John Nádas

L'INVENTARIO
DEL CODICE SQUARCIALUPI

INVENTORY OF THE
SQUARCIALUPI CODEX

PREMESSA ALL'INVENTARIO

L'inventario elenca le seguenti informazioni sul contenuto del codice: (1) cartolazione; (2) incipit, ovvero il primo verso del testo; (3) forma letterario-musicale, numero delle voci con e senza testo; (4) attribuzione della musica; (5) concordanze; (6) osservazioni. L'ortografia degli incipit segue la parte del Cantus, anche in caso di notevoli divergenze fra le voci. La lezione originale è stata regolarizzata negli accenti e nella punteggiatura; sono state sciolte le abbreviature e sono state aggiunte fra parentesi quadre le maiuscole mancanti e, in genere, le lettere o le parole sintatticamente necessarie. Le attribuzioni sono riportate così come appaiono all'inizio di ogni sezione; se incomplete sono state integrate con le pagine successive; sono stati normalizzati in maiuscolo i nomi propri ed i toponimi, sciogliendo le abbreviature: lievi variazioni che si trovano nel corso di una sezione non sono state considerate. Un asterisco contrassegna la non attribuzione di un brano in una fonte concordante. Ricaviamo le concordanze letterarie da Corsi 1969, Corsi 1970 e Gallo 1984. Le versioni laudistiche sono elencate e discusse da Giulio Cattin in *Le laude intonate sulle musiche del codice Squarcialupi*, in questo volume.

Vengono usate le seguenti abbreviazioni: *B = ballata; C = caccia; CM = madrigale in canone; M = madrigale; V = virelai; C = Cantus; T = Tenor; Ct = Contratenor; Tr = Triplum; incpl. = incompleto/a.*

PREFACE TO THE INVENTORY

The inventory provides the following information on the contents of **Sq**: (1) foliation; (2) incipit, consisting of the first line of text; (3) text/music form and number of texted and untexted voices; (4) composer attribution; (5) concordances; (6) remarks. The orthography of the incipits follows the Cantus part, even in cases of considerable divergence among the voices; accentuation and punctuation have been added, and abbreviations are resolved. We have supplied, in square brackets, missing capitals as well as letters or words needed to complete the syntax. Attributions in the collection are given as they appear on the opening folio of each composer section. An incomplete attribution on that first page has been filled-in on the basis of succeeding pages. Names have been regularized as follows: Christian and toponymic names, as well as surnames, are capitalized; abbreviations are resolved. Slight variations in names that occur throughout some sections have not been noted. Unattributed songs in concordant sources are marked with an asterisk. Text sources are taken from Corsi 1969, Corsi 1970, and Gallo 1984. Lauda citations are listed and discussed by Giulio Cattin in "The *Laude* Set to the Music of the Squarcialupi Codex" in this volume.

The following abbreviations are used: *B = ballata; C = caccia; CM = canonic madrigal; M = madrigal; V = virelai; C = Cantus; Ct = Contratenor; T = Tenor; Tr = Triplum; incpl. = incomplete.*

Le osservazioni comprendono sintetici commenti su numero e tipo delle parti, completezza dei testi e loro autori, fonti letterarie, datazione, *contrafacta*, principali edizioni moderne e fonti sulle quali esse sono fondate.

Le citazioni dalla letteratura secondaria, sono abbreviate come segue:

Remarks include selected comments on voicing, completeness of the literary text, text authors, text sources, the dating of works, contrafacts, and selected editions, to include (where appropriate) sources used as the basis of modern editions.

Citations to secondary literature are abbreviated as follows:

Baumann 1978 = DOROTHEA BAUMANN, "Some Extraordinary Forms in the Italian Secular Trecento Repertoire," *L'Ars nova italiana del Trecento*, IV, ed. Agostino Ziino (Certaldo, 1978), 45–63.

Brambilla Ageno = FRANCA BRAMBILLA AGENO, ed., *Franco Sacchetti: Il Libro delle Rime*, Italian Medieval and Renaissance Studies 1 (Florence, 1990).

Corsi 1959 = GIUSEPPE CORSI, "Madrigali e ballate inediti del Trecento," *Belfagor*, 14 (1959): 72–82, 329–41.

Corsi 1969 = GIUSEPPE CORSI, *Rimatori del Trecento* (Turin, 1969).

Corsi 1970 = GIUSEPPE CORSI, *Poesie musicali del Trecento*, Collezione di Opere Inedite o Rare, CXXXI (Bologna, 1970).

CS III = EDMOND DE COUSSEMAKER, ed., *Scriptorum de musica medii aevi nova series a Gerbertina altera*, 4 vols. (Paris, 1864–76), vol. III. Rpt. Hildesheim, 1963.

Diederichs = ELISABETH DIEDERICHS, "Zwei Texte zu einer Ballata von Bartolino da Padova," *L'Ars nova italiana del Trecento*, v, ed. Agostino Ziino (Palermo, 1985), 113–22.

EllWL = LEONARD ELLINWOOD, ed., *The Works of Francesco Landini* (Cambridge, Mass., 1939).

Gallo 1977 = F. ALBERTO GALLO, *Il Medioevo*. II (Turin, 1977).

Gallo 1984 = F. ALBERTO GALLO, "The Musical and Literary Tradition of Fourteenth-Century Poetry Set to Music," in *Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts*, eds. Ursula Günther and Ludwig Finscher (Kassel, 1984), 55–76.

Gallo 1987 = F. ALBERTO GALLO, "Critica della tradizione e storia del testo. Seminario su un madrigale trecentesco," *Acta Musicologica*, 59 (1987): 36–45.

Kelly = STEPHEN KELLY, "The Works of Niccolò da Perugia," Ph.D. Dissertation, The Ohio State University, 1974.

Lanza = ANTONIO LANZA, ed., *Giovanni da Prato: Il Paradiso degli Alberti* (Rome, 1975).

MarrC = W. THOMAS MARROCCO, *Fourteenth-Century Italian Cacce* (Cambridge, Mass., 1942).

MarrJ = W. THOMAS MARROCCO, *The Music of Jacopo da Bologna* (Berkeley, 1954).

Marr VI, VII, VIII, IX, X = W. THOMAS MARROCCO, ed., *Italian Secular Music*, Polyphonic Music of the Fourteenth Century, VI–XI (Monaco, 1967–78). Vol. VI: Magister Piero, Giovanni da Firenze, Jacopo da Bologna. Vol. VII: Vincenzo da Rimini, Rosso da Chollegrana, Donato da Firenze, Gherardello da Firenze, Lorenzo da Firenze. Vol. VIII: Anonymous Madrigals and Cacce, Niccolò da Perugia. Vol. IX: Bartolino da Padova, Egidius de Francia, Guilielmus de Francia, Don Paolo da Firenze. Vol. X: ...Antonius Zachara da Teramo, Magister Zacherias (Chantor)....

Petrobelli = PIERLUIGI PETROBELLI, "Some Dates for Bartolino da Padova," *Studies in Music History: Essays for Oliver Strunk*, ed. Harold Powers (Princeton, 1968), 94–112.

Pirr I, III, IV, V = NINO PIRROTTA, ed., *The Music of Fourteenth-Century Italy*, Corpus Mensurabilis Musicae, VIII, 5 vols. (Rome, 1954–64). Vol. I: Bartholus de Florencia, Johannes de Florentia, Gherardellus de Florencia. Vol. III: Laurentius Masii de Florentia, Donatus de Florentia, Rosso da Collegrano, and Nine Anonymous Pieces. Vol. IV: Jacobus de Bononia, Vincentius de Arimino. Vol. V: Andreas de Florentia, Guilielmus de Francia, Bonaiutus Corsini, Andrea Stefani, Ser Feo, Jacopo Pianelaio, Gian Toscano.

Pirrotta 1966 = NINO PIRROTTA, "On Text Forms from Ciconia to Dufay," *Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese*, ed. Jan LaRue (New York, 1966), 673–82.

Reaney VI = GILBERT REANEY, ed., *Early Fifteenth-Century Music*, Corpus Mensurabilis Musicae, 11, vol. VI (Rome, 1977).

Sa = "Sa" followed by an arabic numeral designates the number of the sonnet in SANTORRE DEBENEDETTI, *Simone Prudenzani, il "Sollazzo": Contributi alla storia della novella, della poesia musicale e del costume nel Trecento* (Turin, 1922), Appendix B.

Schrade = LEO SCHRADE, ed., *The Works of Francesco Landini*, Polyphonic Music of the Fourteenth Century, IV (Monaco, 1958–59).

SerN = "SerN" followed by a roman numeral designates the number of the novella in LUCIANO ROSSI, ed.: *Giovanni Sercambi: Il Novelliere*, 3 vols. (Rome, 1974).

Von Fischer = KURT VON FISCHER, *Studien zur italienischen Musik des Trecento und frühen Quattrocento*, Publikationen der Schweizerischen musikforschenden Gesellschaft, II/5 (Bern, 1956).

WoSq = JOHANNES WOLF and HANS ALBRECHT, eds., *Der Squarcialupi-Codex, Pal. 87 der Biblioteca Medicea Laurenziana zu Florenz* (Leipzig, 1955).

SIGLE DEI MANOSCRITTI
(Musica)

Sono qui elencate le sigle delle fonti utilizzate nell'inventario di **Sq** (in neretto), assieme a sigle di uso precedente, nonché dei repertori bibliografici delle fonti stesse:

MANUSCRIPT SIGLA
(Music)

This listing of sources provides the letter sigla (in boldface) employed in this study, as well as older manuscript sigla possibly still in use. References to source catalogues are the following:

CCMS = *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400–1550*, Renaissance Manuscript Studies, I (American Institute of Musicology): Vol. 1, A–J (1979); Vol. 2, K–O (1982); Vol. 3, P–U (1984); Vol. 4, V–Z and Supplement (1988).

RISM = *Répertoire International des Sources Musicales*. Series B IV:2, *Manuscripts of Polyphonic Music (ca. 1320–1400)*, ed. Gilbert Reaney (Munich, 1969); Series B IV:3 and IV:4, *Handschriften mit mehrstimmigen Musik des 14., 15., und 16. Jahrhunderts*, eds. Kurt von Fischer and Max Lütolf, 2 vols. (Munich, 1972).

Esc B = El Escorial, Biblioteca del Monasterio, MS IV.a.24 (*CCMS*, I:1, 211–12; I:4, 368). MARTHA K. HANEN, *The Chansonnier El Escorial IV.a.24* (Henryville, Pa., 1983).

Fa = Faenza, Biblioteca Comunale, MS 117 [Faenza, FaenBC 117, Codex "Bonadies," FC] (*RISM*, B

IV:4, 898–920; *CCMS*, I:1, 215–16; I:4, 369). ARMEN CARAPETYAN, ed., *An Early Fifteenth-Century Italian Source of Keyboard Music: the Codex Faenza, Biblioteca Comunale, 117, a Facsimile Edition* (American Institute of Musicology, 1961); OSCAR MISCHIATI, "Indice descrittivo del manoscritto 117 della Biblioteca Comunale di Faenza," *L'Organo*, 20 (1982): 1–35.

FC = Firenze, Biblioteca del Conservatorio, MS D 1175 [Fc; FD] (*RISM*, B IV:4, 754–55).

Fn F.5.5 = Firenze, Biblioteca Nazionale Centrale, MS Incunab. F.5.5. MARIO FABBRI and JOHN NÁDAS, "A Newly Discovered Trecento Fragment: Scribal Concordances in Late-Medieval Florentine Manuscripts," *Early Music History*, 3 (1983): 67–81.

FP = Firenze, Biblioteca Nazionale Centrale, MS Panciatichiano 26 [FP 26, FN, Fl, F, Pan, Panc

26] (*RISM*, B IV:4, 835–96; *CCMS*, I:1, 231–32; I:4, 375). F. ALBERTO GALLO, ed., *Il codice musicale Panciatichi 26 della Biblioteca nazionale di Firenze: Riproduzione in facsimile*, Studi e testi per la storia della musica, 3 (Florence, 1981).

GR 16 = Grottaferrata, Biblioteca della Badia Greca di San Nilo, MS E.ß.XVI (*olim* 374) [GA, Gro, Grot] (*RISM*, B IV:4, 921–23). KURT VON FISCHER, "Ein neues Trecentofragment," *Festschrift für Walter Wiora*, eds. L. Finscher and C. H. Mahling (Basel and New York, 1967), 264–68.

Guardiagrele = Guardiagrele, Archivio di Santa Maria Maggiore, Codex 1, MS n. 3 [MS I c] (*RISM*, B IV:5, 227–28; *CCMS*, I:1, 258). GIULIO CATTIN, OSCAR MISCHIATI, and AGOSTINO ZIINO, "Composizioni polifoniche del primo quattrocento nei libri di Guardiagrele," *Rivista Italiana di Musicologia*, 7 (1972): 153–81.

Lo = London, The British Library, MS Add. 29987 [L, LO, LB, B] (*RISM*, B IV:4, 631–53). GILBERT REANEY, "The Manuscript London, B. M., Additional 29987 (Lo)," *Musica Disciplina*, 12 (1958): 67–91; GIULIANO DI BACCO, "Alcune nuove osservazioni sul codice di Londra (British Library, MS Additional 29987)," *Studi Musicali*, 20 (1991): 181–234.

Lucca = Lucca, Archivio di Stato, MS 184 [Man; Mn, LM, Luc, "Lucca Codex," "Mancini Codex"] (*RISM*, B IV:4, 929–47; *CCMS*, I:2, 125–26); Perugia, Biblioteca Comunale "Augusta," MS 3065 [ManP; Mn P, PerBC] (RISM, B IV:4, 1008–12; *CCMS*, I:3, 45–46). JOHN NÁDAS and AGOSTINO ZIINO, eds., *The Lucca Codex* (Lucca, 1990).

Mac = Macerata, Montefiore dell'Aso. Photographic copy of a lost MS formerly in the possession of Prof. Francesco Egidi; see FRANCESCO EGIDI, "Un frammento di codice musicale del secolo XIV," in *Nozze Bonmartini–Tracagni XIX Novembre MCMXXV* (Rome, 1925).

Mod A = Modena, Biblioteca Estense, MS α.M.5.24 [Mod, ModE M.5.24, ME, M] (*RISM, B IV:4, 950–81; *CCMS*, I:2, 168–69). URSULA GÜNTHER, "Das Manuskript Modena, Biblioteca Estense, α.M.5.24 (*olim* lat. 568 = Mod)," *Musica Disciplina*, 24 (1970): 17–67.

MuEm = München, Bayerische Staatsbibliothek, codex latinus monacensis 14274 (*olim* Ms Mus. 3232a) [Em; "St. Emmeram Codex"] (*CCMS*, I:2, 239–40; I:4, 445–46). IAN RUMBOLD, "The Compilation and Ownership of the 'St Emmeram' Codex (Munich, Bayerische Staatsbibliothek, Clm 14274)," *Early Music History*, 2 (1981): 161–235.

Pad A = Oxford, Bodleian Library, MS Canonici Pat. lat. 229 [Pad A 229; OB, Ox, PadO] (*RISM*, B IV:4, 668–71; *CCMS*, I:2, 277); Padova, Biblioteca Universitaria, MS 684 [Pad A 684; PadU 684] (*RISM*, B IV:4, 990–92; *CCMS*, I:3, 7; I:4, 461); Padova, Biblioteca Universitaria, MS 1475 [Pad A 1475; PadU 1475] (*RISM*, B IV:4, 998–1002; *CCMS*, I:3, 10–11).

Pad C = Padova, Biblioteca Universitaria, MS 658 [Pad C 658; PadU 658, PU] (*RISM*, B IV:4, 988–89).

Pist = Pistoia, Archivio Capitolare, MS B 3 n. 5 (*RISM*, B IV:4, 1013–16; *CCMS*, I:3, 50–51; I:4, 465).

Pit = Paris, Bibliothèque Nationale, MS fonds it. 568 [P, PI, It, PN, ParisBNI 568] (*RISM*, B IV:3, 436–85; *CCMS*, I:3, 25–26; I:4, 463). GILBERT REANEY, "The Manuscript Paris, Bibliothèque Nationale, fonds italien 568 (Pit)," *Musica Disciplina*, 14 (1960): 33–63.

Prague = Praha, Universitní Knihovna, MS XI E 9 [Prag; Pra, Pr] (*RISM*, B IV:3, 255–62; *CCMS*, I:3, 63–64).

Pz = Paris, Bibliothèque Nationale, MS n. a. fr. 4917 [P49, PN'] (*CCMS*, I:3, 32; I:4, 464).

R = Paris, Bibliothèque Nationale, MS n. a. fr. 6771 ["Reina Codex," PR, PN, Rei] (*RISM*, B IV:3, 485–549; *CCMS*, I:3, 33–34; I:4, 464). KURT VON FISCHER, "The Manuscript Paris, Bibl. nat., nouv. acq. frc. 6771 (Codex Reina = PR)," *Musica Disciplina*, 10 (1957): 37–78.

RO = Città del Vaticano, Biblioteca Apostolica Vaticana, MS Ottob. lat. 1790 [RO 1790; RD, VO] (*RISM*, B IV:4, 1033).

Rs = Città del Vaticano, Biblioteca Apostolica Vaticana, MS Rossi 215 [Rs 215; Rossi 215, "Rossi Codex," R, VR] (*RISM*, B IV:4, 1020–27); Ostiglia, Fondazione Opera Pia Greggiati, MS without shelfmark [Os; RsO, "Ostiglia fragment"] (*RISM*, B IV:4, 981–84). NINO PIRROTTA, ed., *Il codice Rossi 215 / The Rossi Codex 215* (Lucca, 1992).

Sevilla = Sevilla, Catedral Metropolitana, Biblioteca Capitular y Colombina, MS 5-2-25 [Sev] (*RISM*, B IV:3, 426–28; *CMMS*, I:3, 140–41).

SL = Firenze, Biblioteca Medicea Laurenziana, MS Archivio Capitolare di San Lorenzo 2211 [SL 2211]. FRANK D'ACCONE, "Una nuova fonte dell'*ars nova* italiana: il codice di San Lorenzo, 2211," *Studi Musicali*, 13 (1984): 3–31; JOHN NÁDAS, "The Transmission of Trecento Secular Polyphony: Manuscript Production and Scribal Practices in Italy at the End of the Middle Ages," Ph.D. Dissertation, New York University, 1985, 455–86; *idem*, "Manuscript San Lorenzo 2211: Some Further Observations," *L'Ars nova italiana del Trecento*, VI, eds. Giulio Cattin and Patrizia Dalla Vecchia (Certaldo, 1992), 145–68.

Sq = Firenze, Biblioteca Medicea Laurenziana, MS Mediceo-Palatino 87 ["Squarcialupi Codex," FL, Pal. 87, S] (*RISM*, B IV:4, 755–832).

Str = Strasbourg, Bibliothèque Municipale, MS 222.C.22 [Str 222; SV] (*RISM*, B IV:3, 550–92; *CCMS*, I:3, 163–64), destroyed in 1870. See the facsimile of Edmond de Coussemaker's incomplete copy (Bruxelles, Bibliothèque du Conservatoire Royal de Musique, MS 56286): ALBERT VANDER LINDEN, *Le manuscrit musical M 222 C 22 de la Bibliothèque de Strasbourg*, Thesaurus Musicus II (Brussels, 1979).

SIGLE DEI MANOSCRITTI
(Testi poetici)

MANUSCRIPT SIGLA
(Texts)

Am² = Milano, Biblioteca Ambrosiana, MS E. 56 sup.

Ashb 574 = Firenze, Biblioteca Medicea Laurenziana, MS Ashburnham 574

BU¹ = Bologna, Biblioteca Universitaria, MS 177³

BU³ = Bologna, Biblioteca Universitaria, MS 1072¹¹

FL² = Firenze, Biblioteca Medicea Laurenziana, MS XL.43

FL¹⁷ = Firenze, Biblioteca Medicea Laurenziana, MS XC.inf.13

FL²⁵ = Firenze, Biblioteca Medicea Laurenziana, MS Ashburnham 569

FL³⁰ = Firenze, Biblioteca Medicea Laurenziana, MS Mediceo-Palatino 105

FL⁴² = Firenze, Biblioteca Medicea Laurenziana, MS Rediano 184

FN⁸ = Firenze, Biblioteca Nazionale Centrale, MS Fondo Principale II.II.61

FN²⁹ = Firenze, Biblioteca Nazionale Centrale, MS Magl.VII.640

FN³⁶ = Firenze, Biblioteca Nazionale Centrale, MS Magl.VII.1040

FN³⁷ = Firenze, Biblioteca Nazionale Centrale, MS Magl.VII.1041

FN³⁸ = Firenze, Biblioteca Nazionale Centrale, MS Magl.VII.1078

FN⁵⁵ = Firenze, Biblioteca Nazionale Centrale, MS Palatino 204

FN⁵⁷ = Firenze, Biblioteca Nazionale Centrale, MS Palatino 315

FN Pal 288 = Firenze, Biblioteca Nazionale Centrale, MS Palatino 288

FR² = Firenze, Biblioteca Riccardiana, MS 1029

FR¹² = Firenze, Biblioteca Riccardiana, MS 1100

FR¹⁵ = Firenze, Biblioteca Riccardiana, MS 1118

FR⁴² = Firenze, Biblioteca Riccardiana, MS 2871

FR 1280 = Firenze, Biblioteca Riccardiana, MS 1280

Grey = Cape Town, South African Library, MS Grey 7 b 5

LA 107 = Lucca, Archivio di Stato, MS 107

LA 266 = Lucca, Archivio di Stato, MS 266

Mar¹ = Firenze, Biblioteca Marucelliana, MS C.155

Mrc⁵ = Venezia, Biblioteca Nazionale Marciana, MS it. IX.223

MT 193 = Milano, Biblioteca Trivulziana, MS 193

Pd = Padova, Biblioteca del Seminario, MS IV

Prm¹ = Parma, Biblioteca Palatina, MS 1081

Trev = Treviso, Biblioteca Comunale, MS 43

VBarb 3695 = Città del Vaticano, Biblioteca Apostolica Vaticana, MS Barberino Latino 3695

VCh¹ = Città del Vaticano, Biblioteca Apostolica Vaticana, MS Chig L.IV.131

VCh² = Città del Vaticano, Biblioteca Apostolica Vaticana, MS Chig L.VII.266

VCh³ = Città del Vaticano, Biblioteca Apostolica Vaticana, MS Chig M.IV.79

VCh⁵ = Città del Vaticano, Biblioteca Apostolica Vaticana, MS Chig M.VII.142

VCh⁶ = Città del Vaticano, Biblioteca Apostolica Vaticana, MS Chig L.VIII.300

VL¹ = Città del Vaticano, Biblioteca Apostolica Vaticana, MS lat. 3213

Vmg = Venezia, Abbazia di San Giorgio Maggiore (MS now lost)

VPat 352 = Città del Vaticano, Biblioteca Apostolica Vaticana, MS Patteta 352

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
1r	*Agnel son bianco e vo belando "bè"*	M 2²	Magister Jouannes de Cascia	**FP**, 48v–49r; **Pit**, 18v–19r; **SL**, 16v–17r; **R**, ⋆12v	Text source: **Prm**[1], 92r ("Madrigale di Franco Sacchetti"). **Sa**, 25. Editions: WoSq, 3; Pirr I, 7–8 (**FP**); Marr VI, 22–23 (**FP**). Corsi 1970, 11. Brambilla Ageno, 510.
1v–2r	*La bella stella che suo fiama tene*	M 2²		**FP**, 47v–48r; **Pit**, 19v–20r; **SL**, 17v–18r; **FC**, ⋆[2v] (C only); **Rs**, ⋆23v (C only); **RO**, ⋆[1v] (T only, incpl.)	Text author: Lancillotto Anguissola (Gallo 1977 and Gallo 1987). Text source: **FN**[37], 47v. **FP**: 2[1]. Editions: WoSq, 4; Pirr I, 18–20 (**Rs** [C], **FP** [T]); Marr VI, 40–41 (**Rs**). Corsi 1970, 14–15.
1v–2r	*Più non mi curo della tua rampogna*	M 2²		**FP**, 53v–54r; **Lo**, 17v–18r; **SL**, 4v–5r; **RO**, ⋆[1r] (C only, incpl.)	Text source: **Vmg**, 2v (Gallo 1984). **Sq**: text lacks the second tercet. Editions: WoSq, 5; Pirr I, 35–38 (**Sq**, **FP**); Marr VI, 68–71 (**FP**, **Lo**). Corsi 1970, 20.
2v	*Sedendo all'ombra d'una bella mandorla*	M 2²		**FP**, 52v–53r; **Lo**, 8r	Editions: WoSq, 6; Pirr I, 39–42 (**FP**, **Sq**); Marr VI, 74–77 (**FP**, **Lo**). Corsi 1970, 21–22.
3r	*Togliendo l'una all'altra fogli'e fiori*	M 2²		**FP**, 55v–56r; **Pit**, 20v–21r; **SL**, 18v–19r	According to Ezio Levi, this is a text based on a sonnet by Manetto da Filicaia, *Io non potrei già mai tener coverto*. Editions: WoSq, 7; Pirr I, 42–44 (**Pit**); Marr VI, 78–79 (**FP**). Corsi 1969, 1016. Corsi 1970, 22.
3v–4r	*Nascoso el viso stava fra·lle fronde*	M 2²		**FP**, 49v–50r; **SL**, 19v–20r; **Rs**, ⋆18v–19r	**Sq**: text lacks the second tercet. Editions: WoSq, 8; Pirr I, 20–24 (**FP**, **Sq**, **Rs**); Marr VI, 42–43 (**Rs**). Corsi 1969, 1013. Corsi 1970, 15.
3v–4r	*Nel meço a·ssei paon ne vidi un bianco*	M 2²		**FP**, 55r; **SL**, 42v–43r; **R**, ⋆32v; **RO**, ⋆[77v] (incpl.)	**SL**: attribution to Jacopo da Bologna. **RO**: 2[1]. **Sa**, 48. Editions: WoSq, 9; Pirr I, 24–26 (**FP**); Marr VI, 48–51 (**FP**, **R**). Corsi 1969, 1014–1015. Corsi 1970, 16–17.
4v–5r	*Donna già fu gentil'e innamorata*	M 2²		**FP**, 56v–57r; **SL**, 20v + 1r	**Sq**: C and T one whole step higher in the ritornello. Editions: WoSq, 10–11; Pirr I, 12–14 (**FP**); Marr VI, 34–35 (**FP**). Corsi 1969, 1012. Corsi 1970, 13.
4v–5r	*O perlaro gentil che dispogliato*	M 2²		**FP**, 57v–58r; **Lo**, ⋆4v–5r; **Pit**, 21v–22r; **SL**, 1v–2r	For an earlier classification of this song as a ballata, see Corsi 1969, 1015–1016. Editions: WoSq, 11; Pirr I, 26–28 (**FP**); Marr VI, 52–55 (**FP**, **Lo**). Corsi 1970, 17–18.

FOLIOS	INCIPIT	GENRE/VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
5v–6r	*O tu, cara sciença mia, musica*	M 2²		**FP**, 51v–52r; **Lo**, 6v–7r; **SL**, 3v–4r; **R**, ★30v–31r	Editions: WoSq, 12–13; Pirr I, 28–32 (**FP**, **R**); Marr VI, 56–61 (**FP**, **Lo**). Corsi 1970, 18–19.
5v–6r	*Appress'un fiume chiaro*	M 2²		**FP**, 50v; **Lo**, ★5v–6r; **SL**, 2v–3r; **GR 16**, ★[4v]	Editions: WoSq, 13; Pirr I, 8–11 (**FP**, **Sq**); Marr VI, 24–27 (**FP**, **Lo**). Corsi 1969, 1011. Corsi 1970, 11–12.
6v	*Fra mille corvi una cornachia bianca*	M 2²		**SL**, 5v–6r	**Sq**: text lacks the second tercet; one-line ritornello? Editions: WoSq, 14; Pirr I, 14–16 (**Sq**); Marr VI, 36–37 (**Sq**). Corsi 1970, 28.
7v–8r	*Sotto l'imperio del possente prinçe*	M 3³	Magister Jachobus de Bononia	**FP**, 71v–72r; **Pit**, 1v–2r; **SL**, 45v–46r; **R**, ★1v–2r; **Fa**, ★68r–69v	Text source: **FN**⁵⁷, 97v. Editions: WoSq, 17–18; Pirr IV, 26–27 (**R**); MarrJ, 95–98 (**FP**); Marr VI, 152–155 (**FP**). Corsi 1969, 1021–1022. Corsi 1970, 46–47.
8v–9r	*Aquil' altera ferma in su la vetta / Creatura gentil, animal degno / Uccel di Dio, insegna di giustitia*	M 3³		**FP**, 91v–92r; **Pit**, 2v–3r; **SL**, 48v–49r; **R**, ★2v–3r; **Fa**, ★73r–74v	Text source: **FN**⁵⁷, 97r. **Sa**, 25. Editions: WoSq, 19–20; Pirr IV, 1–2 (**R**); MarrJ, 31–33 (**FP**); Marr VI, 80–81 (**FP**). Corsi 1970, 29–30.
9r	*Quando veg' io rinnovellar i fiori*	M 2²			Editions: WoSq, 20; Pirr IV, 23–24; MarrJ, 89–90; Marr VI, 144–145. Corsi 1969, 1023–1024. Corsi 1970, 46.
9v–10r	*Un bel sparver gentil di penna bianca*	M 2²		**FP**, 73v–74r; **Pit**, 3v–4r; **SL**, 47v; **R**, ★4r	**Sq**: text lacks the third tercet. Editions: WoSq, 21; Pirr IV, 31–32 (**FP**); MarrJ, 108–110 (**FP**); Marr VI, 164–165 (**FP**). Corsi 1970, 49–51.
9v–10r	*Nel bel çardino che·ll'Adige çinçe*	M 2²		**FP**, 63v; **Pit**, 7v–8r; **SL**, 43v–44r; **FC**, ★[1v] (C only); **R**, ★5r	Text source: **FN**⁵⁷, 88v. The first line of the second tercet in **Sq** reads as follows: "Porgendo aine felice optima luce." Editions: WoSq, 22; Pirr IV, 14–15 (**Pit**); MarrJ, 63–64 (**FP**); Marr VI, 108–109 (**FP**). Corsi 1969, 1020. Corsi 1970, 38–39.
10v–11r	*Non al su' amante più Dïana piacque*	M 2²		**FP**, 71r; **Pit**, 4v–5r; **SL**, 45r (T only); **R**, ★3v; **Fa**, ★78r–79r	Text author: Francesco Petrarca (Canzoniere, no. 52); not in Corsi 1969 or 1970. Sa, 48. Editions: WoSq, 23; Pirr IV, 15–16 (**R**); MarrJ, 69–70 (**Pit**); Marr VI, 114–115 (**FP**).
10v–11r	*Posando sovr'un'acqua, in sogno vidi*	M 2²		**FP**, 65v–66r; **Pit**, 6v–7r; **R**, ★9r; **GR 16**, ★[3v–4r]	Editions: WoSq, 24; Pirr IV, 21–22 (**R**); MarrJ, 84–86 (**FP**); Marr VI, 138–139 (**FP**). Corsi 1969, 1019–1020. Corsi 1970, 43–44.

FOLIOS	INCIPIT	GENRE/VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
11v–12r	*O cieco mondo di lusinghe pieno*	M 2^2		**FP**, 65r; **Pit**, 5v–6r; **SL**, 12v–13r; **R**, ⋆5v; **Pad A** (Ox 229), ⋆53v (incpl.); **Pad C** (Pad 658), ⋆[1v]; **Fa**, ⋆72r–73r	Text sources: **FL**^{30}, 123v; **FN**^{57}, 88v; **FN**^{37}, 51r ("Madrigale di Guido Cavalcanti"); **BU**^{3}, 242r; **VCh**^{1}, 385v ("Madrigale di Guido Cavalcanti"). Editions: WoSq, 25; Pirr IV, 17 (**R**); MarrJ, 71–73 (**FP**); Marr VI, 116–117 (**FP**). Corsi 1970, 39–40.
11v–12r	*Di novo è giunt'un cavalier errante*	M 2^2		**FP**, 68r; **Lo**, 2v–3r; **Pit**, 10v; **R**, ⋆10v	Editions: WoSq, 26; Pirr IV, 4 (**Sq**); MarrJ, 36–37 (**Sq**); Marr VI, 84–87 (**FP**, **Lo**). Corsi 1970, 31–32.
12v–13r	*Oselletto selvagio per stagione*	M 2^2		**FP**, 68v–69r; **Lo**, 15v–16r; **SL**, 11v–12r; **R**, ⋆7r	**Sq**: text lacks the second tercet. Editions: WoSq, 26–27; Pirr IV, 20–21 (**R**); MarrJ, 78–80 (**FP**); Marr VI, 128–131 (**FP**, **Lo**). Text set also as a caccia by Jacopo da Bologna (fols. 13v–14r, below). Corsi 1970, 42–43.
12v–13r	*Prima virtute è constringer la lingua*	M 2^2		**FP**, 66v–67r; **Lo**, 12v–13r; **Pit**, 9v–10r; **SL**, 13v–14r; **R**, ⋆6r	Editions: WoSq, 29–30; Pirr IV, 22–23 (**FP**); MarrJ, 87–88 (**FP**); Marr VI, 140–143 (**FP**, **Lo**). Corsi 1969, 1024–1025. Corsi 1970, 44–45.
13v–14r	*Uselleto selvaggio per stagione*	C 3^2		**FP**, 72v–73r; **Pit**, 43v–44r; **SL**, 15v–16r; **R**, ⋆8v–9r; **Pad C** (Pad 658), ⋆[1r] (incpl.)	Editions: WoSq, 27–29; Pirr IV, 35–36 (**R**); MarrJ, 111–113 (**Sq**); Marr VI, 122–125 (**FP**); MarrC, 96–98 (**Sq**). This text was also set as a madrigal by Jacopo da Bologna (fols. 12v–13r, above). Corsi 1970, 42–43.
14r	*In verde prato a·ppadiglion tenduti*	M 2^2		**FP**, 95v–96r	**Sq**: text lacks the second tercet. **FP**: 3^3. Editions: WoSq, 30; Pirr IV, 9–10 (**FP**); MarrJ, 50–52 (**FP**); Marr VI, 97–99 (**FP**). Corsi 1970, 36.
14v–15r	*O dolç', apress'un bel perlar', un fiume*	M 2^2		**FP**, 62v–63r; **Lo**, ⋆1v–2r and ⋆3v–4r; **Pit**, 8v–9r; **SL**, 46v (C only); **FC**, ⋆[2r] (T only); **R**, ⋆7v	**Lo**: 2^1? Editions: WoSq, 31–32; Pirr IV, 18–19 (**Lo**); MarrJ, 74–75 (**FP**); Marr VI, 118–121 (**FP**, **Lo**). Corsi 1969, 1023. Corsi 1970, 40–41.
14v–15r	*Tanto che siat' aquistati nel giusto*	M 2^2		**FP**, 61r; **SL**, 14v–15r; **R**, ⋆4v	Editions: WoSq, 32; Pirr IV, 28–29 (**R**); MarrJ, 101–103 (**FP**); Marr VI, 158–159 (**FP**). Corsi 1970, 48–49.
15v–16r	*I' senti' già come l'arco d'amore*	M 2^2		**SL**, 11r; **R**, ⋆11v–12r	**R**: 3^3; the third voice functions as a second C in the first part, and as a Tr in the second part. Editions: WoSq, 33; Pirr IV, 10–12 (**R**); MarrJ, 53–55 (**R**); Marr VI, 102–103 (**R**). Corsi 1970, 36–37.

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
15v–16r	*Lo lume vostro, dolçe mie signore*	M 2²		**FP**, 67v; **Lo**, ★21r; **SL**, 48r; **R**, ★1r	**Lo**: no music, only the text of the second tercet. Editions: WoSq, 34; Pirr IV, 12–13 (**R**); MarrJ, 56–57 (**FP**); Marr VI, 104–105 (**FP**). Corsi 1970, 37–38. Acrostic: Luchinus [Visconti].
16v–17r	*Fenice fu' et vissi pur'e morbida*	M 2²		**R**, ★11v	Editions: WoSq, 35; Pirr IV, 6 (**Sq**); MarrJ, 40–41 (**Sq**); Marr VI, 90–91 (**R**). Corsi 1970, 33.
16v–17r	*Tanto soavemente*	M 2²			Editions: WoSq, 36; Pirr IV, 29–30; MarrJ, 104–105; Marr VI, 160–161. Corsi 1970, 49.
17v–18r	*I' mi son un che per le frasc' andando*	M 2²		**FP**, 64v; **SL**, 44v; **R**, ★8r; **Fa**, ★77r–78r	Text probably by the composer (Von Fischer, 22). Editions: WoSq, 36–37; Pirr IV, 7 (**R**); MarrJ, 45–46 (**FP**); Marr VI, 100–101 (**FP**). Corsi 1970, 35–36.
17v–18r	*O in Italia felice Luguria*	M 2²		**FP**, 64r; **SL**, 47r; **R**, ★6v	Text refers to the birth of the Visconti twins in August 1346. Editions: WoSq, 37–38; Pirr IV, 19–20 (**R**); MarrJ, 76–77 (**R**); Marr VI, 126–127 (**FP**). Corsi 1970, 41–42.
18v–19r	*Con gran furor fece l'aperto chiuso*	M 2²			Editions: WoSq, 38–39; Pirr IV, 2–3; MarrJ, 34–35; Marr VI, 82–83. Corsi 1970, 30–31.
18v–19r	*Vola el bel sparver di ramo in ramo*	M 2²			Editions: WoSq, 39; Pirr IV, 33; MarrJ, 116–117; Marr VI, 168–169. Corsi 1969, 1025. Corsi 1970, 52.
19v–20r	*Lucida petra, o margherita cara*	M 2²			Text lacks the second tercet. Editions: WoSq, 40; Pirr IV, 13–14; MarrJ, 58–59; Marr VI, 106–107. Corsi 1970, XXXII.
19v–20r	*Sì com'al canto della bella yguana*	M 2²		**FP**, 94v–95r; **Lo**, 7v; **R**, ★33v–34r; **GR 16**, ★[3r] (T only)	**FP**, **R**: 3³; **FP** lacks the second tercet. Editions: WoSq, 41; Pirr IV, 24–25 (**FP** [Ct], **Lo** [C, T]); MarrJ, 91–94 (**FP**); Marr VI, 146–151 (**FP**, **Lo**). Corsi 1969, 1026. Corsi 1970, 8. This text was also set by Magister Piero (**FP**, 70v).
20v–21r	*Vestissi la cornachia d'altrui penne*	M 2²		**R**, ★30v–31r	Editions: WoSq, 42; Pirr IV, 32–33 (**Sq**); MarrJ, 114–115 (**R**); Marr VI, 166–167 (**R**). Corsi 1970, 51–52.
20v–21r	*Entrava Phebo con lucenti raçi*	M 2²			Editions: WoSq, 43; Pirr IV, 5–6, MarrJ, 38–39; Marr VI, 88–89. Corsi 1969, 1017. Corsi 1970, 32–33.

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
21v	*Straccias'i panni ['n]dosso*	M 2^2		**SL**, 49v	Editions: WoSq, 44; Pirr IV, 27–28 (**Sq**); MarrJ, 99–100 (**Sq**); Marr VI, 156–157 (**Sq**). Corsi 1970, 48.
25v–26r	*Tosto che·ll'alba del bel giorno appare*	C 3^{2c}	Magister Ser Ghirardellus de Florentia	**FP**, 86r; **Lo**, 25r; **Pit**, 25v–26r; **SL**, 83v + 87r	Text source: **Prm**[1], 111v ("Chaccia di ser Niccholò del Proposto"). Editions: WoSq, 47–48; Pirr I, 74–77 (**FP**); MarrC, 93–95 (**Sq**); Marr VII, 109–116 (**FP**, **Lo**). Corsi 1969, 1091–1092. Corsi 1970, 68–69.
26r	*Sì forte vola la pernice bella*	M 2^2			Editions: WoSq, 49; Pirr I, 68–69; Marr VII, 101–102. Corsi 1969, 1031. Corsi 1970, 65.
26v	*Sotto verdi fraschetti molti augelly*	M 2^2		**FP**, 88v–89r; **Lo**, 44v; **Pit**, 26v–27r	Editions: WoSq, 50–51; Pirr I, 70–71 (**FP**); Marr VII, 103–108 (**FP**, **Lo**). Corsi 1970, 66.
27r	*La bella et la veççosa cavriola*	M 2^2			Editions: WoSq, 51–52; Pirr I, 63–65; Marr VII, 93–95. Corsi 1969, 1029–1030. Corsi 1970, 64.
27v	*Con levrieri et mastini, sequgi et bracchi*	M 2^2		**FP**, 84v–85r; **Lo**, 70v–71r	**Sq**: text lacks the second and third tercets. **Lo**: 2^1. Editions: WoSq, 52–53; Pirr I, 60–62 (**FP**); Marr VII, 81–86 (**FP**, **Lo**); Corsi 1969, 1028–1029. Corsi 1970, 62–63.
28r	*Allo spirar dell'aire brun, m'aparve*	M 2^2			Editions: WoSq, 53–54; Pirr I, 56–58; Marr VII, 75–77. Corsi 1969, 1026–1027. Corsi 1970, 61.
28v–29r	*Una colomba più che neve bianca*	M 2^2			Editions: WoSq, 55–56; Pirr I, 71–73; Marr VII, 117–119. Corsi 1970, 66–67.
28v–29r	*I' vivo amando sempre con paura*	B 1^1			Text lacks the second piede and volta. Editions: WoSq, 56; Pirr I, 78–79; Marr VII, 91. Corsi 1970, 70.
29r	*Per non far lieto alcun della mie doglia*	B 1^1			Editions: WoSq, 56–57; Pirr I, 80; Marr VII, 98. Corsi 1969, 1052–1053. Corsi 1970, 67–68.
29r	*I' vo bene a chi vol bene a·mme*	B 1^1			Text author: Niccolò Soldanieri. Text sources: **FL**[42], 112v (Niccolò Soldanieri); **LA 226**, 39v; **MT** 193, 195r; **VCh**[1], 456r. SerN, CXXIII. Text lacks the volta. Editions: WoSq, 57; Pirr I, 79; Marr VII, 92. Corsi 1969, 753–754. Corsi 1970, cited on p. 70.

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
29v	*Cacciand'un giorn' alla vaga foresta*	M 2^2			Editions: WoSq, 57–58; Pirr I, 58–60; Marr VII, 78–80. Corsi 1969, 1027–1028. Corsi 1970, 62.
30r	*L'aquila bella, negra, pellegrina*	M 2^2			Text author: Niccolò Soldanieri. Text sources: **FL**^{42}, 110v (Niccolò Soldanieri); **MT 193**, 115r. SerN, LXXVI. Editions: WoSq, 59; Pirr I, 65–67; Marr VII, 96–97. Corsi 1969, 743. Corsi 1970, cited on p. 70 n. 3.
30v	*Per prender cacciagion legiadra et bella*	M 2^2		**FP**, 87v–88r	Text source: **Mar**^{1}, 54r. **Sq**: text lacks the third tercet. Editions: WoSq, 60; Pirr I, 67–68 (**FP**); Marr VII, 99–100 (**FP**). Corsi 1969, 1030–1031. Corsi 1970, 64–65.
30v	*Dè, poni amor a·mme, madonna, in fé*	B 1^1			Text lacks the second piede and volta. Editions: WoSq, 61; Pirr I, 77; Marr VII, 87. Corsi 1970, 69–70.
31r	*Intrando ad abitar per una selva*	M 2^2		**FP**, 85v; **Pit**, 27v–28r	Editions: WoSq, 61–62; Pirr I, 62–63 (**FP**); Marr VII, 89–90 (**FP**). Corsi 1970, 63.
31v	*Donna, l'altrui mirar che fate porge*	B 1^1			Text source: **Mar**^{1}, 54v. Editions: WoSq, 62; Pirr I, 77–78; Marr VII, 88. Corsi 1970, 67.
35v	*Ita se n'era star nel paradiso*	M 2^2	Magister Dominus Abbas Vincentius de Arimino	**Lo**, 44r; **Pit**, 31v–32r	Text also set by Lorenzo Masini (see fols. 45v–47r, below). **Lo**: 2^1. Editions: WoSq, 65; Pirr IV, 47–48 (**Pit**); Marr VII, 12–15 (**Pit**, **Lo**). Corsi 1970, 74.
36r	*In forma quasi tra 'l veghiar e 'l sonno*	C 3^{2c}		**Lo**, ⋆31r (C only, incpl.) and ⋆68v (C only)	Editions: WoSq, 66–67; Pirr IV, 48–49 (**Sq**); MarrC, 47–49 (**Sq**); Marr VII, 9–11 (**Sq**). Corsi 1970, 83.
36v–37r	*Nell'acqua chiara et dolce pescando*	C 3^{2c}		**Lo**, 39v–40r; **Pit**, 32v–33r; **SL**, 94v (C only, incpl.)	Editions: WoSq, 67–71; Pirr IV, 50–52 (**Lo**); MarrC, 57–61 (**Sq**); Marr VII, 16–26 (**FP**, **Lo**). Corsi 1969, 1092–1094. Corsi 1970, 84–86.
37v	*Ay, scho[n]solato ed amoroso Troyolo*	M 2^2			Editions: WoSq, 71–72; Pirr IV, 43–45; Marr VII, 1–3. Corsi 1969, 1034–1035. Corsi 1970, 81–82.
38r	*Gridavan li pastor per la campagna*	M 2^2			Editions: WoSq, 72–73; Pirr IV, 46–47; Marr VII, 7–8. Corsi 1969, 1035–1036. Corsi 1970, 82.
38v	*Già era 'l sol da·ttutte parti ascoso*	M 2^2			Text lacks the second tercet. Editions: WoSq, 73–74; Pirr IV, 45–46; Marr VII, 4–6. Corsi 1970, 87.

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
45v–46r	*Ita se n'era star nel paradiso*	M 2²	Magister Laurentius de Florentia	**Sq**, 46v–47r (different notation); **Lo**, 42v–43r	Text set also by Vincenzo da Rimini (fol. 35v, above). **Sq**: text lacks the second tercet. **Lo**: 2¹. Editions: WoSq, 77–78; Pirr III, 8–9 (both **Sq** versions); Marr VII, 147–154 (**Sq** 2nd version, **Lo**). Corsi 1970, 74.
46v–47r	*Ita se n'era star nel paradiso*	M 2²		**Sq**, 45v–46r (different notation); **Lo**, 42v–43r	See above.
47r	*Non so qual i' mi voglia*	B 1¹			Text author: Giovanni Boccaccio; not in Corsi 1969 or 1970. Text sources: **BU¹**, 9v (Giovanni Boccaccio); **FN³⁶**, 3v ("B. del Boccaccio"); **VCh¹**, 437v (Boccaccio). Editions: WoSq, 79; Pirr III, 20; Marr VII, 158.
47v–48r	*Vidi ne l'ombra d'una bella luce*	M 2²		**FP**, 78v–79r; **Lo**, 32v–33r; **Pit**, 23v–24r; **RO**, ★[77r] (C only, incpl.)	**Sq**: text lacks the second tercet. Editions: WoSq, 79–80; Pirr III, 15–16 (**Lo**); Marr VII, 168–173 (**FP**, **Lo**). Corsi 1970, 76–77.
47v	*Non vedi tu, Amore, che me tuo servo*	B 1¹			Text source: **Mar¹**, 53v. Editions: WoSq, 80–81; Pirr III, 21; Marr VII, 159. Corsi 1970, 77–78.
48r	*Non perch'i' speri, donna*	B 1¹			Editions: WoSq, 81; Pirr III, 20; Marr VII, 157. Corsi 1970, 77.
48v–49r	*Nel chiaro fiume dilettoso et bello*	M 2²		**FP**, 77v–78r; **Pit**, 22v–23r	Editions: WoSq, 83; Pirr III, 11–12 (**FP**); Marr VII, 155–156 (**FP**). Corsi 1969, 1033. Corsi 1970, 74–75.
48v–49r	*Sovra la riva d'un corrente fiume*	M 2²		**FP**, 75v–76r; **Pit**, 24v–25r	Text author: Franco Sacchetti; not in Corsi 1969 or 1970. Text sources: **Ashb 574**, 4r; **FL¹⁷**, 100v; **FN⁵⁵**, 137v; **FR¹⁵**, 103r; **VCh⁶**, p. 11; **VCh⁵**, 71r; **VL¹**, 316r. Editions: WoSq, 81–82; Pirr III, 14–15 (**Pit**); Marr VII, 165–167 (**FP**). Brambilla Ageno, 33.
49v–50r	*A·pposte messe, veltri et gram mastini*	CM 3³		**FP**, 76v–77r	Text author: Niccolò Soldanieri. Text sources: **FL⁴²**, 113v ("Niccolò Soldanieri"); **VCh¹**, 257v. The ritornello on fol. 50r of **Sq** is given as a separate piece by Wolf. Editions: WoSq, 84–87; Pirr III, 17–19 (**FP**); MarrC, 3–5 (**Sq**); Marr VII, 120–125 (**FP**). Corsi 1969, 758–759.

FOLIOS	INCIPIT	GENRE/VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
50r	*Sento d'amor la fiama e 'l gran podere*	B 1^1			Text source: **FR**^{12}, 68v ("Ballata di Messer Greghorio Calonista di Firenze"); not in Corsi 1969 or 1970. Text lacks the second piede and volta. Editions: WoSq, 87; Pirr III, 21; Marr VII, 164.
50v–51r	*Dà, dà, a chi avaregia pur per sé*	M 2^2			Text author: Niccolò Soldanieri. Text sources: **FL**^{42}, 110v (Niccolò Soldanieri); **LA 107**, 102v and 129r; **MT 193**, 153r. SerN, CI. Text lacks the second tercet. Editions: WoSq, 87–89; Pirr III, 3–4; Marr VII, 129–131. Corsi 1969, 742.
51r	*Donne, e' fu credença d'una donna*	B 1^1			Text author: Niccolò Soldanieri. Text sources: **FL**^{42}, 112r (Niccolò Soldanieri); **FN**^{37}, 50v; **FR**^{12}, 58v ("Ballata di Niccolaio Soldanieri di Firenze"); **VCh**^{1}, 455v. Text lacks the second piede and volta. Editions: WoSq, 89; Pirr III, 19–20; Marr VII, 138. Corsi 1969, 752.
51v	*Di riva i[n] riva mi guidav' amore*	M 2^2		**FP**, 79v–80r	Text source: **Mar**^{1}, 54r. **Sq**: first tercet and first ritornello set in both voices, the second and third tercets placed after the C; second ritornello set in C, lacking in T. Editions: WoSq, 89–90; Pirr III, 5–6 (**FP**); Marr VII, 132–133 (**FP**). Corsi 1969, 1032. Corsi 1970, 73–74.
52r	*Come in sul fonte fu preso Narcisso*	M 2^2			Text author: Giovanni Boccaccio; not in Corsi 1969 or 1970. Text sources: **FN**^{29}, 9r ("di M.ser Joan Bocc.cio"); **FN Pal 288**, 85r (Giovanni Boccaccio). Text lacks the second and third tercets. Editions: WoSq, 90–92; Pirr III, 2–3; Marr VII, 126–128.
52v–53r	*Dolgomi a voi, maestri del mie canto*	M 3^3 (rit. 2^2)			Text lacks the second tercet. Editions: WoSq, 92–93; Pirr III, 6–7; Marr VII, 134–137. Corsi 1970, 79.
53v–54r	*I' credo ch'i' dormia o a·mme parve*	M 2^2		**Lo**, 18v–19r	**Sq**: text lacks the second tercet. Editions: WoSq, 94–95; Pirr III, 10–11; Marr VII, 139–142. Corsi 1970, 79.
54v	*Povero çappator in chiusa valle*	M 2^2		**Lo**, 34v–35r	**Lo**: 2^1. Editions: WoSq, 95–96; Pirr III, 12–13 (**Sq**); Marr VII, 160–163 (**Sq**, **Lo**). Corsi 1969, 1033–1034. Corsi 1970, 75–76.

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
55v	*[Girand'un bel falcon gentil e bianco]*	[M 2²]	Magister Dominus Paulus Abbas de Florentia	**Pit**, 138v–139r; **SL**, 101v–102r	**Pit**: erased attribution. **Sq**: fol. 55v was prepared for copying, but was not filled with either music or text (as is the case for the entire section devoted to Paolo in **Sq**); identification of the work intended to be copied here is made on the basis of the initial capital letter (G) and the bas-de-page decoration (a falcon and crow framing the stemma; see comments in "The Squarcialupi Codex," in this volume). Edition: Marr VIII, 32–34. Corsi 1970, 334–335.
71v–72r	*Un bel girfalco sces' alle mie grida*	M 2²	Magister Dominus Donatus de Florentia	**Pit**, 15v–16r; **SL**, 52v–53r	Text author: Niccolò Soldanieri. SerN, LXXV. Text sources: **FL⁴²**, 111v (Niccolò Soldanieri); **MT 193**, 113v. Editions: WoSq, 99–100; Pirr III, 37–38 (**Sq**); Marr VII, 69–71 (**Pit**). Corsi 1969, 745.
72v–73r	*Seguendo 'l canto d'un uccel selvaggio*	M 2²		**FP**, 81v–82r; **Pit**, 16v–17r; **SL**, 55v–56r	Editions: WoSq, 100–101; Pirr III, 34 (**Sq**); Marr VII, 60–61 (**FP**). Corsi 1970, 120–121.
72v–73r	*Senti tu d'amor, donna? No. Perché?*	B 2²			Editions: WoSq, 101; Pirr III, 41–42; Marr VII, 62–63. Corsi 1969, 1056. Corsi 1970, 122–123.
73v–74r	*Lucida pecorella, son scampata*	M 2²		**FP**, 83v–84r; **Pit**, 14v–15r; **SL**, 54v–55r	Text source: **FL²⁵**, 27v ("Madriale di Niccholò Soldanieri"). Editions: WoSq, 102–103; Pirr III, 32–33 (**FP**); Marr VII, 57–59 (**FP**). Corsi 1970, 120.
73v–74r	*I' fu' già usignolo in tempo verde*	M 2²		**Pit**, 17v–18r; **SL**, 59v (C only)	Text author: Niccolò Soldanieri; not in Corsi 1969 or 1970. Text sources: **FL⁴²**, 111r (Niccolò Soldanieri); **LA 266**, 8v; **MT 193**, 118r. SerN, LXXVIII. Editions: WoSq, 103–104; Pirr III, 29–30 (**Pit**); Marr VII, 46–48 (**Pit**).
74v–75r	*D'or pomo incominciò nell'aer fino*	M 2²			Editions: WoSq, 105–106; Pirr III, 26–27; Marr VII, 37–39. Corsi 1970, 118–119.
74v–75r	*Un cane, un'oca e una vecchia paçça*	M 2²		**FP**, 81r; **SL**, 52r (T only, texted)	**FP**: T is texted only in the ritornello. Editions: WoSq, 106–107; Pirr III, 38–39 (**FP**); Marr VII, 72–74 (**FP**). Corsi 1969, 1039–1040. Corsi 1970, 121–122.
75v–76r	*Sovran' uccello se' fra tutti gli altri*	M 2²		**FP**, 82v–83r; **SL**, 53v–54r	Editions: WoSq, 107–108; Pirr III, 36–37 (**FP**); Marr VII, 66–68 (**FP**). Corsi 1970, 121.

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
75v–76r	*Faccia chi de', s'el po', ché passa l'ora*	C 3³		**Pit**, 45v–46r	The text is a madrigal; lacks the second tercet. Editions: WoSq, 108–110; Pirr III, 39–41 (**Pit**); MarrC, 40–43 (**Pit**); Marr VII, 40–43 (**Pit**). Corsi 1970, 119.
76v–77r	*I'ò perduto l'alber'e 'l timone*	M 2²		**SL**, 56v–57r	Text author: Rigo Belondi. Text source: **FL**²⁵, 27v ("Madriale di Righo Belondi"). Editions: WoSq, 110–111; Pirr III, 30–31 (**Sq**); Marr VII, 49–50 (**Sq**). Corsi 1969, 1040.
76v–77r	*S'i', monacordo, gentile stormento*	M 2²		**SL**, 58v–59r	Text lacks the second tercet. Editions: WoSq, 111–112; Pirr III, 35 (**Sq**); Marr VII, 64–65 (**Sq**). Corsi 1970, 124.
77v–78r	*L'aspido sord'e 'l tirello scorçone*	M 2²		**Lo**, ⋆25v–26r; **SL**, 57v–58r	Text source: **FL**²⁵, 27v ("Madriale di Righo Belondi"); not in Corsi 1969 or 1970. **Lo**: 2¹. Editions: WoSq, 112–113; Pirr III, 31–32 (**Lo**); Marr VII, 54–56 (**Lo**).
77v–78r	*Come da lupo pecorella presa*	M 2²			Text author: Niccolò Soldanieri. Text sources: **FL**⁴², 110v (Niccolò Soldanieri); **FN**³⁷, 49v; **MT 193**, 89r. SerN, LVII. Editions: WoSq, 113–114; Pirr III, 23–24; Marr VII, 30–32. Corsi 1969, 741.
78v–79r	*Dal cielo scese per iscala d'oro*	M 2²		**SL**, 21v–22r	Editions: WoSq, 115; Pirr III, 25–26 (**Sq**); Marr VII, 35–36 (**Sq**). Corsi 1970, 117–118.
78v–79r	*I' fu' già bianc' uccel con piuma d'oro*	M 2²		**Lo**, 35v–36r; **SL**, 21r (T only, texted)	Text sources: **VCh**³, 135r; **FL**²⁵, 27r ("Madriale di messer Antonio degli Alberti"); not in Corsi 1969 or 1970. Editions: WoSq, 116; Pirr III, 28 (**Sq**); Marr VII, 44–45 (**Lo**).
81v–82r	*Nel meço già del mar la navicella*	M 2²	Magister Sere Nicholaus Prepositi de Perugia	**FP**, 86v–87r; **Pit**, 28v–29r	Text author: Franco Sacchetti; not in Corsi 1969 or 1970. Text sources: **Ashb 574**, 9r; **FN**⁵⁷, 88r; **VCh**⁶, p. 27. Editions: WoSq, 119; Kelly, 304–307 (**Sq**), Marr VIII, 148–150 (**FP**). Brambilla Ageno, 69.
81v	*Il megli'è pur tacere*	B 2²			Editions: WoSq, 120; Kelly, 412; Marr VIII, 131. Corsi 1970, 105.
82r	*Chiamo, non m'è risposto*	B 2²			Editions: WoSq, 120; Kelly, 401, Marr VIII, 105. Corsi 1970, 102–103.

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
82r	*Egli è mal far le fusa et farle torte*	B 2²			Editions: WoSq, 121; Kelly, 411; Marr VIII, 130. Corsi 1970, 105.
82v–83r	*Dappoi che 'l sole i dolçi raçi asconde*	C 3²ᶜ		**Lo**, 40v–41r	Editions: WoSq, 121–125; Kelly, 351–365 (**Sq**); MarrC, 30–36 (**Sq**); Marr VIII, 117–125 (**Lo**). Corsi 1969, 1095–1096. Corsi 1970, 112–113.
83r	*Molto mi piace chi non dic'e face*	B 2¹			Sa, 34? Editions: WoSq, 125; Kelly, 422; Marr VIII, 147. Corsi 1970, 109.
83v	*Qual perseguita dal suo servo Danne*	M 2²			Editions: WoSq, 125–126; Kelly, 327–330; Marr VIII, 174–176. Corsi 1970, 98.
84r	*Povero pellegrin, salit'el monte*	M 2²		**Lo**, 51v (C only, incpl., without text)	Text author: Franco Sacchetti; not in Corsi 1969 or 1970. Text sources: **Ashb 574**, 21v; **FL²**, 46r; **FL¹⁷**, 119v; **FR¹⁵**, 109v; **FN⁵⁵**, 162v; **Prm¹**, 91v; **VCh⁶**, p. 64; **VCh⁵**, 75r and 139r; **VL¹**, 337r; **VPat 352**, p. 41. Sa, 25. Editions: WoSq, 127; Kelly, 324–326 (**Sq**); Marr VIII, 172–173 (**Sq**). Brambilla Ageno, 160–161.
84v–85r	*O giustitia regin', al mondo freno*	M 2²			Text author: Giovanni Boccaccio?; not in Corsi 1969 or 1970. Text sources: **FL²**, 46r; **Prm¹**, 91v; ("Madrigale di M. Giovanni Bocchasi"). Editions: WoSq, 128–129; Kelly, 311–314; Marr VIII, 156–158.
84v–85r	*Non si conosce 'l ben se non si perde*	B 2²			Editions: WoSq, 129; Kelly, 425–426; Marr VIII, 154. Corsi 1970, 115.
85v–86r	*Passando con pensier per un boschetto*	C 3²ᶜ		**Pit**, 29v–30v	Text author: Franco Sacchetti; not in Corsi 1969 or 1970. Text sources: **Ashb 574**, 16r; **FL¹⁷**, 115r; **FN⁵⁵**, 156v; **VCh⁶**, p. 48; **VCh⁵**, 135r; **VL¹**, 332r. Editions: WoSq, 129–133; Kelly, 373–383 (**Sq**); MarrC, 67–73 (**Sq**); Marr VIII, 165–171 (**Pit**). Brambilla Ageno, 121–122.
86v	*Tal sotto l'acqua pesca*	B 2²		**Lucca**, *LXXXVIIIv–LXXXIXr	The **Lucca** and **Sq** readings are quite different. Editions: WoSq, 133; Kelly, 431–434 (**Sq**, **Lucca**); Marr VIII, 194–195 (**Sq**). Corsi 1970, 111.
86v	*Non so che di me fia*	B 1¹			Editions: WoSq, 133; Kelly, 427; Marr VIII, 155. Corsi 1970, 110.

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
87r	*Non dispregiar virtù, richo villano*	M 2^2		**Lo**, 43v; **Pit**, 44v–45r	Not in Corsi 1969 or 1970. Text sources: **FL²**, 45v; **FN⁸**, 100r; **FL⁴²**, 102v ("Madriale di Stefano di Cino merciaio"); **Parm¹**, 92r ("Madriale di Ser Nicolò del Proposto"); **VBarb 3695**, 72r; not in Corsi. Editions: WoSq, 134; Kelly, 308–310 (**Sq**); Marr VIII, 151–152 (**Pit**).
87v–88r	*Roct'è la vela, l'arbor e·ll'antenna*	M 2^2			Editions: WoSq, 135–136; Kelly, 334–338; Marr VIII, 179–182. Corsi 1969, 1037–1038. Corsi 1970, 99–100.
87v–88r	*Dio mi guardi di peggio*	B 2^2		**Pit**, 29r	Editions: WoSq, 136; Kelly, 408; (**Sq**); Marr VIII, 127 (**Pit**). Corsi 1970, 103.
88v	*Quando gli raggi del sol più possenti*	M 2^2			Editions: WoSq, 137; Kelly, 331–333; Marr VIII, 177–178. Corsi 1969, 1037. Corsi 1970, 99.
88v–89r	*Chi ['l] ben sofrir non po'*	B 2^2		**Lo**, ★39r	Text author: Franco Sacchetti; not in Corsi 1969 or 1970. Text sources: **Ashb 574**, 19v; **FL⁴²**, 132v; **VCh⁶**, p. 57. **Lo**: 2^1. Editions: WoSq, 138; Kelly, 402–403 (**Sq**); Marr VIII, 106 (**Lo**). Brambilla Ageno, 142–143.
89r	*Mentre che 'l vago viso*	B 2^2		**Lo**, 45r	**Sq**: text lacks the second piede and volta. Editions: WoSq, 138–139; Kelly, 419–421 (**Sq**); Marr VIII, 145–146 (**Lo**). Corsi 1970, 108.
89v	*Ben di fortuna non fa ricch' altruy*	B 2^2			Text author: Niccolò Soldanieri; not in Corsi 1969 or 1970. Text sources: **FL⁴²**, 112v ("Niccolò Soldanieri"); **FR¹²**, 57v. Editions: WoSq, 139; Kelly, 399–400; Marr VIII, 103–104.
89v–90r	*Stato nessun ferm'à*	B 2^2			Editions: WoSq, 140; Kelly, 429–430; Marr VIII, 191. Corsi 1970, 110–111.
89v–90r	*Sempre con umiltà*	B 2^2			Text lacks the volta, but perhaps this may be considered an experimental form (see Pirrotta 1966 and Kelly). Editions: WoSq, 140; Kelly, 428; Marr VIII, 183. Corsi 1970, 115–116.
90r	*Ciascun faccia per sé*	B 2^2		**Lo**, 69v; **Pit**, 31r	Text author: Niccolò Soldanieri; not in Corsi 1969 or 1970. SerN, cxxxv. Editions: WoSq, 141; Kelly, 404–405 (**Sq**); Marr VIII, 107–108 (**Pit**).

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
90v	*Come selvagia fera fra·lle fronde*	M 2^2			Text author: Franco Sacchetti; not in Corsi 1969 or 1970. Text sources: **FL**[17], 103r; **FN**[55], 140v; **FR**[15], 105v; **VCh**[6], p. 14; **VCh**[5], 72v and 130v; **VL**[1], 318v. Text lacks the second tercet. Editions: WoSq, 141–142; Kelly, 293–296; Marr VIII, 114–116. Brambilla Ageno, 42.
91r	*Tal mi fa guerra che mi mostra pace*	M 2^2			Text author: Niccolò Soldanieri? Text source: **Prm**[1], 92r ("Madrigale di Ser Nicholò del Proposto"). Editions: WoSq, 142–143; Kelly, 339–342; Marr VIII, 192–193. Corsi 1969, 1038–1039. Corsi 1970, 100.
91v	*Come la gru quando per l'aria vola*	M 2^2			Text author: Franco Sacchetti; not in Corsi 1969 or 1970. Text sources: **Ashb 574**, 6r; **FL**[17], 104r; **FN**[55], 142r; **FR**[15], 105v; **VCh**[6], p. 16; **VCh**[5], 72v; **VPat 352**, p. 15. Editions: WoSq, 144; Kelly, 290–292; Marr VIII, 112–113. Brambilla Ageno, 46.
92r	*It' a veder ciascun per maraviglia*	M 2^2			Editions: WoSq, 145; Kelly, 301–303; Marr VIII, 137–138. Corsi 1970, 96.
92v	*Benché partir da·tte molto mi doglia*	B 2^2		**Lo**, 53r; **Pit**, 128v–129r	Text source: **FN**[37], 52r. Sa, 35? Editions: WoSq, 146; Kelly, 397–398 (**Sq**); Marr VIII, 101–102 (**Pit**). Corsi 1970, 101–102.
92v	*Dè, come ben mi sta*	B 2^2			Editions: WoSq, 146; Kelly, 406–407; Marr VIII, 126. Corsi 1970, 114.
93r	*Vidi com' a [A]mor piacque di mostrarmy*	M 2^2			Editions: WoSq, 147; Kelly, 343–346; Marr VIII, 196–197. Corsi 1970, 101.
93v–94r	*Cogliendo per un prat' ogni fior bianco*	M 2^2			Editions: WoSq, 148–149; Kelly, 284–289; Marr VIII, 109–111. Corsi 1969, 1036. Corsi 1970, 95.
93v–94r	*La donna mia vol essere 'l messere*	B 2^2		**Lo**, ⋆26r	Text source: **FN**[39], 13v. Sa, 48. Editions: WoSq, 149; Kelly, 417–418 (**Sq**); Marr VIII, 139–140 (**Lo**). Corsi 1969, 1057–1058. Corsi 1970, 106–107.
94v–95r	*O sommo spechio di ciascun pianeto*	M 3^3			Editions: WoSq, 150–152; Kelly, 315–323; Marr VIII, 159–164. Corsi 1970, 98.

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
95v	*La fiera testa che d'uman si ciba*	C 3^{2c}			Text sources: **Prm**[1], 91v ("Madrigale di M.F.P.," attribution to Francesco Petrarca); **MT 193**, 266v. SerN, CLI. Editions: WoSq, 152–154; Kelly, 366–372; MarrC, 50–53; Marr VIII, 141–143. Corsi 1970, 96–97. This text was also set by Bartolino da Padova; see fols. 104v–105r, below.
96r	*Virtù loco non ci à perché gentile*	M 2^2			Text author: Niccolò Soldanieri? Text sources: **FL**[42], 111r (Niccolò Soldanieri); **MT 193**, 106r. SerN, LXVIIII. Editions: WoSq, 154–155; Kelly, 347–350; Marr VIII, 198–200. Corsi 1969, 746.
96v	*I' son c'a seguitar fiere selvaggie*	M 2^2		**Lo**, ★69r (T only, incpl.)	Editions: WoSq, 155–156; Kelly, 297–300 (**Sq**); Marr VIII, 133–135 (**Sq**). Corsi 1970, 95–96.
101v–102r	*La douce çere d'un fier animal*	M 3^3	Magister Frater Bartolinus de Padua	**FP**, 108v–109r; **Lo**, 14v–15r; **Pit**, 41v–42r; **SL**, 7v–8r; **R**, ★13v–14r; **Lucca**, xxr (T and Ct only); **Fa**, ★71r–72r	**FP, Lo**: 3^1. **Lucca, R, SL**: 3^2. **Pit**: 2^2. **FP** attribution to "Fra Bartolino da Perugia." Sa, 25. Editions: WoSq, 159–160; Marr IX, 28–30 (**FP**). Corsi 1970, 263–264. Dated by Petrobelli to *ca.* 1395–1405.
102v–103r	*I be' sembianti co' bugiardi effetti*	M 3^3		**SL**, 6v–7r; **R**, ★45v–46r; **Mod A**, 21r (T incpl.)	**Mod A**: 3^2; attributed to "Frater Carmelitus." Editions: WoSq, 160–161; Marr IX, 22–24 (**R**). Corsi 1970, 240–241.
103r	*Sempre si trova in alta donna amore*	B 2^2		**SL**, 37v; **R**, ★15r	**Sq**: text lacks line 4. Editions: WoSq, 162; Marr IX, 78 (**R**). Corsi 1970, 257–258.
103v–104r	*La sacrosancta carità d'amore*	B 2^2		**Lucca**, xxviiir; **R**, ★14r	Text author: Giovanni Dondi Dall'Orologio. Text source: **Mrc**[5], 34v. Sa, 29. **Sq**: text lacks the second piede and volta. Editions: WoSq, 162–163; Marr IX, 34–35 (**R**). Corsi 1969, 504. Dated by Petrobelli to pre-1389.
103v–104r	*Per subito comando*	B 2^2		**R**, ★24v	**Sq**: text lacks the second piede and volta. **R**: the second piede and volta are difficult to underlay due to different syllable counts. Editions: WoSq, 163; Marr IX, 54–55 (**R**). Corsi 1970, 253–254.

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
104v–105r	*La fiera testa che d'uman si ciba*	M 2²		**Pit**, 40v–41r; **SL**, 8v–9r	Not in Corsi 1969 or 1970. **Pit**: attribution to "Schappuccia frate Bartolino." SerN, CLI. Editions: WoSq, 164–165; Marr IX, 31–33 (**Pit**). Corsi 1970, 96–97. This text was also set by Niccolò da Perugia; see fol. 95v, above.
104v–105r	*Per figura del cielo*	B 2²		**R**, *16v	Editions: WoSq, 165; Marr IX, 53 (**R**). Corsi 1970, 253.
105v–106r	*Alba colomba con suo verde rama*	M 3²		**Lo**, 11v–12r; **SL**, 9v–10r; **R**, *14v–15r	**Sq**: text incomplete in Ct. **Lo**: 2². Sa, 29. Editions: WoSq, 166–167; Marr IX, 1–7 (**R**, **Lo**). Corsi 1970, 239. Dated by Petrobelli to 1396.
105v–106r	*Strinçe la man ogn'uom, com' fa chi salta*	B 2²			Editions: WoSq, 167–168; Marr IX, 89. Corsi 1970, 259.
106v–107r	*Quel sole che nutrica 'l gentil fiore*	M 2²		**SL**, 10v + 31r	Editions: WoSq, 168–169; Marr IX, 74–76 (**Sq**). Corsi 1969, 1044. Corsi 1970, 243. Dated by Petrobelli to 1383–89.
106v–107r	*Quando la terra partorisce 'l verde*	M 2²		**Lo**, 13v–14r and 20v–21r; **SL**, 39v–40r; **R**, *20r	The second tercet of text is lacking in all sources. Editions: WoSq, 169–170; Marr IX, 66–69 (**R**, **Lo**). Corsi 1970, 261.
107v–108r	*L'aurate chiome nodose et avolte*	M 2²		**SL**, 31v–32r; **R**, *20v; **Lucca**, xxxr (T only)	The second tercet of text is lacking in all sources. Sa, 29. Editions: WoSq, 170; Marr IX, 36–37 (**R**). Corsi 1970, 261.
107v–108r	*Quando necessità sprona suo legge*	B 2²		**SL**, 35r	**Sq**: text lacks the second piede and volta. Editions: WoSq, 171–172 (treated as a continuation of *L'aurate chiome*); Marr IX, 70–71 (**Sq**). Corsi 1970, 265.
108v	*Donna legiadra di çafir vestita*	M 2²		**SL**, 32v–33r; **R**, *18v; **Lucca**, xxv–xxIr (palimpsest)	Editions: WoSq, 172–173; Marr IX, 16–17 (**R**) (does not consider the **Lucca** reading). Corsi 1970, 240.
109r	*Amor, che nel pensier mie vive et regna*	B 2²		**SL**, 35v; **R**, *18r	The capoverso is from Francesco Petrarca's sonnet no. 140. This musical setting was also used for Bartolino's *L'inivido, per lo ben* (fol. 116v, below) [Diederichs]. Editions: WoSq, 173; Marr IX, 10–11 (**R**). Corsi 1970, 245–246.
109v–110r	*Imperïal sedendo fra più stelle*	M 2²		**Pit**, *47v–48r; **R**, *22v–23r and *13r (T only, texted); **Lucca**, *xcv–xcIIr; **Mod A**, 29v–30r; **Fa**, *74v–77r	**Mod A**: "Dactalus de Padua fecit." **Lucca**: 3². **Sq**: text lacks second tercet. Sa, 25. Editions: WoSq, 174–175; Marr IX, 25–27 (**Pit**). Corsi 1970, 241–242. Dated by Petrobelli to 1401.

FOLIOS	INCIPIT	GENRE/VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
110v	*Madonna, bench'i' miri in altra parte*	B 2^2		**R**, ★21r	Editions: WoSq, 175–176; Marr IX, 40–41 (**R**). Corsi 1970, 248–249.
111r	*Qual novità cor duro ad amar move*	B 2^2		**SL**, 36v; **R**, ★18r (C only, incpl., no text)	Editions: WoSq, 176–177; Marr IX, 64–65 (**Sq**). Corsi 1970, 255.
111v	*Miracolosa tuo sembiança pare*	B 2^2		**R**, ★45r	Editions: WoSq, 177–178; Marr IX, 42–43 (**R**). Corsi 1970, 249–250.
112r	*Chi tempo à et per viltà tempo aspecta*	B 2^2		**R**, ★16r	Text author: Matteo Grifoni. Text source: **Pd** (Petrobelli). Editions: WoSq, 178–179; Marr IX, 14–15 (**R**). Corsi 1970, XCVIII–XCIX. Dated by Petrobelli to *ca.* 1391.
112v	*Sempre dona t'amay de pura voia*	B 2^2		**R**, ★15v; **Lucca**, XXXV–XXXIr	**R** and **Lucca**: 3^2. **Sq**: text lacks the second strophe. Editions: WoSq, 179–180; Marr IX, 79–82 (**R**). Corsi 1970, 256–257.
113r	*Se premio di virtù è solo honore*	M 2^2		**SL**, 33v–34r; **R**, ★44r (C only)	**Sq**: text lacks the second ritornello. Editions: WoSq, 180–181; Marr IX, 83–85 (**Sq**). Corsi 1970, 243–244.
113v–114r	*Chi può servir a suo possança serva*	B 2^2		**SL**, 38r	Editions: WoSq, 181–182; Marr IX, 12–13 (**Sq**). Corsi 1970, 246.
113v–114r	*Quel degno de memoria si può dire*	B 2^2		**SL**, 38v–39r; **R**, ★43r	Editions: WoSq, 182–183; Marr IX, 72–73 (**R**). Corsi 1970, 255.
114v	*El no me çova né val donna fuçire*	B 3^2		**R**, ★17v; **Mod A**, ★3v–4r (Ct only, newly composed)	Editions: WoSq, 183–184; Marr IX, 18–19 (**R**). Not in Corsi 1969 or 1970.
115r	*Perché cançat'è 'l mondo dall'antico*	B 2^2		**R**, ★17r; **Lucca**, XXVIIv (C only); **Mod A**, 39r	**Sq**: text lacks the second piede and volta. Editions: WoSq, 184–185; Marr IX, 51–52 (**R**). Corsi 1970, 252.
115v	*Serva chi può a·ffede com'el sa*	B 2^2			Editions: WoSq, 185–186; Marr IX, 86–87. Corsi 1970, 258.
116r	*Non corer troppo et tien la mano al freno*	B 3^3		**R**, ★22r; **Lucca**, XXXIv	**Lucca**, **R**: 2^2. Editions: WoSq, 186–187; Marr IX, 48–50 (**Sq**). Corsi 1970, 251.
116v	*L'invido, per lo ben che in altrui vede*	B 2^2			This ballata is musically identical to Bartolino's *Amor, che nel pensier*, on fol. 109r, above [Diederichs]. Editions: WoSq, 187–188; Marr IX, 38–39. Corsi 1970, 247–248.
117r	*Ricorditi di me, madonna mia*	B 2^2		**SL**, 36r; **Lucca**, ★XXIv (Ct only, incpl.); **Pz**, 24v	**Sq**: text lacks the last four lines. Editions: WoSq, 188; Marr IX, 77 (**Sq**). Corsi 1970, 256.

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
117v	*Tanto di mio cor doglio*	B 2^2		**SL**, 34v	Editions: WoSq, 189; Marr IX, 90–91 (**Sq**). Corsi 1969, 1081. Corsi 1970, 259–260.
118r	*Nel sommo grado et sanç'error felice*	B 2^2			Editions: WoSq, 189–190; Marr IX, 44–45. Corsi 1970, 250.
118v	*Ama chi t'ama et sempre a buona fé*	B 2^2		**R**, ⋆19r	**Sq**: text lacks the first line of the second piede. SerN, LXXXI. Editions: WoSq, 190–191; Marr IX, 8–9 (**R**). Corsi 1970, 244–245.
119r	*Tuo gentil cortesia mi legha et prende*	B 2^2			Editions: WoSq, 191; Marr IX, 92–93. Corsi 1970, 260.
119v–120r	*Qual legge move la volubil rota*	M 2^2		**Lo**, 19v–20r; **SL**, 40v (C only); **R**, ⋆21v–22r; **Fa**, ⋆69v–70v	**Sq**: text lacks the second tercet. Editions: WoSq, 192–193; Marr IX, 60–63 (**R**). Corsi 1970, 242–243.
119v–120r	*Gioia di novi odori*	B 2^2		**SL**, 37r; **R**, ⋆24r; **Lucca**, XXVIr	Editions: WoSq, 193; Marr IX, 20–21 (**R**). Corsi 1969, 1080. Corsi 1970, 247.
120v	*Per un verde boscheto*	B 3^3		**FP**, 66r; **Lo**, 80v–81r; **Pit**, 39v–40r; **Lucca**, XXVIv; **R**, ⋆23v	**FP** and **Lucca**: 2^2. Text source: **FR**^{40}, 61r. Sa, 25. Editions: WoSq, 194; Marr IX, 56–59 (**FP**, **Pit**). Corsi 1970, 254.
121v–122r	*Musica son che mi dolgo piangendo / Già furon le dolçeçe mie pregiate / Chi vuol d'una virtù venire in loda*	M 3^3	Magister Franciscus cecus horghanista de Florentia	**FP**, 89v–90r; **Lo**, 9v–10r	Editions: WoSq, 197–198; EllWL, 26–30; Schrade, 213–215 (**FP**). Corsi 1970, 129–130.
122v	*Tu che·ll'oper' altrui vuo' giudicare*	M 2^2		**FP**, 42v–43r	Text source: **FN**^{36}, 54v. Editions: WoSq, 199–200; EllWL, 17–19; Schrade, 194–195 (**FP**). Corsi 1970, 134–135.
123r	*Fa metter bando et comandar amore*	M 2^2		**FP**, 41v–42r	Editions: WoSq, 200–201; EllWL, 3–4; Schrade, 192–193 (**FP**). Corsi 1969, 1040–1041. Corsi 1970, 127–128.
123v–124r	*Sì dolce non sonò con lyr' Orpheo*	M 3^3		**FP**, 44v–45r; **Lo**, 8v–9r; **Pit**, 12v–13r	Text source: **Mar**^{1}, 54r. Editions: WoSq, 201–203; EllWL, 31–34; Schrade, 210–212 (**FP**). Corsi 1970, 132–133.
123v–124r	*Angelica biltà venut'è in terra*	B 2^2		**Pit**, 64r	Editions: WoSq, 204; EllWL, 48; Schrade, 54 (**Pit**). Corsi 1970, 141.
124v	*Mostrommi amor già fra·lle verdi fronde*	M 2^2		**Pit**, 13v–14r	Editions: WoSq, 204–205; EllWL, 7–8; Schrade, 200–201. (**Pit**). Corsi 1969, 1042–1043. Corsi 1970, 129.

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
125r	*Non a Narcisso fu più amar' lo specchio*	M 2²		**FP**, 46v–47r; **Pit**, 11v–12r	Editions: WoSq, 205–206; EllWL, 9–11; Schrade, 198–199 (**FP**). Corsi 1969, 1043. Corsi 1970, 131.
125v–126r	*Dè, dimmi tu, che se' così fregiato*	CM 3³			Editions: WoSq, 206–208; EllWL, 22–25; MarrC, 37–39; Schrade, 216–218. Corsi 1970, 127.
126r	*Chi più le vuol sapere quel men le sa*	B 2²		**Sq**, 166v	Editions: WoSq, 208; EllWL, 52–53; Schrade, 55. Corsi 1970, 146.
126v	*Per la 'nfluença di Saturn'e Marte*	M 2²		**Lo**, 49v–50r	**Sq**: music of T lacks bars 36–40. Editions: WoSq, 208–209; EllWL, 13–14; Schrade, 202–203 (**Lo**). Corsi 1970, 132.
126v–127r	*La b[i]onda treçça del fin or' colore*	B 2²		**FP**, 6r; **FC**, [1r]	Text source: **FN³⁷**, 47v. **Sq**: only the first strophe of text. Editions: WoSq, 209; EllWL, 107–108; Schrade, 18 (**FP**). Corsi 1969, 1072. Corsi 1970, 185–186.
127r	*Lucea nel prato d'amorosi fiori*	M 2²		**Lo**, 79v–80r	Editions: WoSq, 210; EllWL, 5–6; Schrade, 204–205 (**Sq**). Corsi 1969, 1041–1042. Corsi 1970, 128–129.
127v	*Somma felicità, sommo tesoro*	M 2²			Text sources: **FL²**, 44r; **Prm¹**, 92r ("Madrigale di Francescho Sacchetti"). **Sq**: text lacks the third tercet. Editions: WoSq, 211–212; EllWL, 15–16; Schrade, 206–207. Corsi 1970, 133–134. Brambilla Ageno, 510–511.
128r	*O pianta vagha che nell'alto monte*	M 2²		**FP**, 43v–44r	Editions: WoSq, 212–213; EllWL, 11–13; Schrade, 196–197 (**FP**). Corsi 1970, 131–132.
128v	*Così pensoso com'amor mi guida*	C 3²ᶜ		**FP**, 45v–46r; **Lo**, ★38v–39r	Editions: WoSq, 213–215; EllWL, 35–38; MarrC, 25–27 (**Sq**); Schrade, 219–221 (**FP**). Corsi 1969, 1096–1097. Corsi 1970, 226–227.
129r	*Una colomba candid'e gentile*	M 2²		**Lo**, 10v–11r	Editions: WoSq, 215–216; EllWL, 19–21; Schrade, 208–209 (**Lo**). Corsi 1970, 135.
129v–130r	*Muort' orama', dè, misero dolente*	B 3³		**Pit**, 127v–128r	Editions: WoSq, 216–217; EllWL, 242–244; Schrade, 178–179 (**Pit**). Corsi 1970, 194.
130r	*Amor con fede séguito, sperando*	B 2²			Editions: WoSq, 218; EllWL, 46–47; Schrade, 56. Corsi 1970, 139–140.

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
130v	Che pena è quest'al cor che·ssì non posso	B 3³		**FP**, 36v–37r; **Pit**, 100v–101r; **SL**, 41v (C only); **Fn F.5.5**, [IV] (Ct only, texted, incpl.); **Fa**, ★79v–80v; **Pz**, 19v–20r	**FP**: 3². **Pz**: 2². **Pit**: erased attribution. Text source: **Trev**, 7r. Editions: WoSq, 218–219; EllWL, 188–190; Schrade, 162–163 (**FP**). Corsi 1970, 145–146.
131v	L'alma mie piange et mai non può aver pace	B 3³		**FP**, 31v–32r; **Lo**, 74v–75r; **Pit**, 65v–66r; **SL**, 50r (Ct only, texted); **Lucca**, XLIXv (T and Ct only, incpl.)	**Lo**: 3². Sa, 34. Editions: WoSq, 219–220; EllWL, 232–235; Schrade, 148–149 (**FP**). Corsi 1970, 188.
131v	Lasso, per mie fortuna ò·ppost'amore	B 3³		**Lo**, ★47v–48r	Text source: **FN³⁹**, 23r. Editions: WoSq, 220–221; EllWL, 240–241; Schrade, 180–181 (**Lo**). Corsi 1970, 192.
132r	Cosa nulla più fé c'amor richiede	B 3³		**FP**, 35v; **Pit**, 87v–88r; **Fn F.5.5**, 1r	**FP**: 3². Editions: WoSq, 221–222; EllWL, 196–197; Schrade, 158–159 (**FP**). Corsi 1970, 149.
132v	Lasso, di donna vana innamorato	B 3¹		**FP**, 28v; **Pit**, 93v–94r	Editions: WoSq, 222–223; EllWL, 238–239; Schrade, 138–139 (**FP**). Corsi 1970, 191. Contrafact in **Str**, ★67r (incpl.): *Dilectus meus misit manum suam.*
133r	Gentil aspetto in cui la mente mia	B 3¹		**FP**, 27v–28r; **Pit**, 66v–67r; **R**, ★52v; **Pist**, ★[IIIv–IVr] (C and T only)	**Pit**: 3². Text sources: **FN³⁷**, 51v ("Ballata del medesimo Fran.co"); **VCh¹**, 387v ("Balla. del medesimo Franc.o"). Editions: WoSq, 223–224; EllWL, 214–217; Schrade, 134–135 (**FP**). Corsi 1970, 171.
133v	Gram piant'agli ochi, greve dogli' al core	B 3²		**FP**, 26r; **Lo**, 28v–29r; **Pit**, 67v–68r; **R**, ★34v; **Pad A** (Pad 684), 51v	Text source: **FN³⁹**, 36r. Sa, 34. Editions: WoSq, 224–225; EllWL, 222–223; Schrade, 128–129 (**FP**). Corsi 1969, 1068–1069. Corsi 1970, 179.
134r	Non arà ma' pietà questa mie donna	B 3²		**FP**, 30v; **Lo**, ★22v–23r; **Pit**, 61v–62r; **R**, ★52r; **Fa**, ★81r–81v	**FP, R, Lo**: 3¹. Text sources: **FN³⁷**, 52r; **VCh¹**, 387v ("Ballata di Bindo d'Alesso Donati"); not in Corsi 1970. Editions: WoSq, 225–226; EllWL, 252–254; Schrade, 144–145 (**FP**). Corsi 1969, 1108–1109.
134v	Non do la colp'a·tte del duol ch'i' porto	B 3¹		**FP**, 24r; **R**, ★37r	Editions: WoSq, 226; EllWL, 255–256; Schrade, 122 (**FP**). Corsi 1970, 198.
134v	Nella tuo luce tien' la vita mia	B 2²			Editions: WoSq, 227; EllWL, 123–124; Schrade, 57. Corsi 1970, 196.
135r	A le' x'andrà lo spirt'e l'arma mia	B 2²		**FP**, 37v–38r	**FP**: 3³. Editions: WoSq, 227–228; EllWL, 40–41; Schrade, 166–167 (**FP**). Corsi 1970, 136–137.

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
135r	*Ecco la primavera*	B 2²			Text source: **FN³⁷**, 47r. Editions: WoSq, 228; EllWL, 85–86; Schrade, 58. Corsi 1969, 1063–1064. Corsi 1970, 167–168.
135v	*Benché crudele siate stat'e fera*	B 2²			Editions: WoSq, 228–229; EllWL, 49; Schrade, 59. Corsi 1970, 141–142.
135v	*[O]chi dolenti mie, ché pur piangete*	B 2²			Editions: WoSq, 229; EllWL, 130; Schrade, 60. Corsi 1970, 199–200.
136r	*I' piango, lasso, 'l tempo ch'è passato*	B 2²			Editions: WoSq, 230; EllWL, 105–106; Schrade, 61. Corsi 1970, 184.
136r	*Ognor mi trovo più d'amor costretto*	B 2¹			Editions: WoSq, 230–231; EllWL, 131–132; Schrade, 62. Corsi 1970, 201.
136v	*I' vegio ch'a·nnatura piacque et piace*	B 2²			Editions: WoSq, 231; EllWL, 106–107; Schrade, 63. Corsi 1969, 1071. Corsi 1970, 185.
136v	*Non creder, donna, che nessuna sia*	B 2²		**FP**, 2v; **Pit**, 4v–5r	Text author: Franco Sacchetti. Not in Corsi 1969 or 1970. Text sources: **Ashb 574**, 24r; **FL¹⁷**, 123v; **FN³⁷**, 3v; **FN⁵⁵**, 168v; **FR¹⁵**, 110v; **VCh⁶**, p. 72; **VCh⁵**, 76r and 143v; **VL¹**, 341r. Editions: WoSq, 232; EllWL, 126–127; Schrade, 6–7 (**FP**). Brambilla Ageno, 176–177.
137r	*Selvagia fera di Dyana serva*	B 3¹		**Pit**, 104v–105r	**Pit**: erased attribution. Editions: WoSq, 232–233; EllWL, 287–288; Schrade, 182 (**Pit**). Corsi 1970, 218–219.
137v	*Se la vista soave*	B 2²			Editions: WoSq, 233–234; EllWL, 153–154; Schrade, 64–65. Corsi 1970, 218.
138r	*Questa fanciull', Amor, fallami pya*	B 3²		**FP**, 22v; **Pit**, 70v; **R**, ⋆85r (instr. arrangement)	**Sq**: only one strophe of text. **FP**: 3¹. Editions: WoSq, 234–235; EllWL, 285–286; Schrade, 116–117 (**Pit**). Corsi 1970, 216. Contrafacts in **MuEm**, ⋆58v–59r (3-part Kyrie); **Str**, ⋆18r: *Est illa*; **Guardiagrele**, 192v (Agnus Dei).
138r	*S'i' fossi certo del dover morire*	B 3¹		**FP**, 29r; **Pit**, 106v	**Pit**: erased attribution. Editions: WoSq, 235; EllWL, 289–290; Schrade, 140 (**FP**). Corsi 1970, 221–222.
138v	*Quel sol che raça sempre nel cor mio*	B 3¹		**FP**, 22r; **Pit**, 99v	Editions: WoSq, 236; EllWL, 282–284; Schrade, 114–115 (**FP**). Corsi 1970, 215.

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
138v	*Po' che di simil foco*	B 2²			Text lacks the second piede and volta. Editions: WoSq, 236–237; EllWL, 296–297; Schrade, 66. Corsi 1970, 230.
139r	*Nela partita piansor gli ochi miey*	B 2²		**FP**, 56r; **Pit**, ⋆114v–115r	Editions: WoSq, 237; EllWL, 120–121; Schrade, 48–49 (**FP**). Corsi 1970, 195.
139r	*Tante belleçe in questa donna stanno*	B 2²			Editions: WoSq, 238; EllWL, 162–163; Schrade, 67. Corsi 1970, 223.
139v	*Né 'n ciascun mie pensiero*	B 3²		**FP**, 38v; **Pit**, 115v–116r; **SL**, 89v (C and T only)	Editions: WoSq, 238–239; EllWL, 247–248; Schrade, 168–169 (**FP**). Corsi 1970, 196–197.
140r	*Altri n'arà la pena et io 'l danno*	B 2²			Text author: Franco Sacchetti. Text sources: **Ashb 574**, 48v; **VCh⁶**, p. 155. Editions: WoSq, 239–240; EllWL, 43–44; Schrade, 68. Corsi 1970, cited on p. 236. Brambilla Ageno, 355.
140r	*Ara' tu pietà mai*	B 2²			Text lacks the second piede and volta. Editions: WoSq, 240; EllWL, 291; Schrade, 69. Corsi 1970, 277.
140v	*La mala lingua [è] d'ogni mal radice*	B 2²		**Pit**, 107r	Text sources: **FN³⁷**, ⋆47v; **FN³⁹**, ⋆24r. **Sq**: text complete for a single strophe; **FN³⁹** transmits the beginning of a second strophe. Editions: WoSq, 240–241; EllWL, 111–112; Schrade, 70 (**Pit**). Corsi 1970, 232–233.
140v	*Amor, c'al tuo sugetto omai da'·llena*	B 3¹		**Pit**, ⋆113r	**Pit**: 2¹. Editions: WoSq, 241; EllWL, 174–175; Schrade, 183 (**Sq**). Corsi 1970, 139.
141r	*Ma' non s'andrà per questa donn' altera*	B 2²		**FP**, 66v–67r; **Pit**, 109v–110r; **Lucca**, xlixr (T only)	**Pit**: erased attribution. Text source: **VCh¹**, 388r. Editions: WoSq, 242; EllWL, 118–119; Schrade, 50–51 (**FP**). Corsi 1970, 193.
141r	*Or è·ttal l'alma mia*	B 2²		**FP**, 7v–8r; **Pit**, 108v	Text source: **FN⁸**, 98r. **Sq**: only one strophe of text. Editions: WoSq, 242–243; EllWL, 132–133; Schrade, 23 (**FP**). Corsi 1970, 203–204.
141v	*Il suo bel viso che guardar mi toglie*	B 2²		**FP**, 46v–47r	**FP**: 2¹. Editions: WoSq, 243; EllWL, 100–101; Schrade, 44 (**FP**). Corsi 1970, 182–183.

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
141v	*Oymè 'l core, non più, non più ardore*	B 2^2		**Pit**, ★103r	**Sq**: only one strophe of text. Editions: WoSq 244; EllWL, 134–135; Schrade, 71 (**Pit**). Corsi 1969, 1074–1075. Corsi 1970, 201–202.
142r	*Or sun gentili spiriti ad amar pronti*	B 3^1			Text sources: **FR 1280**, 77r; quoted in the *Paradiso degli Alberti*, III, 63 (Lanza, 176–177). **Sq**: text lacks the second piede and volta. Editions: WoSq, 244–245; EllWL, 260–261; Schrade, 184. Corsi 1970, 204–205.
142v	*Poy che da·tte mi convien partir via*	B 2^2		**FP**, 5r; **Lo**, ★36r; **R**, ★9v–10r; **Lucca**, ★LIIr (Ct only); **GR 16**, ★[3r] (C only)	**Lucca**: unique Ct. Text source: **Trev**, 6v. Editions: WoSq, 246; EllWL, 147–148; Schrade, 16 (**FP**). Corsi 1970, 213.
142v	*S'i' ti son stat'e vogli' esser fedele*	B 2^2		**FP**, 8r; **Pit**, 89v–90r; **SL**, 109v; **Lucca**, XCVIIv; **R**, ★48v–49r; **Pad A** (Pad 684), ★51v	**Pit**: erased attribution. Editions: WoSq, 246–247; EllWL, 161–162; Schrade, 22 (**FP**). Corsi 1970, 222.
143r	*Per la mie dolçe piaga che per gli ochi*	B 3^1			Editions: WoSq, 247–248; EllWL, 268–270; Schrade, 185. Corsi 1970, 208–209.
143v	*Quanto più caro fay*	B 3^3		**FP**, 26v–27r; **Lo**, 48v–49r; **Pit**, 90v–91r; **SL**, [Av] (Ct only, texted); **R**, ★50r	**Pit**: 3^2, erased attribution. **R**: 3^1. **Lo**: 2^2. **Sq**: only one strophe of text. Editions: WoSq, 248–249; EllWL, 279–281; Schrade, 130–131 (**FP**). Corsi 1970, 214–215.
144r	*Donna, con vo' rimane*	B 2^2			Editions: WoSq, 249; EllWL, 74; Schrade, 72. Corsi 1970, 159.
144r	*Dè, pon quest'amor giù*	B 2^2		**FP**, 2r	Text sources: **FN**^{37}, 51v ("Ballata di Fran.co degli organi"); **VCh**^{1}, 387r ("Ballata di Fran.co degli organi"). **Sq**: only one strophe of text. Sa, 34. Editions: WoSq, 250; EllWL, 67–68; Schrade, 4–5 (**FP**). Corsi 1969, 1059–1061. Corsi 1970, 152–154.
144v	*Dè, non fugir da·mme tuo vaga vista*	B 2^2		**FP**, 32r; **R**, ★50v–51r; **Pad A** (Pad 1475), 50r	Editions: WoSq, 250–251; EllWL, 65–66; Schrade, 40 (**FP**). Corsi 1970, 152.
144v	*Donna, perché mi spregi et ami altruy*	B 2^2			Text lacks the second piede and volta. Editions: WoSq, 251; EllWL, 294–295; Schrade, 73. Corsi 1970, 230.
145r	*Donna, i' prego amor il qual m'a facto*	B 3^1		**FP**, 33r; **Lo**, ★52v; **Pit**, 101v–102r	**Pit**: 3^2. Editions: WoSq, 252; EllWL, 202–203; Schrade, 152 (**FP**). Corsi 1970, 159–160.

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
145r	*Duolsi la vita et l'anima*	B 2²			Text source: **FN**[8], 98v. **Sq**: only one strophe of text. Editions: WoSq, 252–253; EllWL, 84–85; Schrade, 74. Corsi 1970, 166–167.
145v	*D'amor mi biasmo chi che · sse ne lodi*	B 2²		**FP**, 3v; **Pit**, 94v–95r	**Pit**: erased attribution. Editions: WoSq, 253; EllWL, 58–59; Schrade, 10–11 (**FP**). Corsi 1970, 149–150.
145v–146r	*Debba l'anim'altero in ciò che dà*	B 3²			Text lacks the volta. Editions: WoSq, 254; EllWL, 198–199; Schrade, 186–187. Corsi 1970, 232–233.
146r	*Dè, volgi gli ochi a · mme, donna per cui*	B 2²		**FP**, 12r	**Sq**: text lacks the volta. Editions: WoSq, 225; EllWL, 70–71; Schrade, 31 (**FP**). Corsi 1970, 154.
146v	*Donna, per farmi guerra o per mal dire*	B 3¹		**FP**, 36r	**Sq**: only two strophes of text. Editions: WoSq, 255–256; EllWL, 206–208; Schrade, 160–161 (**FP**). Corsi 1970, 163–164.
146v–147r	*Donna, tu prendi sdegno*	B 2²			Editions: WoSq, 256–257; EllWL, 83–84; Schrade, 75. Corsi 1970, 166.
147r	*El gran disio et la dolçe sperança*	B 3¹		**FP**, 31r; **Lo**, ⋆73v–74r; **Pit**, 84v–85r	Text source: **VCh**[3], 135r. **Sq**: text lacks the volta. **Pit**: 2¹. Text was also set later in the 15th century (**Esc B**, 22v–23r). Editions: WoSq, 257–258; EllWL, 209–211; Schrade, 146–147 (**FP**). Not in Corsi 1969 or 1970.
147v	*Fortuna ria, Amor et crudel donna*	B 2²		**FP**, 10r; **Pit**, 86v; **Pist**, ⋆[IV] (T only)	**Sq**: only one strophe of text. Later setting of the same text in **Sevilla**, 48v–49r. **Pit**: erased attribution. Editions: WoSq, 258–259; EllWL, 89–90; Schrade, 27 (**FP**). Corsi 1969, 1065–1066. Corsi 1970, 170–171.
147v–148r	*El mie dolce sospir qual move 'l core*	B 3¹		**FP**, 24v	Editions: WoSq, 259; EllWL, 212–213; Schrade, 123 (**FP**). Corsi 1970, 168.
148r	*Fior di dolceça sey*	B 2²			Editions: WoSq, 260; EllWL, 88; Schrade, 76. Corsi 1970, 169–170.
148v	*Fatto m'à serv' amore*	B 2²			Editions: WoSq, 260–261; EllWL, 86–87; Schrade, 77. Corsi 1969, 1064–1065. Corsi 1970, 169.
148v	*Gli ochi che in prima tanto bel piacere*	B 2²		**FP**, 7r; **Pit**, 68v–69r; **SL**, 106v	Text source: **FN**[37], 48v. **Sq**: only one strophe of text. Editions: WoSq, 261; EllWL, 98–99; Schrade, 20 (**FP**). Corsi 1970, 178–179.

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
149r	*Donna, languir mi fay*	B 2²			Editions: WoSq, 262; EllWL, 78; Schrade, 78. Corsi 1970, 161.
149r	*Dè, che mi giova dimandar merçede*	B 2²			Editions: WoSq, 262–263; EllWL, 64–65; Schrade, 79. Corsi 1970, 151–152.
149v	*Dè, sospirar sovente*	B 2²		**SL**, 41r	Text sources: **FN**³⁶, 48v; **FN**³⁹, 24r. **Sq**: only one strophe of text. Editions: WoSq, 263; EllWL, 69; Schrade, 80 (**Sq**). Corsi 1970, 155–157.
149v	*Donna, 'l tuo partimento*	B 3¹		**FP**, 5v–6r; **Pit**, 62v–63r	**FP**: 2². **Sq**: only one strophe of text. Editions: WoSq, 263–264; EllWL, 204–205; Schrade, 106–107 (**FP**). Corsi 1970, 162–163.
150r	*Da poi che vedi 'l mie fedel amare*	B 2²			Editions: WoSq, 264; EllWL, 61–62; Schrade, 81. Corsi 1970, 151.
150r	*La dolce vista che dagli ochi move*	B 2¹		**Lo**, 79r; **Pit**, 100r; **R**, ★47v (T partly texted)	**Lo**: 2⁰. **Pit**: 2². **R**: 3². **Sq**: text lacks the second piede. Editions: WoSq, 265. Text generally attributed erroneously to Nicolò Soldanieri. EllWL, 229–231; Schrade, 108–109 (**R**). Corsi 1970, 186–187.
150v	*Donna, che d'amor senta non si mova*	B 2²		**Pit**, 104v–105r; **R**, ★36v	**Pit**: erased attribution. Text source: **FN**³⁷, 47r. Sa, 35? Cited by Anon. v (CS III, 395). Editions: WoSq, 265–266; EllWL, 72–73; Schrade, 82 (**R**). Corsi 1969, 1061–1062. Corsi 1970, 158.
150v	*La mente mi riprende*	B 3¹		**FP**, 26v–27r	Text source: **FN**³⁶, 55v. **Sq**: only one strophe of text. Editions: WoSq, 266–267; EllWL, 236–237; Schrade, 132–133 (**FP**). Corsi 1969, 1073–1074. Corsi 1970, 188–190.
151r	*Donna, la mie partença*	B 2²			Editions: WoSq, 267; EllWL, 77; Schrade, 83. Corsi 1970, 160–161.
151r	*Dappo' c'a·tte rinasce 'l crudo core*	B 2²			Editions: WoSq, 268; EllWL, 62–63; Schrade, 84–85. Corsi 1970, 150.
151v	*L'aspecto è qui et lo spirito no*	B 2²			Editions: WoSq, 268–269; EllWL, 114–115; Schrade, 86–87. Corsi 1970, 190–191.
151v	*Donna, l'animo tuo pur fuge amore*	B 2²		**FP**, 2v–3r; **Pad A** (Pad 1475), ★47r (text only, incpl.)	Text source: **FN**³⁶, 54r. **Sq**: only one strophe of text. Editions: WoSq, 269; EllWL, 79–80; Schrade, 9 (**FP**). Corsi 1969, 1062–1063. Corsi 1970, 162.

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
152r	*Amor in uom gentil è una luce*	B 3^1		**FP**, 34r; **Pit**, *108v–109r	Editions: WoSq, 270; EllWL, 178–179; Schrade, 153 (**FP**). Corsi 1970, 140–141.
152v	*Benché·lla bionda treça*	B 2^2			Text lacks the second piede and volta. Editions: WoSq, 271; EllWL, 292–293; Schrade, 88. Corsi 1970, 228.
152v–153r	*Conviens'a fede fé, conviensi amore*	B 3^1		**FP**, 32v; **Pit**, 107v–108r; **R**, *71r	Editions: WoSq, 271–272; EllWL, 193–195; Schrade, 150–151 (**FP**). Corsi 1970, 229.
153r	*Contenplar le gran cose c'è honesto*	B 3^1		**FP**, 82r; **Lo**, 78r; **Pit**, 113v–114r	Editions: WoSq, 273; EllWL, 191–192; Schrade, 177 (**FP**). Corsi 1970, 148.
153v	*Donna, se 'l cor t'ò dato*	B 2^2		**FP**, 7v	Text source: **FN**^{37}, 48v. Editions: WoSq, 274; EllWL, 80–81; Schrade, 21 (**FP**). Corsi 1970, 164–165.
153v	*Com'al seguir costei, Amor, fu' presto*	B 2^2		**FP**, 48v–49r	**Sq**: only one strophe of text. Editions: WoSq, 274; EllWL, 55; Schrade, 45 (**FP**). Corsi 1970, 147–148.
154r	*Posto che dall'aspetto sie allungato*	B 3^2		**FP**, 35r; **Pit**, 88v–89r	Editions: WoSq, 275; EllWL, 276–278; Schrade, 156–157 (**FP**). Corsi 1970, 214.
154v	*Partesi con dolore*	B 3^1		**FP**, 27v–28r; **Lo**, 29v–30r	Text lacks a volta in all sources; may be considered a ballade (Baumann 1978). Editions: WoSq, 276–277; EllWL, 262–264; Schrade, 136–137 (**FP**). Corsi 1970, 205.
155r	*L'onesta tuo biltà, don', e amore*	B 2^2			Editions: WoSq, 277; EllWL, 116–117; Schrade, 89. Corsi 1970, 192–193.
155v	*L'antica fiamma e 'l dolc'e bel disio*	B 2^2		**FP**, 4r	Text source: **FN**^{37}, 47r. Editions: WoSq, 278; EllWL, 112–113; Schrade, 12–13 (**FP**). Corsi 1970, 190.
155v–156r	*L'alma legiadra del tuo viso pio*	B 2^2		**FP**, 13r	Text source: **FN**^{39}, 23r. Editions: WoSq, 278–279; EllWL, 109–110; Schrade, 34–35 (**FP**). Corsi 1970, 187–188.
156r	*Abbonda di virtù chi è sança viçio*	B 2^2			Editions: WoSq, 279–280; EllWL, 39–40; Schrade, 90. Corsi 1970, 136.
156v	*Amar sì li alti tuo gentil costumi*	B 3^1		**FP**, 63r; **Pit**, 114v–115r	Text source: **VCh**^{1}, 338v. Editions: WoSq, 280–281; EllWL, 171–173; Schrade, 176 (**FP**). Corsi 1970, 138–139.
156v–157r	*Altera luce d'angelic' aspetto*	B 2^2			Editions: WoSq, 281; EllWL, 42–43; Schrade, 91. Corsi 1970, 137.

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
157r	*Chi pregio vuol in virtù pong' amore*	B 2²		**FP**, 11v; **Pit**, 69v; **FN F.5.5**, [1'v]; **R**, ⋆51r	Editions: WoSq, 282; EllWL, 53–54; Schrade, 30 (**FP**). Corsi 1969, 1059. Corsi 1970, 146–147.
157v	*Cogli ochi assai ne miro*	B 2²		**FP**, 49v–50r; **Pit**, 99r; **Fn F.5.5**, [1v]	Text author: Cino Rinuccini. Text sources: **FL¹⁷**, 187v; **FN⁵⁵**, 250v; **FR¹⁵**, 122r (Cino di Francesco Rinuccini); **VCh⁵**, 85r (Cino di Francesco Rinuccini); **VL¹**, 518r (Francesco Rinuccini); **VPat 352**, p. 203 (Cino di Francesco Rinuccini). **FP**: 2¹. **Pit**: erased attribution. Sa, 34. Editions: WoSq, 282–283; EllWL, 56–57; Schrade, 46 (**FP**). Corsi 1969, 576.
157v–158r	*Che fa'? Che pensi? Che cercando vai*	B 2²		**Pit**, 104r; **Fn F.5.5**, [1'r] (T only, texted)	Editions: WoSq, 283; EllWL, 51–52; Schrade, 92 (**Pit**). Corsi 1970, 145.
158r	*Donna, s'i' t'ò fallito*	B 2²		**FP**, 1r; **Lo**, ⋆23r; **Pit**, 85v–86r; **R**, ⋆34r; **Lucca**, XLVIIv (C only); **Pad A** (Ox 229), 56r	**Lo**: 2¹. Editions: WoSq, 284; EllWL, 81–82; Schrade, 1 (**FP**). **Pit**: erased attribution. Sa, 48. Corsi 1970, 165.
158v	*Benché ora piova pur buon temp' aspecto*	B 2²		**Fn F.5.5**, [1'r]	Editions: WoSq, 284–285; EllWL, 50; Schrade, 93 (**Sq**). Corsi 1970, 142.
158v	*Dapoi che va mie donna in altra parte*	B 2²			Editions: WoSq, 285; EllWL, 60; Schrade, 94. Corsi 1970, 150–151.
159r	*Nessum provò giamma' sì rie fortuna*	B 2²			Editions: WoSq, 286; EllWL, 124–125; Schrade, 95. Corsi 1970, 198.
159r	*Per allegreça del parlar d'amore*	B 2²		**FP**, 5v; **Lo**, ⋆6r	**Lo**: 2¹. Editions: WoSq, 286–287; EllWL, 136–137; Schrade, 17 (**FP**). Corsi 1970, 205–206.
159v	*O fanciulla giulìa*	B 3²ᶜ		**FP**, 34v; **Pit**, 86v–87r; **SL**, [Br] (Ct only, texted)	Text sources: **FN³⁷**, 52r; **VCh¹**, 388r. **FP**, **Pit**: 3¹. **Sq**: only one strophe of text. **Pit**: erased attribution. Editions: WoSq, 287–288; EllWL, 257–259; Schrade, 154–155 (**FP**). Corsi 1970, 200–201.
160r	*Giovine vagha, i' non senti' giamay*	B 2²		**Pad A** (Pad 1475), ⋆44v (C only, incpl.)	Editions: WoSq, 288; EllWL, 97; Schrade, 96 (**Sq**). Corsi 1970, 177.
160r	*Già d'amore sperança*	B 2²			Editions: WoSq, 289; EllWL, 91–92; Schrade, 97. Corsi 1970, 172.
160v	*Giunta vaga biltà con gentileçça*	B 3¹		**FP**, 25r	**Sq**: Ct lacks music for bars 8–11. The second line of the first piede is underlaid in the T in **Sq**. Editions: WoSq, 289–290; EllWL, 220–221; Schrade, 124–125 (**FP**). Corsi 1970, 177–178.

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
160v	*Giovine donna vidi star selvaggia*	B 2²			Editions: WoSq, 290; EllWL, 95–96; Schrade, 98. Corsi 1970, 176.
161r	*Cara mie donna, i' viv' oma' contenta*	B 3³			Editions: WoSq, 291; EllWL, 180–182; Schrade, 188–189. Corsi 1970, 142–143.
161v	*Guard' una volta in cià verso 'l tuo servo*	B 3³		**FP**, 21r; **Lo**, *23v–24r	Text source: **FN³⁹**, 23r. Editions: WoSq, 292; EllWL, 224–225; Schrade, 110–111 (**FP**). Corsi 1970, 180.
162r	*I' priego Amor et la vostra biltate*	B 3³		**Lo**, *46v–47r	**Lo**: 2². Editions: WoSq, 293; EllWL, 226–228; Schrade, 190–191 (**Sq**). Corsi 1970, 184–185.
162v	*Nessun ponga sperança*	B 3³		**FP**, 40r; **Lo**, *75v–76r; **Pit**, 116v–117r; **SL**, [Ar] (C and T only)	**SL**: 2². Editions: WoSq, 294; EllWL, 249–251; Schrade, 174–175 (**FP**). Corsi 1970, 197.
163r	*Che cos'è quest'amor che 'l ciel produce*	B 3³		**FP**, 36v–37r	**FP**: 3². Editions: WoSq, 295; EllWL, 186–187; Schrade, 164–165 (**FP**). Corsi 1969, 1058. Corsi 1970, 144.
163v	*Caro signor, palesa*	B 3²ᶜ		**FP**, 25v; **Pit**, 63v–64r	**FP**: 3¹. Editions: WoSq, 295–296; EllWL, 183–185; Schrade, 126–127 (**FP**). Corsi 1970, 143–144.
164r	*Perché di novo sdegno / Perché tuo serv'e subgetto mi tegno / Vendetta far dovrei*	B 3³		**FP**, 30r; **Lo**, 24v; **Pit**, 64v–65r	Editions: WoSq, 297; EllWL, 265–267; Schrade, 142–143 (**FP**). Corsi 1970, 206–208.
164v	*Ama, donna, chi·tt'ama in pura fede*	B 2²		**FP**, 8v; **Pit**, 61r; **R**, *26v–27r	Text source: **FN³⁷**, 48r. Sa, 48. Editions: WoSq, 298; EllWL, 44–46; Schrade, 24 (**FP**). Corsi 1970, 137–138.
164v	*Adiu, adiu, dous dame jolye*	V 3¹		**Lo**, 29r; **Pit**, 62r	**Sq**: only 4 lines of text. **Lo**: 2¹. Editions: WoSq, 298–299; EllWL, 169–170; Schrade, 192 (**Pit**). Corsi 1970, 230.
165r	*Per la belleça che mie donn' adorna*	B 2²			Editions: WoSq, 299; EllWL, 138–140; Schrade, 99. Corsi 1970, 208.
165r	*Vaga fanciulla, legiadr'e veçosa*	B 2¹		**FP**, 10v–11r	Editions: WoSq, 300; EllWL, 163–164; Schrade, 29 (**FP**). Corsi 1970, 223–224.
165v	*Po' che partir convienmi, donna cara*	B 3¹		**FP**, 23r; **Pit**, 92v–93r; **SL**, 106r; **Pad A** (Pad 684), [2v]; **Prague**, 248r	**Pit**: erased attribution. Editions: WoSq, 300–301; EllWL, 273–275; Schrade, 118–119 (**FP**). Corsi 1970, 212–213.
165v	*I' fu' tuo serv', Amore, in verd'etate*	B 2¹		**FP**, 53v–54r; **Pit**, *113v–114r	**Sq**: only one strophe of text. Editions: WoSq, 301; EllWL, 99–100; Schrade, 47 (**FP**). Corsi 1969, 1069–1071. Corsi 1970, 180–182.

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
166r	*Per seguir la sperança che m'ancide*	B 3³		**FP**, 21v; **Pit**, 62v–63r; **R**, ★48r	Text source: **FN³⁷**, 48r. Editions: WoSq, 302–303; EllWL, 271–272; Schrade, 112–113 (**FP**). Corsi 1970, 209–210.
166v	*Per un amante rio tal pena sento*	B 2²			Editions: WoSq, 303; EllWL, 141–143; Schrade, 100. Corsi 1970, 210–211.
166v	*Chi più le vuol sapere quel men le sa*	B 2²		**Sq**, 126r	Editions: WoSq, 304; EllWL, 52–53; Schrade, 55. Corsi 1970, 146.
167r	*S'andrà sança merçe' di tempo in tempo*	B 2²		**FP**, 14r; **Pit**, 7v–8r; **SL**, 100v	Editions: WoSq, 304–305; EllWL, 149–150; Schrade, 37 (**FP**). Corsi 1970, 217.
167r	*Vita non è più miser'e più ria*	B 2²		**FP**, 10v; **Pit**, 103v; **SL**, 100r; **R**, ★49r	Text sources: **FN³⁷**, 47v; **FN³⁹**, 36r; MT 193, 145v; **Grey**, 92r–92v. SerN, LXXXXVII. Editions: WoSq, 305; EllWL, 167–168; Schrade, 28 (**FP**). Corsi 1970, 225–226.
167v	*Se [a] la nimica mie fortun', Amore*	B 2²			Editions: WoSq, 306; EllWL, 151–152; Schrade, 101. Corsi 1970, 217–218.
168r	*Non per fallir di me tuo vista pia*	B 2²		**FP**, 4v; **Pit**, 95v–96r	**Sq**: only one strophe of text. Editions: WoSq, 306–307; EllWL, 128–129; Schrade, 14–15 (**FP**). Corsi 1970, 199.
168r	*Po' c'amor ne' begli ochi pur non veggio*	B 2²		**FP**, 9v	**Sq**: text lacks the second piede and volta. Editions: WoSq, 307–308; EllWL, 145–146; Schrade, 26 (**FP**). Corsi 1970, 212.
168v	*Nella mie vita sento men venire*	B 3¹		**FP**, 23v	Editions: WoSq, 308–309; EllWL, 245–246; Schrade, 120–121 (**FP**). Corsi 1970, 194–195.
168v	*Per servar umiltà la mente spera*	B 2²		**FP**, 3r; **Pit**, 88v–89r; **SL**, 109r	Editions: WoSq, 309; EllWL, 140–141; Schrade, 8 (**FP**). Corsi 1970, 210.
169r	*Già perch'i' penso nella tuo partita*	B 2²		**FP**, 1v; **Lo**, ★58v; **Pit**, 68v–69r; **R**, ★48v	Text source: **FN³⁹**, 20v. **Sq**: only one strophe of text. Editions: WoSq, 310; EllWL, 94–95; Schrade, 2–3 (**FP**). Corsi 1970, 175–176.
169r	*Nella più cara parte del mie core*	B 2¹		**Lo**, 27v	Editions: WoSq, 310–311; EllWL, 121–123; Schrade, 102 (**Lo**). Corsi 1970, 195–196.
169v	*Già non biasim' Amor, po' che ['l] mie petto*	B 3²		**FP**, 39r; **Pit**, 117v–118r	Editions: WoSq, 311–312; EllWL, 218–219; Schrade, 170–171 (**FP**). Corsi 1970, 174–175.

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
169v	*In somm' alteça t'à posta natura*	B 2²		**R**, *35v–36r	Editions: WoSq, 312–313; EllWL, 103–104; Schrade, 103 (**Sq**). Corsi 1970, 183–184.
170r	*Se pronto non sarà l'uom a ben fare*	B 2²		**FP**, 12v; **Lo**, *27r; **Pit**, 91v–92r; **SL**, 103v; **Mod A**, 14v	Editions: WoSq, 313; EllWL, 157–158; Schrade, 32–33 (**FP**). Corsi 1970, 220.
170v	*Sie maladetta l'or' [e] 'l dì ch'i' venni*	B 2²		**FP**, 6v; **Pit**, 67v–68r; **R**, *28r	Text source: **FN³⁹**, 23v. Editions: WoSq, 314; EllWL, 159–160; Schrade, 19 (**FP**). Corsi 1970, 220–221.
170v	*Sempre girò caendo 'l nobil viso*	B 2²			Text lacks the second piede and volta. Editions: WoSq, 314–315; EllWL, 298–299; Schrade, 104. Corsi 1970, 230.
171r	*Va pure, Amor, e colle reti tue*	B 2²		**FP**, 9r; **Pit**, 70r; **SL**, 103r; **Lucca**, XLVIIr	Editions: WoSq, 315–316; EllWL, 165–166; Schrade, 25 (**FP**). Corsi 1969, 1075. Corsi 1970, 224.
171r	*Viditi, donna, già vaga d'amore*	B 2²			Editions: WoSq, 316; EllWL, 166–167; Schrade, 105. Corsi 1970, 225.
173v	*Piacesse a Dio ch'i' non fossi ma' nata*	B 2²	Magister Frater Egidius et Guilielmus de Francia	**Pit**, 5v–6r	Text source: **FN³⁹**, 23r. **Pit**: 2¹. Editions: WoSq, 319; Pirr v, 31 (**Pit**); Marr IX, 99 (**Pit**). Corsi 1969, 1054. Corsi 1970, 90–91.
173v	*Mille merçe', Amore, che tratto m'ay*	B 2¹		**Lo**, *13r	Editions: WoSq, 319; Pirr v, 31 (**Sq**); Marr IX, 96 (**Lo**). Corsi 1970, 89–90.
174r	*Alta serena luce*	B 2¹			Editions: WoSq, 320; Pirr v, 30 (**Sq**); Marr IX, 94 (**Sq**). Corsi 1970, 89.
174r	*Tutta soletta si gia mormorando*	B 2²		**FP**, 6v–7r; **Pit**, 10r	**Pit**: 2¹. Editions: WoSq, 320–321; Pirr v, 32 (**FP**); Marr IX, 100–101 (**FP**). Corsi 1969, 1054–1055. Corsi 1970, 91–92.
174r	*Donna, s'Amor m'invita*	B 2¹			Text lacks the volta. Editions: WoSq, 321; Pirr v, 30; Marr IX, 95. Corsi 1970, 93.
175v	*Ferito già d'un amoroso dardo*	B 2¹	Magister Çacherias chantor domini nostri pape		Editions: WoSq, 325; Marr X, 125; Reaney VI, 119–120. Corsi 1970, 310–311.
175v	*Non voler, donna, me di morte cruda*	B 2¹			Editions: WoSq, 325; Marr X, 127; Reaney VI, 120. Corsi 1970, 320 (suggests that this fragmentary text was originally in dialogue form).

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
176r	*Dicovi per certança*	B 2^1		**SL**, [Ar]	Editions: WoSq, 326; Marr x, 124 (**Sq**); Reaney vi, 121 (**Sq**). Corsi 1970, 310.
176r	*Benché lontan mi trov'in altra parte*	B 2^1		**Mod A**, 22r	Text source: **Am**^{2}, 69r (dated 1408). **Sq**: text lacks the second piede and volta; only one strophe. Editions: WoSq, 326–327; Marr x, 115–116 (**Sq**); Reaney vi, 121–122 (**Sq**). Corsi 1969, 1081–1083; Corsi 1970, 309–310.
176r	*Movit'a pietade*	B 2^1			Editions: WoSq, 327; Marr x, 126; Reaney vi, 123. Corsi 1970, 320 (fragmentary text suggests a 4-line ripresa and a single line of the first piede).
176v–177r	*Cacciando per gustar di quel tesoro* (C Ct) / *Ai cenci, ai toppi, ai vetro* (T)	C 3^3		**Mod A**, 16v–17r; **Mac** (T only, incpl.)	Editions: WoSq, 328–332; MarrC, 6–14 (**Sq**); Marr x, 117–123 (**Sq**). Reaney vi, 126–133 (**Mod A**). Corsi 1969, 1097–1103. Corsi 1970, 312–320. Contrafact: **Str**, *2r: *Salve mater Jesu*.
177v	*Sol mi trafigge 'l cor l'aquila bella*	B 2^1		**Lucca**, LXIIIr; **Mod A**, 13v–14	**Lucca**: 3^1. Editions: WoSq, 332; Marr x, 128 (**Sq**); Reaney vi, 124–125 (**Lucca**). Corsi 1970, 311.
183v–184r	*Donna, bench'i' mi parta dal bel viso*	B 3^3	Magister Frater Andreas horghanista de Florentia		Editions: WoSq, 335–336; Pirr v, 8–9; Marr x, 14–15. Corsi 1970, 294–295.
184r	*La divina giustitia d'amor brusa*	B 2^2			Editions: WoSq, 336; Pirr v, 14; Marr x, 24–25. Corsi 1970, 299.
184v	*Presuntion da ignorança procede*	B 3^2			Editions: WoSq, 337; Pirr v, 24–25; Marr x, 42–43. Corsi 1970, 305.
185r	*Donna, se' raçi de' begli ochi tuoi*	B 2^2		**Pit**, 49v–50r	Editions: WoSq, 338; Pirr v, 11 (**Pit**); Marr x, 18–19 (**Pit**). Corsi 1970, 296.
185v	*Dal traditor non si può l'uom guardare*	B 3^{2c}			Editions: WoSq, 339; Pirr v, 4–5; MarrC, 28–29; Marr x, 7–8. Corsi 1970, 292.
185v	*Cosa crudel m'ancide*	B 2^2			Editions: WoSq, 340; Pirr v, 4; Marr x, 6. Corsi 1969, 1077–1078. Corsi 1970, 291.
186r	*Amor, già lungo tempo el tuo bel foco*	B 3^{2c}			Editions: WoSq, 340–341; Pirr v, 1–2; Marr x, 1–2. Corsi 1970, 289.

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
186v–187r	*E più begli occhi che lucessor may*	B 3³			Text after a canzone by Cino da Pistoia (Von Fischer, 52). Editions: WoSq, 342–343; Pirr v, 12–13; Marr x, 20–21. Corsi 1970, 296–297.
187r	*Astio non morì may*	B 3³			Editions: WoSq, 343; Pirr v, 3; Marr x, 4. Corsi 1970, 289–290.
187v	*Sotto candido vel dolce risguardo*	B 3¹			Text lacks the second piede and volta. Editions: WoSq, 344; Pirr v, 26–27; Marr x, 47–48. Corsi 1970, 307–308.
188r	*Perché languir mi fay*	B 2²			Text lacks the second piede and volta. Editions: WoSq, 345; Pirr v, 19; Marr x, 34. Corsi 1970, 308.
188v	*Amor, i' mi lamento d'esta dea*	B 2²			Text author: Matteo Grifoni. Text source: **Pd**. Editions: WoSq, 345; Pirr v, 2; Marr x, 3. Corsi 1970, XCIX.
188v	*Checch' altra donna bella*	B 2²			Editions: WoSq, 346; Pirr v, 3–4; Marr x, 5. Corsi 1970, 290–291.
189r	*Voi, non voi, loro, posseghono danari*	B 2²			Editions: WoSq, 346–347; Pirr v, 28; Marr x, 49–50. Corsi 1970, 306–307.
189r	*Morrà la 'nvidi' ardendo*	B 2¹			Editions: WoSq, 347; Pirr v, 15; Marr x, 26. Corsi 1970, 299–300.
189v	*Fugite Gianni Bacco*	B 2²			Editions: WoSq, 348; Pirr v, 14; Marr x, 23. Corsi 1970, 298–299.
189v	*Non isperi merçede*	B 2²			Editions: WoSq, 348–349; Pirr v, 16–17; Marr x, 30–31. Corsi 1970, 301.
190r	*Dè, quanto fa gran mal chi rompe fede*	B 2²			Editions: WoSq, 349; Pirr v, 7–8; Marr x, 11–12. Corsi 1970, 293–294.
190v	*Questa legiadra luce arde 'l mi' core*	B 2²			Editions: WoSq, 350; Pirr v, 25; Marr x, 44–45. Corsi 1970, 305.
191r	*Donna, se per te moro*	B 2²			Editions: WoSq, 351; Pirr v, 10; Marr x, 16–17. Corsi 1970, 295.
190v–191r	*Dolce sperança d'amoroso foco*	B 2²			Editions: WoSq, 350–351; Pirr v, 8; Marr x, 13. Corsi 1970, 294.
191v	*Per la ver' honestà che teco regna*	B 2²			Editions: WoSq, 352; Pirr v, 21–22; Marr x, 38–39. Corsi 1970, 303–304.

FOLIOS	INCIPIT	GENRE/ VOICING	ATTRIBUTION	CONCORDANCES	REMARKS
192r	*Non già per mie fallir, legiadra donna*	B 2^2			Editions: WoSq, 353; Pirr v, 15–16; Marr x, 27–29. Corsi 1970, 300.
192v	*Pianto non partirà dagli ochi mai*	B 3^1			Editions: WoSq, 354; Pirr v, 22–23; Marr x, 40–41. Corsi 1970, 304.
193r	*Dè, che farò, signore*	B 3^1			Editions: WoSq, 355; Pirr v, 6–7; Marr x, 9–10. Corsi 1969, 1078–1079. Corsi 1970, 293.
193v	*Non più dogli' ebbe Dydo*	B 3^2			Editions: WoSq, 356–357; Pirr v, 17–18; Marr x, 32–33. Corsi 1970, 301–302.
194r	*Perché veder non posso 'l vostr' aspecto*	B 3^1			Editions: WoSq, 357–358; Pirr v, 19–20; Marr x, 35–36. Corsi 1970, 302–303.
194v	*Fili paion di fin'or lavorati*	B 2^1			Editions: WoSq, 358–359; Pirr v, 13; Marr x, 22. Corsi 1969, 1079–1080. Corsi 1970, 297.
194v	*Per fanciulleça tenera*	B 3^1			Editions: WoSq, 359; Pirr v, 21; Marr x, 37. Corsi 1970, 303.
195v	[?]	[?]	Magister Jouannes horghanista de Florentia		As with the opening page of Paolo Tenorista's section (fol. 55v, above), clues indicating the intended composition for this folio are the illuminated capital letter (C) and the scene at the bottom of the page (a depiction of young girls dancing to music played by two instrumentalists). None of Giovanni Mazzuoli's songs identified thus far in **SL**, however, can be considered likely candidates.