

THE MANUSCRIPT LONDON, BRITISH MUSEUM,
ADDITIONAL 29987 (*Lo*)

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The Trecento codex *Lo* has rarely been treated as fully as the central sources *Sq* and *FP*, though it contains an important collection of 14th-century Italian secular song as well as a unique corpus of dance pieces of the same period. The recent publication of a complete inventory of Trecento secular music (FischerS) is indeed valuable, but perhaps detailed investigations of individual sources are still needed as parallel musicological tools. The peripheral character of *Lo* has been noted¹, but it remains to take at least a glance at the problems raised by the varying script and often clumsy notation of the manuscript. Wolf's list is now out-of-date², but it is the only one which has been compiled between the time when the manuscript was acquired by the British Museum and the present day.

The Manuscript

The codex London, British Museum, Additional 29987 is a quarto manuscript measuring 26 x 19.5 cm. The leaves are for the most part of vellum and the binding consists of new brown half leather over wooden boards almost a cm. thick with bevelled edges. The volume was rebound in 1957, but there was no change in the manner of binding. There is gilt lettering on the spine with the words: *Madrigali || Ballate || e || Mottetti || Posti in || Musica || Brit. Mus. || Additional || Ms. || 29987*. The manuscript contains 88 folios + four new flyleaves at the front (1 of 1957 and 3 of 1876), two older flyleaves after the new ones (17th century), and two new flyleaves at the back (1 of 1876 and 1 of 1957). The first 17th century flyleaf has a list of composers in the volume made out by the owner, Carlo de Tommaso Strozzi in 1670. Both old and new folio numbers are incorrect, though the error in the old foliation only occurs near the end of the ms. The old foliation at the top right of recto pages is presumably 17th century. This is in ink, while the more recent pencil foliation beneath the older one was doubtless inserted in 1876 when the codex was bought by the British

¹ FischerS, 91.

² WolfG I, 268.

Museum. Evidently the manuscript was the property of the Medici in the 15th century, since their coat-of-arms in red, blue, green and gold appears on f. 1 (if we use the old foliation with the necessary correction at the end). If we exclude the newer unnumbered folios, this was the original f. 1, though it was probably blank at first. The main part of the manuscript must have been written about 1400, and such pieces as the additional polyphonic Gloria and Credo slightly later. 1396 has been suggested as a possible *tempus post quem* on account of the presence of Bartolino's *Alba columba*³. Whatever the dates of actual compositions may suggest, and the early madrigals obviously go back to about 1340 or before, the manuscript could well have been written in the early years of the 15th century, or perhaps in the 1390s. One may doubt whether a more precise dating is possible.

The whole codex is ruled for music with 8 red five-line staves per page. The use of five- instead of six-line staves certainly suggests either French influence or at least a scribe writing outside the principal Trecento *scriptoria*. It would seem at first glance that Florence should therefore be excluded but, apart from my hypothesis that the ms *Ch* comes from Florence⁴, we now have clear evidence of French influence complete with five-line staves in the anonymous treatise *Notitia del valore delle note del canto misurato*⁵. The gatherings are all quaternios. The main corpus of Trecento compositions was written by one hand according to Wolf⁶, but the variety of scripts is in fact rather difficult to classify. Certainly the hand on f. 1v-2v is neat and tidy with a notation reminiscent of the Italian part of *PR*, but already the main hand has added a composer's name on f. 2v. This main hand is untidy and apparently unskilled but, in spite of many variants, appears to predominate. It may be that other hands take over occasionally, e.g. no. 6 has a more rounded script and neater notes, but the very fact that the main scribe is somewhat erratic makes it difficult to distinguish between such additional hands. Certainly the Antiphon and Sequences are set off from the rest of the main corpus by a distinct hand, but this cannot be said of the Estampies. Semiminims in this ms sometimes turn their flags to the right, sometimes to the left. It would be convenient if this helped to distinguish scribal methods or habits of composers, but such does not seem to be the case. If anything it reveals the

³ E. Li Gotti, *La Poesia musicale italiana del secolo XIV*, Palermo, 1944, 88; FischerS, 92.

⁴ Cf. G. Reaney, 'The Manuscript Chantilly, Musée Condé 1047' in *Musica Disciplina* VIII (1954), 81-85.

⁵ Ed. A. Carapetyan, *Corpus Scriptorum de Musica* 5. Cf. fascimile.

erratic writing in the manuscript, whose texts are corrupt and often missing, whose notation is careless and even disfigured by erroneous rests. Red initials are not employed at all till f. 23v and they are omitted throughout the Estampies. The Kyrie is a later addition and may even have been written after the Gloria and Credo which follow it. The Kyrie is certainly in a much neater hand than the main corpus, but the Gloria and Credo were written by a semi-Gothic hand as careful and practised as the main hand is rough and unskilled. The Hymn is much later than the Middle Ages but the textless piece no. 119 seems to be contemporary with the main corpus and may well be a madrigal.

The notation of *Lo* has been well dealt with by Professor von Fischer⁶. Only one piece employs the Longa notation which may derive from French models, and two *unica* in the main corpus make use of French mensuration signs. The general tendency is certainly Italian, but, perhaps partly due to carelessness, Italian mensuration letters or *puncti divisionis* are frequently omitted. The dragma occurs both in the corpus and the additional Gloria and Credo, as do hollow notes. Red notes only appear in the Gloria and here they have a special function: diminution. It is to be noted however that, if the specifically Italian notation seems to be most evident in the Madrigals, this is due to the long life which these pieces enjoyed. They were copied and recopied when the notation they employed had already given way to French methods.

With regard to the dialect of the texts, Professor von Fischer, perhaps influenced by the number of compositions in *Lo* by Nicolo da Perugia, suggested Umbria and South Tuscany⁷. This is possible, but Florence may still be admissible. Certainly we can find in the treatise published by Dr. Carapetyan dialectal traits also noticeable in *Lo*, suchs as the stressing of hard consonants by an 'h' and the doubling of consonants like 's'.

The Contents

Codex *Lo* contains 119 pieces, of which 3 have been copied twice, so that the real number of works is 116, if we except no. 70a, which is not included in the above totals because so little of it remains. Madrigals and Ballate are almost equally well represented, though Ballate predominate numerically. This superiority is however more apparent than real, because Madrigals take up much more room than the smaller Ballate, which are not infrequently space-filers. The remaining 36 works consist of oddments,

⁶ FischerS, 112 ff.

⁷ *Idem*, 91.

apart from the relatively numerous Cacce. Except for the Virelais, the Gloria and Credo, the motet and a textless piece, the other 21 compositions are monodic. Particularly well known is the unique collection of 15 dance pieces in Estampie form, and the four "Chançonete tedesche" are doubtless intended as a basis for improvised dance music. The liturgical pieces form an odd collection, including as they do the Kyrie de Angelis in a special Italian version, the Sequences *Dies irae* and *Surgit Christus*, the so-called Antiphon *Diligenter advertant chantores* and the Hymn *Tibi Christe splendor*. The following table shows the exact distribution of the contents of *Lo*, according to the various species mentioned above. The numbers are those of the progressive numeration assigned in the inventory proper. Those numbers followed by an asterisk refer to *unica*.

TABLE 1

Species	Total	Number in <i>Lo</i>
Madrigals	35 [+ 1]	1 (= 3), 2, 4, 5, 7-14, 16 (= 24), 17, 19, 20*, 21-23, 32, 46, 49, 50, 59-62, 64*, 69, 70, [70a], 73*, 97, 100, 101*, 113
Ballate	45	6, 15, 18*, 26-30, 33, 34*, 35, 36, 37*, 38, 40, 41*, 42*, 44*, 45*, 47*, 48*, 51, 53*, 55, 63, 65, 66*, 67, 68, 71, 72, 74*, 75*, 82, 83*, 98, 102*, 103*, 104, 106, 107, 110, 111, 112, 114
Cacce	8	25, 31, 43 (= 96), 54, 56, 57, 58*, 109
Virelais	3	39, 99, 108
Estampies (all <i>unica</i>)	15	77-81, 84-93
Motet	1	52*
Kyrie	1	115
Gloria	1	116*
Credo	1	117*
Antiphon	1	76*
Sequences	2	94, 95
Chançonete tedesche	1	105*
Hymns	1	118*
Textless piece	1	119*

Included in the above list are pieces concordant with the lost MSS *Str* (partially available in de Coussemaker's copy) and *Fa* (keyboard arrangements). These may be checked from the concordance table and the inventory proper.

At first the species of the manuscript's contents have determined the order of the pieces, but later this distinction becomes more and more indeterminate. Up to f. 21 Madrigals predominate, then Ballate up to f. 32. From f. 32v-54v Madrigals and Ballate are equally represented and moreover there are 4 Cacce and a motet in this section. Between f. 55 and f. 68 come the monodies with only two two-part Ballate to break up the series. From f. 68v-81 Madrigals and Ballate appear again, this time mingled with Cacce and Virelais. Among the later additions the Gloria-Credo pair on f. 82v-85 stand out through their careful notation and superior composition in late Ars Nova polyphonic song style.

Composers

Many pieces in *Lo* bear the composer's name in the upper margin, and indeed even the type of composition is specifically mentioned at the same time, e.g. *Madriale di ser lorenço* or *B[allata] magistry francisci de florençia*. It is noteworthy that mention of the type of composition does not start till f. 18v, and generally on f. 24v. In spite of these details, more compositions are anonymous than in such central sources as *Sq* and *FP*, and the name of Francesco Landini, for instance is often omitted. This is enough to suggest a non-Florentine origin for the manuscript, and it has been pointed out that Perugia might be a likely centre of musical composition. Support for this hypothesis may be found in the name given to Nicolo da Perugia, namely Nicholo del proposto. The arms of Lorenzo de Medici on f. 1 however may well point to Florence. Again Bonaiutus Corsini, a pupil of Andrea, has 3 unique Ballate in *Lo*, and he has been traced, complete with the title "painter", in Florentine Archives dated 1353⁸. Guilielmus de Francia is here called Guigliemo di santo spirito, indicating that he was attached to the Augustinian establishment called Santo Spirito in Florence. Both he and another little-known composer, Jacopo Pianelaio de Firenze, are represented in *Lo* by a single composition not occurring in other sources, which surely shows close acquaintance with Florentine works by the copyist of *Lo*. Rosso de Chollegrana may well be the P. Rosso (Petrus Rubeus) of *O* and *BL*, but there is no certainty of this. In a number of cases the author's name is furnished by other manuscripts, but of the 15 composers listed in Table 2, the names of all are to be found in *Lo* at least once.

Of the 95 [+ 1] polyphonic works, 80 [+ 1] can be definitely attributed to their authors, and 15 are anonymous. The following list groups

⁸ G. Gaye, *Carteggio inedito d'Artisti dei secoli 14, 15, 16*, Florence, 1839, I, 505.

under each composer's name the works attributed to him, indicated by their ordinal number according to the inventory published below. Numbers printed with asterisks refer, as before, to *unica*. It may be mentioned that, in addition to the 15 definitely anonymous compositions, 24 polyphonic works are anonymous in *Lo* whose composers' names are to be found in other sources. It is difficult to draw certain conclusions from this frequent omission of a composer's name, but, apart from the careless writing and bad spelling of the most important copyist in *Lo*, it is important to note that a small composition starting in the middle of a page stands a good chance of being anonymous, simply because composers' names are usually written at the top of the page.

TABLE 2

Composer	No. of works	Number in <i>Lo</i>
Andrea	1	37*
Bartolino da Padua	5	13, 16 (= 24), 17, 23, 114
Corsini, Bonaiutus	3	45*, 47*, 48*
Donato da Cascia	3	32, 50, 99
Gherardello	3	31, 62, 100
Giovanni da Cascia	5	4, 5, 7, 9, 21
Guilielmus de Francia	2	15 (with Egidius), 64*
Jacopo da Bologna	7	1 (= 3), 2, 8, 14, 19, 20*
Jacopo Pianelaio	1	66*
Lorenzo	5	22, 46, 49, 59, 76*
Landini, Francesco	29	6, 10-12, 26-28, 30, 35, 36, 38, 39, 40, 44*, 51, 54, 65, 67-69, 71, 82, 104, 106, 107, 110-113
Nicolo da Perugia	12 [+ 1]	33, 41*, 53*, 55, 57, 58*, 60, 63, [70a], 72, 97, 98, 103*
Paolo	1	70
Rosso de Chollegrana	1	101*
Vincenzo da Rimini	3	43 (= 96), 56, 61

Concordances

The codex *Lo* has to be considered here too from the point of view of monody and polyphony. Of the standard Trecento repertoire, namely Madrigals, Ballate and Cacce, relatively few are *unica*, viz. 21 out of a total of 88 [+ 1] pieces. The apparently later polyphonic Gloria and Credo are *unica* too but anonymous. Unusual works like the hybrid motet, which may also be described as a troped mass movement, and the Ballata 42, whose top voice seems to be written for the bagpipe complete with drone, tend to be anonymous. Even so, out of 25 polyphonic *unica*, only 11 are anonymous. As might be expected, quite the opposite is the case with monodic *unica*. All the Estampies are anonymous *unica*, like the *Chançonete tedesche* and the hymn. The so-called Antiphon of Lorenzo is in fact a warning to singers to avoid the tritone, of which the music is full.

Table 2 reveals that the music of such well-known composers as Giovanni da Cascia, Jacopo da Bologna and Francesco Landini is nearly all known from other manuscripts. Typical is Landini with only one *unicum* out of 29 compositions. On the other hand, the works of lesser-known composers like Bonaiutus Corsini, Guilielmus de Francia Jacopo Pianelaio and Rosso de Chollegrana are all *unica* (with one exception). Only Nicolo da Perugia among the better-known Trecento musicians is represented by several polyphonic *unica*, viz. 4 out of 12 [+ 1] compositions. The following table shows the distribution of the *unica* among the various species represented in the manuscript.

TABLE 3

Species	Total	Species	Total
Madrigals	4	Credo	1
Ballate	16	Antiphon	1
Cacce	1	Chançonete tedesche	1
Estampies	15	Hymn	1
Motet	1	Textless piece	1
Gloria	1		

The following table of concordances makes clear the relationship between *Lo* and the 15 manuscripts containing any one of the works copied therein, whether in whole or in part, in original version or arrangement.

TABLE 4

Source	Number of Concordances	Number in <i>Lo</i>
<i>Fa</i>	3	17, 23, 26
<i>FC</i>	1 T	1 (= 3) (T only)
<i>FP</i>	38	1 (= 3), 2, 4-11, 14, 17, 19, 21, 25-31, 35, 38, 40, 46, 51, 54, 62, 68, 71, 82, 100, 103, 106, 107, 109, 110, 114
<i>Iv</i>	1	108
<i>Luc</i>	1 + 1 Cantus + 1 T and Ct	17 (T and Ct only), 27 (Cantus only), 114
<i>Mod</i>	1	35
<i>PadA</i>	2	27, 38
<i>PadC</i>	1	108
<i>Pit</i>	32	1 (= 3), 2, 4, 10, 14, 17, 26, 27, 29-31, 35, 38, 39, 46, 56, 60-62, 68, 70, 71, 72, 82, 98, 103, 106-108, 110, 112, 114
<i>Pr</i>	1	99
<i>PR</i>	20	1 (= 3), 2, 7, 8, 13, 14, 16 (= 24), 17, 19, 23, 26, 27, 29, 38, 51, 68, 82, 108, 112, 114
<i>RO</i>	2 Cantus fragm.	21 (Cantus fragm.), 46 (Cantus fragm.)
<i>RU1</i>	1	99
<i>Sq</i>	64	1 (= 3), 2, 4-15, 16 (= 24), 17, 19, 21- 23, 26-28, 30-33, 35, 36, 38-40, 43 (= 96), 46, 49-51, 54-57, 59-63, 65, 67-69, 70a-72, 82, 97, 98, 100, 103, 106, 107, 110, 112-114
<i>Str</i>	1	108

WORKS CITED IN THE PRESENT INVENTORY

- Ancona D'Ancona, Paolo, *La miniatura fiorentina*, Florence, 1914.
- ApelL Apel, Willi, *French Secular Music of the Late Fourteenth Century*, Cambridge (Mass.), 1950.
- ApelN Apel, Willi, *The Notation of Polyphonic Music 900-1600*, Cambridge (Mass.), 4th ed., 1949.
- Bartha Bartha, Denes, *Anthologie der Musikgeschichte*, Budapest, 1948.
- Cappelli Cappelli, Adriano, *Poesie musicali dei secoli XIV, XV e XVI*, Bologna, 1868.
- CorteSc Della Corte, Andrea, ed., *Scelta di musiche*, Milan, 3rd ed., 1949.
- CorteSt Della Corte, Andrea, *Storia della musica I*, Turin, 3rd ed., 1952.
- Einstein Einstein, Alfred, *A Short History of Music*, London, 5th ed., 1948.
- EllinwoodF Ellinwood, Leonard, 'Francesco Landini and His Music' in *Musical Quarterly* XXII (1936), 190.
- EllinwoodL Ellinwood, Leonard, *The Works of Francesco Landini*, Cambridge (Mass.), 1945.
- FischerS von Fischer, Kurt, *Studien zur italienischen Musik des Trecento und frühen Quattrocento*, Bern, 1956.
- FischerV von Fischer, Kurt, *Die Variation*, Cologne, 1956.
- Gandolfi Gandolfi, Riccardo, *Illustrazioni di alcuni cimeli concernenti l'arte musicale in Firenze*, Florence, 1892.
- Gleason Gleason, Harold, *Examples of Music Before 1400*, New York, 1942.
- HAM Apel, Willi and Davison, Archibald, eds., *Historical Anthology of Music I*, Cambridge (Mass.), 2nd ed., 1949.
- Kammerer Kammerer, Friedrich, *Die Musikstücke des Prager Kodex XI. E. 9*, Brno, 1931.
- Levi Levi, Eugenia, *Lirica italiana antica*, Florence, 1905.
- LudwigA Ludwig, Friedrich, 'Die geistliche nichtliturgische, weltliche einstimmige und die mehrstimmige Musik des Mittelalters' in G. Adler, *Handbuch der Musikgeschichte I*, Berlin, 2nd ed., 1930.
- LudwigK Ludwig, Friedrich, 'Musik des Mittelalters in der Badischen Kunsthalle Karlsruhe', in *Zeitschrift für Musikwissenschaft V* (1923), 434.
- LU *Liber Usualis*, Paris, Tournai, Rome, 1950.
- MarroccoC Marrocco, W. Thomas, *Fourteenth Century Italian Cacce*, Cambridge (Mass.), 1942.
- MarroccoJ Marrocco, W. Thomas, *The Music of Jacopo da Bologna*, Berkeley and Los Angeles, 1954.
- Moberg Moberg, Carl Allan, *Über die schwedischen Sequenzen*, Uppsala, 1927.
- MGG *Die Musik in Geschichte und Gegenwart*, ed. F. Blume, Kassel and Basel, 1949-.
- PirrottaM Pirrotta, Nino, *The Music of Fourteenth Century Italy I*, Amsterdam, 1954.
- PirrottaS Pirrotta, Nino and Li Gotti, Ettore, *Il Sacchetti e la tecnica musicale*, Florence, 1935.

- Reese Reese, Gustave, *Music in the Middle Ages*, New York, 1940.
- RiemannB Riemann, Hugo, *Musikgeschichte in Beispielen*, Leipzig, 1912.
- RiemannH Riemann, Hugo, *Handbuch der Musikgeschichte*, 5 vols., Leipzig, 1919-22.
- ScheringB Schering, Arnold, *Geschichte der Musik in Beispielen*, Leipzig, 1931.
- ScheringS Schering, Arnold, *Studien zur Musikgeschichte der Frührenaissance*, Leipzig, 1914.
- Soll Debenedetti, Santorre, *Il "Sollazzo" e il "Saporetto" con altre rime di Simone Prudenzani d'Orvieto (Giornale Storico della Letteratura Italiana, Suppl. no. 15)*, Turin, 1913. (The numbers refer to the sonnets of the "Saporetto".)
- Vecchi Vecchi, Giuseppe, *Atlante paleografico musicale*, Bologna, 1951.
- VanM G. de Van, *Monuments de l'Ars Nova*, Paris, 1938.
- WolfF Wolf, Johannes, 'Florenz in der Musikgeschichte des 14. Jahrhunderts', in *Sammelände der internationalen Musikgesellschaft III* (1902), 599 ff.
- WolfG Wolf, Johannes, *Geschichte der Mensural-Notation von 1250-1460*, 3 vols., Leipzig, 1904.
- WolfH Wolf, Johannes, *Handbuch der Notationskunde*, 2 vols., Leipzig, 1913-1919.
- WolfN Wolf, Johannes, 'Musica Fiorentina nel secolo XIV' in *La Nuova Musica*, Florence, 1896-1919, 3 supplementary vols.
- WolfSq Wolf, Johannes, *Der Squarcialupi-Codex Pal. 87 der Bibl. Medicea Laurentiana zu Florenz*, Lippstadt, 1955.
- WolfT Wolf, Johannes, 'Die Tänze des Mittelalters' in *Archiv für Musikwissenschaft I* (1918), 10 ff.

MANUSCRIPTS CITED AND THEIR SIGNATURES

- Fa Faenza, Bibl. Comunale 117. Inventory of tablature by D. Plamenac, *Journal of the American Musicological Society IV* (1951), 197-201.
- FC Florence, Bibl. del Conservatorio D 1175. Description in FischerS, 10.
- FP Florence, Bibl. nazionale, Panciatichi 26. Provisional list in WolfG, I, 245-249.
- Iv Ivrea, Bibl. capitolare. Inventory by H. Besseler, *Archiv für Musikwissenschaft VII* (1925), 188-191.
- Luc Lucca, Archivio di Stato (Codex Mancini) and Perugia, Bibl. Comunale. Inventory by N. Pirrotta, *Musica Disciplina III* (1949), 134-138.
- Mod Modena, Bibl. Estense, a. M. 5. 24 (olim lat. 568). Inventory by N. Pirrotta, *Atti della Reale Acad. di Scienze, Lettere e Arti di Palermo*, Serie 4, vol. V, 2 (1945), 116-120; or offprint, 1946.
- PadA Padua, Bibl. Universitaria, 1475 and 684 and Oxford, Bodleian Library, Canonici Pat. lat. 229. Inventory by H. Besseler, *Archiv für Musikwissenschaft VII* (1925), 228 and VIII (1927), 235.
- PadC Padua, Bibl. Universitaria, 658. Description by H. Besseler, *Archiv für Musikwissenschaft VII* (1925), 231-232.
- Pit Paris, Bibl. nationale, fonds italien 568. Provisional list in WolfG I, 252-258.
- Pr Prague, Universitäts-Bibl., XI. E. 9. Inventory by Kammerer, 15-16.
- PR Paris, Bibl. nationale, nouvelle acquisition française 6771. Inventory by K. von Fischer, *Musica Disciplina XI* (1957), 53-77.

- RO* Rome, Bibl. Vaticana, Ottob. 1790. Inventory by F. Ludwig, *Archiv für Musikwissenschaft* V (1923), 201, note 1.
- RU₁* Rome, Bibl. Vaticana, Urb. lat. 1419. Inventory by H. Besseler, *Archiv für Musikwissenschaft* VII (1925), 227.
- Sq* Florence, Bibl. Laurentiana, Pal. 87. Provisional list in WolfG I, 233-244. Complete transcription in WolfSq.
- Str* Strasbourg, Bibl. de la ville, M. 222 C. 22. Inventory by Ch. van den Borren, *Le Manuscrit musical M. 222 C. 22 de la Bibliothèque de Strasbourg*, Antwerp, 1924.

ABBREVIATIONS

A	Antiphon	M	Madrigal
B	Ballata	Mo	Motet
Ca	Caccia	O	Ordinary of the Mass
Ct	Contratenor	S	Sequence
E	Estampie	T	Tenor
H	Hymn	V	Virelai

INVENTORY OF LONDON, BRITISH MUSEUM, ADDITIONAL MS 29987 (Lo)

No.	Folio	Beginning of text	Voces	Form	Composer	Concordances	Remarks
1	1v-2	O dolç' apress' un bel perlaro fiume	2 ²	M	[Jacobus de Bolonia]	Identical with no. 3; Sq f. 14v-15; FP f. 62v-63; Pit f. 8v-9; PR f. 7v (an.); FC (T only) (an.)	The name ANNA appears in the text. Facs. MarroccoJ, pl. 2 (Pit). Edn. MarroccoJ, 74; WolfSq. 31.
2	2v-3	Di novo e giont' un cavalier errante	2 ²	M	Magistri Jacobi di Bolonia	Sq f. 11v-12; FP f. 68; Pit f. 10v; PR f. 10v (an.)	Facs. Reese, pl. VIII (Sq). Edn. MarroccoJ, 36; Reese, 363; WolfSq. 26.
3	3v-4	O dolç' apress' un bel perlaro fiume	2 ²	M	[Jacobus de Bolonia]	Identical with no. 1	See no. 1. Here top part has text from "Ay lasso" only, T in full.
4	4v-5	O perlaro gentil	2 ²	M	[Johannes de Florentia]	Sq f. 4v-5; FP f. 57v-58; Pit f. 21v-22	Facs. Vecchi 1, XI (FP). Edn. PirrottaM, no. 11; WolfSq. 11.
5	5v-6	Apress' um fiume chiaro	2 ²	M	[Johannes de Florentia]	Sq f. 5v-6; FP f. 50v	Edn. PirrottaM, no. 3; WolfSq. 13.
6	6	Per allegreça del parlar d'amore	2 ¹	B	[Francesco Landini]	Sq f. 159; FP f. 5v (all concordances 2 ² voc.)	Edn. EllinwoodL, no. 81; WolfSq. 286.
7	6v-7	O tu chara scientia	2 ²	M	Magistri Johannis de florentia	Sq f. 5v-6; FP f. 51v-52; PR f. 30v-31 (an.)	Edn. PirrottaM, no. 12; ScheringB, no. 22; WolfN II, 69; WolfSq. 12.
8	7v	Si chome al canto de la bella iguana	2 ²	M	Magistri Jacobi de Bolonia	Sq f. 19v-20; FP f. 94v-95 (5 ³ voc.); PR f. 33v-34 (5 ³ voc.) (an.)	Edn. MarroccoJ, 91; WolfSq. 41.
9	8	Sedendo al onbra d'una bella mandorla	2 ²	M	Magistri Johannis de florentia	Sq f. 2v; FP f. 52v-53	Lo varies greatly from Sq. Edn. PirrottaM, no. 16; WolfSq. 6.
10	8v-9	Si dolce non sono	3 ²	M	Magistri francisci de frorençia	Sq f. 123v-124; FP f. 44v-45; Pit f. 12v-13 (all concordances 3 ³ voc.)	Facs. EllinwoodL, pl. IV (FP). Edn. EllinwoodF, no. 2; EllinwoodL, no. 12; Gleason, 113; HAM, no. 54; WolfSq. 201.

No.	Folio	Beginning of text	Voices	Form	Composer	Concordances	Remarks
11	9v-10	Musica(n) son che mi dolgho piaggiedo Gia furon le dolceççe mie Ciascun voli narrar	3 ¹⁺¹⁺¹	M	Magistri fracisci de florencia	Sq f. 121v-122; FP f. 89v-90	Facs. (all Sq): Ancona, LIV; BesM, pl. XI; CorteSt, 215; Gandolfi, pl. XV-XVI; LudwigA, 286; ScheringS, 58. Edn. EllinwoodL, no. 11; LudwigA, 287; WolfSq, 197.
12	10v-11	Una colomba candid' e genti[le]	2 ²	M	Magistri Fracisci de florencia	Sq f. 129	In Lo upper voice has text in rit. only. Facs. EllinwoodL, pl. III (Sq). Edn. Ellinwood- F. no. 1; EllinwoodL, no. 9; Gleason, 106; WolfSq, 55. Soll, no. 29. Edn. WolfSq, 166.
13	11v-12	Alba cholumba con sua verde rama	2 ²	M	Fratri bartolini de padova	Sq f. 105v-106 (3 ² voc.); PR f. 14v-15 (3 voc.) (an.)	
14	12v-13	Prima vertute chonstringer la lingua	2 ²	M	Magistri Jachobi de bolonia	Sq f. 12v-13; FP f. 66v-67; Pitt f. 9v-10; PR f. 6 (an.)	Facs. MarroccoJ, pl. 3 (PR). Edn. MarroccoJ, 87; Wolf- Sq, 29.
15	13	Mille merce	2 ¹	B	[Egidius et Guilielmus de Francia]	Sq f. 173v	Facs. Gandolfi, pl. XVII (Sq). Edn. WolfSq, 319.
16	13v-14	Quando la terra parturessen verde	2 ²	M	Fratri bartolini de padova	Sq f. 106v-107; PR f. 20 (an.); identical with no. 24	Edn. WolfSq, 169.
17	14v	La dolce cera	3 ¹	M	Fratre bartolini de padova	Sq f. 101v-102 (3 ³ voc.); FP f. 108v-109; Pitt f. 41v-42 (2 ² voc.); PR f. 13v-14 (3 ² voc.) (an.); Luc f. 1a (XX) (3 ² voc., Cantus missing); Fa f. 70-71 (2 voc. tab.) (an.)	Soll, no. 25. Facs. Candolfi, pl. XIV (Sq). Edn. WolfG II/III, no. 45; WolfSq, 159.
18	15	Non posso far buchato	2 ¹	B	—		
19	15v-16	Useletto selvagio	2 ²	M	Magistri Jachobi de bolonia	Sq f. 12v-13; FP f. 68v-69; PR f. 7 (an.)	Edn. MarroccoJ, 78; WolfG II/III, no. 41; WolfSq, 26.
20	16v-17	Un bel parlare vive sulla riva	2 ¹	M	Magistri Jacobi de bolonia		The name ANNA appears in the text. Facs. MarroccoJ, pl. 4. Edn. MarroccoJ, 106.

No.	Folio	Beginning of text	Voices	Form	Composer	Concordances	Remarks
21	17v-18	Piu no mi churo	2 ²	M	Maestro Giovanni de chascina	Sq f. 1v-2; FP f. 53v-54; RO 1 (fragm. of Cantus only) (an.)	Edn. PirrottaM, no. 14; WolfH I, 305; WolffSq, 5.
22	18v-19	I credo ch'i dormiva	2 ²	M	Madriale di ser lorenço	Sq f. 53v-54	Edn. WolffSq, 94.
23	19v-20	Qual legie move	2 ²	M	Fratris bartolini de padova	Sq f. 119v-120; PR f. 21v-22 (an.); Fa f. 68v-69 (2 voc. tab.) (an.)	Edn. WolffSq, 192.
24	20v-21	Quando la terra parturessen verde	2 ²	M	Fratris bartolini de padova	Identical with no. 16	See no. 16.
25	21v-22	Per sparverare	(rit. 2 ²)	Ca	[Jacobus de Bolonia]	FP f. 70	Edn. MarroccoC, no. 16; MarroccoJ, 81.
26	22v-23	Non avra ma pieta	3 ¹	B	[Francesco Landini]	Sq f. 134 (3 ² voc.); FP f. 30v; Pit f. 61v-62 (3 ² voc.) (an.); PR f. 52 (an.); Fa f. 90-90v (2 voc. tab.) (an.)	Edn. EllinwoodL, no. 135; WolffSq, 225; FischerV, no. 1 (opening of Fa).
27	23	Donna, s'i t'o falito	2 ¹	B	[Francesco Landini]	Sq f. 158; FP f. 1; Luc f. 5av (XXXXVIIv) (T missing); Pit f. 85v-86 (an.); PR f. 34 (an.) PadA 32; (all concordances 2 ² voc. except Luc)	Lo has first line of text only to each T section. Soll, no. 48. Edn. EllinwoodL, no. 45; WolffSq, 284.
28	23v-24	Guard' una volta	3 ³	B	[Francesco Landini]	Sq f. 161v; FP f. 21	Edn. EllinwoodL, no. 124; WolffSq, 292.
29	24	I son un pellegrin	2 ²	B	—	FP f. 47v-48; Pit f. 42v; PR f. 27v-28	Soll, no. 25? Edn. Bartha, 24c; Einstein, no. 11; HAM, no. 51.
30	24v	Perche di novo sdegno Vendetta far doverei Perche tu[o] servo	3 ¹⁺¹⁺¹	B	B [allata] di francescho de florencia	Sq f. 164; FP f. 30; Pit f. 64v-65	Edn. EllinwoodL, no. 140; WolffSq, 297.
31	25	Tosto che l'alba	3 ²	Ca	Chaccia di ser gheradello	Sq f. 25v; FP f. 86; Pit f. 25v-26	Facs. (all Sq) Gandolfi, pl. IX; Levi, 274; MarroccoC, pl. 1. Edn. CorteSc, no. 26; Gleason, 101; HAM, no. 52; Levi, 274; MarroccoC, no. 19; RiemannH I, 2, 324; PirrottaM, no. 33; WolffF, 626; WolffSq, 47.

No.	Folio	Beginning of text	Voices	Form	Composer	Concordances	Remarks
32	25v-26	L'aspido sord[o] e'l tirello scorçone	2 ¹	M	[Donatus de florentia]	Sq f. 77v-78 (2 ² voc.)	Edn. WolfSq. 112.
33	26	La don[n]a mia	2 ²	B	[Nicolo da Perugia]	Sq f. 93v-94	Soll. no. 48. Edn. WolfSq. 149.
34	26v	Non senti donna piu piacer	2 ²	B			
35	27	Se pronto non sara	2 ²	B	[Francesco Landini]	Sq f. 170; FP f. 12v; Mod 23; Pit f. 91v-92	Facs. ApelN. 391 (Sq); Cap- pelli, 1 (Mod). Edn. Ellin- woodL, no. 93; RiemannB, no. 5; WolfSq. 313.
36	27v	Nella piu chara parte	2 ¹	B	B[allata] magistry francisci de froñencia	Sq f. 169	Edn. EllinwoodL, no. 72; WolfSq. 310.
37	28	Sia quel ch'esser po	2 ²	B	B[allata] di frate Andrea de servi		
38	28v-29	Gran piant' agli ochi	3 ²	B	B[allata] magistry francisi de froñencia	Sq f. 133v; FP f. 26; Pit f. 67v-68; PR f. 34v (an.); PadA 17	Soll. no. 34. Edn. EllinwoodL, no. 123; Bartha, 24a; Glea- son, 104; LudwigK, 459; WolfSq. 224.
39	29	Adyou, adyou, dous dame volie	2 ¹	V	B[allata] magistry francisci de froñencia	Sq f. 164v (3 ¹ voc.); Pit f. 62 (3 ¹ voc.)	Edn. EllinwoodL, 101; Wolf- Sq. 298.
40	29v-30	Partesi con dolore	3 ¹	B	B[allata] magistry francisci de froñencia	Sq f. 154v; FP f. 27v-28	Edn. EllinwoodL, 159; Wolf- Sq. 276.
41	30	I son tua donna	2 ¹	B	B[allata] di ser Nicholo del proposto		
42	30v-31	Lamantacha ssera tututu lo primo Cum martelli incrudena (Contar tenor)	2 ²	B	—		
43	31	In forma quasi tra'l veglar	[3 ²]	Ca	[Chaccia Vincentii]	Sq f. 36; identical with no. 96	Only two thirds of Cantus here. Facs. MGG II, 606 (Sq). Edn. MarroccoC, no. 10; WolfSq. 66.
44	31v	Piu bella donna 'l mondo ma non	2 ²	B	B[allata] .m. fancescho di firence		Edn. EllinwoodL, no. 86.

No.	Folio	Beginning of text	Voices	Form	Composer	Concordances	Remarks
45	32	Donna, non fu giamay	2 ²	B	B[allata] bonaiutus corsini. pitor		
46	32v-33	Vidi nell' onbra	2 ²	M	Madrialle di ser lorenço. prete	Sq f. 47v-48; FP f. 78v-79; Pit f. 23v-24; RO 4 (fragm. of Cantus) (an.)	Edn. WolfN II, 70; WolfSq, 79.
47	33v	Piata ti mova	2 ²	B	B[allata] bonaiutus chorsini. pitor		Edn. WolfM II/III, no. 59.
48	34	Amor, tu vedi ch'io per te	2 ²	B	B[allata] bonaiutus chorsini. pitor		
49	34v-35	Povero çappator	2 ¹	M	M[adriale] di ser lorenço di fir.	Sq f. 54v (2 ² voc.)	No text in rit. Edn. WolfSq, 95.
50	35v-36	I fu gia bianch' ucciel	2 ²	M	M[adriale] di Ser donatto da chascia	Sq f. 78v-79	Text by A. degli Alberti. Edn. WolfSq, 116.
51	36	Po che da tte mi	2 ²	B	[Francesco Landini]	Sq f. 142v; FP f. 5; PR f. 9v-10 (an.)	Text not fully underlaid in second half of Cantus. Edn. EllinwoodL, no. 88; Wolf-Sq, 246.
52	36v-38	Cantano gl'angiolieti Santus	3 ³	Mo	—		The two upper voices have a trope of the Sanctus text, which appears in the T. The Italian text is in M form, paralleled musically by the Sanctus (strophe) and Benedictus (rit.).
53	38	Io vegio in gran dolo	2 ¹	B	B[allata] di ser Nicholo dell proposto	Sq f. 128v; FP f. 45v-46	Facs. EllinwoodL, pl. III (Sq), V (Lo). Edn. EllinwoodF, no. 4; EllinwoodL, no. 13; MarroccoC, no. 7; WolfSq, 213.
54	38v-39	Chosi pensoso	3 ²	Ca	[Francesco Landini]		
55	39	Chi 'l ben sofri non po	2 ¹	B	[Ser Nicholaus prepositus de Perugia]	Sq f. 88-89v	Text by Sacchetti (c. 1364). Facs. EllinwoodL, pl. V (Lo). Edn. PirrottaS, no. VI; WolfSq, 138.

No.	Folio	Beginning of text	Voices	Form	Composer	Concordances	Remarks
56	39v-40	Nell' aqua chiara	3 ²	Ca	Frate vincençō	Sq f. 36v-37; Pit f. 32v-33	Facs. MarroccoC, pl. III (Lo). Edn. MarroccoC, no. 12; WolfSq. 67.
57	40v-41	Dappoy che 'l sole i dolçi raçi	3 ²	Ca	Ser Nicholo del proposto	Sq f. 82v-83	Edn. MarroccoC, no. 8; Wolf-Sq. 121.
58	41v-42	State su, donne	3 ²	Ca	Chaccia di ser Nichollo del proposto		Text by Sacchetti (1372-73). Edn. MarroccoC, no. 18; PirrottaS, no. X.
59	42v-43	Itta se n'era star	2 ¹	M	M[adriale] di ser lorençō	Sq f. 45v-46 and 46v-47 (2 ² voc.)	Facs. Gandolfi, pl. XI (Sq). Edn. WolfG II-III, no. 49; WolfSq. 77.
60	43v	No dispregar vi[r]tu	2 ²	M	M[adriale] di ser Nicholo del proposto	Sq f. 87; Pit f. 44v-45	Text by Steffano di Cino Merciaio. Edn. WolfG II/III, no. 54; WolfSq. 134.
61	44	Ita se n'era star	2 ¹	M	M[adriale] Vincentii	Sq f. 35v (2 ² voc.); Pit f. 31v-32	Facs. Gandolfi, pl. X (Sq). Edn. WolfG II-III, no. 50; WolfSq. 65.
62	44v	So[t]to verdi frascetti	2 ²	M	M[adriale] di ser Ghera[r]-dello	Sq f. 26v; FP f. 88v-89; Pit f. 26v-27	Edn. PirrottaM, no. 31; Wolf-Sq. 50.
63	45	Mentre che [I] vagho viso	2 ²	B	B[allata] di ser Nichollo del proposto	Sq f. 89	Edn. WolfSq. 138.
64	45v-46	La neve e 'l ghiaccio e venti d'oriente	2 ¹	M	M[adriale] di fratte Guigliemo di santo spirito		Text by Sachetti (c. 1365). PirrottaS, no. VII.
65	46v-47	I pregho amor	2 ²	B	[Francesco Landini]	Sq f. 162 (3 ³ voc.)	Some of T text missing. Edn. EllinwoodL, no. 125; Wolf-Sq. 293.
66	47	Come tradi[r] pe[n]sasti donna may	2 ²	B	B[allata] d'iacchopo pianelaio de firenze		
67	47v-48	Lasso, per mie fortuno post' amore	3 ³	B	[Francesco Landini]	Sq f. 131v	Edn. EllinwoodL, no. 130; WolfSq. 220.
68	48v-49	Quanto piu charo fay	3 ³	B	M. fracescho de frorencia	Sq f. 143v; FP f. 26v-27; Pit f. 90v-91 (3 ² voc.); PR f. 50 (3 ¹ voc.) (an.)	Edn. EllinwoodL, no. 145; WolfSq. 248.

No.	Folio	Beginning of text	Voices	Form	Composer	Concordances	Remarks
69	49v-50	Per lla 'nfruença di Saturn e Marte	2 ²	M	Madrialle di francesco degli orghanni	Sq f. 126v	Edn. EllinwoodL, no. 6; Wolf- Sq. 208.
70	50v-51	Se non ti piaque	2 ²	M	M [adriale] di don paghollo	Pit f. 35v-36	One textless line only of Can- tus in <i>Lo</i> . Text by Sacchetti (c. 1367). Edn. PirrottaS, no. VIII; WolfSq, 127.
70a	51v	[Povero pellegrin]	[2 ²]	M	M [adriale] di ser Nicholo del proposto	Sq f. 84	Edn. EllinwoodL, no. 115; WolfSq, 352.
71	52v	Donna, i prego amor	3 ¹	B	[Francesco Landini]	Sq f. 145; FP f. 33; Pit f. 101v-102 (3 ² voc.)	Edn. WolfSq, 146.
72	53	Benche partir da te	2 ²	B	Balata ser Nicholo del proposto	Sq f. 92v; Pit f. 128v-129	
73	53v	Posando l'onbra delle verde fronde	2 ¹	M	—		
74	54	Bench'i serva con fe	2 ²	B	—		Edn. WolfT, 24.
75	54v	Donna, tu pur i vecchi	2 ²	B	—		Edn. WolfT, 26.
76	55	[D]iligenter advertant chantores	1 ¹	A	L'antefana di ser lor(er)enço		Edn. WolfT, 28.
77	55v-56	Ghaetta	1 ⁰	E	—		Edn. WolfT, 30.
78	56-56v	Chominciamento di gioa	1 ⁰	E	—		Edn. WolfT, 33.
79	56v-57	Isabella	1 ⁰	E	—		Edn. WolfT, 35.
80	57-58	Tre fontane	1 ⁰	E	—		Edn. WolfT, 38.
81	58, 59v	Belicha	1 ⁰	E	—		Edn. WolfT, 39.
82	58v	Gia perch'i penso	2 ²	B	[Francesco Landini]	Sq f. 169; FP f. 1v; Pit f. 68v- 69; PR f. 48v (an.)	Edn. EllinwoodL, no. 54; WolfSq, 310.
83	59	Bench' amar, crudel donna	2 ¹	B	—		Only text is the incipit and some words following music.
84	60-60v	Parlamento	1 ⁰	E	—		Edn. WolfT, 35.
85	60v-61	In pro	1 ⁰	E	—		Edn. WolfT, 38.
86	61-62	Principio di virtu	1 ⁰	E	—		Edn. WolfT, 38.
87	62	Saltarello	1 ⁰	E	—		Edn. WolfT, 38.
88	62v	Trotto	1 ⁰	E	—		Edn. WolfT, 39.
89	62v	Saltarello	1 ⁰	E	—		Edn. WolfT, 39.
90	62v-63	Saltarello	1 ⁰	E	—		Edn. ScheringB, no. 28 (3); WolfT, 40.

No.	Folio	Beginning of text	Voices	Form	Composer	Concordances	Remarks
91	63	Lamento di Tristano — La rotta	1 ⁰	E	—		Edn. Gleason, 109; HAM, no. 59a; ScheringB, no. 28 (1); WolfT, 41.
92	63-63v	La Manfredina — La rotta della Manfredina	1 ⁰	E	—		Edn. ScheringB, no. 28 (2); WolfT, 41.
93	63v	Saltarello	1 ⁰	E	—		Edn. HAM, no. 59b; WolfT, 42.
94	63v-66	Dies irae	1 ¹	S	[Thomas de Celano]		Edn. LU, 1810.
95	66-68	Surgit Christus	1 ¹	S	—		Edn. Moberg, no. 5c.
96	68v	In forma quasi tra 'l veglar	[3 ²]	Ca	Chaccia [Vincentii]	Identical with no. 43	T om. here. See also no. 43.
97	69	I son c'a seguirar	2 ²	M	[Nicholaus de Perugia]	Sq f. 96v	Edn. WolfSq, 155.
98	69v	Ciascum faccia per se	2 ²	B	B[allata] di ser Nichollo del proposto	Sq f. 90; Pit f. 31	Text by Soldanieri. Edn. Wolf- Sq. 141.
99	70	Gi porte mi ebramant	2 ⁰	V	[Donatus]	Pr f. 247 (text incipit in T only) (an.); RU1 no. 2 (text incipit in T only; "Absit principio virgo Maria meo" over Cantus)	Text incipit only in Cantus and T. Edn. Kammerer, 115.
100	70v-71	Con levrier e mastini	2 ¹	M	M[adriale] di ser gherardello	Sq f. 27v; FP f. 84v-85 (all concordances 2 ² voc.)	Facs. MGG I, 718 (Sq). Edn. PirrottaM, no. 25; WolfSq, 52.
101	71v-72	Tremando piu che foglia	2 ²	M	M[adriale] Rosso de cholle- grana		Edn. WolfG II-III, no. 60.
102	72v-73	Chosa non e ch'a se tanto mi tiri	3 ¹	B	—		
103	73	Non piu no piu diro	2 ²	B	B[allata] di ser nicholo del proposto		
104	73v-74	El gra disio	3 ¹	B	[Francesco Landini]	Sq f. 147; FP f. 31; Pit f. 84v- 85 (2 ¹ voc.)	Text by Malatesta. Edn. Ellin- woodL, no. 118; WolfSq, 257.
105	74	Chançonete tedesche	1 ⁰	—	—		Apparently T of four German songs, but there are no text incipits.

No.	Folio	Beginning of text	Voices	Form	Composer	Concordances	Remarks
106	74v-75	L'alma mia piagie	3 ²	B	B[allata] M. francisci	Sq f. 131; FP f. 31v-32; Pit f. 65v-66 (all concordances 3 ³ voc.)	Soll, no. 34. Edn. EllinwoodL, no. 127; WolfSq. 219.
107	75v-76	Nessun pongha sperança	3 ²	B	[Francesco Landini]	Sq f. 162v; FP f. 40; Pit f. 116v-117 (all concordances 3 ³ voc.)	Facs. ApelN, 393 (Sq); EllinwoodL, pl. VIII (Pit). Edn. EllinwoodL, no. 134; Wolf-Sq. 294.
108	76v-77	Or sus, vous dormét	3 ⁰	V	—	Iv 23; PadC 2 (incomplete); Pit f. 122v-124; PR f. 78v-79; Str 127 (all concordances 3 ¹ voc.)	Soll, no. 25. Str is a clt. "Ave Stella". Edn. ApelL, no. 70; VanM.
109	77v	Segugi a corde	3 ²	Ca	—	FP f. 99	Facs. MarroccoC, pl. II (FP). Edn. MarroccoC, no. 17a (FP), no. 17b (Lo).
110	78	Comtenplar le gran cose	3 ¹	B	B[allata] di francescho	Sq f. 153; FP f. 82; Pit f. 113v-114	Edn. EllinwoodL, no. 110; WolfSq. 273.
111	78v	Dolcie signiore	2 ²	B	B[allata] di francescho	Sq f. 150 (2 ¹ voc.); Pit f. 100 (2 ² voc.); PR f. 47v (3 ² voc.) (an.)	Edn. EllinwoodL, no. 37.
112	79	La dolce vista	2 ⁰	B	B[allata] di francescho	Sq f. 150 (2 ¹ voc.); Pit f. 100 (2 ² voc.); PR f. 47v (3 ² voc.) (an.)	Text by Soldanieri. Edn. EllinwoodL, no. 126; WolfSq. 265.
113	79v-80	Lucea nel prato	2 ²	M	M[adriale] di francescho	Sq f. 127	Edn. EllinwoodL, no. 2; Wolf-N II, 74; WolfSq. 210.
114	80v-81	Per um verde boschetto	3 ³	B	M[adriale](l) di fra bartolino	Sq f. 120v; FP f. 66 (2 ² voc.) (a 5th lower); Pit f. 39v-40; PR f. 23v (an.); Luc f. 2bv (2 ² voc.)	Soll, no. 25. Edn. WolfSq. 194.
115	81v	Kyrie	1 ¹	O	—	—	Appears in a Venetian Gradual of 1499 (London, B.M., I C 24240 and Paris, B.N., Rés. B 1482).
116	82v-83	Et in terra	3 ¹	O	—	—	
117	83v-85	Patrem	3 ¹	O	—	—	
118	85v-86	(Scales by later hand)	—	—	—	—	
118	86	Tibi Christe splendor (by later hand)	1 ¹	H	—	—	
119	88v	(Textless piece)	2 ⁰	—	—	—	

EDITIONS OF TEXTS

- G. Carducci, *Cantilene e ballate, strambotti e madrigali dei secoli XIII e XIV*, Pisa, 1871, 309 (*Lo* 26), 238 (*Lo* 55), 314 (*Lo* 60), 263 (*Lo* 64), 264 (*Lo* 70a), 320 (*Lo* 72).
- ‘Musica e poesia nel mondo elegante italiano del secolo XIV’ in *Opere VIII*, Bologna, 1893, 358 (*Lo* 1 = 3), 380 (*Lo* 2), 358 (*Lo* 4), 357 (*Lo* 5), 320 (*Lo* 11), 362 (*Lo* 12), 363 (*Lo* 13), 385 (*Lo* 60), 376 (*Lo* 64).
- V. Cian, ‘Ballate e Strambotti del Secolo XV Tratti da un Codice Trevisano’ in *Giornale Storico della Letteratura Italiana IV* (1884), 40 (*Lo* 51).
- E. Levi, *Lirica italiana antica*, Florence, 1905, 123 (*Lo* 38).
- E. Li Gotti, ‘Il Codice di Lucca. Testi letterati’ in *Musica Disciplina IV* (1950), 112 (*Lo* 17), 120 (*Lo* 27), 114 (*Lo* 114).
- F. Sacchetti, *Il libro delle rime*, ed. A. Chiari, Bari, 1936, 111 (*Lo* 55), 148 (*Lo* 58), 122 (*Lo* 64), 124 (*Lo* 70a).
- F. Trucchi, *Poesie italiane inedite*, Prato, 1846, II, 166 (*Lo* 4); 168 (*Lo* 5); 169 (*Lo* 19); 173 (*Lo* 25); I, 253 (*Lo* 26); II, 163 (*Lo* 30); 172 (*Lo* 31); 171 (*Lo* 56); 184 (*Lo* 58); 146 (*Lo* 60); 154 (*Lo* 72); 192 (*Lo* 98); 161 (*Lo* 112).
- A. Wesselofsky, *Il Paradiso degli Alberti*, Bologna, 1867, I, 231 (*Lo* 17).

The following are critical notes relative to the transcription of the musically outstanding *Et in terra*. Indications of clef and clef-changes come immediately after the designation of the voice-part. Numbers alone refer to measures of the modern score and exponents to the actual notes.

<Cantus>: C² 1, C¹ 12¹, C² 21³, C¹ 29 // red notes: 24, 37-47, 54¹⁻⁶, 55⁴, 63-71 // white notes: 15⁶, 21³⁻⁶ // 65⁴ ♫. cod //

Text underlay: cod 26² 26⁵ // 33³ // 56⁸ //

-po-tens -tris -ste

Contratenor: C⁴ over F² 7, C⁴ 14², C⁵ 17, C⁴ 22² // white notes: 9³⁻⁴, 10¹⁻² // 18² D cod //

Tenor: C⁴ 7, C⁴ over F² 27 // white notes: 33¹⁻³ // 60¹ ♫. cod //

MUSICA DISCIPLINA

Et in ter - ra pax ho - mi - ni - bus bo-nae vo-lun-ta - - tis. Lau-da-mus te.

CONTRATENOR

TENOR

Be-ne - di - ci - mus te. A-do - ra-mus te. Glo-ri - fi - ca-mus te. Gra-ti - as a - gi - mus

10

ti - bi pro-pter mag - nam glo-ri - am tu - - - - am.

15

Do - - mi - - ne de - us rex - ce - le - stis, de - us pa - ter om - ni - po -

20

tens. Do - mi - ne de - us, rex - ce - le - stis, de - us pa - ter om -

25

ni - po - tens. Do - mi - ne fi - li - u - ni - ge - ni - te, Ie - su Chri - ste.

30 Do - mi - ne de - us, ag - nus de - i, fi - li - us pa - - tris. Qui tol -

lis pec - ca - ta mun-di, mi - se - re - re no - bis. Qui tol - lis pec - ca - ta mun-di, su - sci -

40 - pe de - pre - ca - ti - o - nem no - stram. Qui se - des ad de - xte - ram pa - tris, mi - se - re - re no -

45

MUSICA DISCIPLINA

90

MUSICA DISCIPLINA

The musical score consists of five systems of music. System 1 (measures 1-48) features three staves: Soprano (G clef), Alto (C clef), and Bass (F clef). The lyrics are: - - - - - bis. Quo - ni - am tu so - lucus san - ctus. Measure 50 begins a new section with a change in key signature (one sharp). The lyrics are: Tu so - lucus Do - mi - nus. Tu so - lucus Al - tis - si - mus, Ie - su Chri - - - ste. Cumsan - cto. Measure 55 continues the lyrics: Spi - ri - tu, in glo - ri - a de - i pa - - - tris. Measure 65 concludes the section with the lyrics: A - - - [men. A] - - - [men. A] - - . The score includes various musical markings such as dynamic signs, slurs, and triplets.

70

[Musical score for three voices (Soprano, Alto, Bass) in 3/4 time. The score consists of two systems of music. The first system starts with a treble clef, a bass clef, and a bass clef. It features sixteenth-note patterns with various rests and dynamic markings like 'f' (fortissimo). The lyrics '-men.' and 'A]- - -' appear at the end of the first system. The second system begins with a treble clef, a bass clef, and a bass clef, labeled '70'. It continues the musical pattern and includes the lyrics '-men.' again.]