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I frammenti musicali padovani tra *Santa Giustina* e la diffusione della musica in Europa



Giornata di studio
Padova, Abbazia di S. Giustina-Biblioteca Universitaria
15 giugno 2006



CONTRIBUTO
REGIONE DEL VENETO



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Atti a cura di
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Fotografie

Loris Moro (Biblioteca Universitaria di Padova)

Soprintendenza per i Beni storici, artistici ed etnoantropologici del Friuli Venezia Giulia, Archivi e Biblioteca di Cividale del Friuli, Archivio fotografico (p. 145 fig. 7, p. 146 fig. 8, p. 151 fig. 16).

Autorizzazioni

p. 142 fig. 1, 2, p. 149 fig. 12, p. 153, fig. 19: Fondazione Biblioteca di San Bernardino di Trento (08.09.2010); p. 143 fig. 3, 4, p. 144 fig. 5, p. 150 fig. 13, 14, 15: Biblioteca Capitolare di Padova (prot. n. 1730 del 21.09.2010); p. 144 fig. 6: su concessione del Ministero per i Beni e le Attività Culturali, Biblioteca Marciana. È vietata ogni ulteriore riproduzione con qualsiasi mezzo (aut. 94/10); p. 145 fig. 7, p. 146 fig. 8, p. 151 fig. 16: su concessione del Ministero per i Beni e le Attività Culturali, Soprintendenza per i beni storici, artistici ed etnoantropologici del Friuli Venezia Giulia. È vietata ogni ulteriore riproduzione con qualsiasi mezzo (prot. n. 1508 del 05.05.2011); p. 147 fig. 9: Arxiu Capitular del Mallorca (06.09.2010); p. 148, fig. 10, 11, p. 152, fig. 17, 18: Fabbriceria della Basilica Cattedrale di Parma (prot. n. 3900 del 14.10.2010); p. 227: su concessione del Ministero per i Beni e le Attività Culturali, Biblioteca Medicea Laurenziana di Firenze. È vietata ogni ulteriore riproduzione con qualsiasi mezzo (prot. n. 2596 del 22.07.2010).

Progetto grafico

Ermes Turato

@ Biblioteca Universitaria di Padova
Via San Biagio 7, 35121 – Padova
www.bibliotecauniversitariapadova.it

Grafiche Turato Edizioni
via Pitagora 16/a – Rubano (Padova)
t. 049630933 – ermes@graficheturato.it

ISBN: 978-88-89524-72-5

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PRESENTAZIONE

La Biblioteca Universitaria di Padova possiede una preziosa documentazione sulla pratica e la diffusione della musica a Padova tra tardo Trecento e primo Quattrocento. Si tratta di una serie di frammenti in notazione musicale mensurale utilizzati a rinforzo delle legature di una decina di manoscritti medievali provenienti dall'Abbazia benedettina di Santa Giustina, dove furono confezionati.

Ne emerge un quadro che colloca Padova come secondo polo della musica profana in volgare dell'*Ars nova* oltre a Firenze, rispetto alla quale presenta anche cospicue attestazioni del mottetto celebrativo in latino. È documentata l'attività di musicisti padovani come Grazioso da Padova e il monaco carmelitano Bartolino oltre a un non trascurabile numero di musicisti oltremontani ma attivi nella città del Santo che vede nella figura di Johannes Ciconia il principale rappresentante. I frammenti manoscritti, inoltre, ci trasmettono le opere dei maggiori e più noti esponenti dell'*Ars nova* italiana e internazionale come Jacopo da Bologna, Guillaume de Machaut, Francesco Landini.

La Giornata di studio svoltasi il 15 giugno 2006 di cui ora – purtroppo tardivamente – vedono la luce gli atti, si poneva l'obiettivo di affrontare organicamente un complesso di testimonianze musicali singolarmente già note e studiate, e anche in parte edite, per tracciare un quadro d'insieme dell'attività musicale padovana del periodo nonché dei suoi probabili rapporti con i principali centri europei di produzione soprattutto ai fini di proporre delle possibili linee attraverso le quali i vari repertori pervennero a Padova e da qui, in seguito, si diffusero.

Siamo quindi lieti di presentare il frutto della feconda collaborazione tra le nostre istituzioni: la Biblioteca Universitaria, sede di conservazione di quelle testimonianze, l'Abbazia di Santa Giustina, luogo di origine, e il Conservatorio "Cesare Pollini", la maggiore istituzione musicale della città.

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Groups and Projects among the Paduan polyphonic sources

There was no single “Eureka!” moment in the discovery of the Paduan fragments. The rich tradition of polyphonic music in Padua – composition, copying, and almost certainly performance – was discovered piecemeal, with the principal sources found on twelve separate occasions by nine researchers over more than a century (see Table 1). There are both advantages and disadvantages to the gradual accumulation of knowledge. On the one hand, each new discovery reminded researchers of the wealth of information found in Padua, and the Biblioteca Universitaria in particular, and cemented the Veneto’s unique position in the history of Italian music. On the other hand, the scattered discovery of the Paduan fragments, like all Italian fragments, has discouraged any major reassessment of the fragments as a whole.

Table 1: Discovery dates of Paduan Manuscripts

Manuscript	Year	Discovery
Padua 1475 (Pad A)	1890	Lodovico Frati, “Frammenti di un codice musicale del secolo XIV,” <i>Giornale storico della letteratura italiana</i> 18, pp. 438-39.
Padua 684 (Pad A)	1892	Guido Mazzoni, <i>Tre ballate e due sonetti antichi</i> , Per nozze Salvioni-Taveggia (Padua: Gallina, 1892).
Padua 1115 (Pad B)	by 1900	Johannes Wolf, “Der niederländische Einfluss in der mehrstimmigen gemessenen Musik bis um Jahre 1480,” <i>Tijdschrift der Vereeniging voor Noord-Nederlands Muziekgeschiedenis</i> 6, p. 209.

Manuscript	Year	Discovery
Stresa 14	1902	Remiglio Sabbadini, "Frammenti di poesie volgari musicate," <i>Giornale storico della letteratura italiana</i> 40, pp. 270–272 (as Domodossola, Convento di Monte Calvario). Outer folios revealed in G. Contini, "Un manoscritto ferrarese quattrocentesco de scritture popolareggianti," <i>Archivium romanicum</i> (1938), p. 1.
Padua 658 (Pad C)	1925	Heinrich Bessler, "Studien zur Musik des Mittelalters. I. Neue Quellen des 14. und beginnenden 15. Jahrhunderts," <i>Archiv für Musikwissenschaft</i> 7, p. 231 fn. 1. Front lifted by 1955 and reported in Plamenac, "Another Paduan Fragment" (see below), p. 166.
Oxford 229 (Pad A)	1926	Bessler, "Studien zur Musik des Mittelalters. II. Die Motette von Franko von Köln bis Philipp von Vitry: Nachtrag zu Studie I," <i>Archiv für Musikwissenschaft</i> 8, pp. 233–35.
Padua 1106 (Pad D)	1955	Dragan Plamenac, "Another Paduan Fragment of Trecento Music," <i>Journal of the American Musicological Society</i> 8, pp. 165–181. Plamenac remarks that the manuscript had been earlier reported by Walter S. Rubsamen, "Music Research in Italian Libraries," <i>Notes</i> 6 (1949), p. 564, but the reference had not been pursued.
Padua 675, 1225, 1283 (Pad D)	1964	Kurt von Fischer, "Neue Quellen zur Musik des 13., 14. und 15. Jahrhunderts," <i>Acta Musicologica</i> 36, pp. 79–97.
Padua 656	1972	Fischer, <i>RISM B IV 4</i> . From an unpublished report by Plamenac.
Padua 553	1977	Giulio Cattin, "Ricerche sulla musica a S. Giustina di Padova all'inizio del Quattrocento: Il copista Rolando da Casale. Nuovi frammenti musicali nell'archivio di stato," <i>Annales Musicologiques</i> 7, pp. 17–41.
Padua 14	1993	Francesco Facchin, "Una nuova fonte musicale trecentesca nell'Archivio di Stato di Padova," in <i>Contributi per la storia della musica sacra a Padova</i> , Fonti e ricerche di storia ecclesiastica padovana 24, edited by Giuliano Cattin and Antonio Lovato, (Padua: Istituto per la storia ecclesiastica padovana), pp. 115–39. New music on f. 1r discovered by Cuthbert in 2009.
Padua 1027	2006	Michael Scott Cuthbert, "Trecento fragments and polyphony beyond the codex," (Ph.D. Dissertation: Harvard University).

What unifies the Paduan fragments? It is not their present location – sources in Oxford and Stresa belie this thesis. Rather, it is the assumption that all of these sources were produced at the scriptorium of the Abbey of Santa Giustina in Padua. It is an assumption which is nearly provable for some of those sources copied by Rolandus de Casali (**Stresa 14** and **Pad D: Padua 675, Padua 1283, Padua 1225, and Padua 1106**, the last two inscribed with Rolandus's signature). And it is almost certainly true for the sources with signs of early pos-

session by the Abbey: which includes the remainder of the sources except **Padua 14**. The types of music collected in the Paduan fragments weakly unites them. As scholars have long noted, the compilers of the Paduan sources cared more about both sacred music and French-texted secular music than we would expect if only Tuscan manuscripts had survived.¹

Can we go further? Are there other links among these sources that reveal a particular Paduan style? Indeed there are. The visual similarities among some (but not all) of the Paduan fragments reveal deep relationships among these fragments pointing to a unified project to notate and transmit polyphony in Padua around 1400.

Elsewhere, I have considered these sources and their relationships in detail.² Thus, in this short paper I will discuss only the few aspects of the “S. Giustina Project” that seem most crucial to our understanding of the Paduan fragments. I end by presenting a complete inventory of the Paduan fragments, a collection whose breadth and depth will surprise most scholars.

The S. Giustina Project

There was no such thing as A4 parchment in the Trecento. Manuscripts varied extraordinarily in size and preparation in the late Middle Ages. Music manuscripts were no exception. Comparing polyphonic sources reveals far more diversity of presentation than commonality. Pages are tiny or enormous. Margins are generous or meager. Systems are scrunched or widely separated. Staves are thin or wide, with four, five, or six lines, inked in red, brown, or black. Initial

¹ On the sacred and French secular influences in Padua see respectively, Francesco Facchin, “Una nuova fonte musicale,” and Anne Hallmark, “Some Evidence for French Influence in Northern Italy, c. 1400,” in *Studies in the Performance of Late Medieval Music*, edited by Stanley Boorman (Cambridge: Cambridge University Press, 1983), pp. 193–225.

² Cuthbert, “Trecento fragments and polyphony beyond the codex,” (Ph.D. dissertation: Harvard University, 2006), pp. 92–230. Online at <<http://www.trecento.com/dissertation>>.

letters are beautiful, or plain, or non-existent.

Most of these attributes seem to have been chosen independently of the others. A general rule is that if two fragments share all the traits above, then the fragments come from the same manuscript. In published scholarship so far, the only *ars nova* exceptions to this rule have been the Paduan fragments.

Nine of the previously known Paduan fragments share approximately the same (estimated) original size and writing space. Their staves and systems are remarkably similar, using the same ink color, number of staves per page, lines per staff, and (within a margin of error of measurement and warping over the centuries) the same-sized rastrum. Further, each of them was drawn with a rastrum which was not perfectly even: the outer two spaces are larger than the inner two (3.9 – 4.0mm vs. 3.2 – 3.4mm). Table 2 gives the measurements for the fragments which are similar in size and construction.

*Table 2: Measurements of some Paduan fragments*³

		Originally (est.)	Currently	Writing space	Staff height
Pad A	Oxford 229	325 x 235 (s)	325 x 235 (s)	235 x 180 (s)	13.5 (s)
Pad A	Padua 1475	320 x 245 (r)	275 x 240 (c)	230 x 180 (s)	13.5 (s)

³ All measurements are rounded to the nearest 5mm, except staff height which was rounded to the nearest 0.5mm (where such precise data was available). I have purposely chosen to take measurements from as many sources as possible to avoid the bias that could result from measuring every fragment myself, since manuscripts can be measured at any number of places to get slightly different results. The following abbreviations are used for the citations:

- (c) Cuthbert, new measurements and estimates.
- (ff) Francesco Facchin, “Una nuova fonte,” p. 118.
- (fnq) Kurt von Fischer, “Neue Quellen zur Musik des 13., 14. und 15. Jahrhunderts,” *Acta Musicologica* 36 (1964), p. 85.
- (r) Fischer, *RISM Handschriften mit mehrstimmiger Musik des 14., 15., und 16. Jahrhunderts* (RISM B IV 3–4).
- (s) Jason James Stoessel, “The Captive Scribe: The Context and Culture of Scribal and Notational Process in the Music of the *Ars subtilior*” (Ph.D. dissertation, University of New England (Australia), 2002), p. 151.

GROUPS AND PROJECTS AMONG THE PADUAN POLYPHONIC SOURCES

		Originally (est.)	Currently	Writing space	Staff height
Pad A	Padua 684	325 x 235 (c)	315 x 215 (r)	230 x 180 (s)	13.5 (s)
Pad D	Padua 1225	305 x 230 (fnq)	305 x 230 (fnq)	230 x 165 (s)	13.5 (c)
Pad D	Padua 1283	310 x 240 (c)	210 x 140 (s)	[trimmed]	14.0 (c)
Pad D	Padua 675	310 x 240 (c)	280 x 210 (r)	245 x 165 (c)	14.5 (c)
Pad D	Padua 1106	305 x 230 (r)	290 x 205 (r)	240 x 170–75 (c)	14.0 (c)
	Padua 1027	320 x 235 (c)	290 x 215 (c)	240 x 175–80 (c)	14.0 (c)
	Padua 1115	330 x 230 (r)	315 x 230 (r)	240 x 185 (s)	14.0 (s)
	Padua 14	315 x 240 (ff)	290 x 205 (ff)	230 x 180 (ff)	13.0 (ff)

In 2003 I discovered a tenth Paduan fragment that shared all of these characteristics. Like the other fragments, this one formed the front and back covers of a manuscript from the Abbey of Santa Giustina now in the Biblioteca Universitaria, ms 1027. See Figure 1. Unlike the other sources, however, these folios were never used: they remain perfectly blank except for their ten five-line staves. Thus, we could not use this fragment's repertory or scribe's handwriting to decide from which, if any, of the known sources it came.

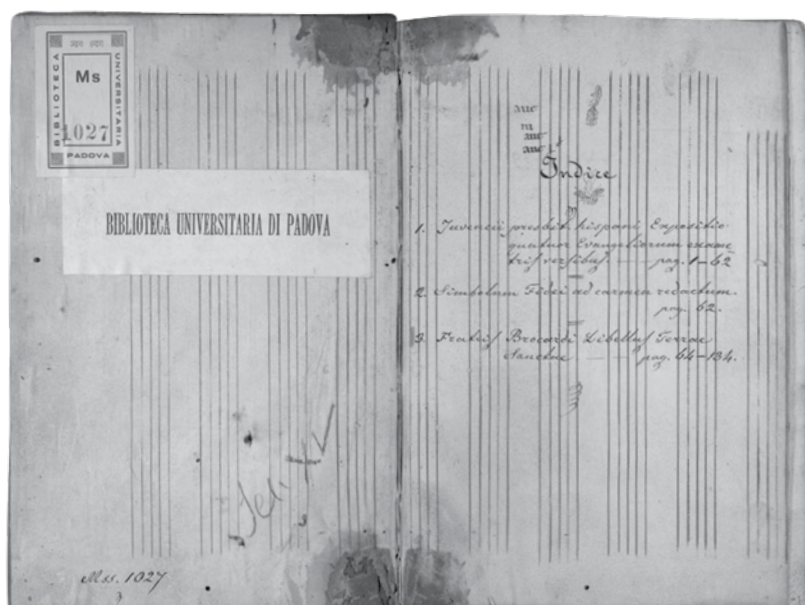


Figure 1: Padua 1027, front pastedown (f. a^r, detail).

As I said above, the case of discrete manuscripts with identical preparations is unknown outside of Padua. In fact, in all other cases I have been able to find, having the same page preparation is sufficient to establish that two fragments come from the same manuscript,⁴ even if they have no contiguous pieces and their repertories differ significantly (as in the case of **Cortona 1** and **Cortona 2**),⁵ or if there is a change of scribal hand or decoration (such as in the Cividale manuscripts). Facchin expresses this dictum most succinctly when, writing on the fragments **Frosinone 266** and **Frosinone 267** he says:

I due frammenti non erano contigui nel codice dal quale provengono, presumibilmente lo stesso vista l'identità degli specchi di scrittura.

*The two fragments were not contiguous in the codex from which they originated, presumably the same [codex] given the identity of their writing spaces' size.*⁶

This statement about the Frosinone fragments is generally accepted despite a change in hands between the two fragments. In sum, scholarly consensus is that fragments with the same layout and from the same general origin should be considered part of the same manuscript.

So, why not dispense with the groupings **Pad A**, **Pad D**, and so on, and simply conclude that there was only one original Paduan polyphonic manuscript? After all, the changes in scribal hand are insufficient to deny this conclusion, as we have seen above. The mixing of sacred and secular, and French and Italian repertories in a single manuscript also becomes typical once we stop using **Squarcialupi** as our model for a standard Trecento manuscript. But a quick perusal

⁴ Indeed, Cantoni Alzati, working entirely on codicological rather than repertorial grounds, claimed that all these manuscripts came from the same source, excepting **Padua 1027** and **Padua 14** about which she was unaware. See Giovanna Cantoni Alzati, *La biblioteca di S. Giustina di Padova: Libri e cultura presso i benedettini padovani in età umanistica* (Padua: Editrice Antenore, 1982), pp. 23 and 57.

⁵ Giuliano Di Bacco and John Nádas, "The Papal Chapels and Italian Sources of Polyphony during the Great Schism," in *Papal Music and Musicians in Late Medieval and Renaissance Rome*, edited by Richard Sherr (Oxford: Clarendon Press, 1998), pp. 82–85.

⁶ Francesco Facchin, "Le fonti di polifonia trecentesca italiana alla luce degli ultimi ritrovamenti: parte prima," *Fonti musicali italiane* 2 (1997), p. 13.

of the Paduan fragments' contents (see Table 3 at the end of this article) gives reason to believe that there was more than one manuscript originally: some works appear twice in the fragments. An untroped Gloria by Ciconia and a troped Gloria by Engardus are found in both **Pad A** and **Pad D**.⁷ This repetition does not completely rule out the possibility that there was only one original manuscript. Manuscripts with repeated works are not at all uncommon; in fact, another Gloria, *Clementie pax*, appears twice in **Pad A** alone. However, putting together the differences in scribes, the changes of repertoire (particularly in **Pad B**), and the repetition of pieces, there are good reasons to doubt that all these fragments stem from the same original source.

What then is to be done? Do we only have two choices: Either (1) unite ten fragments with two works in common, different handwriting, and somewhat independent repertoires, or (2) leave them separate and ignore the vast codicological and paleographical evidence which binds these fragments more closely than many sources that are usually referred to as a single manuscript? Fortunately we can create a third choice and avoid the false dichotomy conventional classification systems force upon us.

These ten Paduan fragments bear witness to a concerted effort by multiple scribes to produce identically-sized manuscripts. Because we are certain that they came from a common origin, we can make many statements about the tastes of the project's scribes and music collectors even without deciding if these fragments came from one manuscript. Yet it is important not to fall back on the old term, "Paduan fragments," which includes several sources in different styles and perhaps from different times, and which opens the door for any future Paduan discovery to be lumped with these ten fragments without careful scrutiny of the new source's relationship to them. I therefore propose introducing the term the **S. Giustina Project** for these ten fragments.

⁷ In addition, fragments of Jacopo da Bologna's *O cieco mondo* appear in both **Pad A** and **Pad C**. However, **Pad C** has an entirely different layout from the ten fragments under discussion in this article. Thus it is unsurprising that there would be works in common between it and the other fragments.

The scope of the **S. Giustina Project** is unique in late medieval music. Those Machaut manuscripts that were created during the composer's lifetime are the only even vaguely similar products of such a unified endeavor. In both projects, no two manuscripts are identical, but all were created within certain parameters and, seemingly, with a unified purpose. The designation of a new group of sources is an attempt to supplement rather than supplant older groupings. Indeed it is my intention not only to continue using the older, smaller groupings, such as **Pad A**, but to create new small groupings as well. Sources can, of course, belong to more than one group; certainly **Stresa 14** belongs in a group with **Pad D**, on the basis of a shared scribe, even if it not part of the **S. Giustina Project**. Scholarship has overemphasized the identification of common manuscripts and scribal concordances (many of which are never accepted by others in the field) to the detriment of flexible collections of sources, repertories, and scribal features that identify specific traits in common among manuscripts.

Some of these relationships among Paduan fragments are summarized visually in Figure 2. Not only do these connections not exhaust the possible groupings of Paduan sources, they do not begin to explore the many connections these sources have with those outside Padua with manuscripts such as **Trent 60** (considered Paduan by Marco Gozzi) or **Oxford 56** (contained in a manuscript for the church of S. Giustina in Venice).⁸ And so we must continue to expand our definitions of manuscript, manuscript project, and manuscript group when dealing with these fragmentary sources. Paradoxically, it is only when we begin to group the Paduan sources for comparison that we are able to seriously study each one on its own.

⁸ Marco Gozzi, "Un nuovo frammento trentino di polifonia del primo Quattrocento," *Studi musicali* 21 (1992), p. 246. Cuthbert, "Trecento fragments," pp. 177-80.

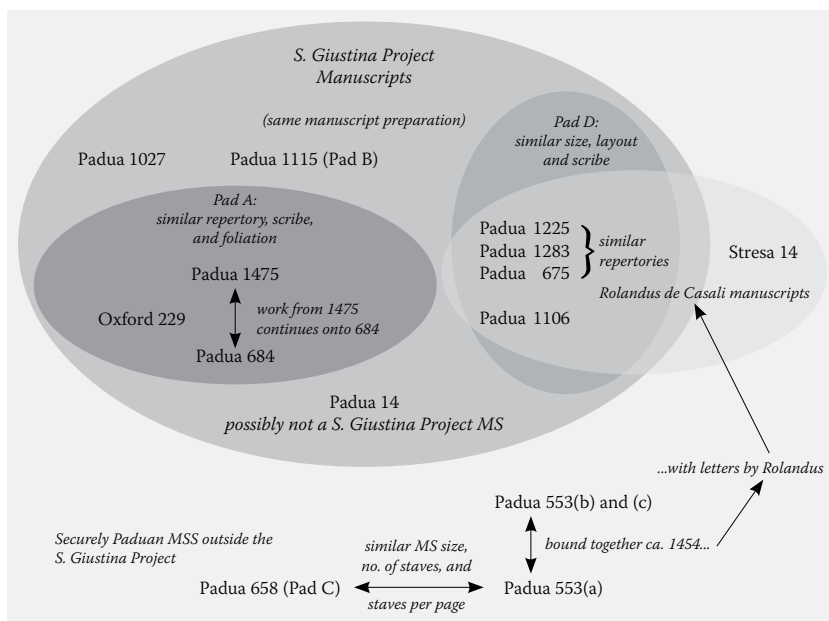


Figure 2: Relationships among the Paduan fragments.

That several sources lay outside the **S. Giustina Project** in the previous figure says nothing about their importance to the history of music in Padua or the Trecento.⁹ I will cover each briefly before turning to an overview of the musical situation in Padua around the turn of the fifteenth century.

Stresa 14 has the strongest connection to the **S. Giustina Project**. It was copied by Rolandus de Casali, scribe of **Pad D**, although its collection of five secular works—three by Ciconia and one each by Zaninus de Peraga de Padua and Jacobus Corbus de Padua—puts it more in line with the contents of **Pad B** than **Pad D**. The highest surviving folio number, 141, informs us that we have lost such a substan-

⁹ **Padua 656** is not really a Paduan *fragment* since the music was never part of a larger manuscript. Giulio Cattin was the first to single it out for special treatment among the Paduan sources in “Ricerche sulla musica a S. Giustina di Padova all’inizio del Quattrocento: Il copista Rolando da Casale. Nuovi frammenti musicali nell’archivio di stato,” *Annales Musicologiques* 7 (1964–77), p. 28.

tial manuscript that Padua's importance as a center of polyphony is bolstered.

The two works by Zaninus and Jacobus Corbus are their only surviving compositions. As Hallmark has discovered, the only known connections of people with these names in Padua are from quite earlier periods. A Jacobus Corbus was active in 1357 while a Zaninus was a captain in 1373.¹⁰ If these are our composers, then we see more of an interest in older music on Rolandus's part than we would otherwise suspect based on **Pad D**.

Another Paduan fragment also takes a keen interest in older music. Though **Pad C (Padua 658)** is generally treated as if were much like **Pad A, B, or D**, it is in fact part of a completely different project. It has six-line staves, double vertical margins on both sides, a thicker pen, and uses a more curved custos. The small fragment comprises two single folios of secular compositions which were formerly pasted down to the inside covers of manuscript 658. The two folios contain a total of four secular compositions, one per side. One composition, Jacopo da Bologna's *O cieco mondo*, is preserved in its entirety. The two compositions on the second folio, *Or sus vous dormés trop* and *Apollinis ecclipsatur*, are missing their beginnings and endings, respectively. The final composition, found on the recto of f. A, is the ritornello *Si e piena la terra* from Jacopo's caccia in canonic form, *Ogelletto silvagio*. Though these compositions show a more conservative taste and a greater interest in the music of older composers than the other Paduan fragments, we must tack on a caveat that we do not know what was in the rest of the source. If only two random folios had survived from the opening of **San Lorenzo 2211** or another innovative manuscript we might get the same misguided impression of a collector's conservative taste.

The presence of *Apollinis* in **Pad C** is important because it signals at least some Paduan interest in the older French motet style. Similarly, *Ogelletto silvagio* is the only canonic composition found in Padua. Hallmark notes that the references to serious music and to

¹⁰ Hallmark, "Some Evidence for French Influence," pp. 202–3.

theorists in *Apolinis ecclipsatur* and in the third terzetto of *Ogelletto Silvagio* are unsurprising considering Padua's tradition as a center of music theory.¹¹

Although **Pad C**'s eight, six-line staves with double marks on the side have some similarities to **Reina** (even though the notation does not), they are even more similar to **Padua 553(a)**.¹² **Padua 553** comprises three musical sources (and several non-musical), of which only the first is well-known. **Padua 553(a)** is one of the few surviving sources of keyboard music from the Trecento. Unfortunately, only little more than a system of this music has been preserved: the final syllables of the "Cum Sancto Spiritu" and the Amen of a setting of *Gloria IV*. The rest of the folio is blank, but it is this blank section which provides the link to **Pad C**. Like **Pad C**, the source is parchment and has a writing space of *ca.* 210x165.

Though the keyboard work formed the main cover for the main contents of **Padua 553**, an expense book of the funds of Guido Gonzaga, other documents were formerly stuffed in the covers and have now been removed.¹³ Many of these documents seem to have come from the collection of Rolandus de Casali, including two letters written to him requesting the copying of music;¹⁴ for this reason, the manuscript is connected to both **Pad D** and **Stresa 14** in Figure 2 above.

Among these documents are two folios of mensural music. Folio 3, which I will designate **Padua 553(b)**, contains the single voice of a unique *Ave, Mater nostri Redemptoris*. **Padua 553(c)**, on f. 6rv, contains two *sicilianas* recast as ballate. Neither of these folios are part of the **S. Giustina Project** since they have black staves and, more significantly, are written on paper. Fragments of music written on paper are rare—among the fragmentary Italian sources only **Turin 2**, **Grottaferrata/Dartmouth**, and **Ivrea 105** come to mind. Their rarity

¹¹ Hallmark, "Some Evidence for French Influence," p. 198.

¹² **Civiale A** is also similar, though it has ten staves. Note that the final page of **Pad C** has nine staves. Since bifolios were usually ruled across an opening, this feature suggests that the two now disjoint folios were never a bifolio.

¹³ Cattin, "Ricerche sulla musica a S. Giustina di Padova," pp. 32–36.

¹⁴ *Ibid.*, pp. 37–38.

today is not necessarily because such manuscripts were unusual in the late Trecento, but because individual sheets from these sources were useless as flyleaves or notarial covers.¹⁵ In all likelihood they were discarded at a much higher rate than parchment codices. Despite their other similarities **Padua 553(b)** and **Padua 553(c)** did not come from the same original source, since the former is substantially wider than the latter.

Padua 553(b) is similar to **Oxford 229** in using the mensural sign *c* to indicate tempus imperfectum cum prolatione *maiori*, a mensuration often indicated by *c*. This usage is neither exceptional nor does it stem from a lack of knowledge of musical notation. Instead it reflects an alternate system that was fully accepted by many scribes in Italy, and perhaps abroad, circa 1400.

Inventory

The contents of the Paduan fragments are varied and have not before been described in their entirety. A total of seventy-one compositions are listed in the inventory in Table 3. Though slightly fewer in number than **Mancini** or **London 29987** (to say nothing of **Pit.** or **Squarcialupi**), this is still a significant repertory for study.

The inventory is organized so that the two major repositories of sacred music appear first, followed by manuscripts similar in layout, and lastly manuscripts with less secure connections to the first two groups of sources. The concordances for sacred works in this table owe a debt to the inventory of Mass movements in the Paduan fragments by Francesco Facchin.

The following abbreviations and standards are employed:

Folio numbers out of order, such as “34r,33v” indicate that the cantus (or cantus 1) appears on f. 34r, but other voices appear on the previous page. Original folio numbers appear without marking; modern foliations are in square brackets. Folio numbers in italics signify the work is not copied at the top of a page (such distinctions are not made for the concordant manuscripts).

¹⁵ For a fuller discussion of the differences between paper and parchment fragments, see Cuthbert, “Trecento fragments,” p. 43.

Concordances are grouped approximately by region, with Paduan and other sources from the Veneto first, then Tuscan manuscripts, other Italian manuscripts, foreign sources, and finally text sources (in italics).

These symbols appear in the designation of voices:

{ C1 }	=	Cantus 1 not there, but almost certainly present on a missing page.
[Ct]	=	Part of the contratenor is present
<i>T</i>	=	Textless tenor
+	=	Possibility of additional voices

No more than a few recent editions are listed, the first of which will have a list of other, older editions. With the exception of *Ave mater nostri Redemptoris*, every work from the Paduan fragments has now been transcribed, and this work will be published soon. The following sigla are used:

- CMM 29: Hanna Stäblein-Harder, editor, *Fourteenth-Century Mass Music in France*, Corpus mensurabilis musicae 29 ([Rome:] American Institute of Musicology, 1962).
- CMM 46/I: Andrew Hughes and Margaret Bent, editors, *The Old Hall Manuscript*, Corpus mensurabilis musicae 46/I ([Rome:] American Institute of Musicology, 1969–85).
- CMM 53: Willi Apel, *French Secular Compositions of the Fourteenth Century*, Corpus Mensurabilis Musicae 53, 3 volumes. ([Rome:] American Institute of Musicology, 1970–72).
- Cuthbert: Cuthbert, “Trecento fragments.”
- Cuthbert/Nyikos: Michael Scott Cuthbert and Elizabeth Nyikos, “Style, Locality, and the Trecento Gloria: New Sources and a Reexamination,” *Acta Musicologica* 82 (2010), pp. 185-212.

- Gallo: F. Alberto Gallo, "Ricerche sulla musica a S. Giustina di Padova all'inizio del II Quattrocento: due 'siciliane' del Trecento," *Annales musicologiques* 7 (1978), pp. 43–50 (+ plates).
- Gomez: Maria del Carmen Gómez Muntané, "Une version à cinq voix du motet *Apollinis eclipsatur/Zodiacum signis* dans le manuscrit E-Bcen 853," *Musica Disciplina* 39 (1985), pp. 5–44.
- Leech-Wilkinson: Daniel Leech-Wilkinson, *Machaut's Mass: an introduction* (Oxford: Clarendon Press, 1990).
- Perz: Mirosław Perz, *Sources of Polyphony up to c. 1500: Transcriptions*, *Antiquitates Musicae in Polonia* 14 (Graz-Warsaw: Akademische Druck- und Verlagsanstalt, 1976).
- PMFC: *Polyphonic Music of the Fourteenth Century* (Monaco: Éditions de l'Oiseau-Lyre):
 2–3. Leo Schrade, *The Works of Guillaume de Machaut*. 1956.
 4. Schrade, *The Works of Francesco Landini*. 1958.
 5. Frank Ll. Harrison, *Motets of French Provenance*. 1968.
 6. W. Thomas Marrocco, *Italian Secular Music, by Magister Piero, Giovanni da Firenze, Jacopo da Bologna*. 1967.
 10. Marrocco, *Italian Secular Music, by Andrea da Firenze [et al.]*. 1977.
 11. Marrocco, *Italian Secular Music: Anonymous Ballate*. 1978.
 12. Kurt von Fischer and F. Alberto Gallo, *Italian Sacred Music*. 1976.
 13. Fischer and Gallo, *Italian Sacred and Ceremonial Music*. 1987.
 21. Gordon K. Greene, *French Secular Music: Virelais*, 1987.

23. Giulio Cattin and Francesco Facchin, *French Sacred Music*. 1989 (23a), 1991 (23b).

24. Margaret Bent and Anne Hallmark, *The Works of Johannes Ciconia*. 1984.

ZiinoT: Agostino Ziino, *Il Codice T.III.2: Studio introduttivo ed edizione in facsimile*, Ars Nova 3 (Lucca: Libreria musicale italiana, 1994). Transcription by Francesco Facchin, pp. 83, 87–89.

Table 4: Manuscript Sigla

Paduan Musical Sources	
Oxford 229	Oxford, Bodleian Library. Canon. Pat. Lat. [Scriptores Ecclesiastici] 229. (Pad A).
Padua 14	Padua, Archivio di Stato. Fondo Corporazioni soppresse, S. Giustina, (catastico VII) busta 14.
Padua 553	Padua, Archivio di Stato. Fondo Corporazioni soppresse, S. Giustina 553 (Small book in a special folder called registro membranaceo/libro n. 4).
Padua 656	Padua, Biblioteca Universitaria. MS 656.
Padua 658	Padua, Biblioteca Universitaria. MS 658. (Pad C).
Padua 675	Padua, Biblioteca Universitaria. MS busta 2/3 (<i>from</i> MS 675). (Pad D).
Padua 684	Padua, Biblioteca Universitaria. MS 684. (Pad A).
Padua 1027	Padua, Biblioteca Universitaria. MS 1027.
Padua 1106	Padua, Biblioteca Universitaria. MS 1106. (Pad D).
Padua 1115	Padua, Biblioteca Universitaria. MS 1115. (Pad B).
Padua 1225	Padua, Biblioteca Universitaria. MS busta 2/2 (<i>from</i> MS 1225). (Pad D).
Padua 1283	Padua, Biblioteca Universitaria. MS busta 2/1 (<i>from</i> MS 1283). (Pad D).
Padua 1475	Padua, Biblioteca Universitaria. MS 1475. (Pad A).
Stresa 14	Stresa, Biblioteca Rosminiana, Collegio Rosmini al Monte. MS 14 (<i>olim</i> Domodossola, Convento di Monte Calvario).
Non Paduan Musical Sources	
Apt 16bis	Apt, Cathédrale Sainte-Anne, Bibliothèque du chapitre. Trésor MS 16bis.
Assisi 187	Assisi, Biblioteca Comunale. MS 187 (Housed at the B. Sacro Convento).
Barcelona 853	Barcelona, Biblioteca de Catalunya (<i>olim</i> central). MS 853.
Barcelona 853c	Barcelona, Biblioteca de Catalunya (<i>olim</i> central). MS 853c.
Barcelona 853d	Barcelona, Biblioteca de Catalunya (<i>olim</i> central). MS 853d.
Barcelona 971	Barcelona, Biblioteca de Catalunya (<i>olim</i> central). MS 971 (<i>olim</i> 946).
Belfast 1-21-1	Belfast, Queen's University Special Collections. MS 1/21 (1). ¹
Bologna Q15	Bologna, Museo Internazionale e Biblioteca della Musica di Bologna (<i>olim</i> Civico Museo Bibliografico Musicale). MS Q15 (<i>olim</i> Liceo 37).
Brescia 5	Brescia, Biblioteca Civica Queriniana. Flyleaves in Inc. C.VI.5.
Breslau 16	Wrocław (Breslau), Biblioteka Uniwersytecka. Cart IV. Qu. 16.
Brussels 2	Brussels, Bibliothèque du Conservatoire. Fonds St. Gudule, fragment II.
Budapest 297	Budapest, Egyetemi Könyvtár [University Library]. U. Fr. I. m. 297.
Buxheimer Orgelbuch	Munich, Bayerische Staatsbibliothek, MS Mus. 3725 (<i>olim</i> Cim. 352b).
Cambrai 1328	Cambrai, Mediathèque Municipale. B 1328 (<i>olim</i> 1176).

GROUPS AND PROJECTS AMONG THE PADUAN POLYPHONIC SOURCES

Cividale 98	Cividale del Friuli, Museo Archeologico Nazionale. MS XCVIII. (<i>Part of Cividale A</i> with Cividale MS LXIII and Udine 22).
Copenhagen 17a	Copenhagen, Det Kongelige Bibliotek. Fragmenter 17a (<i>or</i> 17 ¹), inventory nos. 2400–2409.
Cortona 1 & 2	Cortona, Archivio Storico del Comune. Fragments without shelfmark in a white folder marked only as “Comune” [fragments 1 & 2].
Faenza 117	Faenza, Biblioteca Comunale. MS 117.
Frosinone 266	Frosinone, Archivio di Stato. Collezione delle pergamene 266 (31).
Frosinone 267	Frosinone, Archivio di Stato. Collezione delle pergamene 267 (38).
Gdańsk 2315	Gdańsk (Danzig), Biblioteka Gdańska Polskiej Akademii Nauk (<i>olim</i> Stadtbibliothek). MS 2315 (lost).
Gerona 33	Gerona [Girona], Arxiu Capitular. Frag. 33/I.
Ghent 133	Ghent, Rijksarchief. Fonds Groenenbriel, MS 133.
Ghent 3360	Ghent, Rijksarchief. Varia D. 3360.
Grottaferrata s.s.	Grottaferrata, Biblioteca del Monumento Nazionale (within the Abbazia Greca di S. Nilo). MS without shelfmark in a light gray binder currently on the same shelf as Lat. 224.
Grottaferrata/ Dartmouth	Grottaferrata, Biblioteca del Monumento Nazionale (within the Abbazia Greca di S. Nilo). [Crypt.] Lat. 224 (<i>olim</i> Collocazione provvisoria 197) and Hanover, New Hampshire, Dartmouth College Library. MS 002387 (<i>olim</i> Santa Barbara, Accademia Monteverdiana, fragment without shelfmark).
Ivrea 105	Ivrea, Biblioteca Capitolare. MS CV (104).
Ivrea 115	Ivrea, Biblioteca Capitolare. MS 115 (<i>olim</i> MS without shelfmark).
Kernascléden Frescos	Kernascléden, frescos on the church of Notre Dame.
Kras.	Warsaw, Biblioteka Narodowa. MS III. 8054 (<i>olim</i> Biblioteka Świdzińskich then Biblioteka Krasinśki 52, then Biblioteka Narodowa 52).
Leiden 2515	Leiden, Bibliotheek der Rijksuniversiteit. Bpl 2515.
Lochamer Liederbuch	Berlin, Staatsbibliothek. MS mus. 40613.
London 29987	London, British Library, Reference Division, Department of Manuscripts. MS Additional 29987.
London E 24	London, National Archives (formerly Public Record Office). E 163/22/1/24.
Machaut A	Paris, Bibliothèque Nationale de France. MS fonds françaises 1584.
Machaut B	Paris, Bibliothèque Nationale de France. MS fonds françaises 1585.
Machaut E	Paris, Bibliothèque Nationale de France. MS fonds françaises 9221.
Machaut G	Paris, Bibliothèque Nationale de France. MS fonds françaises 22546.
Machaut Vg	Kansas City, James E. and Elizabeth J. Ferrell Collection. Codex Vogüé (MS formerly in the Georges Wildenstein collection, New York City, and previously owned by the Marquis Melchior de Vogüé). Currently on loan to Cambridge, Parker Library, Corpus Christi College.
Mancini	Lucca, Archivio di Stato. MS 184 and Perugia, Biblioteca Comunale “Augusta.” MS 3065.
Melk 950	Melk, Stiftsbibliothek. MS 950 (<i>olim</i> F 12(2) then N3 then 1049).

I FRAMMENTI MUSICALI PADOVANI

Mod A	Modena, Biblioteca Estense e Universitaria. ms α .M.5.24 (<i>olim</i> iv.D.5, then lat. 568).
Munich 29775.8	Munich, Bayerische Staatsbibliothek, Handschriften-Inkunabelabteilung. ms Clm. 29775 vol. 8
Munich Emmeram	Munich, Bayerische Staatsbibliothek, Handschriften-Inkunabelabteilung. ms lat. 14274 (Tresorhandschrift 1; <i>olim</i> mus. 3232a; Cim. 352c).
Nuremberg 9a	Nuremberg, Stadtbibliothek. Fragment lat. 9a (<i>from</i> Centurio III, 25).
Old Hall	London, British Library, Reference Division, Department of Manuscripts. ms Additional 57950 (<i>olim</i> Old Hall, Library of St. Edmund's College, ms without shelfmark).
Oxford 56	Oxford, Bodleian Library. Canon. Pat. Lat. [Scriptores Ecclesiastici] 56.
Panciaticchi	Florence, Biblioteca Nazionale Centrale. Panciaticchiano 26.
Paris 4379	Paris, Bibliothèque Nationale de France. ms fonds nouvelles acquisitions françaises 4379. (PC).
Perugia 15755	Perugia, Biblioteca del Dottorato dell'Università degli Studi. Incunabolo inv. 15755 N.F. (Cialini Codex).
Pistoia 5	Pistoia, Archivium Capituli. ms B 3 n. 5.
Pit.	Paris, Bibliothèque Nationale de France. ms fonds italien 568 (<i>olim</i> Bibliothèque Royale 165 du Supplément, then Nouv. Supplément Fr. 535).
Prague 9	Prague, Národní knihovna (formerly Státní knihovna SSR—Universitní knihovna). ms XI E 9.
Reina	Paris, Bibliothèque Nationale de France. ms fonds nouvelles acquisitions françaises 6771.
Rochester 1	Rochester, New York, Sibley Music Library. Fleisher Box 1, Folder 1 (<i>olim</i> Fragment 44).
San Lorenzo 2211	Florence, Biblioteca Medicea-Laurenziana. Archivio Capitolare di San Lorenzo, ms 2211.
Siena 207	Siena, Archivio di Stato. Framm. Mus. b. n. 1. ins. n. 11 (<i>olim</i> Frammenti di musiche, n. 207. Previously separate as 326 & 327).
Solsona 109	Solsona, Archivio Diocesano. ms frag 109.
Squarcialupi	Florence, Biblioteca Medicea-Laurenziana. Mediceo Palatino 87.
Sterzing Miscellany	Sterzing (Vipiteno), Stadtarchiv/Rathaus. ms without shelfmark.
Strasbourg 222	Strasbourg, Bibliothèque Municipale (<i>olim</i> Bibliothèque de la Ville). ms 222. C.22. (destroyed).
Tarragona 2	Tarragona (Spain), Archivo Histórico Archidiocesano. ms s.s. (2).
Toulouse 94	Toulouse, Bibliothèque Municipale. ms 94.
Trémoille	Paris, Bibliothèque Nationale de France. ms fonds nouvelles acquisitions françaises 23190 (<i>olim</i> Angers, Château de Serrant, Duchesse de la Trémoille).
Trent 60	Trent, Fondazione Biblioteca di S. Bernadino (<i>olim</i> dei Padri Francescani). Incunabulo n. 60 (flyleaf).
Turin 2	Turin, Biblioteca Nazionale Universitaria. T.III.2. (Boverio codex).
Udine 22	Udine, Archivio di Stato. Frammento 22 (<i>olim</i> Arch. Not. Antico, busta 773). (<i>part of</i> Civiale A).
Utrecht 1846¹	Utrecht, Bibliotheek der Rijksuniversiteit. ms 1846 (<i>olim</i> 6 E 37).

GROUPS AND PROJECTS AMONG THE PADUAN POLYPHONIC SOURCES

Valladolid 7	Valladolid, Archivo de la Real Chancillería. Pergamino, carpeta 29, documento 7.
Vatican 171	Rome, Biblioteca Apostolica Vaticana. Barberinianus latinus 171.
Vienna 5094	Vienna, Österreichische Nationalbibliothek. ms 5094.
Warsaw 378	Warsaw, Biblioteka Narodowa. Lat. F. I. 378 (<i>olim</i> St. Petersburg, Imperatorskaia Publichnaia biblioteka (Imperial Public Library), Lat. F. I. 378). Manuscript lost, known through photographs in Poznań.
Washington LOC 14	Washington D.C., Library of Congress. ms M.2.1.C 6 14.
Text sources	
Bologna 1072	Bologna. Biblioteca Universitaria. ms 1072.
Bologna Archivio Covers	Bologna, Archivio di Stato. Notarial covers of documents from 1412–13.
Chigi 131	Rome, Biblioteca Apostolica Vaticana. Chigi L.IV.131.
Chigi 266	Rome, Biblioteca Apostolica Vaticana. Chigi L.VII.266.
Florence 105	Florence, Biblioteca Medicea-Laurenziana. Mediceo-Palatino 105.
Florence 130	Florence, Biblioteca Nazionale Centrale. Magliabechiano XXXVIII 130.
Florence 315	Florence, Biblioteca Nazionale Centrale. Palatino 315.
Florence 1040	Florence, Biblioteca Nazionale Centrale. Magliabechiano VII 1040.
Florence 1041	Florence, Biblioteca Nazionale Centrale. Magliabechiano VII 1041.
Florence 1078	Florence, Biblioteca Nazionale Centrale. Magliabechiano VII 1078.
Machaut M	Paris, Bibliothèque Nationale de France. Fonds français 843.
Paris 1069	Paris, Bibliothèque Nationale de France. Fonds italien 1069.
Riccardiana 1764	Florence, Biblioteca Riccardiana. ms 1764.
Riccardiana 2870	Florence, Biblioteca Riccardiana. ms 2870.
Treviso 43	Treviso, Biblioteca Comunale. ms 43.
Vatican 251	Rome, Biblioteca Apostolica Vaticana. Ottobonianus latinus 251.

¹ I came across this Belfast new fragment in 2008. It is a northern source (Franco/Flemish) containing a previously unknown isorhythmic motet along with a new concordance of *Gratiosus fevidus*. Since Italian pieces seldom travel northward and there is nothing in the piece's style to connect it to other Paduan pieces, the evidence for Gratiosus de Padua's authorship of the work, previously based on the textual incipit, is now quite weak. This fragment is described along with Gdańsk fragments in my article, "The Nuremberg and Melk Fragments and the International *Ars Nova*," *Studi Musicali* nuova serie 1 (2010), pp. 7–51. The article also includes a complete transcription of the Gloria in **Oxford 229**, f. 37r.

Table 3: Inventory of the Paduan Fragments

#	MS	f.	Title/Incipit	Composer (Poet)	Voices	Editions	Concordances	Comments
	Pad A							
1	229	33r [53r]	<i>Sanctus</i>		{C1}, C2, [T]	<i>PMFC 13.A11</i>		
2	229	33v	<i>Benedicamus Domino</i>		C, T	<i>PMFC 12.26</i>		Other works with the same tenor exist.
3	229	33v	<i>Per chi'o te from O cieco mondo</i>	[Jacopo da Bologna] (<i>Guido Caualcanti?</i>)	C, T	<i>PMFC 6</i> , Jacopo 16 Cuthbert, 124	Reina 5v Pad C Av Squarcialupi 11v/12r Pit. 5v/6r San Lorenzo 2211 12v/13r Panciaticchi 65r Perugia 15755 binding fragments Ar Faenza 117 (diminution) 71r–72r Bologna 1072 242r Chigi 131 385v Florence 105 123v Florence 315 88v Florence 1041 51r	Ritornello only with no missing music. Extremely different from other sources, and not transcribed in <i>PMFC 6</i>
4	229	34r/33v [54r/ 53v]	<i>Sanctus</i>	Mediolano	C1, C2, T, Ct	<i>PMFC 12.18</i> <i>PMFC 23b.69</i>	all these versions are 3vv or fewer, some troped with “Benedictus Marie Filius”: Apt 16bis 11v Gerona 33 2v/3r Barcelona 853d 2v Kernascléden Frescos	
5	229	34v	<i>Credo</i>	Berlatus	C, {Ct}, {T}	<i>Cuthbert , 127</i>		Ivrea 115 46v/47r and Strasbourg 222 , f. 50r are not concordances.

Table 3: Inventory of the Paduan Fragments

#	MS	f.	Title/Incipit	Composer (Poet)	Voices	Editions	Concordances	Comments
6	229	37r [55r]	<i>Gloria</i>		{C1}, C2, {T}	<i>PMFC</i> 13.A5 Cuthbert (<i>Studi Musicali</i>)	Gdańsk 2315 222r Ghent 133 2v	See note on p. 201 above.
7	229	37r	<i>Sones ces nachares apertment</i>		<i>T, C/Ct</i>	<i>Cuthbert</i> , 132		Possibly missing C.
8	229	37v	<i>Sanctus</i>	Barbitonsoris	<i>C, T, Ct</i>	<i>PMFC</i> 12.19		
9	229	38r [56r]	<i>Donna s'i'tò falito</i>	M[agister] Francisci de Floren[tia]	<i>C, T</i>	<i>PMFC</i> 4.1	Reina 34r Mancini 47v Assisi 187 108r Panciatichi 1r Pit. 85v/86r London 29987 23r Squarcialupi 158r	Cited by Prodenzani in sonnet 48 of <i>Il Saporetto</i> . Lauda contrafact as <i>Donna, s'i'</i> <i>son partito</i> in Riccardiana 2871, f. 59r
10	229	38r	<i>Ma fin est mon commencement</i>	[Guillaume de Machaut]	<i>C, T</i>	<i>PMFC</i> 3.p. 153 [rondeau 14]	Machaut A 479v Machaut B 309r Machaut E 136r Machaut G 153r Machaut Vg 321r <i>Machaut M</i>	Text of first line present but not placed accurately.

Table 3: Inventory of the Paduan Fragments

#	MS	f.	Title/Incipit	Composer (Poet)	Voices	Editions	Concordances	Comments
11	229	38v	<i>Sus unne fontaine</i>	[Johannes Ciconia]	C, T, Ct	PMFC 24.45	Mod A 27r/26v	
12	1475	41r(?) [2r]	<i>Sanctus</i>	“Sant. Omer”	C1, C2/Ct, T	PMFC 23b.127	Budapest 297 2r	All voices fragmentary due to trimming.
13	1475	41v	<i>Agnus Dei</i>		C1, C2/Ct, T	Cuthbert, 146		All voices fragmentary due to trimming. Possibly also by “Sant. Omer”
14	1475	41v	<i>Sanctus</i>		{C1}, Ct?, {T}	Cuthbert, 153		Fragment due to trimming.
15	1475	43r(?) [6r]	<i>Gloria: Spiritus et alme</i>	Engardus	{C1}, C2, [T]	PMFC 13.18	Padua 1225 1r Utrecht 1846 ¹ 1 Av	Fragment due to trimming.
16	1475	43v/44r [6r/4r]	<i>Gloria</i>	Johannes Ciconia	C1, C2, T	PMFC 24.9	Padua 1283 1v Nuremberg 9a 3r	All voices fragmentary due to trimming.
17	1475	44r	<i>Ite missa est</i>	[Guillaume de Machaut]	Tr, Mo, T	Leech- Wilkinson, 212	Machaut A 451r Machaut B 294r Machaut E 170r Machaut G 133v Machaut Vg 296r	All voices fragmentary due to trimming.
18	1475	44v	<i>Gloria: Clementie pax</i>		{C?}, T, Ct	PMFC 12.9	Padua 1475 47v/48r Vatican 171 225r	All voices fragmentary due to trimming. Tropes only.

Table 3: Inventory of the Paduan Fragments

#	MS	f.	Title/Incipit	Composer (Poet)	Voices	Editions	Concordances	Comments
19	1475	44v	<i>Giovine vagha i' non senti'</i>	[Francesco da Firenze]	C, {T}	PMFC 4.p. 96	Squarcialupi 160r	Fragmentary due to trimming.
20	1475	47r [3r]	<i>Gratiosus fevidus/ Magnanissimus opere</i>		Tr, Mo, T	PMFC 12.43	Mod A 50v Belfast 1-21-1 verso	
21	1475	47r	<i>Donna l'animo tuo</i>	[Francesco da Firenze]	none ({C}, {T})	PMFC 4.p. 9	Panciatichi 2v/3r Squarcialupi 151v	Text residuum only.
22	1475	47v–48v [3v/5v]	<i>Gloria: Clementie pax</i>		C, Ct, T	PMFC 12.9	See no. 18 above.	
23	1475	48v	<i>Se questa dea</i>	Joha[nn]is baçi coreçarij de bon[oni]a (Matteo Griffoni)	C, {T}, {Ct}	PMFC 10.p. 92	Reina 33r	
24	1475	50r [1r]	<i>Gloria</i>		{C}, T	Cuthbert/Nyikos		
25	1475	50r	<i>Die non fugir</i>	M[agister] Fran[cis]ci de Flore[n]tia	C, T	PMFC 4.31	Reina 51r/50v Panciatichi 32r Squarcialupi 144v	
26	1475	50v	<i>Lux purpurata/ Diligite iusticiam</i>	M[agister] Jacobi de bononia	Tr, Mo, T	PMFC 13.43	San Lorenzo 2211 185r	

Table 3: Inventory of the Paduan Fragments

#	MS	f.	Title/Incipit	Composer (Poet)	Voices	Editions	Concordances	Comments
27	684	51r/50v [1v/ 1475 1v]	<i>Sanctus</i>	Gratiosus	<i>C, T, Ct</i>	<i>PMFC 12.17</i>		Contratenor begins on f. 51r (Padua 684) and continues onto f. 50v (Padua 1475)
28	684	51v	<i>Gran pianto a gli occhi</i>	M[agister] Fran[cis]ci de Floren[tia]	<i>C, Ct, T</i>	<i>PMFC 4.104</i>	Reina 34v Panciatichi 26r Pit. 67v/68r Squarcialupi 133v London 29987 29v/30r	Cited in Sollazzo no. 34.
29	684	51v	<i>S'i' ti so' state</i>	[Francesco da Firenze]	<i>C, T</i>	<i>PMFC 4.16</i>	Reina 49r/48v Mancini 97v Panciatichi 8r Pit. 89v/90r Squarcialupi 142v San Lorenzo 2211 109v	Used as the music for a lauda <i>Sempre laudata e benedetta</i> sia in Chigi 266 , f. 204v
30	684	[195r]	<i>Gloria</i>	Gratiosus	<i>C, T, Ct</i>	<i>PMFC 12.6</i>		
31	684	[195v]	<i>Credo</i>	Perneth	[C1], [T], {C2}	<i>PMFC 23b.51</i> <i>CMM 29.55</i>	Grottaferrata/Dartmouth 5r Cortona 2 2r Strasbourg 222 3v/4r Apt 16bis 29v/32r Barcelona 853c 8rv Brussels 2 rv Washington LOC 14 1v	Composer called Bonbard or Perrinet in other sources. Layout suggests three-voice version without contratenor.

Table 3: Inventory of the Paduan Fragments

#	MS	f.	Title/Incipit	Composer (Poet)	Voices	Editions	Concordances	Comments
32	684	60r(?) [2r]	<i>Gloria: Qui sonitu melodia</i>		{C}, T, Ct	PMFC 23a.27 CMM 29.27	Apt 16bis 5v–7r Grottaferrata/Dartmouth 2v–3v Brescia 5 71r Rochester 1 1v/2r Cambrai 1328 3v/4r Ivrea 115 36v/37r Munich 29775.8 Arv Nuremberg 9a 2v/3v Strasbourg 222 40v/41r Budapest 297 1r	
33	684	60v	<i>Poy che partir</i>	M[agister] Fran[cis]ci de Flor[enti]a	C, Ct, T	PMFC 4.98	Panciatichi 23r Pit. 92r/93v Squarcialupi 165v San Lorenzo 2211 106r Prague 9 248r	Used as music for the lauda <i>Po'</i> <i>che da morte</i> <i>nessun si ripara</i> in Riccardiana 2870 f. 60r
34	684	60v	<i>Alta regina de virtute</i>	Gratiosus de Padua	C, {T}, +?	PMFC 10. frag. A		Used as music for the lauda <i>Alta</i> <i>regina e virgine</i> <i>beata</i>
	Pad D							
35	675	[1v]	<i>Alma..te</i>		2vv	Cuthbert, 188		Later addition, fragment
36	675	[2rv]	<i>Gloria: Suscipe, Trinitas</i>	[Johannes Ciconia]	[C1], C2, {T?}	PMFC 24.7	Oxford 56 0rv Grottaferrata/Dartmouth 9v–10v Grottaferrata s.s. 2v Warsaw 378 25v–27r	
37	1225	[1r]	<i>Gloria: Spiritus et alme</i>	[Engardus]	{C1}, C2, [T]	PMFC 13.18	See Padua 1475, f. 43r(?) (no. 15), above.	Fragment call number: Ba 2.2.a.

Table 3: Inventory of the Paduan Fragments

#	MS	f.	Title/Incipit	Composer (Poet)	Voices	Editions	Concordances	Comments
38	1225	[1v]	<i>Gloria</i>	[Engardus]	C, [T], {Ct}	<i>PMFC</i> 12.7	Udine 22 recto Grottaferrata/Dartmouth Dv–4r Mod A 21v–22r Kras. 204v–205r	Fragment call number: Ba 2.2.a Top half of page offset onto Ba 2.2.b.
39	1225	[2r]	<i>Gloria: Laus honor</i>	[Magister Antonius] Dictus Çacharias	{C1}, C2, {T}	<i>PMFC</i> 13.7 <i>CMM</i> 46/1 no 33 <i>Perz</i> , pp. 420–26 <i>E15cM</i> 6.16	Bologna Q 15 R86v–88r Siena 207 326.1v Munich Emmeram 37v/38r (folios missing) Old Hall 28r Warsaw 378 18r–19r	Fragment call number: Ba 2.2.c.
40	1225	[2v]	<i>Credo</i>	M[agister] Antonius [Dictus Çacharias]	[C1]. {C2}, {T}	<i>PMFC</i> 13.21 <i>E15cM</i> 6.17	Grottaferrata/Dartmouth 6v Turin 2 9r Mod A 23v–25r Bologna Q 15 R88v–90r Warsaw 378 6v–9r Valladolid 7 Av	Fragment call number: Ba 2.2.c. Top half of page offset onto Ba 2.2.b
41	1283	[1r]	<i>Sanctus: Benedictus Marie filius</i>		[C1], [C2], {T}	<i>ZiinoT</i> , pp. 87–89.	Turin 2 18v	
42	1283	[1v]	<i>Gloria</i>	[Ciconia]	C1, {C2}, [T]	<i>PMFC</i> 24.9	see Padua 1475, f. 43v (no. 16), above.	The attribution has been cut; a few descenders can still be seen. Previous inventories have called this folio 1r, but the layout of the <i>Gloria</i> suggests verso.
43	1106	[1r]	<i>O Maria virgo/O Maria maris stella</i>		C1, C2, T, Ct, solus T	<i>PMFC</i> 12.41	Bologna Q 15 R233v–234r Munich Emmeram 56v/57r	Cited in treatises in Breslau 16 and in the Sterzing Miscellany . ¹

Table 3: Inventory of the Paduan Fragments

#	MS	f.	Title/Incipit	Composer (Poet)	Voices	Editions	Concordances	Comments
44	1106	[1v]	<i>Paduas ex panis. . . serenas</i>		C1, {C2}, T	<i>PMFC 24.20</i>		Possibly by Ciconia.
45	1106	[2r]	<i>Principum nobilissime</i>	" <i>me Franciscum peregre canentem</i> " [=Francesco da Firenze?]	{C1}, C2, {T}	<i>PMFC 4.p. 222</i>		
46	1106	[2v]	<i>Hic est precursor</i>		C1, T	<i>PMFC 12.42</i>		C2 on following recto?
47	1106	[3r]	<i>Laudibus dignis</i>		{C1}, C2, {T}	<i>PMFC 13.A13</i>		Visconti dedicatee suggests composition by Jacopo da Bologna.
48	1106	[3v]	<i>O proles Yspanie</i>		C1, {C2}, T	<i>PMFC 24.21</i>		Possibly by Ciconia.
	Stresa 14							
49	Str. 14	133r [1r]	<i>Amor m'a tolto</i>	M[agister] Jacobus Co[r] bus de Padova	C, T, Ct	<i>PMFC 10.p. 135</i>		
50	Str. 14	133v	<i>Ben che da vui, donna</i>	M[agister] Joh[ann]es Ciconia	C, {T}, +?	<i>PMFC 24.35</i>		
51	Str. 14	141r [2r]	<i>Se le lagrime antique</i>	M[agister] Çanin[us] de Peraga de Padua	C, T, Ct	<i>PMFC 10.p. 130</i>		Cited by Prodenzani in sonnet 48 of <i>Il Saporetto</i> .

¹ Tom R. Ward, "A central European repertory in Munich, Bayerische Staatsbibliothek, Clm 14272," *Early Music History* 1 (1981), pp. 330 and 332. Lorenz Welker, "Ein anonymer Mensuraltraktat in der Sterzinger Miszellen-Handschrift," *Archiv für Musikwissenschaft* 48 (1991), pp. 269–70.

Table 3: Inventory of the Paduan Fragments

#	MS	f.	Title/Incipit	Composer (Poet)	Voices	Editions	Concordances	Comments
52	Str. 14	141v	<i>Io crido amor</i>	M[agister] Joh[ann]es Ciconia	C, {T}, +?	PMFC 24.36		
53	Str. 14	141v	<i>Amor, per ti sempre</i>		C?, {T}, +?	PMFC 24.37		
	Padua 14							
54	Pad 14	[Ar]	[<i>Sanctus</i> (?)]		[C], Ct, T ?			Extremely palimpsest.
55	Pad 14	[Av]	<i>Credo</i>	[Sortes]	C, [T], [Ct]	PMFC 23b.A7	Civiale 98 1v/41r Apt 16bis 40v/41r Cambrai 1328 4v/6r Ivrea 115 47v/48r Rochester 44 lrv Toulouse 94 1r Trémoille 44v/45r Leiden 2515 llrv Barcelona 971 3r/6v Solsona 109 3r	
56	Pad 14	[Br]	<i>P...</i>		none survive			Initial letters "P" and "C" only. Possibly a Credo of 3 or more voices (P=Patrem, C=Contratenor)

Table 3: Inventory of the Paduan Fragments

#	MS	f.	Title/Incipit	Composer (Poet)	Voices	Editions	Concordances	Comments
	Pad B							
57	1115	[Ar]	<i>Se per dureça</i>		C, T	<i>PMFC 11.71</i>		Used as music for the lauda <i>Se tu l'iniquità osserverai</i> in Florence 130 23v. ²
58	1115	[Ar]	<i>Ay si</i>		{C}, {T}, Ct	<i>Cuthbert, 203</i>		Not a later addition (contra RISM B IV 4)
59	1115	[Av]	<i>Aler m'en veus</i>	Johes [Ciconia]	C, {T}	<i>PMFC 24.44</i>	Bologna Q 15 R256v–257r (contrafact)	
60	1115	[B]	<i>En ce gracieux temps</i>	[Senleches]	C, T, Ct/Tr	<i>PMFC 21.3</i> <i>CMM 53/L91</i>	Reina 58v Mod A 25v Strasbourg 222 51r	
61	1115	[Bv]	<i>Dolçe fortuna</i>	Jo. Ciconia M[agister]	C, T	<i>PMFC 24.30</i>	Paris 4379 (PC II) 48v/49r	Used as music for the lauda <i>Dolze Signore de'</i> in Chigi 266 120r. ³
62	1115	[Bv]	<i>A piançer l'ochi</i>	tonelus [=Antonellus Marot]	C, T, {Ct}	<i>PMFC 10.1</i>	Mancini 67v Pistoia 5 Br	
	Pad C							
63	658	[Ar]	<i>Uselletto selvaggio</i> (caccia/ madrigal)	[Jacopo da Bologna]	[C1], [C2], [T]	<i>PMFC 6.18</i>	Reina 8v Panciaticchi 72v/73r Pit. 43v/44r Squarcialupi 13v San Lorenzo 2211 15v/16r	
64	658	[Av]	<i>O cieco mondo</i>	[Jacopo da Bologna]	C, T	<i>PMFC 6.16</i>	See no. 3 above.	

² Blake Wilson, "Madrigal, Lauda, and Local Style in Trecento Florence." *Journal of Musicology* 15 (1997), p. 146.

³ *Ibid.*, *op. cit.*

Table 3: Inventory of the Paduan Fragments

#	MS	f.	Title/Incipit	Composer (Poet)	Voices	Editions	Concordances	Comments
65	658	[Br]	<i>Or sus vous dormes trop</i>		[C], T, Ct	<i>PMFC</i> 21.48 <i>CMM</i> 53/III.212	Reina 78v/79r Mancini 76v ⁴ Pit. 122v–124r London 29987 76v/77r Faenza 117 (diminution) 48v/49r (no. 28) Ivrea 115 15r/14v Copenhagen 17a frag. 2409. Ghent 3360 1r Strasbourg 222 76v/77r	Cited by Prodenzani in sonnet 48 of <i>Il Saporetto</i> .
66	658	[Bv]	<i>Apollinis ecclipsatur</i>	[Bernard de Cluny]	Tr, {Mo}, {T}, {Ct?}, {Quad.?}	<i>Gomez</i> pp. 30–41. <i>PMFC</i> 5.9	San Lorenzo 2211 189v/190r Ivrea 115 12v/13r Trémoille 1v/2r Strasbourg 222 64v/65r London E 24 2r Oxford All Souls 56 Ar Leiden 2515 1r Barcelona 853 1r Barcelona 971 11v/12r Tarragona 2 1v Vienna 5094 (diminution) 158v/158r ⁵	Cited in Breslau 16 as a work in perfect mode, imperfect time, and major prolation. Cited in Melk 950 and Heinrich Eger von Kalker's <i>Cantuagium</i> . ⁶

⁴ John Nádas and Agostino Ziino, “Two Newly Discovered Leaves of the Lucca Codex,” *Studi musicali* 34 (2005), p. 8.

⁵ Edited (but not recognized as *Apollinis*) in Frederick Crane, “15th-Century Keyboard Music in Vienna MS 5094,” *Journal of the American Musicological Society* 18 (1965), pp. 238–242. The latest appraisal of the source situation of *Apollinis* appears in Andrew Wathey, *Manuscripts of Polyphonic Music: Supplement to RISM B IV, 1–2* (Munich: G. Henle, 1993), p. 57.

⁶ Johannes Wolf, “Ein Breslauer Mensuraltraktat des 15. Jahrhunderts,” *Archiv für Musikwissenschaft* 1.3 (April 1919), pp. 335–36. Ward, “A central European repertory,” p. 330–331.

Table 3: Inventory of the Paduan Fragments

#	MS	f.	Title/Incipit	Composer (Poet)	Voices	Editions	Concordances	Comments
	Padua 656							
67	656	[2]	<i>Con lagrime bagnandome</i>	[Johannes Ciconia]	[T] (cantus never copied)	<i>PMFC</i> 24.29	Mancini 54r Paris 4379 (PC III) 62v Bologna Q 15 (back of an initial letter, R114r)⁷ Pit. 52v/53r Buxheimer Orgelbuch (diminution) nos. 38, 137–39 Lochamer Liederbuch (diminution) no. 73 <i>Bologna Archivio Covers</i> <i>Riccardiana 1764</i> 86r <i>Paris 1069</i> 45r <i>Treviso 43</i> 6v <i>Vatican 251</i> 34r (?)	Cited by Prodenzani in sonnet 35 of <i>Il Saporetto</i>. Used as the music for the lauda <i>Colla ment' e col cor peccator fiso</i> in Chigi 266 f. 71r and Riccardiana 1764 f. 86v. Two different tenor incipits counted as one attempt at copying.
	Padua 553							
68	553(a)		<i>Gloria</i>		[Two instrumental voices in score]	<i>PMFC</i> 13.A2		Amen only. Tenor: Gloria IV. Diminutions on the same Gloria found in Faenza 117, ff. 3v–5r and ff. 90r–92v.
69	553(b)	[3r]	<i>Ave, Mater nostri Redemptoris</i>		[C], {T} +?			
70	553(c)	[6r]	<i>E par che la vita mia</i>		C, T	<i>Gallo</i> after p. 44	Florence 1040 55r	
71	553(c)	[6v]	<i>Fenir mia vita</i>		C, T	<i>Gallo</i> after p. 44 <i>PMFC</i> 11.38	Reina 26r Florence 1078 36r	Cited by Prodenzani in sonnet 48 of <i>Il Saporetto</i> as “Finir mia vita de Cicilia.”

⁷ Identification by John Nádas. See Margaret Bent, *Bologna Q15: The Making and Remaking of a Musical Manuscript*, (Lucca: Libreria Musicale Italiana, 2008), p. 256.