

# Bologna Q15

## The Making and Remaking of a Musical Manuscript

Introductory Study and Facsimile Edition  
by Margaret Bent

Volume I  
Introductory Study

# Contents

<i>List of Illustrations and Tables</i>	vii
<i>Table of Numberings and Foliations</i>	viii
<i>List of Abbreviations</i>	xix
<b>I. Q15 in Context</b>	
1. Veneto Music Manuscripts of the Early Quattrocento	1
2. Q15: Summary Account of Contents and Composers	1
3. Provenance: Padua and Vicenza	3
<b>II. Modern History</b>	
1. Padre Martini and Q15	5
2. History in Scholarship	9
3. Restorations	12
4. Photographic History	14
<b>III. Structure, Codicology and Chronology</b>	
1. Chronology of the Compilation: The Three Stages	19
2. Inventory of Q15	23
3. Gathering Structure and Preparation of the Pages	51
4. Gathering Signatures	63
5. Earlier Foliations within Stage I	68
6. Paper and Parchment: Watermarks	76
7. Bindings, Pastedowns, Repairs and Pasteovers	85
8. The Index and the Indexer: Guillaume Musart	89
9. Text and Music Script Features and Chronology	96
<b>IV. Illuminations and Capitals</b>	
1. Illuminated Capitals	111
2. The Remaining Stage-I Capitals, Intact and Pasted	113
3. Inventory of Capital Letters	116
4. Analysis of the Pasted Capitals and Criteria for Identification	135
5. Commentary by Gatherings	138
<b>V. Recopyings and Revisions</b>	
1. Recopyings, Duplicates and Reuse	145
2. Contratenors	146
3. Reasons for Recopying	147
4. Notation, Coloration, Auxiliary Markings and Layouts	147
<b>VI. Repertory and Individual Genres</b>	
1. Mass Cycles, Groupings and Pairs	153
2. <i>Missa Sancti Jacobi</i>	157
3. Motets	158
4. Songs	159
5. Magnificats, Hymns, <i>Laude</i> , Sequences	161
6. English Music	162
<b>VII. Catalogue of Compositions</b>	163
<b>VIII. Catalogue of Pasted Capitals</b>	243

## List of Illustrations and Tables

### Figures

1	Erased name, rewritten as 'Petrum Emilianum' on f. A298v before final restoration of 'Franciscum Malipetro'	3
2	First and last pages of Padre Martini's inventory of Q15 (Museo Internazionale e Biblioteca della Musica di Bologna, MS H.83), ff. 20r and 23v	7
3	Bologna, Museo Internazionale e Biblioteca della Musica: G. Gaspari [Catalogo manoscritto a schede della biblioteca del Liceo Musicale di Bologna], slip for 'Codice 37' with shelf-mark 'Q.15'	9
4	Carapetyan photos. Marked '121', #121 in De Van's inventory: Q15 ff. R133v–134, showing the full opening with the now-missing capital #36a	16
5	Carapetyan photos, Q15 #140, ff. R151v–152/ A174v–175, with the isolated annotation in German on one piece (M174, numbered 139): 'keine Varianten (Oxf. 134)'	16
6	Carapetyan photos, numerals added to pieces ##196, 203, 145, 87, the latter showing in full ff. R110v–111	17
7	Gathering signatures	66
8	Watermarks	79
9	Index (ultra-violet image)	95

### Tables

1	Inventory of Q15	23
2	Gathering diagrams	54
3	Gathering signatures	64
4	Earlier foliations within stage I	71
5	Reconstruction of the three foliation stages within the stage-I manuscript	76
6	Transcription of the index	92
7	Inventory of capital letters	117
8	Summary table showing number of pasted capitals by type and by letter	136
9	Identified music on pasted capitals	138
10	The four mass cycles at the beginning of Q15–I	154
11	Summary of mass pairs, single movements and other cycles	155
12	Songs in Q15	160
13	Hymns in Q15	161
14	<i>Laudes</i> in Q15	162

## List of Illustrations and Tables

### Figures

1	Erased name, rewritten as 'Petrum Emilianum' on f. A298v before final restoration of 'Franciscum Malipetro'	3
2	First and last pages of Padre Martini's inventory of Q15 (Museo Internazionale e Biblioteca della Musica di Bologna, MS H.83), ff. 20r and 23v	7
3	Bologna, Museo Internazionale e Biblioteca della Musica: G. Gaspari [Catalogo manoscritto a schede della biblioteca del Liceo Musicale di Bologna], slip for 'Codice 37' with shelf-mark 'Q.15'	9
4	Carapetyan photos. Marked '121', #121 in De Van's inventory: Q15 ff. R.133v–134, showing the full opening with the now-missing capital #36a	16
5	Carapetyan photos, Q15 #140, ff. R.151v–152/ A174v–175, with the isolated annotation in German on one piece (M174, numbered 139): 'keine Varianten (Oxf. 134)'	16
6	Carapetyan photos, numerals added to pieces ##196, 203, 145, 87, the latter showing in full ff. R.110v–111	17
7	Gathering signatures	66
8	Watermarks	79
9	Index (ultra-violet image)	95

### Tables

1	Inventory of Q15	23
2	Gathering diagrams	54
3	Gathering signatures	64
4	Earlier foliations within stage I	71
5	Reconstruction of the three foliation stages within the stage-I manuscript	76
6	Transcription of the index	92
7	Inventory of capital letters	117
8	Summary table showing number of pasted capitals by type and by letter	136
9	Identified music on pasted capitals	138
10	The four mass cycles at the beginning of Q15–I	154
11	Summary of mass pairs, single movements and other cycles	155
12	Songs in Q15	160
13	Hymns in Q15	161
14	<i>Laude</i> in Q15	162

# Bologna Q15

## The Making and Remaking of a Musical Manuscript

Introductory Study and Facsimile Edition  
by Margaret Bent

Volume II  
Facsimile

Bologna, Museo Internazionale e Biblioteca della Musica di Bologna, Ms Q.15  
(*olim* Civico Museo Bibliografico Musicale, Cod. Q.15; *olim* Liceo Musicale Cod. 37)