; SV], destroyed in 1870. See the facsimile of Edmond de Coussemaker's incomplete copy (Bruxelles, Bibliothèque du Conservatoire Royal de Musique, MS 56.286): ALBERT VANDER LINDEN, *Le manuscrit musical M 222 C 22 de la Bibliothèque de Strasbourg*, Brussels, Office International de Librairie, 1979 («Thesaurus Musicus», II); LORENZ WELKER, *Musik im Oberrhein im späten Mittelalter: Die Handschrift Strasbourg, olim Bibliothèque de la Ville, C. 22*, Basel, Habilitationsschrift, 1993.
- Trev** Treviso, Biblioteca Comunale, MS 43.
- Tu** Turin, Archivio di Stato, MS J.b.IX.10 (texts only); see ALESSANDRO VITALE-BROVARONE, *Recueil de Galanteries (Torino, Archivio di Stato, J.b.IX.10)*, Montréal, Editions CERES, n.d.
- Wolk A** Vienna, Österreichische Nationalbibliothek, MS 2777.
- Wolk B** Innsbruck, Universitätsbibliothek, MS without shelfmark.

APPENDIX C<sup>17</sup>

*Atandre, atandre et atendus ay*

C  
A - tan - dre a - tan - - -  
Ct  
T

5  
- - - dre et a - ten - dus  
T

ay duy en de - - -  
T



<sup>17</sup> We have not provided texts in the two transcriptions for the second *pie*de and *volta* of the virelai, and the second *pie*de in the ballade.

10

main pour mon grief

This system contains three measures of music. The vocal line (treble clef) begins with a rest for the first measure, then sings 'main' in the second measure, 'pour' in the third, 'mon' in the fourth, and 'grief' in the fifth. The bass line (bass clef) provides accompaniment with notes and rests. The piano part (bass clef) consists of sustained chords.

15

mal ga - rir.

This system contains three measures of music. The vocal line (treble clef) sings 'mal' in the first measure, 'ga -' in the second, and 'rir.' in the third. The bass line (bass clef) and piano part (bass clef) continue the accompaniment. The time signature changes from 4/4 to 3/8 in the second measure and back to 4/4 in the third.

Ce - - - - - schun me

This system contains three measures of music. The vocal line (treble clef) sings 'Ce - - - - -' in the first measure, 'schun' in the second, and 'me' in the third. The bass line (bass clef) and piano part (bass clef) provide accompaniment.

20

dit ne doub - - - - - tes vous

This system contains three measures of music. The vocal line (treble clef) sings 'dit' in the first measure, 'ne' in the second, 'doub - - - - -' in the third, 'tes' in the fourth, and 'vous' in the fifth. The bass line (bass clef) and piano part (bass clef) provide accompaniment.



sans fal - - - - -

This system contains the first three measures of the piece. The vocal line starts with a quarter note 's' and a quarter note 'a' in the first measure, followed by a quarter note 'n' and a quarter note 's' in the second measure. The third measure contains a quarter rest followed by a quarter note 'f', a quarter note 'a', and a quarter note 'l'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active eighth-note melody in the right hand.

25  
lir A chie - - - - -

This system contains measures 25, 26, and 27. Measure 25 begins with a quarter rest followed by a quarter note 'l', a quarter note 'i', and a quarter note 'r'. Measure 26 starts with a quarter note 'A', followed by a quarter note 'c', a quarter note 'h', and a quarter note 'i'. Measure 27 continues with a quarter note 'e', a quarter note 'e', and a quarter note 'e'. The piano accompaniment provides harmonic support with a consistent bass line and a melodic line in the right hand.

30  
re ly - e vo grief mal ga - - - ri - ray.

This system contains measures 30, 31, and 32. Measure 30 has a quarter note 'r', a quarter note 'e', a quarter note 'l', a quarter note 'y', a quarter note 'e', and a quarter note 'v'. Measure 31 has a quarter note 'g', a quarter note 'r', a quarter note 'i', a quarter note 'e', a quarter note 'f', a quarter note 'm', and a quarter note 'a'. Measure 32 has a quarter note 'g', a quarter note 'a', a quarter note 'r', a quarter note 'i', and a quarter note 'r'. The piano accompaniment continues with its established rhythmic and melodic patterns.

Dont tout mon

This system contains measures 33, 34, and 35. Measure 33 has a quarter note 'D', a quarter note 'o', a quarter note 'n', and a quarter note 't'. Measure 34 has a quarter note 't', a quarter note 'o', a quarter note 'u', a quarter note 't', a quarter note 'm', and a quarter note 'o'. Measure 35 has a quarter note 'n'. The piano accompaniment concludes the system with a final chord in the right hand and a sustained bass note in the left hand.



35

cuer moult ioi - eux e -

40

stoy - - - e En a - - -

ten - - - dant si no - ble e -

45

ve - - - ne - - -

1.



The image shows a musical score for three staves. The top staff is in treble clef, and the two bottom staves are in bass clef. The music consists of five measures. The first measure has a fermata over the first two notes. The second measure has the word "ment" written below it. The third measure is the start of a second ending, indicated by a bracket with a "2." above it. The fourth measure contains a sharp sign (#) above the staff. The fifth measure ends with a fermata. The score is enclosed in a double bar line at the end.

*Prest à la mort*

C

Prest a la

Ct

T

5

mort ay ma da - me ser - vi -

10

e de loy - al cuer

15

sans pen - - ser nulz

1. 2.

se - - - iour

20 Secunda pars

Et se ne sens a - - -

25

le - gier ma do - lour

30

Je me doy bien

35

con - plain - dre et sou - - - spi - rer:

1)

Tertia pars

40

Se

i'ay pai - - - - me pour loy -

45

al - ment a - - - - mer.

1) Ms:  $\perp \perp \diamond \diamond \diamond \diamond \square$



**L**



ma mie piange ma nõ pio auer pa



ce Da po che tolto ma 1. Dõna el uagho mirar



de chyn fiãma 1. 2. Fu di tanto piacer la



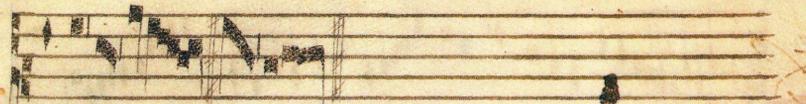
dolce in sta. In namora nel tuo primo guarda



per meo auer la gior che piglia  
peste noie per uirtu d'amar  
per uer meo auer la gior che piglia  
che l'umano mi fay ondo so in pena  
eguar + l'alma mie piange 9 e 9

re: 2

re: 3



guarda re: 2 re: 3



Vicario per l'uni. di Montignoso

L. R.

150

Handwritten notes in the right margin, including the number 1584 and some illegible text.

rum

1. Lucca, Archivio di Stato, MS 184 (Lucca-Mancini Codex), fol. Lr

**Q** On gliochi affa ne mi ro // Ma sol  
 in nel core ne tien amo re per chui sempre fospi  
 ro // Questo fo per i s'ia do // E per me  
 re // E mortal colpi che sentir mi fa  
 E tu sempre puerendo tien presso el tuo d'ira  
 et mi resisti ne cio fa may // Dunque signor  
 chei far stuo r'ia el mio dolore ed igni amore  
 senza colpo in martiro // Congliochi 7<sup>o</sup>

**D** Onna i pregho amore qual ma facto costi de te i f'ama re // Di fac  
 qua costal bene mal proia re // Di che tu senti come son  
 peno se // Le greue doglie che per lui si dan no // no //

L v.

2. Lucca, Archivio di Stato, MS 184 (Lucca-Mancini Codex), fol. Lv

**Q** On gl'ochi affa nemi ro *Q*sa sol ma nel core netiey  
 mo re per dnu sempre sospi ro *Q*uesto fo per i schi  
 do Spme ricopri re Smortal colpi che sentir mi fa  
**III** Enor - D'ona i pregho amor qd'  
 Si che tu senti qd'  
 chuso **Q**nta tenor - D'ona i pregho amor qd'  
 chuso  
*Q*ue sentiu l'ito - i  
 quito le sente il mu  
 affans - Forst calar  
 il d'amo delemat pena  
 eper te pop no fier teni  
 D'ona i pregho am  
 LI r.

3. Lucca, Archivio di Stato, MS 184 (Lucca-Mancini Codex), fol. [LIr]

che dati me cōmies partur in  
 a las so til cor per che glie toe fi  
 a Jo mene no per che la  
 mia for tu na Dol pur cossi et io altro non  
*Coro nō garone nōo l'ave zill'anna  
 che se fiero fia dati r'omolo  
 In fin'ha uno e oro l'urto addo  
 al tu dotti de mi dōn non fia*  
 of so Jo Mey che dati qe  
 che dati me dōmies partur in a las so til chor p che  
 le toe fi a Jo mene no per che la mia for tu na  
 Dol pur cossi et io altro nō pos so Jo

L. v.

4. Lucca, Archivio di Stato, MS 184 (Lucca-Mancini Codex), fol. [LIV]

**P** Res ala mort  
 Pour ce qu'amours  
 ay madame paru  
 de p'nable meseri

loyal cuer  
 et de foie  
 ses peser nul  
 tout ses et sang

se ne ses alegier ma dolour  
 se me dit hier

souffrir  
 De  
 lay paine pour loyalmes amors

**A** Souffre - prest ala mort qe  
 chus

Quoy il na point feur ne  
 amour de haut en bas se tunc fine  
 se soit  
 De tout paine soit la fen  
 donbra  
 De lay paine qe

**Q**uant teneire - prest ala mort qe  
 chus : fetida

LXXIII r.

5. Lucca, Archivio di Stato, MS 184 (Lucca-Mancini Codex), fol. [LXXIIIr]

Tandre atun dre, p atendus ay dny ende main

pour mon grief mal garir de schu me dit ne doubtes vo

sans failir chere lye vo grief mal garir Dont Et

tout mō cuer moult ioyeux esto ye // En attendant si noble euenimant //  
 en mon mal assez de bien sento ye // Pour a complir mō dons pensament //  
 que mesz uenir en ri cas le doubte // et ar paistr dit qui en tel met  
 son cuer // mesz deus // de bien y de son plaisir // don garir ne puis  
 se trop por douf aller //

**T**eneure - Tandre atandre qe

chous // **C**ontra teneure - Tandre atandre qe

LXXIII v.

6. Lucca, Archivio di Stato, MS 184 (Lucca-Mancini Codex), fol. [LXXIIIv]

This image shows a page from a medieval manuscript, folio LXXVIr. The page is filled with musical notation on five-line staves. The notation consists of square neumes, some in red and some in black, with stems pointing upwards. The text is written in a Gothic script below the staves. The page is heavily stained and shows signs of age, including several holes and discoloration. A large red initial 'N' is at the top left, a blue initial 'I' is on the left side, and a red initial 'C' is at the bottom left. The number 'LXXVIr' is written in the bottom right corner.

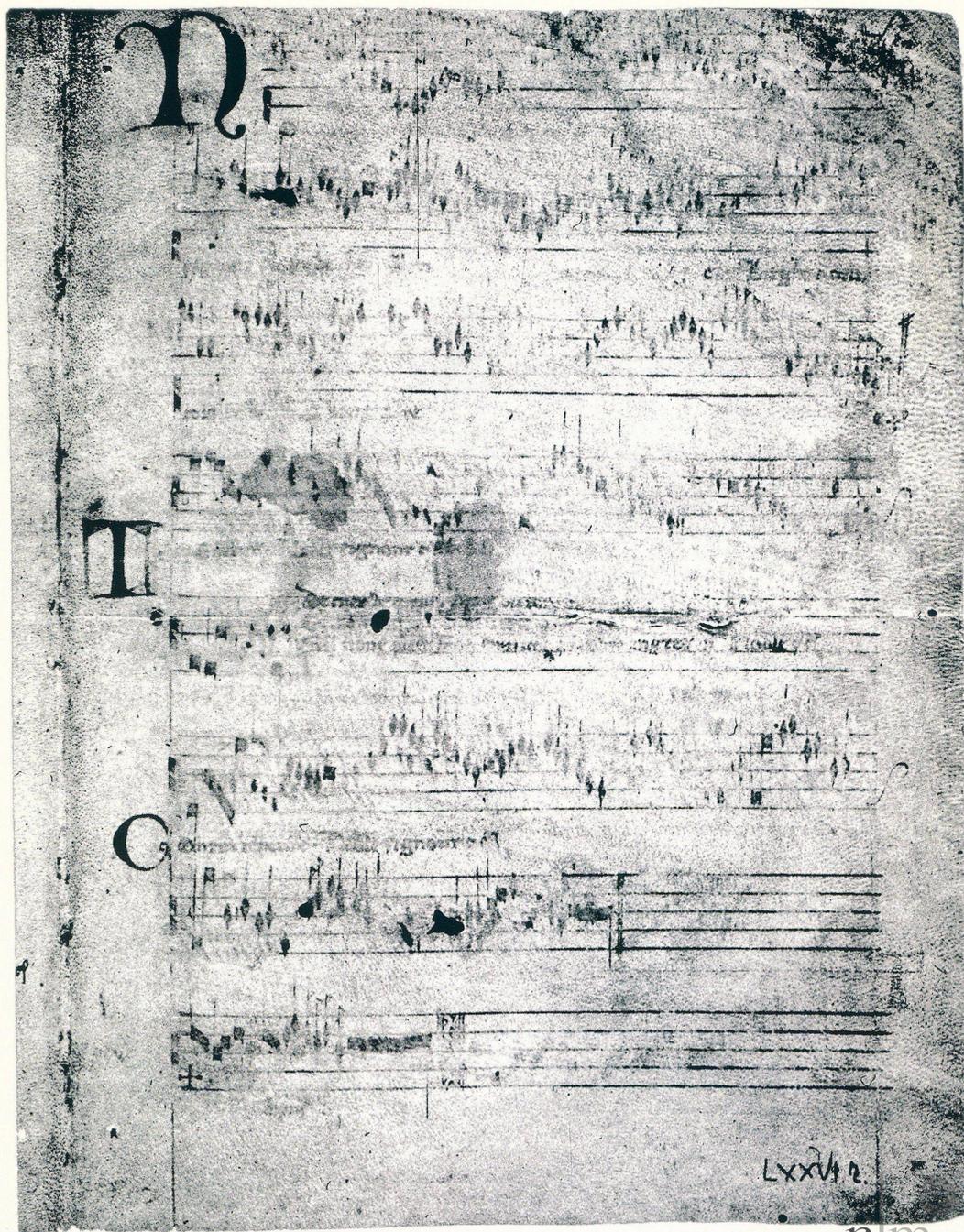
**N**

**I**

**C**

LXXVIr.

7. Lucca, Archivio di Stato, MS 184 (Lucca-Mancini Codex), fol. LXXVIr



8. Lucca, Archivio di Stato, MS 184 (Lucca-Mancini Codex), fol. LXXVIr  
(computer-enhanced)



ne dormes trop ma dame sole

me / fait tout en deus tonneaux pour

de solis q' g' g' b' / bi genti m' b' de m' b' f' m' g' m' / 5' le quel me

**M** Encore - ne dormes trop q' e'

LXXVI

r.m.

10. Lucca, Archivio di Stato, MS 184 (Lucca-Mancini Codex), fol. LXXVI  
(computer-enhanced)