

Mon seul vouloir (Cesaris)

Mou

seul vo - loir, ma so - vrai-ne joy - e,  
 Tout le plai sir que j'ay de vous me vient, Pour  
 quoy mon cuer si tres joy-eux se tient. Que di re au vray cer-tes nel  
 le pro voye.

1. O: Qu'endire une autre je ne vodroye

A REPORT ON CODEX Q16 OF THE CIVICO MUSEO  
 BIBLIOGRAFICO MUSICALE (FORMERLY OF THE  
 CONSERVATORIO STATALE DI MUSICA  
 "G. B. MARTINI"), BOLOGNA

EDWARD PEASE

Long overshadowed by its famous shelf-mate, Codex Q15, the subject of this article has received relatively little scholarly attention, but as the author will attempt to point out, Codex Q16 is sufficiently significant to deserve a special report.

The author proposes that the source under discussion should be referred to hereafter by the abbreviation, *Q16*, which has already been employed by modern scholars.

The documented history of the manuscript can be traced back to the eighteenth century, when it came under the hand of the musical scholar, composer, and ardent bibliophile, Padre G. B. Martini (1706-1784). He autographed the source "P. Martini" at the bottom of f. 3r and included some comments about its contents on the upper-right-hand corner of the same folio<sup>1</sup>.

Dr. Charles Burney reports that when he visited Martini in Bologna during 1770 he was astounded at the Padre's remarkably large library of both theoretical and practical music. Burney estimated that it contained about 17,000 volumes, including no less than ten copies of Guido's *Micrologus* and the same number of treatises by Johannes de Muris<sup>2</sup>. It seems quite likely that *Q16* was part of Martini's collection, owing to the presence of his autograph within the codex<sup>3</sup>. Furthermore, after Martini's death many of his marvelous holdings became the property of the music school (then called the "Liceo Filarmonico") in Bologna. It is the opinion of Professor Napoleone Fanti<sup>4</sup> that *Q16* was almost certainly among those

<sup>1</sup> Martini has listed the three features which were of special interest to him and has acknowledged the name of the scribe. His memorandum reads as follows: *N[o]*. 1. *Canzoni Provenzali a 3. e 4. Voci/ N[o]*. 2. *Messa a 3. Voci N[o]*. 3. *Regole de Canto/ Dominicus Marsilius 1487*.

<sup>2</sup> *The Present State of Music In France and Italy*, London, 1771, p. 194f.

<sup>3</sup> One would be tempted to call it "the Martini Chansonnier" were it not for the fact that several other song manuscripts still extant were also quite likely the property of Martini.

<sup>4</sup> Presently the head librarian of the Civico Museo, Bibliografico Musicale in Bologna. I wish to take this opportunity to thank Professor Fanti for allowing me to work directly from the source and also for several very helpful suggestions. I am also grateful to the American Council of Learned Societies for awarding me the grant-in-aid which financed my visit to Bologna during the summer of 1964.

materials, inasmuch as nearly all of the older possessions now at the music school came from Martini's library.

At any rate, *Q16* remains today where it has been for many years: at the conservatory located at Piazza Rossini 2 in the old part of the city, though the name of the institution owning the source has undergone several changes down through the years, thus creating some confusion for modern scholars. From 1804 till 1941 the school was named "Liceo Musicale", which is the title one encounters in most early musicological sources and which persists, incorrectly, in a few modern references. Then in 1941, the school was re-named the "Conservatorio Statale di Musica 'G. B. Martini'" in honor of the illustrious Bolognese, and the library came to be called the "Biblioteca Comunale annessa al Conservatorio". One also finds the title "Biblioteca Musicale 'G. B. Martini'" used during this period. In 1963, the old and rare holdings, though still remaining in the conservatory building, came under the jurisdiction of the Civico Museo of the Comune di Bologna and were designated as a special collection, the "Civico Museo, Bibliografico Musicale".

While it has been at the conservatory, the manuscript has been given two known shelf-numbers. The first is "Codex 109", which one encounters in numerous older references; the second "Codex Q16", now officially correct. Both are written on the label which is glued to the back of the brown leather binding protecting the source<sup>5</sup>.

The Italian musicologist, L. Torchi, devoted a small descriptive passage to *Q16* in Vol. III, p. 3, of the *Catalogo della Biblioteca del Liceo Musicale (di Bologna)*<sup>6</sup> and also referred to it briefly in his article, "I Monumenti dell' antica musica francese a Bologna"<sup>7</sup>. Neither item is of much interest to the modern scholar. The short report in *Mostra Bibliografica Musicale*<sup>8</sup> contains essentially the same material as Torchi's passage in the *Catalogo della Biblioteca del Liceo Musicale*.

More recently, H. Anglès has dealt with *Q16* in two of his works. The first of these is his article, "El 'Chansonnier français' de la Columbina de Sevilla"<sup>9</sup>, where he indexes the manuscript. Unfortunately, his readings of

<sup>5</sup> Also to be found on the binding is the following caption: *CANTIO/NES/Cod: Saec. I à (by a later hand) XV*.

<sup>6</sup> G. Gaspari, general editor, Bologna, 1890-1905, 4 vols. Reprinted in 1961 under the title, *Catalogo della Biblioteca Musicale G. B. Martini di Bologna*, edited by N. Fanti, O. Mischiati, and L. Tagliavini. It should be pointed out that although the entry for *Q16* is of little importance, the preface (by F. Parasini) to Vol. I in both printings contains significant material about the history of the music school.

<sup>7</sup> *Revista musicale italiana* XIII (1906), p. 499.

<sup>8</sup> Published by the Primo Congresso Internazionale di Bibliografia e Bibliofilia, Bologna, 1929. The reference is to p. 17 (Entry No. XXXVII).

<sup>9</sup> *Estudis Universitaris Catalans* XIV (1929) p. 227f.

texts and pagination are often unreliable. Furthermore, his claim that *Q16* was either compiled in Spain or was written by a Spanish scribe working elsewhere is not supported by significant evidence. He also catalogues a few of the pieces in *Q16* in his publication, *La música en la Corte de los Reyes Cathólicos*<sup>10</sup>. Here again he commits several misreadings of texts and confuses the pagination.

Written on heavy paper and measuring 140 by 211 mm., the manuscript presently consists of 155 folios, irrespective of some blank folios of later addition at the beginning and end of the codex. (For exact details, see the index near the conclusion of this report.) This figure does recognize, however, the blank folio which has been inserted in place of the missing f. 13, and it also includes the three blank surfaces, 1r-2r, inasmuch as a library identification plate<sup>11</sup> was laid over 1v-2r when the official microfilm of the manuscript was made, thus making these surfaces a functional part of the source whenever scholarly work is done from the film.

The codex contains 131 compositions. Among these is a hitherto unrecognized "phantom chanson" between two tightly glued folios which together constitute f. 137 in the system of Arabic pagination. The author was not able to separate the folios, but by holding them up to strong light he was able to make out some of the material on the inner surfaces. The hidden composition definitely carries the text incipit *De tous biens* and is apparently a 3. The music could not be read clearly enough for positive identification, but it seems to be written by the same scribe who compiled much of the latter part of the manuscript. The author suspects that this piece is a mere repetition of the *De tous biens plen (plaine)* found nearby on 134v-135r (in the same hand) and that the scribe has glued its two surfaces together in order to cancel an accidental duplication. It should be pointed out that the hidden piece bisects the motet, *Si dederò sonnum* (136v-138r), which was copied by the same scribe who was responsible for the two versions of *De tous biens*. This suggests that perhaps the scribe passed over some blank folios prior to copying the second *De tous biens*, then after fastening the two folios together resumed copying from where he had initially left off.

Although the author has counted the hidden piece in the total number of compositions contained in the codex, he has catalogued it with the special pagination 137(a)v-138(a)r in order to avoid complicated and needless revision of the existing Arabic pagination, which is in other respects practical.

<sup>10</sup> Madrid, 1941, p. 119.

<sup>11</sup> The caption reads *BOLOGNA/BIBLIOTECA MUSICALE/"G. B. Martini"/Q16*. It should be pointed out that ff. 1r, 2r, and 13r do contain Arabic pagination.

Essentially, *Q16* contains two pagination systems. The older uses Roman numerals and is quite unreliable, inasmuch as the main scribe obviously added an alphabetical index<sup>12</sup> and several compositions near the beginning of the manuscript *after* he had copied the main body of compositions and numbered them. A much later system (probably from the late-nineteenth or early-twentieth century) uses Arabic numbers and, as suggested above, is a suitable basis for the editorial pagination employed in the index near the conclusion of this article.

At the end of the alphabetical index (8v), the main scribe has identified himself as one Dominicus Marsilius and has dated his work 1487<sup>13</sup>. His style is characterized by decidedly round note-heads and bold, thick stems. Although Marsilius compiled an ornate codex, he seems to have had little predilection for accuracy. The musical notation contains numerous errors, and the French texts are often quite corrupt<sup>14</sup>. Because these corruptions are often distinctly Italianate and also in light of the fact that the Italian texts are written in a much more convincing manner, it seems very likely that Marsilius was an Italian.

The final composition in the hand of Marsilius is the chanson, *Soit d'anoix* (127v). As is often the case with music manuscripts, other scribes added compositions wherever blank space allowed, and as might be expected, most of these pieces follow the main body of the codex. Here a second scribe is outstanding. He begins with *Sera nel coro mio* (128r) immediately after Marsilius leaves off and is responsible for much of the remainder of the manuscript<sup>15</sup>. His notation contrasts sharply with that of Marsilius in that he nearly always draws very square note-heads, but he too is probably an Italian, due again to the fact that he writes corrupt French but reasonably good Italian. He is also like Marsilius in that he is fond of ornateness but often copies music incorrectly. It is this second scribe who reproduced nearly all of the *a 4* compositions in *Q16*; thus, he probably made his additions c. 1500-1510.

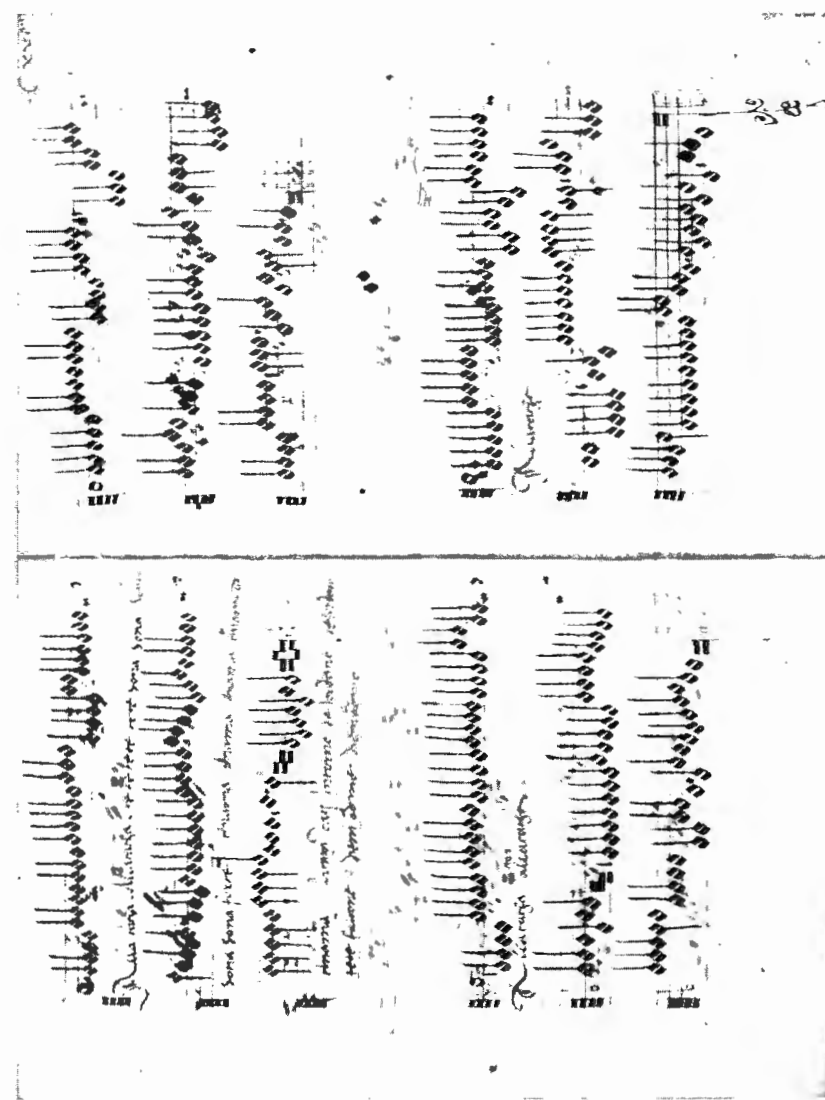
Were it not for the frequent scribal errors, the music of *Q16* would be very easy to transcribe, for most of it is written in simple white mensural

<sup>12</sup> Also hopelessly confused in certain places.

<sup>13</sup> The inscription reads as follows: *finis/ Do[minus]. 1.4.8.7. marsilius.*

<sup>14</sup> E.g., *Missa de lamormi* (ff. 101r-111r) for *Missa supra L'homme armé, L'autro jour* (54v-55r) for *L'autre jour, Aime la plus bella* (= belle: 23v-24r), *Le servitor* (99v-100r) for *Le serviteur*. I should like to take this opportunity to express my thanks to Fr. Mechthild Caanitz of Freiburg/Br., Germany, for the editing of some of the more difficult incipits and texts.

<sup>15</sup> Thus it is he who copied the two versions of *De tous biens* previously mentioned. For further details of his work and that of other scribes, see the index near the conclusion of this article.



*Q16*, ff. 144v-145r. The anonymous *Alla caccia*.

notation. However, two clefs employed do deserve special mention, as they are seldom found in late-fifteenth-century music.

The first of these is the hatchet-shaped clef used in the contratenors of *Mon bien imparfait* (26v-27r), *Mirando Pochyi de costeyi* (35v-36r), *De piage roce duro* (57v-58r), and *Per la goula* (86v-87r). This is a form of the Greek gamma and as a notational device survives from a system used in the Middle Ages immediately prior to Guido<sup>16</sup>. It marks what is today the bottom line of the bass staff and is required to accommodate the unusually low range of the contratenors just mentioned<sup>17</sup>. The key signatures used with it in *Q16* are sometimes incorrectly placed.

The second rare clef is the *ff* used for the tenor of *Mon bien imparfait* (26v-27r). In pre-Guidonian notation it marked what is today the top line of the treble staff. The author suspects, however, that an ordinary "f" clef (as marks the fourth line of our bass staff) is intended in this case, inasmuch as a literal interpretation of the clef would place the tenor of *Mon bien imparfait* in a high treble range, far above the superius. At any rate, the author's transcription, realizing the *ff* as the usual "f" clef, seems convincing.

Only one ascription is to be found in all of *Q16*, and this is in the abbreviated form *Jp*, appearing on 89v above the superius of *Je ne demano de vos* (89v-90r). The author has been unable to identify the composer intended. This is a different composition than either Busnois' *Je ne demande liaulté* or his *Je ne demande autre (a me) degré*. Furthermore, the presence of the words *de vos* (= *vous*) after the initial three words suggests that the incipit is a corruption, by the supposedly Italian scribe, of the beginning of yet another *Je ne demande* poem. The first twenty-five measures of the piece are given in Transcription No. 1. Due to several scribal errors, the deciphering of the conclusion must remain highly conjectural.

Because the majority of the compositions included in *Q16* have French texts, one is justified in calling the manuscript a *chansonnier*, but as D. Plamenac has pointed out<sup>18</sup>, it is certainly not a "thoroughbred" French manuscript. Rather, maintains Plamenac, it is of Italian origin, along with such sources as the Seville *Chansonnier* and the Pixérécourt Manuscript<sup>19</sup>.

<sup>16</sup> J. Wolf, *Handbuch der Notationskunde*, I Teil, Leipzig, 1913, p. 135. The same source gives information about the *ff* clef, p. 37 f.

<sup>17</sup> Pierre de la Rue uses it for a similar purpose in his *Requiem*. Modern edition in *Das Chorwerk*, Heft 11, Wolfenbuettel, 1931 (ed. F. Blume).

<sup>18</sup> "A Reconstruction of the French *Chansonnier* in the Biblioteca Columbina, Seville", *Musical Quarterly*, Part 1, 1951, p. 501f. The article deals in detail with Seville, Biblioteca Columbina, Codex 5-I-43 and Paris, Bibliothèque Nationale, nouv. acquis. fr., Ms 4379. The material in the subsequent paragraph is drawn from the same reference.

<sup>19</sup> Paris, Bibliothèque Nationale, fonds fr., Ms 15123. See E. Pease, *An Edition of the Pixérécourt Manuscript*, Indiana University dissertation, 1959, 3 vols. (Univer-



Q16, f. 101r. The *Kyrie I* from the anonymous *Missa de lanormi*.



Q16, f. 3r. The beginning of the Alphabetical Index.

Evidence in support of this claim is considerable. For a chansonnier, *Q16* contains an unusually large number of compositions with Italian texts, and a few of these are definitely in the native Italian style. As mentioned earlier in this article, the Italian texts are for the most part correctly written, whereas many of the French texts are quite corrupt, frequently resulting from the substitution of Italianate spellings<sup>20</sup>. Also one finds on 31r a theoretical treatise in Italian, which would be most unlikely in a French manuscript.

Plamenac further points out that the various Italianate chansonniers have special values for the very reason that they are not pure French manuscripts. Due to their cosmopolitan tone, they illustrate the importance of the French chanson in Italian musical circles during the late-fifteenth and early-sixteenth centuries and also shed other interesting side-lights on the history of the genre.

The author is in agreement with Plamenac's comments. However, he feels that of at least equal importance are the compositions with Italian texts found in *Q16* and related sources. For the most part, these have been neglected by modern scholarship, but they certainly do deserve some special attention. They constitute a repertory which is just as directly involved in the reciprocal relationship between the musical styles of Renaissance France (including the Franco-Netherlandish area) and Italy as is the French chanson. Furthermore, those pieces which are in the true native Italian style have long been singled out for their connection with the development of the early frottola, though as yet this relationship, like so many aspects of fifteenth-century Italian music, remains quite vague.

Classifying these compositions with Italian texts according to national style and musical form is more complicated than some make it out to be. (One of the main obstacles that one encounters is that very few of the pieces have ascriptions.) From time to time one hears these works referred to by terms such as "Italian pieces" or "native Italian compositions" or even "frottole", but none of these designations can possibly apply to all of the works within this repertory. Although some are unmistakably in the native Italian style, this does not mean that a portion of such compositions may not be by Franco-Netherlandish composers. Others are obviously Franco-Netherlandish in design, among which a few are known to be by composers from the north (e.g., *Fuggir non posso*, ascribed to Caron in the Pixérécourt Manuscript, 36v-37r; anonymous in *Q16*, with the corrupt French text, *Enquu que lentor*), but it is entirely possible that a few of

sity Microfilms, 1960). Thematic and alphabetical indices in E. Pease, *Music From the Pixérécourt Manuscript*, Ann Arbor, Michigan, 1960.

<sup>20</sup> Throughout this article, the term "text" is used as a generic designation for both complete texts (of which there are only a few in *Q16*) and mere incipits.

these are by native Italians imitating the style of the Franco-Netherlanders. Thus, the author suggests that "compositions with Italian texts" is the only suitable generic designation for these works.

Due to its length, the most conspicuous composition in *Q16* is the *Missa de lamormi* (101r-111r), which is scheduled for publication by L. Feininger. (Thus, no transcriptions from it are included.) Throughout the Mass, the *L'homme armé* cantus firmus is used in an unusually simple, straightforward manner for the period in which it was composed. It is also relatively rare to find an *a 3* Mass in the late-fifteenth century, when Masses *a 4* were the order of the day, though a number of three-part Masses are contained in Rome, Vatican, MS B 80, which dates from the second half of the fifteenth century.

Each of the remaining two transcriptions included here deserves a few remarks at this point.

*L'autre jour pour ung matin* (Transcription No. 2) is musically complete in *Q16* (54v-55r) but has only the corrupt incipit *L'aultro jour* for a text. On the other hand, the version in the Pixérécourt Manuscript (82v) survives with only a superius and part of a tenor, but it does have a complete text. By drawing upon the two sources, it is possible to present both the music and the text in their entirety. The text is a late-fifteenth century pastourelle. A young man relates how he encountered a country lass and wooed her. The AAB musical form suggests the ballade.

*Alla Cazza* (144v-145r, Transcription No. 3) is a different piece than either the *Alla Caccia* found in the Pixérécourt Manuscript (9v-10r) or the *A la Chaza*<sup>21</sup> found in the Seville Chansonnier (32v-34r). These three pieces are rare examples of the late-fifteenth century type of caccia or hunting song. (The author knows only of the three listed, though a thorough search would probably uncover more.) The texts resemble in a general way those used in the fourteenth-century caccia but are of even less poetic substance than the earlier type. Neither does the music represent a distinguished artistic effort. The interesting aspect of these compositions is that they are so unmistakably in the native Italian style, although as mentioned above, it cannot be established for certain that they are by native Italian composers. In addition to employing "nature imitation" suggesting, e.g., the sounding of horns or the calling of dogs, they all make frequent use of repeated notes and chords, together with "declamatory" writing in which a straightforward note-per-syllable style of text setting is employed. The transcription of this piece remains somewhat conjectural, due to several scribal errors.

<sup>21</sup> For concordances to the Seville composition, see Plamenac, *op. cit.*, Part 2, 1952, pp. 98-9.

## THEMATIC INDEX

NUMBER OF PIECE	ORIGINAL PAGINATION	LATER PAGINATION	EDITORIAL PAGINATION
—	—	1	1r
Except for the Arabic pagination, this is a blank surface. (Preceded by two unnumbered blank folios, the first of which is bound to the hard cover.)			
—	—	2	1v-2r
On the official microfilm from which this study was made there appears across these two surfaces a library identification plate reading BOLOGNA/ BIBLIOTECA MUSICALE/ "G. B. MARTINI,"/ Q16. Beneath, the source itself is blank except for Arabic pagination.			
—	—	3	2v-3r
2v is a badly deteriorated Latin literary treatise, which has been taped back together. It was copied by a different scribe than the one responsible for the main body of the manuscript (Marsilius). 3r is the beginning of an alphabetical index of text incipits, including remarks in Padre Martini's hand on the upper right-hand corner and his signature at the bottom.			
—	—	4	3v-4r
Continuation of alphabetical index.			
—	—	5	4v-5r
Continuation of alphabetical index.			
—	—	6	5v-6r
Continuation of alphabetical index.			
—	—	7	6v-7r
Continuation of alphabetical index.			
—	—	8	7v-8r
Continuation of alphabetical index.			
—	—	9	8v-9r
8v is conclusion of alphabetical index, at the end of which the scribe has written <i>finis/ Do[minus]. 1. 4. 8. 7. marsilius.</i> 9r is blank except for marginal scribblings.			

1	—	10	9v-10r
<i>Des biens</i>		Tenor: <i>Des biens</i>	<i>Des biens</i>
2	—	11	10v-11r
<i>Lisa dea damisella</i>		Tenor: <i>Lisa dea</i>	<i>Lisa dea</i>
Index reads <i>Lisa dea damissella.</i>			
3	—	12	11v-12r
<i>Vostre amour</i>		Tenor: <i>Vostre amour</i>	<i>Vostre amour</i>
4	—	—	12v
<i>Vostre rigeur</i>		Tenor: <i>Vostre regeur</i>	( <i>Vostre rigueur</i> )
The original folio 13 is missing, but a blank folio has been inserted in its place and given Arabic pagination. Thus, <i>Vostre rigeur</i> survives with only superius and tenor. The missing contratenor incipit is supplied from Paris, Bib. Nat. Ms. fonds fr. 15123 (the Pixérécourt MS), ff. 152v-153r, where the entire piece is found.			
5	—	14	14r
			<i>De vos regarder</i>
Fragmentary piece. Voice surviving is probably a contratenor. Index reads <i>De vous regarder.</i>			
6	j	15	14v-15r
<i>J'ay bien &amp; honore</i>		Tenor: <i>J'ay bien et honore</i>	<i>J'ay bien</i>
7	ij	16	15v-16r
<i>Lloysot denisot</i>		Tenor: <i>Loysot denisot</i>	<i>Loysot denisot</i>
8	iiij	17	16v-17r
<i>Dides moy</i>		Tenor: <i>Dides moy</i>	<i>Dides moy</i>
9	iiij	18	17v-18r
<i>Per la absencia</i>		Tenor: <i>Per la absencia</i>	<i>Per la absencia</i>
10	v	19	18v-19r
<i>Jusca rascon</i>		Tenor: <i>Jusca rascon</i>	<i>Jusca rascon</i>
11	vj	20	19v-20r
<i>Je vons rongnois</i>		Tenor: <i>Je vons rongnois</i>	<i>Je vons rongnois</i>
<i>Vous</i> may be the correct reading of <i>vons.</i>			
12	vij	21	20v-21r
<i>Merci vos</i>		Tenor: <i>Merci vos</i>	<i>Merci vos</i>
13	viiij	22	21v-22r
<i>Je me comens</i>		Tenor: <i>Je me comens</i>	<i>Je me comens</i>

14	viiiij <i>Dieu d'amors</i>	23 Tenor: <i>Dieu d'amors</i>	22v-23r <i>Dieu d'amors</i>
15	x <i>Aime la plus bella</i>	24 Tenor: <i>Aime la plus bella</i>	23v-24r <i>Aime la plus bella</i>
16	xj <i>Je suis en grant</i>	25 Tenor: <i>Je suis en grant</i>	24v-25r <i>Je suis</i>
17	xij <i>Dictes le moy</i>	26 Tenor: <i>Dictes le moy</i>	25v-26r <i>Dictes le moy</i>
18	xiiij <i>Mon bien inparfait</i>	27 Tenor: <i>Mon bene inparfait</i>	26v-27r <i>Mon bien inparfait</i>
19	xiiiij <i>La taurina</i>	28 Tenor: <i>La taurina</i>	27v-28r <i>La taurina</i>
20	xv <i>Amours amours</i> [ <i>trop me fiers</i> ]	29 Tenor: <i>Amours amours</i>	28v-29r <i>Amours</i>
21	xvj <i>A qui diraige ma pensser</i> 31r (numbered Arabic 31 and Roman xvij) contains theoretical treatise in Italian.	30 Tenor: <i>A qui diraige</i>	29v-30v <i>A qui diraige</i>
22	xviiij <i>A une dame j'ay fait ben</i>	32 Tenor: <i>A une dame</i>	31v-32r <i>A une</i>
23	xviiiij <i>Venllies moy amer ma dame</i> Index reads <i>Ventilles moy</i> .	33 Tenor: <i>Venllies moy</i>	32v-33r <i>Ventilles</i>
24	xx <i>Tu me congnois</i>	34 Tenor: <i>Tu me congnois</i>	33v-34r <i>Tu me congnois</i>
25	xxj <i>Je m'en voys</i>	35 Tenor: <i>Je m'en voys</i>	34v-35r <i>Je m'en voys</i>

26	xxij <i>Mirando l'ochyi de costeyi</i>	36 Tenor: <i>Mirando l'ochyi</i>	35v-36r <i>Mirando l'ochyi</i>
27	xxiiij <i>Qui es ane</i>	37 Tenor: <i>Qui es ame</i>	36v-37r <i>Qui es ane</i>
28	xxiiiij <i>Pour vous servir belle dame</i>	38 Tenor: <i>Pour vous</i>	37v-38r <i>Pour vous</i>
29	xxv <i>J'amaiz dieux</i>	39 Tenor: <i>J'amaiz dieux</i>	38v-39r <i>J'amaiz</i>
30	xxvj <i>Departes vous male bouche</i>	40 Tenor: <i>Departes vous</i>	39v-40r <i>Departes</i>
31	xxvij <i>Tu me comande</i>	41 Tenor: <i>Tu me comande</i>	40v-41r <i>Tu me comande</i>
32	xxviiij- xxviiiij <i>Terribile fortuna</i>	42-43 Tenor: <i>Terribele fortuna</i>	41v-43r <i>Terribile fortuna</i>
33	xxx <i>Nostre dame [fleur de jonette]</i>	44 Tenor: <i>Nostre dame</i>	43v-44r <i>Nostre dame</i>
34	xxxj <i>Cassans en dist d'amer</i>	45 Tenor: <i>Cassans en</i>	44v-45r <i>Cassans en</i>
35	xxxij <i>Ma dame trop vous</i>	46 Tenor: <i>Ma dame trop vous</i>	45v-46r <i>Ma dame trop vous</i>
36	xxxiiij <i>Trop suis</i>	47 Tenor: <i>Trop suis</i>	46v-47r <i>Trop suis</i>
37	xxxiiiij <i>Nul ne me doit</i>	48 Tenor: <i>Nul ne me doit</i>	47v-48r <i>Nul ne me doit</i>
38	xxxiiiij <i>Canta: Advene que advenir</i>	49 Tenor: <i>Advene</i>	48v-49r <i>Advene</i>

Pagination "xxxiiiij" used twice (48r and 49r).



39	xxxv <i>Se d'en (deu?) pensser</i>	50 Tenor: <i>Se d'en (deu?) penser</i>	49v-50r <i>Se d'en (deu?) pensser</i>
40	xxxvj <i>Merdonz ete et vous</i>	51 Tenor: <i>Merdonez ete</i>	50v-51r <i>Mardonz ete</i>
41	xxxvij <i>A viro mio de deul</i>	52 Tenor: <i>A viro mie</i>	51v-52r <i>A viro miee de deul</i>
42	xxxviii <i>Cela sans plus</i>	53 Tenor: <i>Cela sans plus</i>	52v-53r <i>Cela sans</i>
43	xxxviii <i>En viron la saint valentin</i>	54 Tenor: <i>En viron</i>	53v-54r <i>En viron</i>
38v by another hand appears on the upper left-hand corner of 53v.			
44	xxxx <i>L'aultro (L'autre) jour</i>	55 Tenor: <i>L'altro jour</i>	54v-55r <i>L'aultro jour</i>
(40) by another hand appears on the upper right-hand corner of 55r.			
45	xxxxj <i>Jo ne dame plaisant et belle</i>	56 Tenor: <i>Jo ne dame</i>	55v-56r <i>Jo ne dame</i>
46	xxxxij <i>Je n'ay loye (ne joie) ne le esse</i>	57 Tenor: <i>Je n'ay loye</i>	56v-57r <i>Je n'ay loye</i>
47	xxxxiij <i>De piage roce duro</i>	58 Tenor: <i>De piage</i>	57v-58r <i>De piage</i>
48	xxxxiiij <i>Hellas coment anes</i>	59 Tenor: <i>Hellas</i>	58v-59r <i>Hellas coment</i>
49	xxxxv <i>Sa paine pert qui set</i>	60 Tenor: <i>Sa paine pert</i>	59v-60r <i>Sa paine</i>
50	xxxxvj- xxxxvij <i>Je ne demande [halte]</i>	61-62 Tenor: <i>Je ne demande</i>	60v-62r <i>Je ne demande</i>

51	xxxxviiij <i>De vostre amour suis</i>	63 Tenor: <i>De vostre amour</i>	62v-63r <i>De vostre amour</i>
52	xxxxviiiij <i>Ung (ung) amou- reux et pelle (belle?)</i>	64 Tenor: <i>Ung amoureux</i>	63v-64r <i>Ung amoureux</i>
53	L <i>Ma tres souveraine princesse</i>	65 Tenor: <i>Ma tres souve- raine</i>	64v-65r <i>Ma tres seuveraine princesse</i>
54	Lj <i>Vous n'antes (n'aves) poient</i>	66 Tenor: <i>Vous n'anes</i>	65v-66r <i>Vous</i>
55	Lij <i>Par ung tout seul</i>	67 Tenor: <i>Par ung</i>	66v-67r <i>Par ung</i>
56	Liij <i>Ma dame faictes moy</i>	68 Tenor: <i>Ma dame</i>	67v-68r <i>Ma dame</i>
57	Liiij <i>Quant serayge rhyame</i>	69 Tenor: <i>Quant serayge</i>	68v-69r <i>Quant</i>
58	Lvj <i>Han haula</i>	70 Tenor: <i>Han haula</i>	69v-70r <i>Han haula</i>
59	Lvij <i>S'il estoit</i>	71 Tenor: <i>S'il estoit</i>	70v-71r <i>S'il estoit</i>
60	Lviij <i>Plus que pour mille vivant</i>	72 Tenor: <i>Plus que</i>	71v-72r <i>Plus que</i>
61	Lviiij <i>Ce n'est pas moy</i>	73 Tenor: <i>Ce n'est pas moy</i>	72v-73r <i>Ce n'est pas</i>
62	[Lviiiij] <i>Les amours</i>	[74] Tenor: <i>Les amours</i>	73v-74r <i>Les amours</i>

Top of folio 74 torn off. Notes at beginning of contratenor unreadable.



63	Lx	75	74v-75r
	<i>La bassa castiglya</i>	Tenor: <i>La bassa castiglia in tenor</i>	
Beginning notes of superius lacking. (See No. 62.) Incipit taken from Perugia, Bibl. Comunale, MS 431, ff. 105v-106r (95v-96r).			
64	Lx	75	75r
	<i>Si ch'io scendess</i> ( <i>scendess</i> )	C[ontra] alto (no incipit)	T[en]o[r]io (no incipit)
This piece copied by a different scribe.			
65	Lxj	76	75v-76r
	<i>Fault il que je perde</i>	Tenor: <i>Fault il que</i>	<i>Fault il que</i>
Main scribe (Marsilius) resumes.			
66	Lxij	77	76v-77r
	<i>Qui en se podra</i>	Tenor: <i>Qui en se podra</i>	<i>Qui en se</i>
67	Lxij	78	77v-78r
	<i>Blandis loquens sermonibus</i>	Tenor: <i>Blandis loquens</i>	<i>Blandis loquens</i>
68	—	—	78v
	<i>Sayre ne puis</i>	Tenor: <i>Sayre ne puis</i>	<i>Sayre ne puis</i>
69	Lxiiij	79	79r
	<i>Fo qui pronare amore</i>	Tenor: <i>Fo qui pronare</i>	<i>Fo qui</i>
70	Lxv	80	79v-80r
	<i>A venando de mi mutado</i>	Tenor: <i>A venando</i>	<i>A venando</i>
71	Lxvj	81	80v-81r
	<i>Pour l'amour de ma</i>	Tenor: <i>Pour</i>	<i>Pour l'amour de ma</i>
72	Lxvij	82	81v-82r
	<i>Ma mestresse</i> ( <i>maistresse</i> )	Tenor: <i>Ma mestresse</i>	<i>Ma mestresse</i>
73	Lxviij	83	82v-83r
	<i>Ma dame et souveraine mastresse</i> ( <i>maistresse</i> )	Tenor: <i>Ma dame</i>	<i>Ma dame</i>

74	Lxviiiij	84	83v-84r
	<i>Ce n'est pas sans</i>	Tenor: <i>Ce n'est pas</i>	<i>Ce n'est pas</i>
75	Lxx	85	84v-85r
	<i>La plus ma grande de mon</i>	Tenor: <i>La plus</i>	<i>La plus</i>
76	Lxxj	86	85v-86r
	<i>Rayson avi ti multo ingrosso</i>	Tenor: <i>Rayson avi ti</i>	<i>Rayson avi ti</i>
77	Lxxij	87	86v-87r
	<i>Per la goula</i>	Tenor: <i>Per la goula</i>	<i>Per la goula</i>
78	Lxxiiij	88	87v-88r
	<i>Lassare amore</i>	Tenor: <i>Lassare amore</i>	<i>Lassare amore</i>
79	Lxxiiij	89	88v-89r
	<i>I sideri vostri</i>	Tenor: <i>I sideri vostri</i>	<i>I sideri vostri</i>
80	Lxxv	90	89v-90r
	<i>Je ne demano de vos</i>	Tenor: <i>Je ne demano</i>	<i>Je ne demando</i>
Ascription at the top of 89v reads <i>Jp.</i>			
81	Lxxvj	91	90v-91r
	<i>Amadores sospirar</i>	Tenor: <i>Amadores</i>	<i>Amadores</i>
82	Lxxvij	92	91v-92r
	<i>La chason des re-dictes</i>	Tenor: <i>La canson des la radictes</i>	<i>La canson des</i>
Pagination 76v added by a different scribe on 91v.			
83	Lxxviiij	93	92v-93r
	<i>Vire la galce</i>	Tenor: <i>Vire la galce</i>	<i>Vire la galce</i>
84	Lxxviiiij	94	93v-94r
	<i>La martinella</i>	Tenor: <i>La martinella</i>	<i>La martinella</i>
85	Lxxx	95	94v-95r
	<i>Enterpris suis pour</i>	Tenor: <i>Entepris</i>	<i>Enterpris suis</i>
86	Lxxxj	96	95v-96r
	<i>La trentanta</i> ( <i>L'aultre d'antan</i> )	Tenor: <i>La trentanta</i>	<i>La trentanta</i>

87	Lxxxij	97	96v-97r
	<i>Nos espante mi partida</i>	Tenor: <i>Nos espante</i>	<i>Nos espante</i>
88	Lxxxiiij	98	97v-98r
	<i>En attendant</i>	Tenor: <i>En attendant</i>	<i>En attendant</i>
89	Lxxxiiiij	99	98v-99r
	<i>Che seray la sbes (spes)</i>	Tenor: <i>Che seray</i>	<i>Che seray</i>
90	Lxxxv	100	99v-100r
	<i>Le servitor (serviteur)</i>	Tenor: <i>Le servitor</i>	

The term *Duo* appears at the outset of both voices.

*Missa de lamormi (L'homme armé)*

Index reads *La messa s[upra] lamormi*. Folio 100v is blank. Mass begins on 101r. Martini has written *N[o]*. 2. on 101r, prior to title of Mass.

91	Lxxxvj	101	101r
	<i>Kyrie eleyson</i>	Tenor: <i>Kyrie eleyson</i>	Contra: <i>Kyrie eleyson</i>
91(Cont.)	Lxxxvij	102	101v-102r
	<i>Christe eleyson</i>	Tenor: <i>Christe eleyson</i>	<i>Christe eleyson</i>
91(Cont.)	Lxxxvij	102	101v-102r
	<i>K[yr]ie [eleyson]</i>	Tenor: <i>Kyrie eleyson</i>	<i>Kyrie eleyson</i>
91(Cont.)	Lxxxviiij	103	102v-103r
	<i>Et in terra pax hominibus</i>	Tenor: <i>Gratias agimus</i>	<i>Et in terra pax</i>
91(Cont.)	Lxxxviiiij	104	103v-104r
	<i>Qui tollis peccata</i>	Tenor: <i>Qui tollis</i>	<i>Qui tollis</i>
91(Cont.)	Lxxxviiiij	104	103v-104r
	<i>Cum sancto spiritu</i>	Tenor: <i>Cum sancto spiritu</i>	<i>Cum sancto spiritu</i>
91(Cont.)	Lxxxx	105	104v-105r
	<i>Patrem omnipotentem</i>	Tenor: <i>Patrem omnipotentem</i>	<i>Patrem omnipotentem</i>

91(Cont.)	—	—	105v
	<i>Qui propter nos</i>	Tenor: <i>Qui propter nos</i>	<i>Qui propter nos</i>
91(Cont.)	Lxxxxj	106	106r
	<i>Et incarnatus est</i>	Tenor: <i>Et incarnatus est</i>	<i>Et incarnatus est</i>
	Tenor is preceded by a verbal canon.		
91(Cont.)	Lxxxxij	107	106v-107r
	<i>Et ascendit in celum</i>	Tenor: <i>Et ascendit in celum</i>	<i>Et ascendit in celum</i>
91(Cont.)	Lxxxxiiij	108	107v-108r
	<i>Santus santus</i>	Tenor: <i>Santus santus</i>	<i>Santus</i>
91(Cont.)	Lxxxxiiij	108	107v-108r
	<i>Pleni sunt</i>	<i>Pleni sunt</i>	
	The term <i>Duo</i> appears at the outset of both voices.		
91(Cont.)	Lxxxxiiiij	109	108v-109r
	<i>Osanna in excelsis</i>	Tenor: <i>Osanna in excelsis</i>	<i>Osanna in excelsis</i>
91(Cont.)	Lxxxxiiiij	109	108v-109r
	<i>Benedictus qui venit</i>	<i>Benedictus</i>	
	The term <i>Duo</i> appears at the outset of both voices.		
91(Cont.)	Lxxxxv	110	109v-110r
	<i>Agnus dei qui tollis</i>	Tenor: <i>Agnus dei</i>	<i>Agnus dei</i>
91(Concluded)	Lxxxxvj	111	110v-111r
	<i>Agnus dei qui tollis</i>	Tenor: <i>Agnus dei</i>	<i>Agnus dei</i>
	Tenor preceded by a verbal canon.		
92	Lxxxxvij	112	111v-112r
	<i>Faisons grant rhyme (chyme?)</i>	Tenor: <i>Faisons</i>	<i>Faisons</i>
93	Lxxxxviiij	113	112v-113r
	<i>Sans a noir (avoir?)</i>	Tenor: <i>Sans a noir</i>	<i>Sans a noir</i>
94	Lxxxxviiiij	114	113v-114r
	<i>Je suis seulet</i>	Tenor: <i>Je suis</i>	<i>Je suis seulet</i>

95	C	115	114v-115r
	<i>Per zenteleze</i>	Tenor: <i>Per zenteleze</i>	<i>Per zenteleze</i>
96	Cj	116	115v-116r
	<i>O generosa</i>	Tenor: <i>O generosa</i>	<i>O generosa</i>
97	Cij	117	116v-117r
	<i>De placebo la vita mia</i>	Tenor: <i>De placebo la vita mia</i>	<i>De placebo</i>
98	Cijj	118	117v-118r
	<i>He mi hellas</i>	Tenor: <i>He mi hellas</i>	<i>He mi hellas</i>
99	Ciiij-Cv	119-120	118v-120r
	<i>Reyne muy nobles</i>	Tenor: <i>Reyne</i>	<i>Reyne</i>
100	Cvj	121	120v-121r
	<i>Gardes le toit</i>	Tenor: <i>Gardes</i>	<i>Gardes</i>
101	Cvij	122	121v-122r
	<i>Je la plains cella</i>	Tenor: <i>Je la</i>	<i>Je la plains</i>
	Index reads <i>Je ne la plains cela</i>		
102	Cvijj	123	122v-123r
	<i>Lent et scolorito</i>	Tenor: <i>Lent et</i>	<i>Lent et scolorito</i>
103	Cviiij	124	123v-124r
	<i>Laysies moy</i>	Tenor: <i>Laysies moy</i>	<i>Layses moy</i>
104	Cx	125	124v-125r
	<i>Jong de vous</i>	Tenor: <i>Jong de vous</i>	<i>Jong de vous</i>
105	Cxj	126	125v-126r
	<i>En voiant sa dame</i>	Tenor: <i>En voiant</i>	<i>En voiant</i>
106	Cxij	127	126v-127r
	<i>C'este dermen venne</i>	Tenor: <i>C'este dermin</i>	<i>C'este</i>
107	—	—	127v
	<i>Soit d'anoix la</i>	Tenor: <i>Soit d'anoix</i>	<i>Soit</i>
	Main scribe (Marsilius) writes <i>finis</i> at bottom of 127v.		
108	Cxiiij	128	128r
	<i>Sera nel core (coro) mio</i>	Alto: (no incipit) <i>Sera nel core mio</i>	Cont[ra] b[assus]: (no incipit)

New scribe begins with this piece.

109	Cxiiiij	129	128v-129r
	<i>[J]'en abandone</i>	Tenor: <i>[J]'en abandone</i>	<i>[J]'en abandone</i>
	Index reads <i>J'en abandone</i> .		
110	Cxiiiij*	130	129v-130r
	<i>[H]elas que pour (poura) devenir</i>	Tenor: <i>[H]elas que</i>	<i>[H]elas</i>
	Listed in index as <i>Hellas</i> . * Scribe repeats Roman foliation from previous piece.		
111	Cxv	131	130v-131r
	<i>Enqu que lentor</i>	Tenor: <i>Enqu que lentor</i>	(no incipit)
112	Cxvj	132	131v-132r
	<i>[R]ose plaisant adorant</i>	Tenor: <i>[R]ose plaisant adorant</i>	(no incipit)
	Index reads <i>Rose playsant adorant</i> .		
113	Cxvij	133	132v-133r
	<i>[F]ortuna par ti crudeler (Fortune par ta cruaulte)</i>	Contra altus: <i>[F]ortuna par te</i>	B[assus]: <i>[F]ortuna par te</i>
	Index reads <i>Fortuna</i> .		
114	Cxviiij	134	133v-134r
	<i>[F]ortuna desperata</i>	Contra altus: <i>[F]ortuna desperata</i>	Contra b[assus]: <i>Fortuna desperata</i>
	Index reads <i>Fortuna</i> .		
115	Cxviiiij	135	134v-135r
	<i>[D]e tous biens plen (plaine)</i>	Tenor: <i>[D]e tous biens plen</i>	Contra: <i>De tous biens plen</i>
116	Cxx	136	135v-136r
	<i>[N]unquam fo (Nunca fue) pena maior</i>	Altus: <i>[N]unquam fo pena</i>	Tenor: <i>[N]unquam fo pena</i>
	Contra bassus: <i>[N]unqua fo</i>		
117	Cxxj*	137-138	136v-138r
	<i>Si dederò sonnum</i>	Tenor: <i>[S]i dederò sonnum</i>	Contra: <i>[S]i dederò sonnum</i>

\* Appears on both 137r and 138r.

118	—	—	137(a)v-138(a)r
Folio 137 is actually two folios glued together. Although the author was unable to separate them, he did discern that a chanson with the incipit <i>De tous biens...</i> is contained on the hidden inner surfaces. It is probably <i>a3</i> .			
119	Cxxij	139	138v-139r
	[L]e souvenir (souvenir) [de vous]	Tenor: [L]e souvenir	Contra: (no incipit)
Index reads <i>Lo souvenir</i> .			
120	Cxxij	140	139v-140r
	[J]'a pris amor	Tenor: [J]'a pris amor	Contra: J'a pris amor
Index reads <i>J'am pris amor</i>			
121	Cxxiiij	141	140v-141r
	Ay (N'ay?) que non se remediarme	Ay que non se	Contra: Ay que non se
122	Cxxv*	142-3	141v-143r
	[L]a rocca de fermes	[L]a rocca de fermes	Contra: [L]a rocca de fermesa
* No Roman pagination on 143r. Index reads <i>La rocca...</i>			
123	Cxxvj	144	143v-144r
	[O] Gloriosa	[O] Gloriosa	O gloriosa dommina
Index reads <i>O gloriosa domina</i>			
124	Cxxvij	145	144v-145r
	Alla cazza	(No incipit) Alla cazza	Alla cazza
125	Cxxviiij	146	145v-146r
	De vos de mi chi so se	De vos de mi chi so se	De vos de mi chi so se
126	Cxxviiiij	147	146v-147r
	Dux carlus	Dux carlus	Dux carlus
127	Cxxx	148	147v-148r
	Cento milia escute (Cent mille escus)	Tenor: Cento milia escute	Cont.: Cento millia escute

128	Cxxxj	149	148v-149r
	Con gran disdigno	Tenor: (No incipit)	Contra: (No incipit)
This piece by a different scribe.			
129	Cxxxij	150	149v-150r
	[L]a plus dolente	[L]a plus dolente	LA plus dolente
Index reads <i>La plus dolente</i> . Scribe of No. 126 and immediately prior resumes.			
	Cxxxiiij-Cxxxiv	151-152	150v-152r
Theoretical treatise in Latin. Martini has written <i>N[o]</i> . 3. on upper left-hand margin of 150v, prior to beginning of treatise.			
130	—	—	152v
	[R]ecordare domine	Recordare domine	
153r is blank except for Arabic pagination 153 and Roman pagination <i>Cxxxv</i> .			
131	Cxxxvj	154	153v-154r
	Cochilic	A[ltus]: Coquilic	T[enor]: Coquilic
			B[assus]: Coquilic
Both staff lines and notes are crude scribbles by a different scribe.			
Four un-numbered blank folios follow, the last of which is glued to the hard cover.			

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<i>Alla caccia (caccia)</i>	144v-145r	124
<i>Amadores sospirar</i>	90v-91r	81
<i>Amours amours [trop me fiers]</i>	28v-29r	20
<i>A qui diraige ma pensser</i>	29v-30v	21
<i>A une dame j'ay fait ben (bien)</i>	31v-32r	22
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<i>A viro mio de deul</i>	51v-52r	41
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<i>Incipit</i>	<i>Pagination</i>	<i>Number</i>
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<i>J'amaix dieux</i>	38v-39r	29
<i>J'am pris amor</i>	139v-140r	120
<i>J'ay bien &amp; honore</i>	14v-15r	6
<i>Je la plains cella</i>	121v-122r	101
<i>Je me comens</i>	21v-22r	13
<i>Je m'en voys</i>	34v-35r	25
<i>J'en abandone</i>	128v-129r	109
<i>Je n'ay loye (ne joie) ne le esse</i>	56v-57r	46
<i>Je ne demande [lialte]</i>	60v-62r	50
<i>Je ne demano de vos</i>	89v-90r	80
<i>Je suis en grant</i>	24v-25r	16
<i>Je suis seulet</i>	113v-114r	94
<i>Je vons (vous?) rongnois</i>	19v-20r	11
<i>Jo ne dame plaisant et belle</i>	55v-56r	45
<i>Jong de vous</i>	124v-125r	104
<i>Jusca rascon</i>	18v-19r	10
<i>La bassa castiglya</i>	74v-75r	63
<i>La chason des redictes</i>	91v-92r	82
<i>La martinella</i>	93v-94r	84
<i>La plus dolente</i>	149v-150r	129

<i>Incipit</i>	<i>Pagination</i>	<i>Number</i>
<i>La plus ma grande de mon</i>	84v-85r	75
<i>La rocca de fermes</i>	141v-143r	122
<i>Lassare amore</i>	87v-88r	78
<i>La taurina</i>	27v-28r	19
<i>La trentanta (L'aultre d'antan)</i>	95v-96r	86
<i>L'aultre d'antan: see La trentanta</i>	54v-55r	44
<i>L'aultro (L'autre) jour [pour ung matin]</i>		
<i>Laysies moy</i>	123v-124r	103
<i>Lent et scolorito</i>	122v-123r	102
<i>Les amours</i>	73v-74r	62
<i>Le servitor (serviteur)</i>	99v-100r	90
<i>Le sovenir (souvenir) [de vous]</i>	138v-139r	119
<i>Lisa dea damisella</i>	10v-11r	2
<i>Lloysot (loysot) denisot</i>	15v-16r	7
<i>Ma dame et souveraine mastresse (maistresse)</i>	82v-83r	73
<i>Ma dame faictes (faytes) moy</i>	67v-68r	56
<i>Ma dame trop vous</i>	45v-46r	35
<i>Ma mestresse (maistresse)</i>	81v-82r	72
<i>Ma tres souveraine princesse</i>	64v-65r	53
<i>Merci vos (vous)</i>	20v-21r	12
<i>Merdonz ete et vous</i>	50v-51r	40
<i>Mirando Pochyi de costeyi</i>	35v-36r	26
<i>Missa de lamormi (L'homme armé)</i>	101r-111r	91
<i>Mon bien inparfait</i>	26v-27r	18
<i>N'ay que non se remediarme: see Ay que non</i>		
<i>Nos espante mi partida</i>	96v-97r	87
<i>Nostre dame [fleur de jonette]</i>	43v-44r	33
<i>Nul ne me doit</i>	47v-48r	37
<i>Nunquam fo (Nunca fue) pena maior</i>	135v-136r	116
<i>O generosa</i>	115v-116r	96
<i>O gloriosa domina</i>	143v-144r	123
<i>Par ung tout seul</i>	66v-67r	55
<i>Per la absencia</i>	17v-18r	9
<i>Per la goula</i>	86v-87r	77
<i>Per zenteleze</i>	114v-115r	95
<i>Plus que pour mille vivant</i>	71v-72r	60
<i>Pour l'amour de ma</i>	80v-81r	71
<i>Pour vous servir belle dame</i>	37v-38r	28
<i>Quant serayge rhyame</i>	68v-69r	57

<i>Incipit</i>	<i>Pagination</i>	<i>Number</i>
<i>Qui en se podra</i>	76v-77r	66
<i>Qui es ane</i>	36v-37r	27
<i>Rayson avi ti multo ingrosso</i>	85v-86r	76
<i>Recordare domine</i>	152v	130
<i>Reyne muy nobles</i>	118v-120r	99
<i>Rose plaisant adorant</i>	131v-132r	112
<i>Sans a noir (avoir?)</i>	112v-113r	93
<i>Sa paine pert qui set</i>	59v-60r	49
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<i>Se d'en (deu?) pensser</i>	49v-50r	39
<i>Sera nel core (coro) mio</i>	128r	108
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<i>Trop suis</i>	46v-47r	36
<i>Tu me comande</i>	40v-41r	31
<i>Tu me congnois</i>	33v-34r	24
<i>Ung (Ung) amoureux et pelle (belle?)</i>	63v-64r	52
<i>Venllies (Ventilles) moy amer ma dame</i>	32v-33r	23
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<i>Vous n'antes (n'aves) poient</i>	65v-66r	54
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91-16.

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93.

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95.

96.

97.

98.

99.

This page contains musical notation for measures 91-9 through 99. Each measure is represented by a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and bar lines. The measures are numbered sequentially from 91-9 at the top to 99 at the bottom.

100.

101.

102.

103.

104.

105.

106.

107.

108.

109.

110.

111.

112.

113.

114.

115.

This page contains musical notation for measures 100 through 115. Each measure is represented by a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and bar lines. The measures are numbered sequentially from 100 at the top to 115 at the bottom.

116.

117.

119.

120.

121.

122.

123.

124.

125.

126.

127.

128.

129.

130.

131.

MUSIC-TRANSCRIPTION

Transcription No. 1, *Je ne demano de vos*

Q16, ff. 89v-90r.

5 Jp

*Je ne demano de vos*

Tenor *Je ne demans*

*Je ne demando*

10 15

20 25 etc.

etc.

etc.

Transcription No. 2, *L'autre jour pour ung matin*

Music Q16, ff. 54v-55r.

Text Pixérécourt MS, f. 82v.

Anonymous

1 5

L'au - tre jour pour ung ma tin Es - ba tre  
Se trou ve en mon che min Pas tou re

Tenor . L'au - tre jour pour ung ma tin Es -  
Se trou ve en mon che min Pas -

(Missing in Pixérécourt) L'au - tre jour pour ung ma tin Es ba tre  
Se trou ve en mon che min Pas - tou re

m'en tre a loy e. Qui chan-toit et men-oit yoi  
 sim ple et coy e.  
 ba tre m'en a loy e. Qui chan-toit et  
 tou re sim ple et coy e.  
 m'en tre a loy e. Qui chan-toit et men-oit  
 sim ple et coy e. □

(#) 15 20  
 e De ce qu'el-le oit chan  
 men-oit yoi e De ce qu'el-le oit chan  
 yoi e De ce qu'el-le oit chan

25  
 chan ter Ru bi-net en my la  
 ter Ru bi net en my  
 ter Ru bi-net en my la

30 (#) 35  
 voy - e La tri-o - ri la mir-do  
 la voy - - e La tri-o - ri la mir-  
 voy - - e La tri-o - ri la mir-do fa-lo - ri

1. In *Pixérécourt*, all voices begin with the signature O3  
 2. Horizontal brackets mark colored (blackened) notes.  
 3. *Pixérécourt* reads *c' Brevis, a Semibrevis* at this point.  
 4. *Pixérécourt* tenor ends here.  
 5. Written ♯ in *Pixérécourt*.

fa - lo - ri dou - - dai - ne La  
 do fa - lo - ri dou - - dai - ne La try la tri -  
 [lo - ri] [lo - ri] dou - - dai - ne La try la tri - -

45 5.  
 try la tri - o la - - ri la mir-do tra - to - ri dou - de.  
 o la mir-do tra - to - ri dou - de.  
 o la mir-do tra - to - ri dou de.

Q16, ff. 144v-145r. Transcription No. 3, *Alla caccia* Anonymous  
 Al - la caz za, al - la caz za Te te te te te  
 [Alla caccia]  
 Alla caccia  
 Alla caccia  
 Alla caccia  
 te [te te te te te] So - na so - na so na so - na so - na [so na

so na] for te Chia-ma chia-ma chia-machia-machia-ma Li ca-ni da tj

In - tor-no te jor da-no Te | te | jor da-no Te te fal - co ne

V<sub>e</sub> 3 ni ad me. vr ni ad me.

1. Minima in source.
2. Brackets mark colored (blackened) notes.
3. Dotted in source

*PACE NON TROVO:*

A STUDY IN LITERARY AND MUSICAL PARODY

JAMES HAAR

The settings of Petrarch's sonnet *Pace non trovo e non ho da far guerra* with which we shall have to deal here are first, quite naturally, a madrigal; a four-voice piece printed in 1539 in the fourth book of Arcadelt's madrigals and there anonymous, it was reprinted in the second issue of the same book two years later, now ascribed to one Ivo. The piece was included in the third volume of Antonio Gardane's collection of madrigals *a note nere*, and was well enough known and well enough thought of to be reprinted in Zuan Iacomo di Zorzi's *La Eletta* anthology of 1569. In addition it appears in at least one manuscript, a small madrigal collection of ca. 1540<sup>1</sup>. Anonymous in the manuscript, it is steadily ascribed to Ivo in all the printed sources save the first, and may reasonably be thought to be by him, the "Ivo (not de Vento)" of Mr. Reese's *Doppelmeister*<sup>2</sup>.

Second comes, not a *missa parodia* but another madrigal, this time a three-voice *Pace non trovo* appearing in the second book of Ihan Gero's madrigals *a 3* (a reprint dated 1556; the first print is lost and its date unknown)<sup>3</sup>. Given no information to the contrary, we must assume this madrigal to be the work of Gero himself; however, it is not a different setting but the same as Ivo's piece, only in condensed and altered form. Or — the nagging whine of scholarly caution makes itself heard — it may be the later printed but not necessarily later composed original madrigal of which Ivo's four-voice setting is an expansion. The problem of which came first will presently be faced.

<sup>1</sup> *Il quarto libro di Madrigali d'Archadelt a quattro voci* . . . Venice, Ant. Gardane, 1539, no. 38; reprinted with slight emendations in 1541 (Ivo's madrigal was omitted in the third edition of 1545); *Il vero terzo libro di Madrigali de diversi autori a note nere* . . . Venice, Ant. Gardane, 1549, no. 4; *La Eletta di tutta la Musica intitolata Corona . . . libro primo. Stampato in Vinegia . . . alla insegna del cagnuolo*, 1569, no. 45; Florence, B. N. C., Ms. Magl. XIX, 130, no. 9.

<sup>2</sup> Gustave Reese, *Music in the Renaissance*, rev. ed. (New York 1959) pp. 327, 979.

<sup>3</sup> *Di Ihan Gero il secondo libro di Madrigali a tre voci Novamente . . . ristampati* . . . Venice, Gardano, 1556, no. 4.