

## POST DISSERTATION DISCOVERY DATE LIST

The dates given are those of the publication of a notice of the manuscript which brought the discovery to the attention of the musicological public. The (otherwise unfortunate) isolation and specialization of music journals as such makes it easier for the later sources to determine which publications to include as designed to bring notice to musicologists. Some of the manuscripts listed as first appearing in Johannes Wolf's 1904 publication were mentioned in earlier catalogs, but there is no indication that scholarship on the musical contents of these sources was conducted prior to Wolf's history.<sup>1</sup>

Manuscript	Year	Discovery
<b>Squarcialupi</b>	by 1774 <sup>2</sup>	Angelo Maria Bandini, <i>Catalogus codicum manuscriptorum Bibliothecae Mediceae Laurentianae</i> . <sup>3</sup>
<b>Pit.</b>	1827	François-Joseph Fétis, <i>Revue musicale</i> 1, pp. 106-115. <sup>4</sup>
<b>Mod A</b>	by 1868	A. Cappelli, <i>Poesie musicali dei secoli 14, 15 e 16</i> (Bologna: Presso Gaetano Romagnoli).
<b>Strasbourg 222</b>	1870	Auguste Lippmann, "Essai sur un manuscrit du quinzième siècle découvert dans la Bibliothèque de la ville de Strasbourg," <i>Bulletins de la Société pour la Conservation des Monuments Historiques d'Alsace</i> Serie 2, 7, pp. 73-76. Destroyed in the same year as the announcement.
<b>Roquefort</b>	1876	Fétis, <i>Histoire générale de la musique depuis les temps les plus anciens jusqu'à nos jours</i> , vol. 5 of 5 vols, (Paris: Didot), but see, "Lost sources" in the following table.

<sup>1</sup> An excellent summary of the historiography of the Paduan fragments appears in Anne Hallmark's "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), p. 197. The compilation of this table was aided substantially by the inventory of literature organized by source which Viola L. Hagopian prepared for the largest and most important sources in her *Italian Ars Nova Music: A Bibliographical Guide to Modern Editions and Related Literature*, Second edition (Berkeley: University of California Press, 1973).

<sup>2</sup> "By (date)" will be used instead of just a date if the first traceable discussion of the manuscript seems to assume some prior knowledge of the source's existence. John Nádas has recently informed me of documents which push this date back by at least a year.

<sup>3</sup> Wolf, 1904 gives the first substantial musical description of the manuscript.

<sup>4</sup> See also Antonio Marsand, *I manoscritti italiani della Regia Biblioteca parigina*, 2 volumes (Paris: Stamperia reale, 1835), vol. 1, p. 570. Fétis seems unaware of the existence of **Squarcialupi** when describing **Pit.**

Manuscript	Year	Discovery
London 29987	1877	H. Varnhagens, "Die handschriftlichen Erwerbungen des British Museum auf dem Gebiete des Altromanischen in den Jahren von 1865 bis Mitte 1877," <i>Zeitschrift für romanische Philologie</i> 1. Also in <i>Catalogue of additions to the manuscripts in the British Museum in the years MDCCCLXXVI—MDCCCLXXXI</i> (1882).
Padua 1475	1890	Lodovico Frati, "Frammenti di un codice musicale del secolo XIV," <i>Giornale storico della letteratura italiana</i> 18, pp. 438-39.
Padua 684	1892	Guido Mazzoni, <i>Tre ballate e due sonetti antichi</i> , Per nozze Salvioni-Taveggia (Padua: Gallina, 1892). <sup>5</sup>
Bologna 2216 and Bologna Q 15	by 1893	Rodolfo Renier, review of Emil Vogel, <i>Bibliothek der gedruckten weltlichen Vocalmusik Italiens aus den Jahren 1500-1700</i> (q.v.) and Horatio Vecchi, <i>L'Anfiparnaso, comedia armonica</i> , <i>Giornale Storico della letteratura italiana</i> 22, pp. 390-393.
Padua 1115 (Pad B)	1899	First mentioned by Johannes Wolf, "Der niederländische Einfluss in der mehrstimmigen gemessen Musik bis um Jahre 1480," <i>Tijdschrift der Vereeniging voor Noord-Nederlands Muziekgeschiedenis</i> 6 (1900), p. 209, but discovered in 1899 by Friedrich Ludwig; see Ludwig, "Geschichte der Mensural-Notation von 1250-1460: Besprechung des gleichnamigen Buches von Joh. Wolf," (Review of Wolf, <i>Geschichte der Mensural-Notation</i> ; see below). <i>Sammelbände der Internationalen Musikgesellschaft</i> 6 (1904-5), pp. 615-16.
Stresa	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.
Munich 3223	by 1904	Wolf, <i>Geschichte der Mensural-Notation von 1250-1460</i> , 3 vols (Leipzig: Breitkopf and Härtel), presented with sources of German origin, p. 378
Panciatichi	by 1904	Wolf, <i>op. cit.</i>
Reina	by 1904	Wolf, <i>op. cit.</i>
Bologna 596	1910	Frati, "Frammento di un antico canzoniere musicale francese," <i>Il Libro e la Stampa</i> 4, pp. 15-17. Later, Ludwig, "Die Quellen der Motetten Ältesten Stils," <i>Archiv für Musikwissenschaft</i> 5 (1923), p. 285, f. A

<sup>5</sup> Thanks are owed to the special collections department of the Duke University libraries for helping me obtain a copy of the Mazzoni publication, of which only sixty were printed. A summary of the publication also appears in the review printed in *Giornale storico della letteratura italiana* 21 (1893), p. 200.

Manuscript	Year	Discovery
Parma 9	1911	Associazione dei Musicologi Italiani, <i>Catalogo generale delle opere musicali; I: Città di Parma</i> , pp. 56ff.
Vatican 129	1913	H[enry] M[arriott] Bannister, <i>Monumenti Vaticani di Paleografia Musicale Latina</i> , (Leipzig: Ottone Harrassowitz).
Vatican 171	1913	Bannister, <i>op. cit.</i> First significant discussion, Heinrich Bessler, “Studien zur Musik des Mittelalters. I. Neue Quellen des 14. und beginnenden 15. Jahrhunderts,” <i>Archiv für Musikwissenschaft</i> 7.2 (1925), p. 228.
Vatican 657	1913	Bannister, <i>op. cit.</i>
Vatican 1419	1913	Bannister, <i>op. cit.</i> First significant discussion Bessler, <i>op. cit.</i> p. 226–27.
Vatican 1790	1913	Bannister, <i>op. cit.</i>
Vatican 1969	1913	Bannister, <i>op. cit.</i>
Siena 327 (=207a)	by 1924	Friedrich Ludwig, p. 242 in <i>Handbuch der Musikgeschichte</i> , edited by Guido Adler (Frankfurt, 1924).
Parma 75	1925	Heinrich Bessler, “Studien zur Musik des Mittelalters. I. Neue Quellen des 14. und beginnenden 15. Jahrhunderts,” <i>Archiv für Musikwissenschaft</i> 7.2, pp. 231–32.
Padua 658 (Pad C)	1925	Bessler, <i>op. cit.</i> , p. 231 fn. 1. Front lifted by 1955 and reported in Plamenac, “Another Paduan Fragment of Trecento Music.” <i>Journal of the American Musicological Society</i> 8 (1955), pp. 165–181, at p. 166.
Egidi	1925	Francesco Egidi, “Un frammento di codice musicale del secolo XIV,” <i>Nozze Bonmartini-Tracagni XIX novembre MCMXXV</i> , (Rome: La Speranza). Lost, see below.
RossiVat	1925	Giovanni Borghesio, “Un codice vaticano trecentesco di rime musicali,” <i>Annales du Congrès Fédération archéologique et historique de Belgique—Congrès jubilaire 2–5 août 1925</i> (26th Congress), pp. 231–32.
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> 8.2, pp. 233–35.
Krakow 40582	1927 (1988/1998)	Wolf, “Eine neue Quelle zur Musik des 15. Jahrhunderts,” in <i>Juhlakirja Ilmari Krohn’ille</i> (Helsinki), pp. 151–162. Lost in WWII. Rediscovery announced in <i>CCMS</i> 4 (1988) and then “reintroduced” by Martin Staehelin, “Reste einer oberitalienischen Messenhandschrift des Frühen 15. Jahrhunderts,” <i>Studi Musicali</i> 27.1 (1998), pp. 7–18.

Manuscript	Year	Discovery
Pistoia 5	1938	Federico Ghisi, "Un frammento musicale dell'ars nova italiana nell'archivio capitolare della cattedrale di Pistoia," <i>Rivista musicale italiana</i> 42, pp. 162–68.
Faenza	1939	Gino Roncaglia, "Intorno ad un codice di Johannes Bonadies," <i>Atti e memorie della Reale Accademia di Scienze, Lettere e Arti di Modena</i> , Series 5, vol. 4 (1939), pp. 31–43. <sup>6</sup>
ManLucca	1940	Augusto Mancini, "Un nuovo codice di canzoni dell' 'Ars Nova'," in <i>Società italiana per il progresso delle scienze, XXVIII riunione (Pisa 11–15 Ottobre 1939)</i> , relazione, vol. 5 (Rome), pp. 243–44. <sup>7</sup>
ManPerugia	1942	Ghisi, "Frammenti di un nuovo codici dell' Ars Nova e due saggi inediti di cacce del secondo Quattrocento," <i>La Rinascinta</i> 5, p. 75.
Siena 326 (= 207b)	1948	Ghisi, "A Second Siense Fragment of the Italian Ars Nova," <i>Musica Disciplina</i> 2, pp. 173–77. [[Dissertation was incorrect: had 327 as the new discovery]]
Perugia Ghisi	1952	Ghisi, "L'Ordinarium Missae nel XV secolo ed i primordi della parodia." (Presented 1950. Published 1952). Shown to him by Giovanni Cecchini. Lost for many decades. Rediscovered after 2000 by Marco Gozzi.
Padua 1106 (Pad D)	1955	Plamenac, "Another Paduan Fragment of Trecento Music." <i>Journal of the American Musicological Society</i> 8 (1955), 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.

<sup>6</sup> The manuscript was also known to Padre Martini in 1753 and to Antonio Cicognani ("Intorno ad un antico manoscritto musicale," *Gazzetta musicale di Milano* 44 (1889), pp. 570–1), but their contributions did not seem to inform the larger musicological public of the manuscript's existence. On the rediscovery, see Dragan Plamenac, "Keyboard Music of the 14th Century in the Codex Faenza 117," *Journal of the American Musicological Society* 4.3 (Autumn 1951), pp. 179–80, and Pedro Memelsdorff, "New music in the Codex Faenza 117," *Plainsong and Medieval Music* 13.2 (October 2004), pp. 142–43.

<sup>7</sup> The manuscript was discovered in 1938, two years prior to this publication. First extensive inventory in Nino Pirrotta and Ettore LiGotti, "Il Codice di Lucca," *Musica Disciplina* 3 (1949), pp. 119–38 and in the two following issues. To this, we add new fragments discovered by Nádas and Ziino published in 1990 (*The Lucca Codex*) and 2005 ("Two newly discovered leaves of the Lucca Codex," *Studi Musicali* 34.1, pp. 3–23): bifolio 50/51 containing *L'alma mia piange, Con gli ochi assai ne miro, Donna i'prego Amore, Poy che da ti me convien partir via* (continued on 52r) discovered in 1996 by Giorigo Tori, and bifolio 73/76 (*Prest a la mort* (unicum), *Atandre, atandre, et atendusay* (Antonii), *Noble signore*(?), *Or sus*) discovered in 1997 by Sergio Nelli).

Manuscript	Year	Discovery
Florence Conservatorio	by 1956	Kurt von Fischer, <i>Studien zur italienischen Musik des Trecento und frühen Quattrocento</i> (Bern: Verlag Paul Haupt).
Lowinsky	1956	Nino Pirrotta, "Paolo da Firenze in un nuovo frammento dell'Ars nova," <i>Musica Disciplina</i> 10, pp. 61-66.
Siena 30	1957	Joseph Smits van Waesberghe, <i>Expositiones in Micrologum Guidonis Aretini</i> (Amsterdam: North-Holland).
Cividale 63	1963/4	Marie Louise Martinez, <i>Die Musik des frühen Trecento</i> , Münchner Veröffentlichungen zur Musikgeschichte 9 (Tutzing: Schneider), p. 130. Appeared approximately simultaneously with Pierluigi Petrobelli, "Nuovo materiale polifonico del Medioevo e del Rinascimento a Cividale." <i>Memorie storiche forogiuliesi</i> 46 (1965), pp. 213-15, who studied the sources in 1962.
Cividale 98	1963/4	Martinez, <i>op. cit.</i> , Petrobelli, <i>op. cit.</i>
Cividale 79	1963/4	Martinez, <i>op. cit.</i> , Petrobelli, <i>op. cit.</i>
Padua 675, 1225, 1283 (Pad D)	1964	Fischer, "Neue Quellen zur Musik des 13., 14. und 15. Jahrhunderts." <i>Acta Musicologica</i> 36.2-3, pp. 79-97.
Berlin 523	1964	Fischer, <i>op. cit.</i>
Ivrea 105	1964	Fischer, <i>op. cit.</i>
Casanatense 522	1964	Fischer, <i>op. cit.</i>
Grottaferrata 219	1965	Giuseppe Corsi, "Frammenti di un codice musicale dell' Ars nova rimasti sconosciuti," <i>Belfagor</i> 20.2, pp. 210-215.
Ostiglia	1966	Oscar Mischiati, "Uno sconosciuto frammento appartenente al codice Vaticano Rossi 215," <i>Rivista italiana di musicologia</i> 1.
Bologna Q 1	1966	Mischiati, "Uno sconosciuto frammento di codice polifonico quattrocentesco nella Biblioteca 'G. B. Martini' di Bologna," <i>Collectanea historiae musicae</i> 4, pp. 179-83.
Perugia 15	1966	Reinhard Strohm, "Neue Quellen zur liturgischen Mehrstimmigkeit des mittelalters in Italien," <i>Rivista italiana di musicologia</i> 1, pp. 77-87
Udine 290	1966	Petrobelli, "Due motetti francesi in una sconosciuta fonte udinese," <i>Collectanea Historiae Musicae</i> 4 (1966), pp. 201-214.
Seville 25	1968	F. Alberto Gallo, "Alcune fonti poco note di musica teorica e pratica." <i>L'Ars nova italiana del Trecento</i> 2, pp. 49-76. Dating is of the first extensive treatment including description of polyphonic contents of interest to this topic. First mention in a musical work by Juan F. Riaño, <i>Critical and Bibliographical Notes on Early Spanish Music</i> (London: Quaritch, 1887); description of the contents by Higinì Anglès, "Die mehstimmige Musik in Spanien vor dem 15. Jahrhundert," <i>Beethoven-Zentenarfeier vom 26. bis 31. März 1927</i> (Vienna: Universal-Edition, 1927), pp. 159-60.

Manuscript	Year	Discovery
Siena 36	by 1968	F. Alberto Gallo, "Alcune fonti poco note di musica teorica e pratica." <i>L'Arts nova italiana del Trecento</i> 2, pp. 49–76.
Florence 999	1968	Fischer, "Paolo da Firenze und der Squarcialupi Kodex [I-Fl 87]." <i>Quadrivium</i> 9, pp. 5–19
Foligno	1968	Pirrota, "Church Polyphony apropos of a New Fragment at Foligno," in <i>Studies in Music History. Essays for Oliver Strunk</i> , edited by Harold Powers (Princeton: Princeton Univ. Press, 1968), pp. 113–26; earlier mentioned in Layton 1960. Discovered by Hans David.
Grottaferrata 224	1970	Oliver Strunk, "Church Polyphony à propos of a New Fragment at Grottaferrata," <i>L'Arts nova italiana del Trecento</i> 3, pp. 305–13, and quasi-simultaneously Ursula Günther, "Quelques remarques sur des feuillets récemment découverts à Grottaferrata," <i>L'Arts nova italiana del Trecento</i> 3, pp. 315–97.
Gemona Gradual	1972	Fischer, <i>RISM B IV 4</i> . From an unpublished report by Pierluigi Petrobelli.
Padua 656	1972	Fischer, <i>RISM B IV 4</i> . From an unpublished report by Plamenac.
Siena 10	1972	Fischer, <i>RISM B IV 4</i> .
Guardiagrele 2, 3	1972	Giulio Cattin, Oliver Mischiati and Agostino Ziino, "Composizioni polifoniche del primo Quattrocento nei libri corali di Guardiagrele," <i>Rivista Italiana di Musicologia</i> 7.2, pp. 153-181.
Atri 17	1973	Agostino Ziino, "Nuove fonti di polifonia italiana dell'ars nova." <i>Studi musicali</i> 2, pp. 235–55.
Messina 16	1973	Ziino, <i>op. cit.</i>
Cortona 1	1974	Ghisi, "Inno lauda polifonica all'Assunta ritrovato nell'Archivio comunale di Cortona," <i>Quadrivium</i> 15, pp. 105-11. One side only. Leaf lifted in 1976 and the reverse was published in Ziino, "Precisioni su un frammento di musica francese trecentesca conservato nell'Archivio Comunale di Cortona," in <i>Università e tutela dei beni culturali: il contributo degli studi medievali e umanistici. Atti del convegno promosso dall'facoltà di Magistero in Arezzo dell'Università di Siena, Arezzo-Siena, 21-23 gennaio 1977</i> , Quaderni del "Centro per il collegamento degli studi medievali e umanistici nell'Università di Perugia," edited by I Deug-Su and Enrico Menestò (Florence: "La Nuova Italia" Editrice, 1981), pp. 351–58 + 3 plates. Lost at the restoration laboratory until it was rediscovered by Di Bacco and Nádas in the early 1990s.
Padua 553	1977	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.

Manuscript	Year	Discovery
Dartmouth 2387	1979	Margaret Bent, review of <i>PMFC 12</i> in <i>Journal of the American Musicological Society</i> 32.2, pp. 562 and 575. First extensive mention in William J. Summers, "Medieval Polyphonic Music in the Dartmouth College Library: An Introductory Study of Ms. 002387," in <i>Alte im Neuen, Festschrift Theodor Göllner zum 65. Geburtstag</i> , edited by Bernd Edelmann and Manfred Hermann Schmid (Tutzing: Hans Schneider Verlag, 1995), pp. 113–30.
Trent 1563	1980	Bent, "New Sacred Polyphonic Fragments of the Early Quattrocento." <i>Studi musicali</i> 9, pp. 171–89,
Houghton 122	1980	Bent, <i>op. cit.</i>
Assisi 187	1981	Ziino, "Un antico 'Kyrie' a due voci per strumento a tastiera," <i>Nuova Rivista musicale italiana</i> 15.4, pp. 628–33.
Rome 1067	1982	Fabio Carboni, and Agostino Ziino, "Una fonte trecentesca della ballata 'Deh, no me fare languire'," <i>Studi medievali</i> serie 3, 23, pp. 303–09.
Grottaferrata s.s.	by 1983	Margaret Bent and Anne Hallmark in <i>PMFC 24</i> report on p. 201 that the manuscript was known to Oliver Strunk and rediscovered by Hallmark who mentions it in her "Some Evidence for French Influence." No dates are given for these discoveries. Nor does information on the manuscript appear among those notes left by Strunk to the American Academy in Rome.
Florence 5	1983	Mario Fabbri and John Nádas, "A Newly Discovered Trecento Fragment: Scribal Concordances in Late-Medieval Florentine Manuscripts." <i>Early Music History</i> 3, pp. 67–81.
San Lorenzo 2211	1984	Frank D'Accone, "Una nuova fonte dell' <i>ars nova</i> italiana: il codice di San Lorenzo, 2211," <i>Studi musicali</i> 13, pp. 3–31.
Todi 73	1985	Ziino, "Una sequenza mensurale per San Fortunato ed un Amen a tre voci nella Biblioteca Comunale di Todi (con un'appendice sul frammento di Cortona)," <i>L'Ars nova italiana del Trecento</i> 5, pp. 257–70
Ciliberti	1986	Biancamaria Brumana and Galliano Ciliberti, "Le ballate di Paolo da Firenze nel frammento <i>Cil</i> ," <i>Esercizi: Arte musica spettacolo</i> 9, pp. 5–37.
Oxford 16	1987	Although discovered by Andrew Wathey the first mention is by Fischer and Gallo in <i>PMFC 13</i> . They report their findings based on a partial description in an earlier unpublished paper by Margaret Bent (1984) which went on to become "The Fourteenth-Century Italian Motet," <i>L'Ars nova italiana del Trecento</i> 6 (1992), pp. 85-125.
Oxford 56	1987	Discovered by Andrew Wathey; first mentioned in <i>PMFC 13</i> (Fischer and Gallo)

Manuscript	Year	Discovery
Parma 98	1987	Discovered by Petrobelli and reported in <i>PMFC 13</i> (Fischer and Gallo), but also in <i>RISM B IV 2</i> as an English source: the position taken by this author.
Udine 22	1988	Gilberto Pressacco, <i>Rassegna veneta di storia musicali</i> 4, pp. 235–41. Pressacco received the notification from Cesare Scalon.
Parma 3597	1989	Strohm, “Polifonie più o meno primitive. Annotazioni alla relazione di base e nuove fonti,” in <i>Le Polifonie primitive in Friuli e in Europa: atti del congresso internazionale Cividale del Friuli, 22–24 agosto 1980</i> , edited by Cesare Corsi and Pierluigi Petrobelli (Rome: Torre d’Orfeo). From a collection of MSS microfilms of Bruno Stäblein.
Erevan	1990	Fischer, “Remarks on Some Trecento and Early Quattrocento Fragments,” in <i>Atti del XIV congresso della società internazionale di musicologia, Bologna, 27 agosto - 1 settembre 1987</i> , Vol. 1 (Round Tables), (Turin: E.D.T.), p. 162.
Poznań 174a	1991	Agnieszka Leszczynska, “Slady Trecenta w Poznaniu,” <i>Muzyka</i> 36, pp. 63–75.
Trent 60	1992	Marco Gozzi, “Un nuovo frammento trentino di polifonia del primo Quattrocento,” <i>Studi musicali</i> 21, pp. 237–51.
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.
Bern 827	1994	Christian Berger, “‘Pour doulz regard...’: Ein neu entdecktes Handschriftenblatt mit französischen Chansons aus dem Anfang des 15. Jahrhunderts,” <i>Archiv für Musikwissenschaft</i> 51 (1994), pp. 51–77.
<b>Turin T.III.2</b>	1994	Ziino, <i>Il Codice T.III.2: Studio introduttivo ed edizione in facsimile</i> , Ars Nova 3, (Lucca: Libreria musicale italiana).
Todi Carità	1994	Valeria Sargeni, “Una nuova fonte di polifonia trecentesca in lingua francese conservata nell’Archivio storico comunale di Todi,” <i>Esercizi: Musica e spettacolo</i> 13 (nuova serie 4), pp. 5–15.
Frosinone 266 & 267	1995	Giuliana Gialdroni and Agostino Ziino, “Due nuovi frammenti di musica profana del primo Quattrocento nell’Archivio di Stato di Frosinone,” <i>Studi musicali</i> 24, pp. 185–208.
Ascoli Piceno 142	1996	Paolo Peretti, “Fonti inedite di polifonia mensurale dei secoli XIV e XV negli archivi di stato di Ascoli Piceno e Macerata,” <i>Quaderni musicali marchigiani</i> 3, pp. 85–124.
Macerata 488	1996	Peretti, <i>op. cit.</i>



Manuscript	Year	Discovery
Cortona 2	1998	Giuliano Di Bacco and John Nádas, “The Papal Chapels and Italian Sources of Polyphony during the Great Schism,” in <i>Papal Music and Musicians in Late Medieval and Renaissance Rome</i> , edited by Richard Sherr (Oxford: Clarendon Press), pp. 44–92. Di Bacco and Nádas were signaled about this source by Anthony Cummings and Alice Clark, c. 1994.
Perugia 15755	2004	Brumana and Ciliberti, <i>Frammenti Musicali Del Trecento nell’incunabolo Inv. 15755 N. F.</i> (Florence: Olschki).
Padua 1027	2006	Michael Scott Cuthbert, “Trecento Fragments and Polyphony Beyond the Codex” (Ph.D. Dissertation: Harvard University)
Siena Ravi 3	2006	Enzo Mecacci and Agostino Ziino, “Un altro frammento musicale del primo quattrocento nell’Archivio di Stato di Siena,” <i>Rivista Italiana di Musicologica</i> 38.2 (2003) [ <i>i.e.</i> , 2006], pp. 199–225.
Reggio Emilia Mischiati	2007	Marco Gozzi and Agostino Ziino, “The Mischiati Fragment: a new source of Italian Trecento music at Reggio Emilia,” in Dieckmann et al. <i>Kontinuität und Transformation in der italienischen Vokalmusik zwischen Due- und Quattrocento</i> , Musica Mensurabilis 3 (Hildesheim: Georg Olms Verlag), pp. 281–314
Brescia 5	forthcoming	Discovered by Stefano Campagnolo.
Bologna Archivio Covers	forthcoming	Discovered by Armando Antonelli.
Houghton Antiphoner	forthcoming	Description for Sotheby’s catalog by Margaret Bent
London 82959	forthcoming	First mentioned by Nicholas Bell.

This table does not list manuscripts which fall out of this study because they are too early (**Oxford 112** and **Venice San Giorgio**, known since Gallo’s study in 1968) or too late (such as **Gubbio Corale** discovered in 1996 by Reinhart Strohm, or **Casanatense 2151**).

It is an unfortunate reality that the last century of scholarship and discovery has also been a century of disappearance and destruction of manuscripts. Table 1.3 lists those lost sources known to have existed by the time of modern scholarship in music (c. 1800). Unlike the previous table, all lost manuscripts containing Italian trecento music are included, regardless of provenance or dating:<sup>8</sup>

<sup>8</sup> One might note that nearly every fragment is a testimony to lost notated music, a topic which will be taken up later in this chapter. Beyond this, there are numerous other documents attesting to further losses. For an overview of the problem and opportunities to learn even from lost sources, see Martin Staehelin,

TABLE 1.3: LOST, STOLEN, OR DESTROYED MANUSCRIPTS CONTAINING ITALIAN MUSIC

Manuscript	Year lost	Details and reports of loss
Strasbourg 222	1870	Presumed destroyed in fire. An inventory and partial copy, executed by Coussemaker, exists as Brussels, Bibliothèque du Conservatoire Royal de Musique, MS 56.286.
Roquefort	by 1904	Although it was thought to have disappeared soon after its discovery, the manuscript seems to have been an invention of Fétis's. The work of Earp shows that it is to be identified with the Berkeley manuscript and does not possess any Italian music. <sup>9</sup>
Egidi	[ unknown ]	Preserved in a photographic negative given by Egidi to Kurt von Fischer. Computer enhancement of the blurry photograph published in Di Bacco and Nádas, "The Papal Chapels."
Warsaw 378	1944	Preserved as a photographic copy by Maria Szczepańska in Poznań, Biblioteka Uniwersytecka im. Adama Michiewicza, MS 695.
Guardiagrele 2 & 3	by 1996	Described in print as lost by Ziino, "Dal latino al cumánico, <i>ovvero</i> osservazioni su una versione trecentesca della sequenza <i>Saginsamen bahasiz kanini</i> in notazione mensurale," in <i>Trent'anni di ricerca musicologica: studi in onore di F. Alberto Gallo</i> , edited by Patrizia Dalla Vecchia and Donatella Restani (Rome: Edizioni Torre d'Orfeo, 1996), pp. 31-48, but known to have been stolen much earlier.
Rome Trastevere 4	by 1998	Reported lost in Di Bacco and Nádas, "Papal Chapels," p. 59.
Venice Giorgio	by 2005	Reported lost in Brumana and Ciliberti, <i>Frammenti Musicali del Trecento nell'incunabolo Inv. 15755 N. F.</i> p. 94
Stresa 14 (?)	unknown	Margaret Bent privately reported that this fragment was missing. Upon my visit to the library, the manuscript was reported as in transit between two different storage centers and not available, but its loss could not be confirmed.

This chart does not include several lost French sources which would be important for understanding music manuscript structure in the fourteenth century, such as the lost Maggs Rotulus.<sup>10</sup>

"Mehrstimmige Repertoires im 14. und 15. Jahrhundert: Das Problem der verlorenen Quellen," in *Atti del XIV congresso della società internazionale di musicologia, Bologna, 27 agosto – 1 settembre 1987*, Vol. 1 (Round Tables) (Turin: E.D.T., 1990), pp. 153–59.

<sup>9</sup> For this information we are indebted to Lawrence Earp, "Machaut's Music in the Early Nineteenth Century: the Work of Perne, Bottée de Toulmon, and Fétis," in *Guillaume de Machaut: 1300–2000*, edited by Jacqueline Cerquiglini-Toulet and Nigel Wilkins (Paris: Université de Paris IV, 2002), pp. 9–40.

<sup>10</sup> This lost source, containing Machaut's *Lay mortel: Un mortel lay weil commencier* is discussed in David Fallows, "Guillaume de Machaut and the lai: a new source," *Early Music* 5.4 (October 1977), pp. 477–83, and in the commentary to Schrade, *PMFC* 2–3.

Nor does it contain pieces or polyphonic manuscripts which are mentioned in primary source testimonies but for which we have no evidence to believe they survived into the twentieth century, such as Gherardello's Credo or a quaternion of motets in Cividale during the mid-1360s.<sup>11</sup>

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<sup>11</sup> Gherardello's work is mentioned by Kurt von Fischer in "The sacred polyphony of the Italian Trecento," *op. cit.*, p. 145. The reference stems from Simone Peruzzi's sonnet on the death of Gherardello, transcribed in Johannes Wolf, "Florenz in der Musikgeschichte des 14. Jahrhunderts," *Sammelbände der Internationalen Musikgesellschaft* 3.4 (August 1902), p. 611. In Fischer's discussion, he speculates that there could have been a complete Mass cycle by the composer. There does not seem to be enough information in the sonnet to justify this supposition. No composer from the trecento is known to have written more than two different types of Mass movements. Only Gratiopus composed one of the Mass movements with a long text (Gloria or Credo) and a movement with a shorter text (in this case, a Sanctus). Margaret Bent called "striking" the lack of Kyrie, Sanctus, and Agnus Dei settings by Ciconia—otherwise the most prolific composer of polyphonic Mass movements of the era—and she noted that his output roughly reflects the proportions in which these movements were composed at the time. (*The Works of Johannes Ciconia (Polyphonic Music of the Fourteenth Century* 24), (Monaco, Éditions de l'Oiseau-Lyre, 1984), p. xi). For the Cividale motets, see Chapter 2 below.