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FRANCESCO FACCHIN, SEAN GALLAGHER, MARCO GOZZI, OLIVER HUCK,
PEDRO MEMELSDORFF, JOHN NÁDAS, AGOSTINO ZIINO



Universität Hamburg

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The San Lorenzo Palimpsest

Florence, Archivio del Capitolo di San Lorenzo
Ms. 2211

Introductory Study and Multispectral Images
edited by Andreas Janke and John Nádas

Volume I
Introductory Study

PREFACE

The present publication of images and introductory study of an important Florentine music manuscript of the early fifteenth century represents efforts spanning several decades in attempting to study a source that, although making its entry into musicological circles in the 1980s, could not be properly investigated and understood until special imaging techniques made it possible to sufficiently realize its compilation and contents. Our work aims to bring to the attention of the scholarly community the results of imaging and inspective work undertaken over the years that owe much to the support and encouragement of a number of institutions and colleagues. Manuscript 2211 (**SL**) of the Capitular Archive of the church of San Lorenzo in Florence now joins a family of other music anthologies of early Quattrocento Florence in affording a picture of musical life in that famous city on the Arno, a host of sources that altogether provide a glimpse of a culture that attempted to retain the best of past traditions while at the same time including some of what was beginning to be recognized as new and significant in contemporary musical repertoires.

Readers will quickly become aware of the fact that study of this source after announcement of its initial discovery has been marked above all by resistance to properly viewing its contents owing to the severity of its palimpsest nature. In fact, only successive waves of repeated attempts from the early 1980s to the present to render sufficiently legible its sizeable collection of music have made possible our present understanding of the scope and significance of the anthology – from normal photography, to that of using ultraviolet lighting, to ever clearer high-resolution digital images, and eventually to the present solution of multispectral imaging techniques. Even now, as we present what may be a state of the art in viewing palimpsest musical sources, we are ever cognizant of the fact that this scholarly “snapshot” can and will be improved in the future; the printed images and introductory guide can serve to further new identifications of unknown works, and generally will encourage research and new insights into composers and repertoires represented here. Thus, we offer up-to-date images of the recovered music manuscript **SL** and an introductory study – introductory in two senses: first, as a guide to the use of the materials presented in this publication, and secondly as a preparatory step toward further research and study.

We would like to first express our heartfelt thanks to the institutions that supported our work: to the late photographer Guido Sansoni who provided the first photographs of the source in the 1980s, to the Capitular Archive of San Lorenzo and its legendary and late prior, Don Angiolo Livi, who gave us the encouragement and permission to move ahead with study and publication of our findings,¹ and to its knowledgeable and very helpful archivist Sonia Puccetti for having made available the manuscript

1. In response to meetings and discussions with Mons. Livi in 2001, he replied in writing to a formal letter requesting permission to create digital images combined with a study for publication: “Il sottoscritto Mons. Angiolo Livi parroco della Basilica di S. Lorenzo in Firenze, proprietaria del manoscritto palinsesto segnato 2211, dà piena facoltà al Prof. John Nadas di studiare e pubblicare il palinsesto stesso” (7 June 2001). The present publication offers an analysis and images of

PREFACE

for study and photographic reproduction during many years past, and our heartfelt thanks as well to the Biblioteca Laurenziana for supporting long periods of study and concentrated examination of the source with all available lenses and ultraviolet lighting devices during the 1980s and 1990s.

Some fifteen years ago the Digital Image Archive of Medieval Music (DIAMM)² stepped in under the able hands of Julia Craig-McFeely in providing the then most current high-resolution images of the entire source. Most recently we have been superbly aided by full collaboration with the DFG funded Hamburg Centre for the Study of Manuscript Cultures (CSMC)³ and its director Michael Friedrich, and Christian Brockmann, heading this imaging project,⁴ making possible a new campaign of multi-spectral imaging and its laborious enhancement processing resulting in the reproductions prepared for this publication (2013–present). Imaging issues were ably handled by Claire MacDonald with the assistance of Boryana Pouvkova executing the capturing of the raw data in Florence. Further support came from other members of the CSMC – Oliver Hahn, Ivan Shevchuk, and Vito Lorusso.

On a more personal note, we thank our colleagues who work in the field of late medieval studies, first among them Frank D’Accone, who electrified the musicological community with announcement of this manuscript discovery in 1982–1984 at several scholarly conferences and with a seminal publication in *Studi Musicali*.⁵ Our special thanks also go to numerous other scholars who have encouraged us and helped with fruitful discussions of repertorial issues, including identifications of a number of near-illegible compositions: among them, Oliver Huck, Margaret Bent, Francesco Zimei, Agostino Ziino, Michael Cuthbert, and members of seminars at Chapel Hill (USA) and Dozza (Italy). The entire publication has benefited immensely from the careful editorial and layout work of Ugo Giani at the publishing house Libreria Musicale Italiana (LIM).⁶

the reconstructed music source; for viewing the manuscript as it appears today, the Capitolo of San Lorenzo is making available a full color reproduction edited by Sonia Puccetti.

2. <http://www.diamm.ac.uk>

3. Sonderforschungsbereich 950, “Manuskriptkulturen in Asien, Afrika und Europa” / Centre for the Study of Manuscript Cultures funded by the Deutsche Forschungsgemeinschaft (http://www.manuscript-cultures.uni-hamburg.de/index_e.html).

4. The imaging of **SL** is part of the CSMC’s project Z01 “Manuscript Analysis to Recover Lost Writing.”

5. D’Accone (1984).

6. <http://www.lim.it>

SOURCE SIGLA

| | |
|----------------------|------------------------------------------------------------------------------------------------------------------------------------|
| Amb 56 | Milan, Biblioteca Ambrosiana, MS E.56 Sup. |
| Apt 16 | Apt, Cathédrale Sainte-Anne, Bibliothèque du Chapitre, Trésor MS 16bis |
| Ash 569 | Florence, Biblioteca Medicea Laurenziana, Ashburnham 569 |
| Ash 574 | Florence, Biblioteca Medicea Laurenziana, Ashburnham 574 [F. Sacchetti, <i>Libro delle Rime</i>] |
| Atri | Atri, Archivio capitolare, Sala Innocenzo IV., Cartella A, frammento No. 5 |
| Au 152 | Autun, Bibliothèque Municipale, 152 |
| Ba Q1 | Basel, Staatsarchiv, Fragmente Klosterarchiv St. Clara, Q 1 1522 |
| Barb 3695 | Rome, Biblioteca Apostolica Vaticana, Barberino latino 3695 |
| Barc A | Barcelona, Biblioteca Nacional de Catalunya/Biblioteca Central, 853 |
| Barc C | Barcelona, Biblioteca Nacional de Catalunya/Biblioteca Central, 971 |
| BaselUb II | Basel, Universitätsbibliothek, Frag. II |
| Berk 744 | Berkeley, University of California Music Library, 744 (<i>olim</i> Philipps 4450) |
| Bern 471 | Bern, Burgerbibliothek, A. 471 (flyleaves from A. 421) |
| Bol 58 | Bologna, Archivio di Stato, Comune-Coverno, Consigli e ufficiali del comune, Consiglio dei Quattromila, busta 58, Liber electionum |
| Bol 1072 | Bologna, Biblioteca Universitaria, 1072 XI 9 |
| Br 19606 | Brussels, Bibl. Royale 19606 |
| Br 5170 | Brussels, Archives du Royaume, ASG 5170 (<i>olim</i> 758) |
| Brescia 5 | Brescia, Biblioteca di Queriniano, Frag. C.VI.5 |
| Bud 298 | Budapest, Egetemi Könyvtár, U.Fr.l.m. 298 |
| Ca 1328 | Cambrai, Mediathèque Municipale (formerly Bibliothèque Municipale) B. 1328 (1176) [frag.] |
| Cantasi Come | Wilson 2009 |
| Ch | Chantilly, Bibliothèque du Musée Condé, 564 |
| Chigi 131 | Rome, Biblioteca Apostolica Vaticana, Chigiano L.IV.131 |
| Chigi 79 | Rome, Biblioteca Apostolica Vaticana, Chigiano M.IV.79 |
| Cil | Perugia, Library of Biancamaria Brumana and Galliano Ciliberti [frag.] |
| Darmstadt 521 | Darmstadt, Universitäts- und Landesbibliothek, 521 |
| Durham 20 | Durham, Cathedral Library, C.I.20 |
| Egidi | Montefiore dell’Aso (<i>olim</i> Biblioteca F. Egidi), s. s. |
| Fa | Faenza, Biblioteca Comunale Manfrediana, 117 |
| FC | Florence, Biblioteca del Conservatorio „Luigi Cherubini,“ Cassaforte 74 (<i>olim</i> D-III 1175) [frag.] |
| FN | Florence, Biblioteca Nazionale Centrale, Incunab. F.5.5 [frag.] |
| FP | Florence, Biblioteca Nazionale Centrale, Panciatichiano 26 |
| Ghe 3360 | Ghent, Rijksarchief, Varia D.3360 [frag.] |
| Gen 28 | Genoa, Biblioteca Universitaria, A.IX.28 |

SOURCE SIGLA

| | |
|--------------------|-----------------------------------------------------------------------------------------------------------------------------------------|
| Gr 219 | Grottaferrata, Biblioteca del monumento nazionale Abbazia di Grottaferrata, crypt. lat. 219 (<i>olim</i> E.β.XVI) [frag.] |
| Grey 7 b 5 | Cape Town, South African Library, Grey 7 b 5 |
| Iv 115 | Ivrea, Biblioteca Capitolare, 115 |
| JP | Paris, Ant. Vérard (Jardin de Plaisance) |
| Leid 2515 | Leiden, Universiteits-Biblioteek, B.P.L. 2515 |
| Leid 342A | Leiden, Universiteits-Biblioteek, L.T.K. 342A |
| Lo | London, British Library, Add. 29987 |
| LoPRO | London, Public Record Office, E 163/22/1/24 |
| Low | Chicago, Private Library of Edward E. Lowinsky, number 5 [frag.] |
| Luc 266 | Lucca, Archivio di Stato, 266 |
| Luc | Lucca, Archivio di Stato Ms. 184, and Perugia, Biblioteca Comunale "Augusta," 3065 |
| Mach A | Paris, Bibliothèque nationale, f. fr. 1584 |
| Mach B | Paris, Bibliothèque nationale, f. fr. 1585 |
| Mach C | Paris, Bibliothèque nationale, f. fr. 1586 |
| Mach D | Paris, Bibliothèque nationale, f. fr. 1587 |
| Mach E | Paris, Bibliothèque nationale, f. fr. 9221 |
| Mach G | Paris, Bibliothèque nationale, f. fr. 22546 |
| Mach J | Paris, Bibliothèque de l'Arsenal, 5203 |
| Mach Vg | Cambridge, Corpus Christi College, Ferrell 1 [<i>olim</i> : Ferrell-Vogüé MS. Private Collection of James E. and Elizabeth J. Ferrell] |
| Magl 1040 | Florence, Biblioteca Nazionale Centrale, Magliabechiano VII 1040 |
| Magl 1041 | Florence, Biblioteca Nazionale Centrale, Magliabechiano VII 1041 |
| Magl 1078 | Florence, Biblioteca Nazionale Centrale, Magliabechiano VII 1078 |
| Mod A | Modena, Biblioteca Estense e Universitaria, α.M.5.24 |
| Mu 29775 | Munich, Bayerische Staatsbibliothek, MS Clm. 29775, Vol. 8 |
| Novelliere | Giovanni Sercambi, <i>Il Novelliere</i> , ed. by Luciano Rossi, Rome: Salerno editrice 1974 (I Novellieri italiani, 9) |
| Nu 9a | Nuremberg, Stadtbibliothek, Frag. Lat. 9a |
| Ox 213 | Oxford, Bodleian Library, Canon. Misc. 213 [<i>olim</i> MadanSC 19689] |
| Ox 56 | Oxford, All Souls College, 56 (binding strips) |
| PA 75 | Parma, Archivio di Stato, Frammenti musicali, Armadio B, busta n. 75 |
| Pad A | Padova, Biblioteca Universitaria, 684, 1475 and Oxford, Bodleian Library, Canonici Latin Patristic 229 |
| Pad C | Padua, Biblioteca Universitaria, 658 |
| Pal 105 | Florence, Biblioteca Nazionale Centrale, Palatino 105 |
| Pal 315 | Florence, Biblioteca Nazionale Centrale, Palatino 315 |
| Paris 843 | Paris, Bibliothèque Nationale, f. fr. 843 |
| Paris 2444 | Paris, Bibliothèque Nationale, n. a. lat. 2444 |
| Paris 6221 | Paris, Bibliothèque Nationale, n. a. fr. 6221 |
| Paris 22069 | Paris, Bibliothèque National de France, n. a. fr. 22069 |
| Parm 1081 | Parma, Biblioteca Palatina, Parmense 1081 |
| Penn 15 | Philadelphia, University of Pennsylvania Libraries, Fr. 15 |
| Per 15755 | Perugia, Biblioteca del Dottorato dell'Università, incunabolo Inv. 15755 N.F. [frag.] |
| Pist | Pistoia, Archivio Capitolare del Duomo, B 3 n. 5 [frag.] |
| Pit | Paris, Bibliothèque Nationale, f. it. 568 |
| Plut 43 | Florence, Biblioteca Medicea Laurenziana, XL. 43 |
| Pm 396 | New York, Pierpont Morgan Library, M. 396 |
| PR | Paris, Bibliothèque Nationale, n. a. fr. 6771 |
| Pra XI.E.9 | Prague, Národní knihovna (<i>olim</i> Universitní knihovna), XI.E.9 [frag.] |

SOURCE SIGLA

| | |
|---------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Pz | Paris, Bibliothèque Nationale, n. a. f. 4917 [frag.] |
| Q 15 | Bologna, Museo Internazionale e Biblioteca della Musica, Ms. Q.15 |
| Redi 184 | Florence, Biblioteca Medicea Laurenziana, Redi 184 |
| Ricc 1100 | Florence, Biblioteca Riccardiana, 1100 |
| Ricc 2786 | Florence, Biblioteca Riccardiana, 2786 ¹¹ |
| Rs 215 | Rome, Biblioteca Apostolica Vaticana, Rossi 215 and Ostiglia, Biblioteca musicale opera pia „G. Greggiati,” mus. rari B 35 [frag.] |
| Rvat 1790 | Rome, Biblioteca Apostolica Vaticana, Ottob. lat. 1790 [frag.] |
| Rvat 3195 | Rome, Biblioteca Apostolica Vaticana, Vat. lat. 3195 |
| Saporetto | Simone de' Prodenzani, <i>Rime</i> : Edizione Critica di Fabio Carboni (Manziana: Vecchiarelli, 2003) [contains <i>Il Sollazzo</i> , <i>Il Saporetto</i> , and other poetry] |
| Sev 25 | Sevilla, Biblioteca Capítular y Colombina, 5.2.25 [frag.] |
| SL | Florence, Archivio del Capitolo di San Lorenzo, 2211 |
| Sq | Florence, Biblioteca Medicea Laurenziana, Mediceo-Palatino 87 [“Squarcialupi Codex”] |
| Stras | Strasbourg, Bibliothèque Municipale, 222.C.22 (destroyed in 1870) |
| Tar 2 | Tarragona, Arch. Hist. Archid., s. s. [Frag. 2] |
| Toa 490 | Tongerren, Stadsarchief, fonds begijnhof 490 |
| Trem | Paris, Bibliothèque nationale, n. a. f. 23190 [frag.] |
| Trev 43 | Treviso, Biblioteca Comunale, 43 |
| Triv 193 | Milan, Biblioteca Trivulziana, 193 |
| Troyes 1397 | Troyes, Bibliothèque Municipale, 1397 |
| Tu J.b.IX.10 | Turin, Archivio di Stato, J.b.IX.10 |
| Vien 1953 B | Vienna, Österreichische Nationalbibliothek, Mus. 1953.B |
| Vien 406 | Vienna, Österreichische Nationalbibliothek, Fragm. 406 |
| Vien 5094 | Vienna, Österreichische Nationalbibliothek, 5094 |
| Vien 883 | Vienna, Österreichische Nationalbibliothek, Fragm. 883 |
| Vien 922 | Vienna, Österreichische Nationalbibliothek, Fragm. 922 |
| Vmg | Venice, Monastero di San Giorgio Maggiore (lost) |
| Vor 380 | Vorau, Bibliothek des Augustiner Chorherrenstifts, 380 |
| Wash | Washington, D. C., Library of Congress, M.2.1.C6 a.14 |
| Westm 21 | London, Westminster Abbey Library, 21 |
| Würz I 10 | Würzburg, Franziskanerkloster, Cod. I, 10 |

Abbreviations

| | |
|-------|-------------|
| C | Cantus |
| cit. | citation |
| cont. | continued |
| Ct | Contratenor |
| incl. | incomplete |
| Mo | Motetus |
| R | Residuum |
| Rit | Ritornello |
| Rot. | Rotulus |
| T | Tenor |
| Tr | Triplum |
| UV | Ultraviolet |

INTRODUCTION

Study of the Manuscript Since its Musicological Discovery

At present, Ms. 2211 of the San Lorenzo archive is labeled “Campione de’ Beni del 1504” and lists the acquisition and rental of that Florentine church’s properties up to the year 1504 and even beyond that date. However, all of its surviving 111 parchment leaves show residue of a quite different original use. It was once a large collection of secular late medieval polyphony compiled and copied in the first decades of the fifteenth century. Late in that century the music manuscript was taken apart, and its original function was destroyed by scraping all of its parchment leaves; early in the 16th century the manuscript was rebound with recycled leather covers.

Of the numerous new Italian music sources of the past several decades, this palimpsest volume is certainly one of the most unexpected and intriguing – of great interest not only as a manuscript discovery, but for how it can provide a more nuanced view of the end of the Florentine musical *ars nova*. Beginning with Frank D’Accone, who first announced the discovery and described its contents, early study of this music collection had to be based on what little could be seen with the naked eye.¹ Only nearly a decade after its discovery was the volume re-photographed under ultraviolet light, making it possible to see still more musical material in the *scriptio inferior* of the source. Further findings were reported in 1989 at an annual meeting of the American Musicological Society (Austin, TX).²

Frustration with attempting to read this palimpsest source was balanced by new insights using hand-held lenses with UV lighting at the Biblioteca Medicea Laurenziana. When talk of considering a facsimile edition of **SL** re-emerged in the 1990s with the publisher LIM, the question that loomed largest was what exactly was going to be represented in a photographic reproduction of the source, because so little could be seen that it seemed pointless to offer preliminary findings together with a reproduction of what amounted to a series of ghost images, and as such much of the detail would have to be accepted on faith by the reader. A possible solution came in the development of a marvelous English initiative: DIAMM. In obtaining, archiving, and – when possible – improving digital images of polyphonic sources of medieval music,³ the DIAMM project had become by the turn of the century the premier international resource for scholarly access to late medieval and early Renaissance music manuscripts – complete or fragmentary – previously dispersed and difficult to study. In 2001 DIAMM

1. D’Accone 1984, Nádas 1984 (published in 1992).

2. Nádas 1989, the handout of which continued to circulate thereafter, confusingly crisscrossing with the older 1984 inventory published in 1992.

3. See especially the *Digital Restoration Workbook* (Craig-McFeely and Lock 2006).

came to Florence to photograph **SL** with a digital camera that could produce high resolution digital images, far better than that of the best commercial cameras then in everyday use. As a result, work on the source continued in enhancing the images with the help of programs such as Adobe Photoshop on personal computers.⁴

Additional stimulus in the study of this source was due to the meeting of the two authors at the Certaldo Conference of 2009 at which Janke presented a paper on the Mazzuoli, father and son.⁵ This was followed by a visit to UNC-Chapel Hill in Spring 2010 and the beginning of collaborative work that summer in Florence. Following the DIAMM imaging project, the first studies appeared that made use of the musical contents of **SL**, including a critical edition of the earliest Trecento repertory⁶ and study of the works of Francesco Landini.⁷ The biggest “lift” in the project came with a multi-spectral imaging campaign in June 2013 conducted by the CSMC at the Archivio del Capitolo of San Lorenzo, which provided a room and most helpful staff for the two weeks needed to image the entire manuscript.⁸ Since that summer, intense work with the help of highly sophisticated imaging software has produced a series of processed images which form the basis of our work in the present study, and, in the case of the later repertory of unique Italian songs, afford a more thorough investigation of the Mazzuoli, Ugolino da Orvieto, and the creation of the music manuscript.⁹

The greatest excitement in this project has been the prospect of recovering a lost manuscript, much as would be an imagined re-discovery, for example, of the still missing **Stras** Codex. In the latter case we may never recuperate the actual source, destroyed in the great fire that consumed its holding library in 1870; the selected diplomatic transcriptions that Edmond de Coussemaker was able to make before that year are our only connection to the reality of that source¹⁰ – besides the publication of two pages in facsimile reproductions prior to its loss.¹¹ With **SL**, the manuscript in a sense has always been with us but lost in terms of legibility, as is the case with all palimpsest sources. Now with the most advanced imaging technologies, the reality of the original source can be virtually recovered to a great extent.

Guide to the Use of Images and Study Materials

The reconstructed music manuscript is analyzed in chapter IV by way of two tables: its original makeup (gathering structure), and a full inventory of its contents. The **gathering structure** represents the nesting of bifolia into a series of 19 quinternions, providing codicological information and accounting for all surviving parchment folios, as well as schematically representing missing leaves with more thinly drawn lines. Within each schematized gathering we attempt to indicate hair and flesh sides of the

4. On digital techniques see, for example, McFeely 2012. The DIAMM images were discussed in Nádas 2003.

5. Published in Janke 2014.

6. Huck 2005, Huck and Dieckmann 2007, in which a critical edition of the earliest Trecento repertory made full use of what could be seen in **SL**.

7. Gehring 2012, in which within a larger context of Landini’s works she provided a revised gathering structure of the portion of **SL** containing his songs.

8. Prior to this campaign there had been an involvement led in 2011 by researchers from Pisa in attempting new enhanced images of the source, ultimately not adding to the clarity of what had been available. The new CSMC campaign was first described in Janke and MacDonald 2014 and earlier announced in a paper on the **SL** presence of the composer Antonio Zacara da Teramo at the MedRen Conference of July 2013 (published as Janke and Nádas 2015).

9. See Janke 2016, where he provides analysis of the process of compilation, the revised structures of gatherings 9, 10 and 18, and the music and careers of the Mazzuoli and Ugolino da Orvieto. See also the recent study of canonic works in **SL**, in Epifani 2016.

10. Vander Linden 1977.

11. Lippmann 1969 and Welker 1993.

parchment, original and modern foliation numbers, and the distribution of voice parts – details about the latter are given in the inventory that follows. Each composition is represented in the gathering structure by its text incipit, the number of voices, and its copying distribution within an opening. The two columns to the right of the gathering structure itself reveal the genres copied and the names of the composers for the main corpus. Incipits have been provided with boldface inventory numbers, repeated in the inventory and used as identifiers throughout this study.

The full **inventory** of the musical contents is fundamentally organized by an account of each manuscript opening, thereby creating a useful context for the manner in which the individual voice parts for each composition are placed. Thus, the horizontal separating lines of the inventory demarcate openings, not the confines of individual pieces. The various columns serve to provide the following information.

The first column gives both the foliation of the reconstructed music volume in its original roman numerals and the modern foliation of the later account book in arabic numerals. The original foliation is presented here in a fully realized manner (for ease of use, the portions of numbers actually visible are analyzed in Table IV.2). Missing folios are shown in square brackets. Also noted, in boldface, are the numbers of the successive gatherings, indicated in the left-hand margin. Following is a column that provides the chronological inventory number for each composition – from 1 to 216 – and a standardized form of text incipit. Due to inconsistent legibility, text incipits in the Italian repertory are given as found in Corsi 1969. For the incipits in French, we follow the orthography of the database of French Medieval Lyric at Exeter University¹² or that of recent inventory listings or studies. It is on the basis of a lack of legible text incipits (full or partial), missing attributions, and/or missing concordances that individual works in our inventory are labeled as “unidentified.” Although many of the compositions in **SL** are known from one or more concordant copies, there remain quite a few that await identification and contextualization, and therefore we have planned for subsequent information to be collected online: a webpage, inspired by the site accompanying David Fallows’ *Catalogue of Polyphonic Songs*,¹³ has been created by LIM expressly for this purpose, and aims to serve as an ongoing storehouse for **SL** corrections, additions, new identifications of compositions, analytical commentary on the repertory, and citation of additional related publications.¹⁴

In the next column, one finds attributions rendered as standardized composer names, mostly identified on the basis of concordances; the absence of an attribution is marked by a dash. As with the original roman foliation numbers, a separate table given below (IV.1) lists what can actually be seen of the surviving attributions, or portions thereof.

Following are columns that provide information on genre and voicing, the latter making use of the shorthand method adopted in Kurt von Fischer’s *Studien*:¹⁵ a numeral indicating the total number of voices is accompanied in superscript by a representation of the texted voice parts (with a plus sign separating discrete texts). For voicings of pieces that are incomplete in their copying due to missing folios, we speculate on their probable nature (placed in square brackets) on the basis of the context of how works are transmitted elsewhere and on the internal organizational habits demonstrated within **SL**, taking into account the mise-en-page in the copying of individual genres – for example, Nos. **95**, **138**, and **145**. Most important in understanding the compilation and makeup of the collection is the information given in the column labeled “Layout,” in which the distribution and precise positioning of voice parts for each work allow the reader to quickly analyze songs within each opening. The

12. <http://jechante.exeter.ac.uk/archive/index.html>

13. Fallows 1999, 2010.

14. [WWW.LIM....]

15. Fischer 1956.

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individual voice parts are labeled and located on the specific staves they occupy; we also provide clef identifications within curled brackets representing the opening clef used for each voice part (realizing that temporary clef changes may then take place). For a source with severe legibility problems such as this one, clefs are important in identifying the various voice parts for a single composition and the amount of physical space they encompass. In assessing the distribution of the component elements of a composition, where necessary we have used a small arrow to indicate the continuation of a voice part from the left side of an opening to the other.

The concordances column lists sources in a continuous block, but organized into three basic groups: Florentine, other Italian sources, French and other transalpine sources (in some cases the origins of sources may be certainly debatable, but are not expressed in this inventory), and text sources. Individual concordances are accompanied by an asterisk (if lacking an attribution), the number of existing parts, and the voicing of the composition in the respective source. The final column allows for comments and other types of information such as the identification of text authors when known, the absence of residual text in **SL**, citation of works in contemporary sources, *cantasi come* designations, and any generally remarkable elements.

Volume II consists of a reproduction of the entire source as it was constructed in its original form as a music manuscript. The aim was not to provide a “facsimile” in the strict sense of the term, but rather to offer a study tool with the main focus on legibility of music and associated text. Thus, in this regard the writing space is rendered so as to occupy as much of the reproduced image as possible. Details of imaging, processing, and preparation for publication are discussed in chapter III.

“CAMPIONE DE’ BENI DEL 1504”

The second life of the manuscript – i.e. as it appears today – can be connected securely to the administration of the church of San Lorenzo in Florence; the volume records over an extended period of time the institution’s acquisition of properties and proceeds deriving from their rentals. The creation of such a “Campione” was planned as described in contemporary ecclesiastical records:

Addì 22 di novembre 1482 si vinse un partito che si dovesse fare un libro overo campione nel quale si scrivino tutti e bene della chiesa [...] di Sancto Lorenzo di qualunque rag[i]one con loro fitti, misure e confini. Dettesi la commissione di detto libro a messer Chastorio e a messer Gregorio.¹

Taking a closer look at what is actually written at the start of the *Campione de’ Beni* – a first folio that itself has been subjected to subsequent erasures – and placing its information in the context of other church records, we may glean from this preface to the corpus of the volume that it had been commissioned in November of 1482 by the then recently elected prior Lorenzo Guiducci, having asked two canons of San Lorenzo, Castorio di Francesco Bozzolini and Gregorio di Piero Epifani, to undertake the preparation of a listing of church properties and the maintenance of the ongoing recording of this important real estate census.² By 1 December 1504 (an overwritten date on fol. 1^v) some kind of terminus had been realized. This was during Castorio’s lifetime, but the overwriting in black ink of Gregorio’s name we believe was done sometime later (Fig. II.1, and his name is also added in the right margin), perhaps restoring special credit to Gregorio for the success of the project and for bringing it to a more recent conclusion after the start of Castorio’s priorship in 1496. The idea of an “ongoing process” is demonstrated by the fact that more entries continued to be entered in the volume much after 1504.

1. Florence, Archivio del Capitolo di San Lorenzo, Partiti di San Lorenzo 2366, A 2, 1482–1501, fol. 2^v [sic, 3^v], cit. in D’Accone 1984, p. 6. The first flyleaf after the front cover reports that: “Questo Campione fu ordinato dal Prior’ Castoro Bozzolini, fu Vic. di Fiesole, e da M. Greg. Epifani eccelente filosofo e dotto homo amicissimo di Marsilio Ficino.”

2. Giorgetti 2006, pp. 228–229. Lorenzo Guiducci was elected canon in 1473, prior in August 1482, and died in 1496; *Castorio di Francesco Bozzolini* became a canon in 1457 and took over the priorship in 1496, dying in 1512; *Gregorio di Piero Epifani* became a canon in 1478 and died in 1499. Immediately under the date “1504” on the first folio we read: “Questo libro si chiama campione del capitolo e collegiata chiesa di Santo Lorenzo di Firenze nel quale sono scripte tutte le pigioni, avillari, fitti, e possessioni della massa del dicto capitolo e sagrestia.”



Fig. II.1: fol. 1^r (enhanced detail), showing Castoro Bozzolini’s name overwritten by that of Gregorio Epifani.

Apart from a small appendix in paper, the entire *Campione de’ Beni* volume was created from the recycled parchment leaves of the older music manuscript, many of its original 190 total folios fortunately surviving. The new gatherings were marked with signatures in order to fix their placement within the bound volume (particularly evident in some still visible signatures [g4 and g5; h2, h3, h4 and h5] on new gatherings 7 and 8 where they were not trimmed completely). It is also clear that older wooden, leather-covered boards were recycled to bind the *Campione*, with the original orientation of these covers reversed so that the previous front cover with a removed label at the bottom now serves as the back cover (and the metal clasps holding the book shut in closed position were originally meant to go the other way; see Fig. II.2). But the best evidence of the employment of covers not made for the original music manuscript lies in the significant trimming of music folios so as to fit the re-used boards. Present dimensions of the volume are as follows: covers (23.0 cm × 30.8 cm); parchment folios (approx. 22.5 cm × 29.8 cm).



Fig. II.2: Front and Back Covers -- original size, 23.0 cm x 30.8 cm

It is possible, in fact, to imagine that the older covers for the new *Campione de’ Beni del 1504* joined other pre-existing ones in the context of an early sixteenth-century re-organization and maintenance initiative in the archive, when the decision was taken to bind the recycled durable parchment forming

the bulk of our new volume (deriving from the old music collection) within boards of similar dimensions; an exact fit of the music leaves was realized by trimming the bottom of the folios by approximately 3.5 cm (this is clarified in the extra staves drawn on several folios in the 19th gathering of the music collection where, for example, the top of a 10th stave is still visible on fol. 79^v). The connection to the Church of San Lorenzo can thus be seen in a group of other manuscripts (Fig. II.3) similar in their format, their covers, and the fact that all of them are palimpsests and linked to the administration of the church.³ Unfortunately, their leaves or binding materials do not contain some of the missing folios of **SL**.



Fig. II.3: Other covers of volumes in the Capitular Archive (on the left) similar to that of our *Campione de’ Beni*

Although one cannot discard the possibility that certain groups of compositions may have been removed from the music source before the rest entered the process of erasure – this could have been done because of a specific interest in certain compositions – it seems likely that at least some if not many of the parchment folios were destroyed during the process of heavy scraping of the original musical content. The process of erasure can be seen as being essentially uneven throughout the manuscript; if in fact one side of a folio is heavily scraped, its other side is often less so for fear of completely ruining the entire leaf. There is no better example than the first folio of the music collection, in which the recto side (probably the first side to be scraped, well enough to eradicate much of the traces of its original function) does not match the verso side which is much less heavily damaged. Evidence for a miscalculation in this regard can be found in the surviving leaves that were rendered extremely thin during the scraping process (on both sides of the folio) that often resulted in breaking through and

3. We thank Sonia Puccetti for discussing this topic and for allowing us to examine these manuscripts.

creating holes in the parchment. The bigger holes were often covered with glued pieces of parchment, and at least in some cases these snippets of patching material may have come from damaged **SL** leaves; see an example in Figure II.4, which shows one such remnant on fol. 77^v (with a portion of red stave lines); others can be found at the end of system 6 on fol. 87^r and on fol. 97^r covering a damaged portion of the attribution to Piero Mazzuoli.

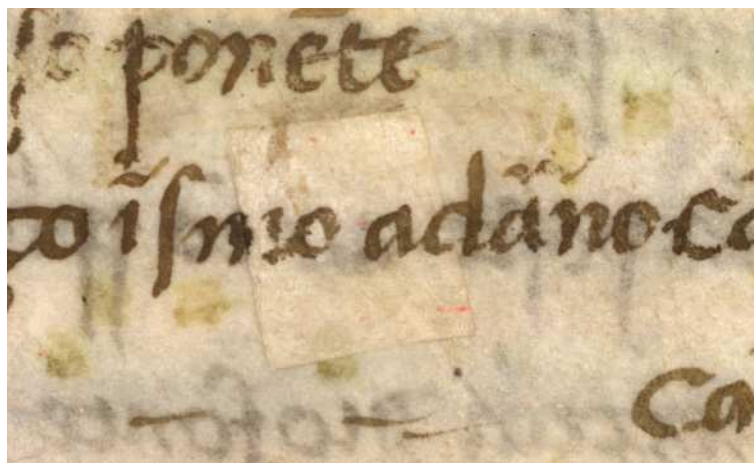


Fig. II.4: patching on fol. 77^v, system 6 (detail)

Some general comments on the organization of the contents of the *Campione de’ Beni* volume affords an orientation in examining **SL** as it appears today. As mentioned above, the firm (but itself palimpsest) date of 1504 on its first leaf can be shown to mark – in a snapshot of sorts – one of the major successive phases of accrued information which began to be entered onto the unbound leaves of the volume during the 1480s, when the original music manuscript had its leaves scraped nearly clean of staves, notes, text, composer attributions, and foliation numbers – all eventually to be reassembled, rebound, and finally refoliated with arabic numerals as it was used in its contemporary guise. New church holdings and a variety of rental updates continued to be added into prescribed sections within the *Campione de’ Beni* straight through to the middle of the 17th century – each associated with either a section of the city, properties proximate to particular gates of the Florentine walls, or land holdings in nearby areas of the *contado*.⁴ Present folios 1 to 85 were prepared and numbered at an early stage of reuse; most of the succeeding leaves (after 85) were destined for eventual additions but not filled-in with real estate entries (as is also true of the separator folios found between major category subheadings of the property holdings); foliation numbers in different hands appear on these later leaves: fols. 90 to 109 represent a final section of the census, left scraped and unused, with modern penciled numeration at the bottom left of the folios, and they do not figure in the index on the two folios now labeled A and B placed at the front of the volume. The *pigioni* begin at the bottom of fol. 1^r and continue through fol. 7^r, with black-ink marginalia providing summaries of the properties treated in the text (some of the cited dates no doubt deriving from historical documentation that made claim to their titles); the rest of the listing is arranged by quarters within the city and proximate areas beyond the walls.

4. Recovering the lost writing in this manuscript has sometimes brought to light not only its original music content, but also subsequent changes made in the ongoing process of completing the *Campione de’ Beni*. Besides the overwritten name (Fig. II.1) and other information at the start of the volume, one finds an entire paragraph that had to be rewritten, since the scribe left out a passage while copying from his exemplar. Other examples reveal titles/captions in dark ink that were later erased and rewritten in red.

IMAGING AND PROCESSING TECHNIQUES¹

The use of multispectral imaging for the recovery of lost writings in damaged manuscripts (whether naturally or deliberately destroyed) has a long history, starting in the late 20th century when new hardware and software in the context of increased computer applications were developed.² Since then, from among a number of imaging projects that have been conducted, probably the most well-known and best documented is that of the Archimedes Palimpsest.³ What we can learn from such initiatives is that each manuscript requires its own specific approach. In the case of **SL**, the many destructive ways in which it was rendered a palimpsest have challenged a number of steps in the process of providing usable images for publication. What follows is a concise description of the imaging process as applied to this specific source.

Manuscripts can be damaged in a variety of ways; in the case of **SL**, a full volume was deliberately erased and reused to serve an entirely different function. The erased original writing has been difficult to read with the naked eye without the aid of artificial techniques. Ultraviolet lighting, especially used in conjunction with enlarging lenses, has been helpful but limited in the results it can obtain. To overcome these limits, multispectral imaging is a process by which one may capture images collected under a range of different wavelengths of light, including ultraviolet.

The CSMC complete portable imaging system brought to Florence (Fig. III.1) consisted of a 50-megapixel monochromatic camera,⁴ an LED light system, and a specific cradle to hold the manuscript safely; the codex was flanked by two panels on each side, one consisting of six infrared LEDs, and the other with six LEDs emitting visible and ultraviolet light.⁵ The light system used wavelengths of 365 nm, 455 nm, 470 nm, 505 nm, 535 nm, 570 nm, 625 nm, 700 nm, 735 nm, 780 nm, 870 nm, 970 nm, and 1,050 nm. In combination, five filters were attached to the camera, including a UV pass, a UV block, as well as red, green, and blue filters. In order to insure an even dispersal of illumination, diffusion panels were also employed.

Reflectance and fluorescence images were taken by use of the five filters positioned in front of the camera lens. The filters allow the isolation of a specific fluorescence Band: for example, the use of

1. This subchapter is based on Janke/MacDonald 2014. For further specifics on the use of the camera system and multispectral imaging processing we thank in particular Oliver Hahn and Claire MacDonald.

2. Cfr. Easton and Kelbe 2014, p. 36.

3. See Christens-Barry, Easton, and Knox (2011) as well as the Archimedes Palimpsest website: <http://www.archimedespalimpsest.org>. A short introduction to this specific manuscript by William Noel has appeared as a TED talk (http://www.ted.com/talks/william_noel_revealing_the_lost_codex_of_archimedes). For another impressive project showing the results that can be obtained with multispectral imaging, see <http://www.sinaipalimpsests.org>.

4. The system is produced by MEGAVISION (http://www.mega-vision.com/cultural_heritage.html).

5. The cradle was designed by Manfred Mayer on behalf of VESTIGIA (http://www.vestigia.at/der_traveller.html).



Fig. III.1: CSMC camera system with LED lighting

ultraviolet lighting in combination with the green filter would specifically allow the capture of green fluorescence. In essence, parchment fluoresces under UV light allowing some inks on its surface to be rendered as dark text, and such fluorescence played a significant role in this project.

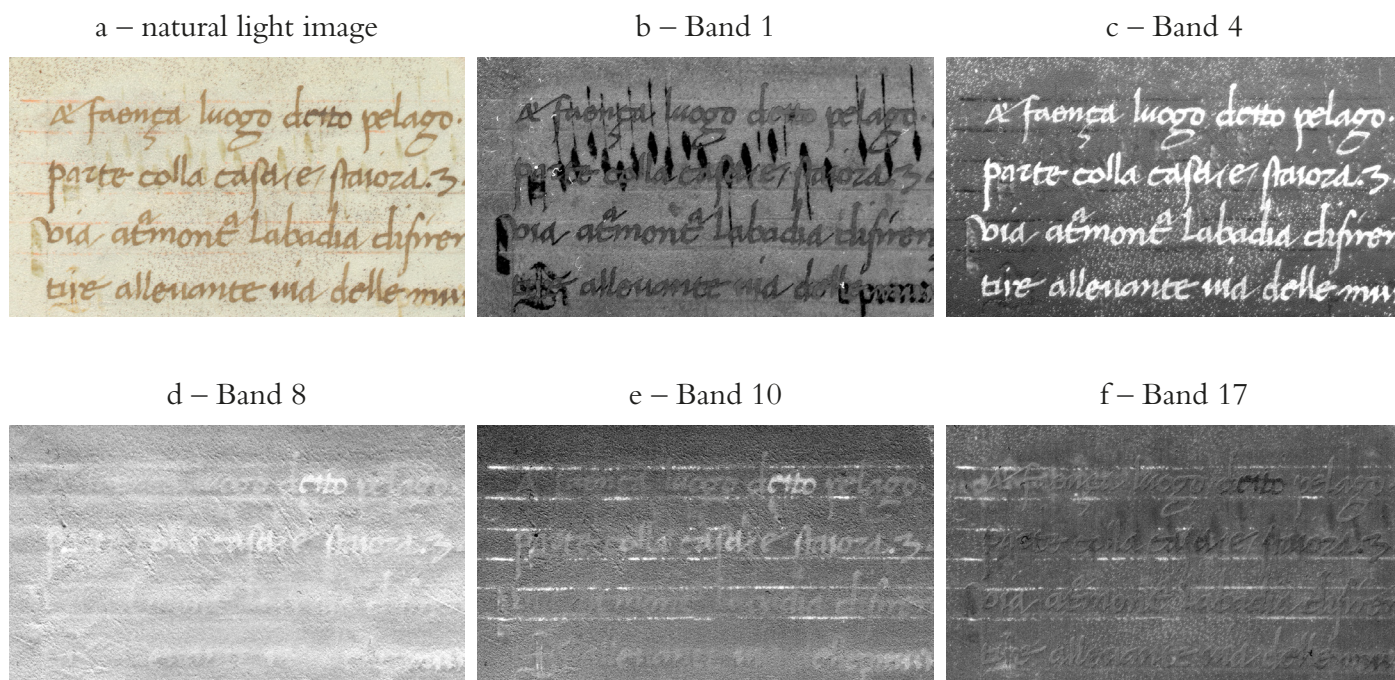
Among the challenges posed during the imaging process were those involving decisions due to the inability of disassembling anew the manuscript,⁶ and the thinness of the scraped surviving parchment. In the first case, the manuscript had to be held in the cradle and the folios were kept as flat as possible with the help of a plexiglass plate. The scraped leaves result in a certain amount of translucence from folio to folio, and therefore acid-free black paper had to be placed between folios to reduce show-through. Imaging of the entire manuscript was completed in a period of two weeks.

Twenty-four images were taken of each folio and were then subjected to processing methods known as principal component analysis (PCA) and independent component analysis (ICA); these methods were applied at the CSMC in a folio-by-folio process over a period of several years using the ENVI-software toolkit produced by Excelis Visual Information Systems. The functions and possibilities of these methods regarding the analysis of captured images has been studied in a number of recent publications.⁷

The task of rendering captured multispectral images into a legible, publishable set representing this palimpsest manuscript involved several steps. Twenty of the 24 images taken were used in the statistical analytical methods named above, resulting in 20 new output images labeled as ‘Bands’, revealing visual differences between the parchment and the underwriting. Figure III.2 presents a selection of ICA output Bands of the upper left part of fol. 16r (b–f) as compared to the natural-light image (a) of the same portion of the folio. Most of these Bands enhance in divergent ways the two text layers: Band 4 clearly highlights the overwriting whereas Band 1 clarifies the underwriting; other results not of particular interest for what we would want to see lack clarity due to the unwanted introduction of “noise.”

6. As was done successfully in the imaging of **Q 15** (Bent 2008).

7. Cfr. for example, Easton 2014 and Christens-Barry, Easton, and Knox Lorenzo Guiducci 2011. For an analogous project working with recovering lost writing in non-western sources, see Almogi/Delhey/MacDonald/Pouvkova 2015.

Fig. III.2: **SL**, fol. 16^r, a series of ICA Bands of a detailed area

The output images then had to be combined to enhance the contrast of over- and underwriting. Creation of these so-called pseudo-color images (see Fig. III.5) was achieved by combining the output Band that showed the underwriting best with the 455 nm blue reflectance image, contrasting the difference between the parchment and overwriting, but not the musical layer below it (Fig. III.3). In order to create a final pseudo-color image that best separated the two sets of writings, the two selected images were distributed into the red and green channels, and into the blue channel (here below Fig. III.3, Band 1). The resulting images aimed for a simplified and consistent color scheme throughout the reproduction of the entire manuscript, one that would enhance the legibility of both the upper and lower writings. Rather than working with two or more images, the accumulated information could be represented as a single image revealing the musical layer beneath the overwriting. Thus, any musical notation or text that is obscured or that reveals gaps in intelligibility can be understood in context.

The present solution therefore attempts to present both layers with good contrast separating them, but uniformity and consistency of presentation in creating that contrast was not the desired goal for a number of reasons. The final pseudo-color images involve selection of a dark color for the musical underwriting and a contrasting lighter color for the overwriting; variations with the two contrasting layers will however change from folio to folio depending on the mix of other variables such as the color of the parchment (including differences in hair and flesh sides), variations in intensities of ink color in the music layer, and most importantly variations in ink in the overwriting (often on the same page) due to many scribal interventions over a long period of time – all of this influencing different reflectance behaviors and subsequent results in the processing. This means that each ink region reveals different statistical relationships among the overwriting, underwriting, and the parchment. In the case of particularly well-scraped or damaged folios (and scraping of only specific parts of a folio), in addition to patching and other factors, output images will result in variants from area to area within the same page. Finally, cropping of the images allowed us to achieve better results in the statistical methods (PCA, ICA), since a “black frame” surrounding the edges of the folios could actually lead to

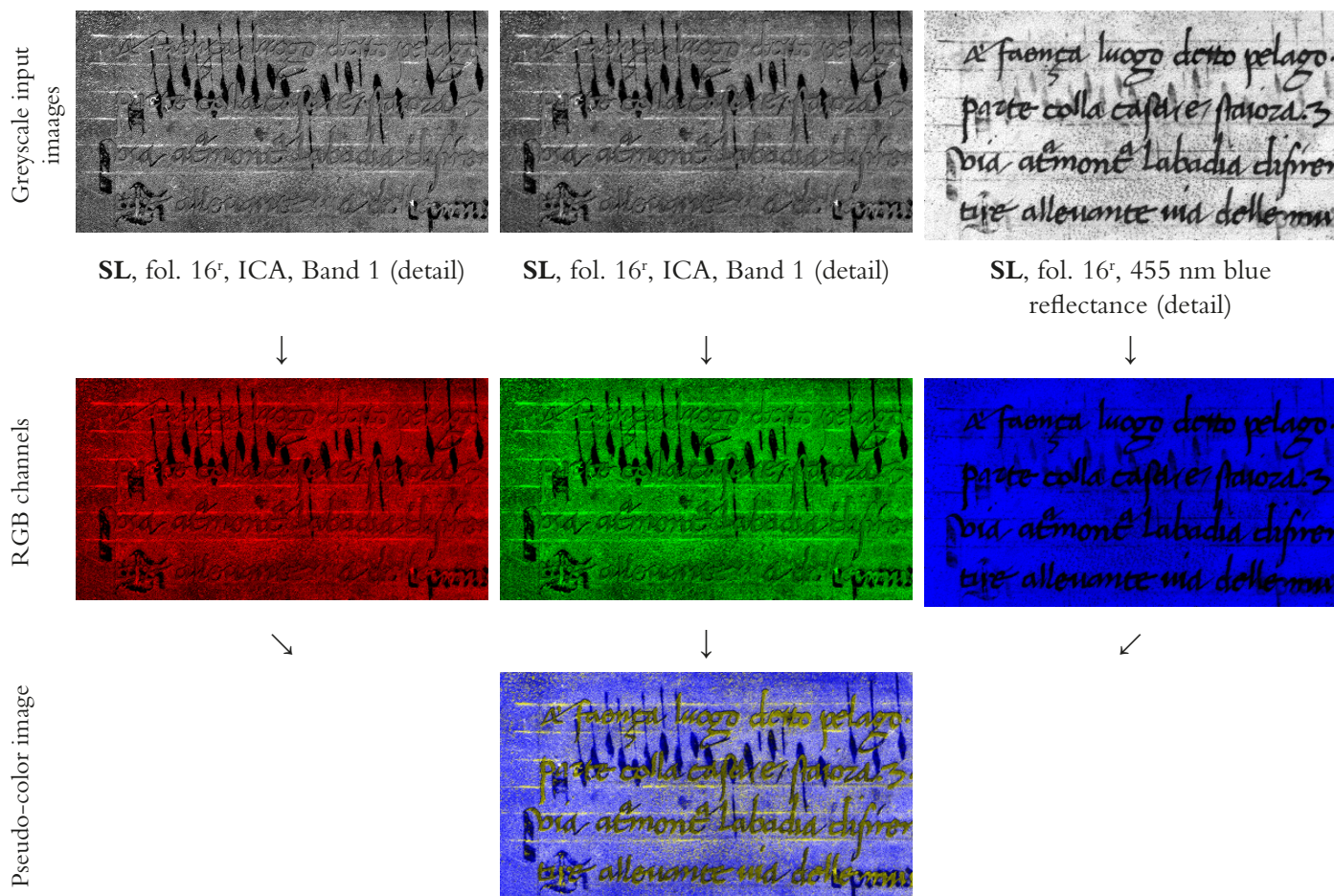


Fig. III.3: **SL**, fol. 16^r, detailed areas of red, green, and blue channels to create a pseudo-color image

detrimental results in processing. The musical content, however, was never affected by this, except in our final gathering in which some folios experienced a very slight trimming of the lower staff lines. The processed images were made to specifically enhance the dark ink of the musical underwriting (notation and text); however, all rubricated elements such as staff lines, foliation numbers, attributions,⁸ gatherings marks, and in one case red notation (no. **205**) were not necessarily improved with these processes and are perhaps best seen under natural light.⁹

In the end, it must be stressed that even given the limitations just discussed in the multispectral imaging process, an improvement in legibility of the original music source can be claimed for every folio as compared to what could be previously seen with the naked eye. Nevertheless, some folios remain difficult to work with, such as the opening recto of the music collection (modern fol. 42^r),

8. Looking at the original manuscript reveals differing tonalities of red and even writing styles in the rendering of the attributions, and they may possibly have been done at slightly different times.

9. See again the Capitolo's facsimile of the *Campione de' Beni*, as well as the DIAMM natural light images that can be acquired through the Biblioteca Medicea Laurenziana in Florence. In the specific case of no. **205**, the enhancement process rendered the red notation of the cantus and tenor (verso of the opening) as blue in contrast to the dark, almost black color of the regular notation; the contratenor on the recto side presents its red notes in yellow. In depicting two separate folios with two different sets of variables, the red notation appears in different ways but consistent with anything else colored red on the same folio – see, for example, the staff lines.

transmitting Jacopo da Bologna's *Posando sopra un'aqua* (no. **1**). This identification can be made – in this worst case of heavy scraping – on the basis of the few legible notes in the cantus part (corresponding to the third line of the first tercet). On the other hand, optimal results for example were achieved with fol. 4r, as seen in MacDonald/Janke 2014, and here below for fol. 16^r (compare Figs. III.4 and III.5), the latter containing a portion of one of Jacopo da Bologna's madrigals (no. **26**).

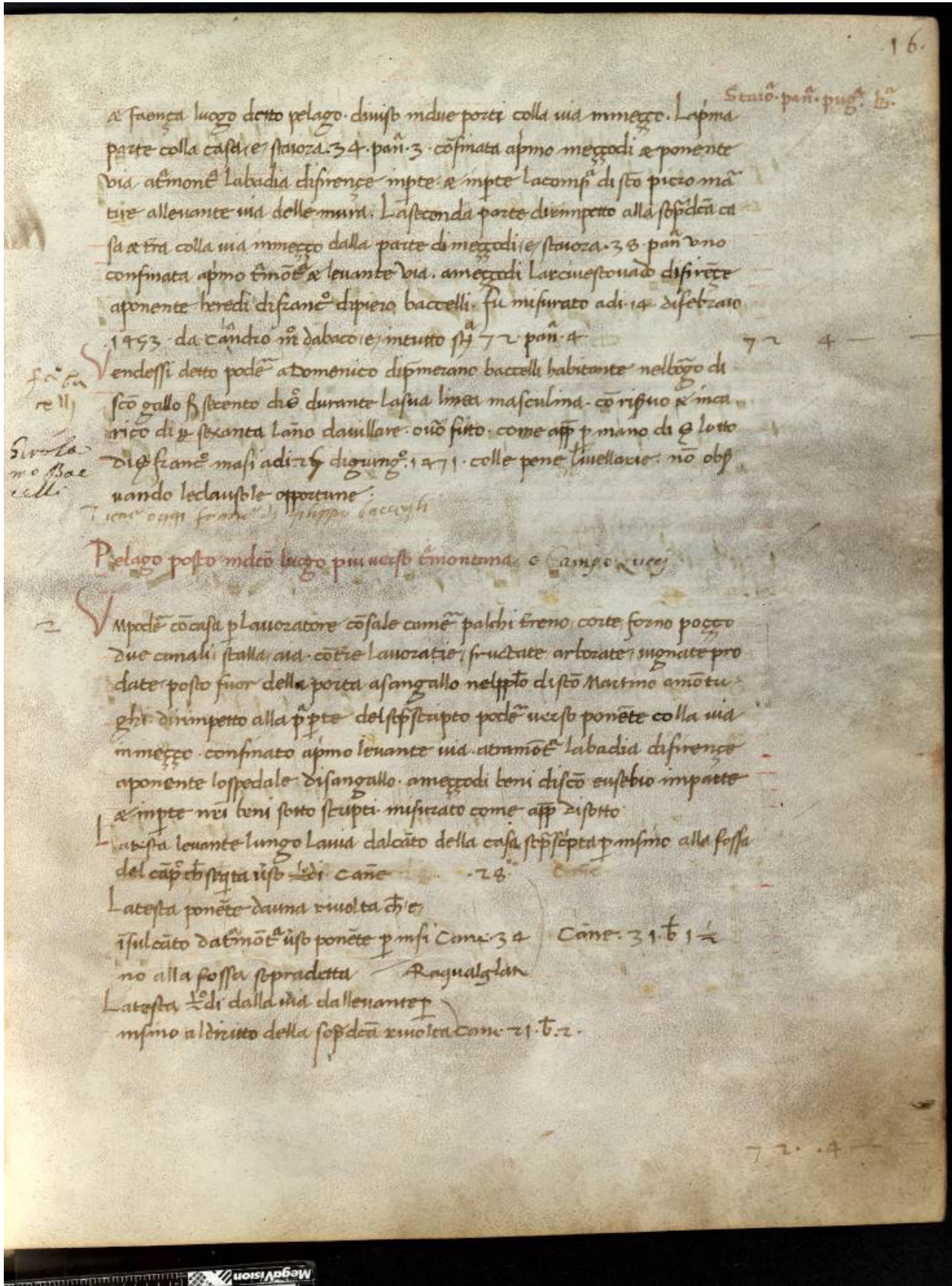


Fig. III.4: SL, fol. 16^r, as it appears to the naked eye under natural light

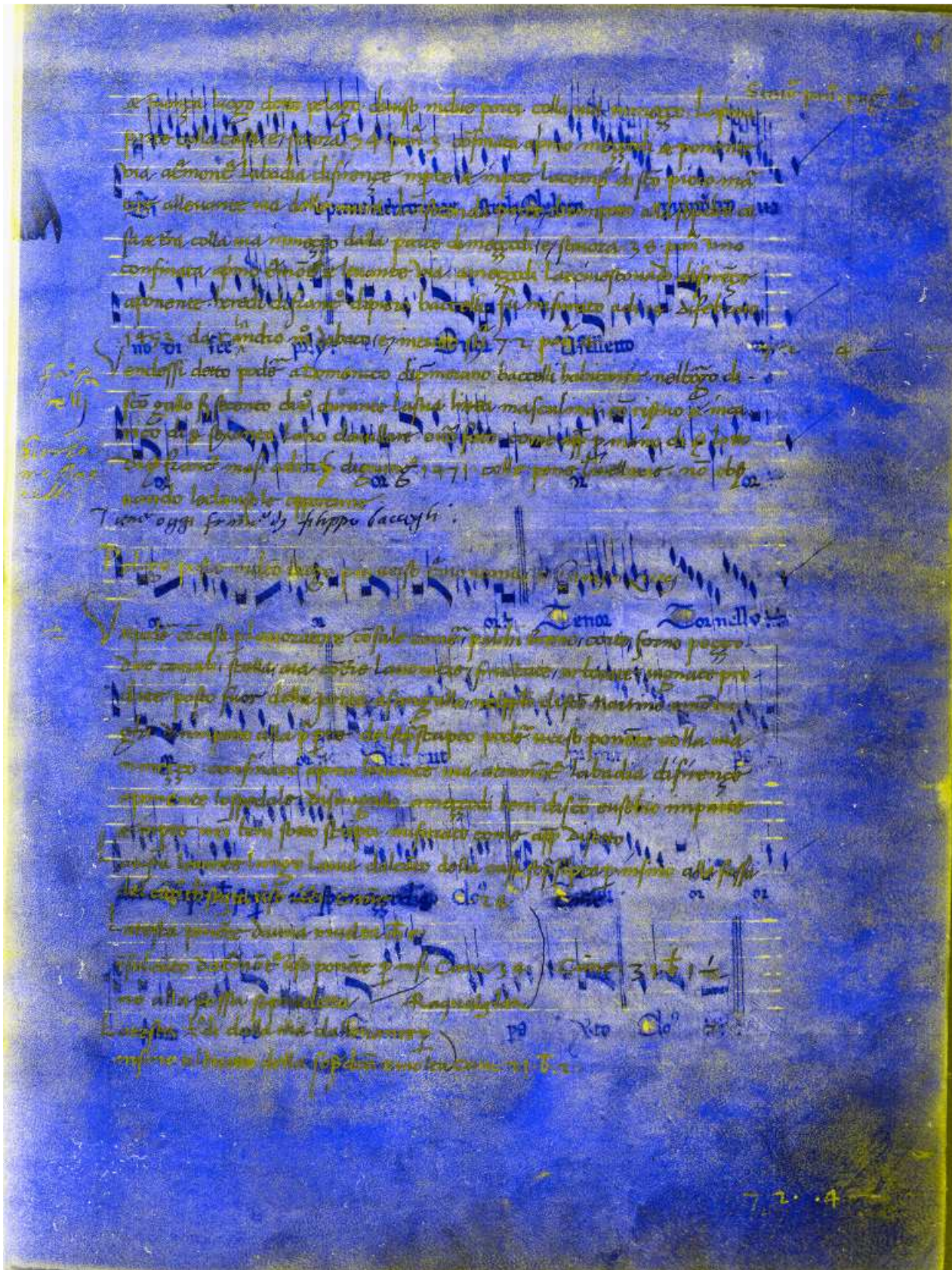


Fig. III.5: SL, fol. 16^r, final output after processing (pseudo-color image)

ORIGINAL MUSIC SOURCE

The Collection and its Repertories

The size of the original music anthology is impressive. **SL** may in fact be comparable to the largest collection from Florence in this period, **Sq**, both in physical size and amount of repertory. **Sq** numbers 216 folios, whereas the original **SL** volume stood at 190.¹ Not taking into account unfilled sections in **Sq**, its 353 surviving works are matched, or perhaps even outdone, in number in the San Lorenzo volume: **SL**'s 126 Italian, 80 French, and 10 Latin works would be greatly enlarged with the repertory that would be found on its missing folios. That number could surpass 300, and perhaps even 400, if the assumed number of space filler pieces at the bottoms of folios were comparable to that currently found.² As can be seen in the gathering structure given below, we now have evidence that the manuscript consisted of nineteen gatherings, with the last legibly numbered folio bearing the roman numeral "clxxxviii" (present fol. 69). The 79 missing folios, with some luck, may yet turn up in other San Lorenzo administrative volumes, although we can report that searches conducted in 1988, 1992, 2001, and even most recently have proved fruitless.

Particularly useful in the early stages of the reconstruction of the original music collection was the identification of one and the same composition in widely separated voice parts in the manuscript as it now stands. We may also note that works copied at the joins of the original gatherings determined the relative positions of those sections of the collection, although the placement of some individual bifolios within gatherings is still tentative. A careful and precise identification of each entry in the collection is likewise speculative: questions unfortunately remain regarding as yet unidentified incipits, composer attributions, and – in the worst of cases – even the genre of exceptionally faint compositions. All of this is particularly exacerbated in the nearly sixty French-texted – or otherwise northern – works added at the bottoms of many folios or openings.

The music manuscript was evidently the responsibility of a single hand, a scribe working in Florence and who may perhaps also have been involved in copying the Mass settings at the end of **Lo**. Most of the contents of San Lorenzo were arranged authorially and generically, an ordering encountered as the repertorial organizational framework of all the major Trecento anthologies. Preparation for copying of the anthology involved ruling each folio with seven hexagrams, covering a writing space 16.5 cm wide by 21.5 cm high (from the top of the first stave to the bottom line of the last stave). The staves were

1. The total number of surviving folios is 111; the total number of missing folios is 79, including four complete gatherings (2, 6, 7, 12), 37 bifolia, and three single folios.

2. See the informed estimate discussed in some detail below.

drawn in red ink with the use of a rastrum approx. 29/30 mm in height. Red ink was also used for the composer attributions, roman foliation numbers, and special signs of congruence. Initial capital letters were not executed, but only designated by small guide letters; secondary capitals are set in relief through their size and highlighted with a yellow wash.

The music collection may have remained in loose gatherings for some time before (if ever) plans materialized to have it bound as a volume, at which point a sequence of signs/signatures appear to have been used on the opening rectos of the gatherings to secure their relative positions in the anthology. It is difficult to tell whether these are not just gathering signs but actual signatures; if the latter, then perhaps what we have is a series of letters consistently framed by four dots (not an unusual style of framing letters with a specific sign, such as occasionally can be found in the rendering of Italian mensuration letters or single letters in abbreviated attributions).

Here we wish to give two tables setting out what actually can be seen of the original composer attributions and foliation numbers in the music source; for ease of use, the gathering structure and inventory below provide this information in standardized form. In the case of attributions, there is a lack of consistency as to how they were rendered, often with a concise short version, sometimes abbreviated beyond that, and in certain cases a full name with toponymic or professional qualifiers (for example, for the first entry of the madrigals of Giovanni Mazzuoli).³

TABLE IV.1: FULL OR PARTIAL ATTRIBUTIONS VISIBLE IN **SL**

| Foliation | verso | recto |
|-------------------------------------------|--------------------------|-------------------------|
| i ^r | [...] | |
| i ^v –ii ^r | M' Jacobus | M' Jacobus |
| ii ^v –iii ^r | [...] | M' Jacobus |
| iii ^v –[iiii ^r] | M' Jacobus | [missing folio] |
| [iiii ^v]-v ^r | [missing folio] | M' Jacobus |
| v ^v –vi ^r | M' [Jaco]bus | [M' Jaco]bus |
| vi ^v –[vii ^r] | M' Jacobus | [missing folio] |
| [vii ^v]-viii ^r | [missing folio] | M' Jacobus |
| viii ^v –viiii ^r | M' Jacobus | M' [Jaco]bus |
| viiii ^v –x ^r | M' Jacobus | [...] |
| x ^v –[xi ^r] | [...] | [missing folio] |
| [xx ^v]-xxi ^r | [missing folio] | M' [...] |
| xxi ^v –xxii ^r | [...] | [...] |
| xxii ^v –xxiii ^r | [...] | M' Ja[...] |
| xxiii ^v –xxiiii ^r | [...] J[.] | [...] |
| xxiiii ^v –xxv ^r | [...] | [...] |
| xxv ^v –xxvi ^r | [...] | [...] |
| xxvi ^v –xxvii ^r | [...] | [M'] [...] cascia |
| xxvii ^v –xxviii ^r | M' [...] | [...] J[...] cascia |
| xxviii ^v –xxviiii ^r | M' Jo' [...] | [...] Jo' [...] |
| xxviiii ^v –xxx ^r | M' Jo' da cascia | M' Jo' da cascia |
| xxx ^v –xxxi ^r | [no attrib.] | M' Gio[...] d[a] Cascia |
| xxxi ^v –xxxii ^r | M' [...] [...] [...s...] | M' g[...] [...as...] |
| xxxii ^v –xxxiii ^r | M' Jo' da Cascia | M' [...] [...] [...]ia |
| xxxiii ^v –xxxiiii ^r | M' Jo' da Cascia | M' [...] |

3. Abbreviation signs within the attributions in **SL** are rendered here as superscripted dots. On the general nature of attributions in **SL**, see also Janke 2016, pp. 30–33.

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| | | |
|-----------------------------------------------|-------------------------------|----------------------------|
| xxxiii ^v –xxxv ^f | M' [...] d[...] [...] | M' Jo' d[...] [...s...] |
| xxxv ^v –xxxvi ^f | [...] | M' J[...] [...] [...sc...] |
| xxxvi ^v –xxxvii ^f | M' [...] | [...] |
| xxxvii ^v –xxxviii ^f | f b | [...] b |
| xxxviii ^v –xxxviiii ^f | f [...] | f [...] |
| xxxviiii ^v –xxxx ^f | f b | f b |
| xxxx ^v –xxxxi ^f | [no attrib.] | [...] |
| xxxxi ^v –xxxxii ^f | f b | f b |
| xxxxii ^v –xxxxiii ^f | [...] | f b |
| xxxxiii ^v –xxxxiiii ^f | f b | [...] |
| xxxxiiii ^v –xxxxv ^f | [...] | [...] |
| xxxxv ^v –xxxxvi ^f | f b | f b |
| xxxxvi ^v –xxxxvii ^f | f b | f b |
| xxxxvii ^v –xxxxviii ^f | f b | f b |
| xxxxviii ^v –xxxxviiii ^f | f b | [...] |
| xxxxviiii ^v –l ^f | [no attrib.] | [no attrib.] |
| l ^v –[li ^f] | [no attrib.] | [missing folio] |
| [lxi ^v]-lxxii ^f | [missing folio] | [...] |
| lxxii ^v –lxxiii ^f | Do' Donat' | Do' Donatus |
| lxxiii ^v –lxxiiii ^f | Do' Donat' | Do' Donat' |
| lxxiiii ^v –lxxv ^f | Do' Donatus | [...] |
| lxxv ^v –lxxvi ^f | Do' Donatus | Do' Donatus |
| lxxvi ^v –lxxvii ^f | Do' Do[...] | D[...] [...]s |
| lxxvii ^v –lxxviii ^f | Do' Donat' | Do' Donat' |
| lxxviii ^v –lxxviiii ^f | Do' do[...]s | [...] |
| lxxviiii ^v –[lxxx ^f] | Do' Donatus | [missing folios] |
| [lxxx ^v]-lxxxii ^f | [...]us | [missing folio] |
| lxxxii ^v –lxxxiii ^f | [...] | Do' Donatus |
| lxxxiii ^v –lxxxiiii ^f | M' Joh'es organista florentin | [no attrib.] |
| lxxxiiii ^v –lxxxv ^f | M' Jo' org[...]n[...]ta | M' Jo'es / M' [...]o' |
| lxxxv ^v –lxxxvi ^f / | M' Jo' | [...] |
| lxxxvi ^v –lxxxvii ^f | M' [...] org[...] | [...] |
| lxxxvii ^v –lxxxviii ^f | M' [...] [...]gan[...] | M' Jo' [...]nista |
| lxxxviii ^v –lxxxviiii ^f | M' [...]o' org[...]nista | M' [...]o' [...]g[...] |
| lxxxviiii ^v –lxxxv ^f | M' Jo' orga[...] | M' [...] [...]ganista |
| lxxxv ^v – lxxxvi ^f | M' Jo' organista | [no attrib.] |
| lxxxvi ^v –lxxxvii ^f | [no attrib.] | M' gi' fl' organista |
| lxxxvii ^v –lxxxviii ^f | Jo' fl organista | Jo' [...] |
| lxxxviii ^v –lxxxviiii ^f | [...] [...]anista | [missing folio] |
| [c ^v]-ci ^f | [missing folio] | I[...] F |
| ci ^v –cii ^f / | Idem F | [...] |
| cii ^v –[ciii ^f] | [...] | [missing folio] |
| [cviii ^v]-cviiii ^f | [missing folio] | [...] |
| cviiii ^v –cx ^f | Idem F | Idem F |
| cx ^v –[cxi ^f] | Idem F | missing folio |
| [cxx ^v]-cxxi ^f | [missing folio] | Idem F |
| cxxi ^v –[cxxii ^f] | Idem F | [missing folio] |
| [cxxii ^v]-cxxiii ^f | [missing folio] | Idem F |
| cxxiii ^v –[cxxiiii ^f] | Idem F | [missing folio] |
| [cxxv ^v]-cxxvi ^f | [missing folio] | I[...] |
| cxxvi ^v –[cxxvii ^f] | [...] | [missing folio] |
| [cxxviii ^v]-cxxviiii ^f | [missing folio] | I[...] +çacharia |

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| | | |
|-----------------------------------------------------------------------------------------|----------------------------------------------------------|-------------------------------------|
| cxxviii ^v –[cxxviii] ^r | [...] | [missing folio] +[...] ⁴ |
| [cxxviii ^v] ^r –cxxx ^r | [missing folio] / I[...] F | |
| cxxx ^v –[cxxx] ^r | [...] / [missing folio] | |
| [cxxx ^v] ^r –cxxxii ^r | [missing folio] / P[...] | |
| cxxxii ^v –cxxxiii ^r | [...] / P a[...] | |
| cxxxiii ^v –cxxxiii ^r | P abbas / P abbas | |
| cxxxiii ^r –cxxxv ^r | [...] / P abbas | |
| cxxxv ^v –cxxxvi ^r | Abbas paul' / P abbas | |
| cxxxvi ^v –cxxxvii ^r | Abbas paul' / Abbas pa[...] | |
| cxxxvii ^v –cxxxviii ^r | Ab[...] paul' / [...] | |
| cxxxviii ^v –cxxxviii ^r | Abb[...] [...] / A[...] p[...] | |
| cxxxviii ^v –[cxxx] ^r | Abbas paulu' / [missing folio] | |
| [cxxx ^v] ^r –cxxxii ^r | [missing folio] / M' | |
| cxxxii ^v –[cxxxiii] ^r | M' / [missing folio] | |
| [cxxxiii ^v] ^r –cxxxv ^r | [missing folio] / M' | |
| cxxxv ^v –cxxxvi ^r / 90 ^v +99 ^r | [...] / M' | |
| cxxxvi ^v –[cxxxvii] ^r / 99 ^v –[missing] | [...] ⁵ / [missing folio] | |
| [cxxxvii ^v] ^r –cxxxviii ^r / [missing]–77 ^r | [missing folio] / [no attrib.] | |
| cxxxviii ^v –[cl] ^r / 77 ^v –[missing] | [no attrib.] / [missing folio] | |
| [cl ^v] ^r –cli ^r / [missing]–82 ^r | [missing folios] / [...] | |
| cli ^v –clii ^r / 82 ^v +94 ^r | [no attrib.] / [no attrib.] | |
| clii ^v –[cliii] ^r / 94 ^v –[missing] | [no attrib.] / [missing folio] | |
| [cliii ^v] ^r –clv ^r / [missing]–83 ^r | [missing folio] / [no attrib.] | |
| clv ^v –clvi ^r / 83 ^v +87 ^r | [no attrib.] / [no attrib.] | |
| clvi ^v –[clvii] ^r / 87 ^v –[missing] | [no attrib.] / [missing folio] | |
| [clviii ^v] ^r –clviii ^r / [missing]–95 ^r | [missing folio] / [no attrib.] | |
| clviii ^v –clx ^r / 95 ^v +88 ^r | [no attrib.] / [no attrib.] | |
| clx ^v –clxi ^r / 88 ^v +91 ^r | [no attrib.] / [no attrib.] | |
| clxi ^v –clxii ^r / 91 ^v –92 ^r | M' [...]is organista / M' [...] [...] [...]ista | |
| clxii ^v –clxiii ^r / 92 ^v +75 ^r | M' P[...] Io[...]s [...]anista / M' [...] Ioh'is | |
| clxiii ^v –clxiii ^r / 75 ^v +84 ^r | M' Pet' Ioh'is [...]ista / M' Pet' Ioh'is | |
| clxiii ^v –clxv ^r / 84 ^v +93 ^r | M' [...] Io[...] / M' Pet' [...] | |
| clxv ^v –clxvi ^r / 93 ^v +96 ^r | M' Pet' Io[...] [...]g[...]sta / M' [...] | |
| clxvi ^v –clxvii ^r / 96 ^v +86 ^r | M' Pet' Ioh'is / [...] | |
| clxvii ^v –clxviii ^r / 86 ^v +76 ^r | M' Pet' Ioh'is / M' [...] [...] | |
| clxviii ^v –clxviii ^r / 76 ^v +97 ^r | M' Pet' Ioh'is / M' Pet' Ioh'is [...] [...]g[...] | |
| clxviii ^v –clxx ^r / 97 ^v –98 ^r | M' [...] / M' Pet' Ioh'is organista | |
| /98v–71r | [no attrib.] / [no attrib.] | |
| clxxi ^v –clxxii ^r / 71 ^v +65 ^r | Ugolinus d' [...] / Ugolin' | |
| clxxii ^v –clxxiii ^r / 65 ^v +64 ^r | Ugolin' / Ugo[...] | |
| clxxiii ^v –clxxiii ^r / 64 ^v +63 ^r | Ugo[...]n' / Ugolin' | |
| clxxiii ^v –clxxv ^r / 63 ^v +73 ^r | U[...] / Ugolin' | |
| clxxv ^v –clxxvi ^r / 73 ^v +78 ^r | M' Hu[...] / [...] | |
| clxxvi ^v –clxxvii ^r / 78 ^v +68 ^r | [no attrib.] / Imbert' | |
| clxxvii ^v –clxxviii ^r / 68 ^v +67 ^r | [no attrib.] / Ugolin' | |
| clxxviii ^v –clxxviii ^r / 67 ^v +66 ^r | [no attrib.] / Hu[...]t' d' S[...] | |
| clxxviii ^v –clxxx ^r / 66 ^v +80 ^r | [no attrib.] / [...] | |
| [clxxx ^v] ^r –clxxxii ^r / [missing]+72 ^r | [missing folio] / Imbert' d' Salinis | |
| clxxxii ^v –clxxxiii ^r / 72v+62r | [no attrib.] / Hu'bert' d' Salinis | |
| clxxxiii ^v –[clxxxiii] ^r / 62 ^v –[missing] | [no attrib.] / [missing folio] | |

4. It is not ascertainable if this folio contains an attribution for the addition at the bottom of the folio. On this, see Janke/Nadas 2015, 202.

5. The parchment in the area where the attribution is to be found was replaced.

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| | |
|-----------------------------------------------------------------------------------|--------------------------------|
| [clxxxiii ^v]-clxxxv ^r / [missing]-61 ^r | [missing folio] / [no attrib.] |
| clxxxv ^r -clxxxvi ^r / 61 ^v +70 ^r | [no attrib.] / [no attrib.] |
| clxxxvi ^v -[clxxxvii ^r] / 70 ^v -[missing] | [no attrib.] / [missing folio] |
| [clxxxvii ^v]-clxxxviii ^r / [missing]-69 ^r | [missing folio] / [no attrib.] |
| clxxxviii ^v -clxxxviii ^r / 69 ^v +79 ^r | [no attrib.] / [no attrib.] |
| clxxxviii ^v -[clxxx ^r] / 79 ^v -[missing] | [no attrib.] / [missing folio] |

TABLE IV.2: ORIGINAL FOLIATION NUMBERS OF THE MUSIC COLLECTION

| | | |
|-------------------------|-----------------------|------------------------|
| [i ^r] | lxx[ii] | [cxxxviii] |
| [ii ^r] | lx[x]iii | [...] |
| ii[i ^r] | [lxxiii] | [...] |
| [...] ^r | [lxxv] | [...] |
| v ^r | lx[xvi] | cxxxxv |
| vi ^r | lx[xvii] | [...] |
| [...] ^r | lx[xvii]i | cxxxxv[iii]i |
| viii ^r | lxxviii | [cli] |
| viii ^r | [...] ^r | clii |
| x ^r | [...] | [...] ^r |
| [...] ^r | lxxxii[i?] | [clv] |
| [x]xi ^r | -lxxxiii? | clvi |
| [xxii ^r] | -lxxxiii | clviii |
| x[xii]i ^r | lxx... | [clx] |
| [x]x[iii]i ^r | lx... | [clxi ^r] |
| xxv ^r | lxxxv... | clxii ^r |
| [xxvi ^r] | lxxxvii | clx]iii ^r |
| x[xvii ^r] | lxxxviii | |
| [xx]viii ^r | lxxxviii | [clxiii] ^r |
| [xxviii ^r] | [...]i | [c]lxv ^r |
| [xxx ^r] | [...]xxxii | clxvi ^r |
| [xxxi ^r] | ci ^r | clxvii ^r |
| xxxii ^r | cii ^r | clxviii ^r |
| [xxxiii ^r] | [...] ^r | clxviii ^r |
| xxxiii ^r | [cviii] | clxx ^r |
| xxxv ^r | cx ^r | clxxi ^r |
| [xxxvi ^r] | | clxxii ^r |
| xxx[vi]i ^r | cxx[i] | [clxxiii] ^r |
| xxxviii ^r | [...] | clxxiii ^r |
| xxxvi[i]ii ^r | cxxiii | [clxxv] ^r |
| xx[xx] ^r | [...] | [clxxv]i ^r |
| [xxxxi ^r] | [...]xci ^r | clx[xv]i ^r |
| xxxxii ^r | [...] | clxxviii ^r |
| x[xxxii]i ^r | c[xxviii] | clxxviii ^r |
| xxx[xiii ^r] | [...] | [clxxx] ^r |
| xxx[xv] | [...] | clxxx[i] |
| xxxxvi | c[xxxii] | clxxxiii |
| xxx[x]v[i]i | cxxxii[i] | cl[...] |
| xxxxviii | cxxxiii | [clx]xxvi |
| [xxxxviii]i | cxxxv | [...] |
| [l] | cxxxvi | cl[xx]xv[i]ii |
| [...] ^r | cxxxvii | [clxxxviii] |
| l[xx] | [cxxxviii] | [...] |

As already noted, the music collection was evidently the work of a single hand, a scribe working in Florence most likely at the end of the second decade of the Quattrocento. The primary plan of the compiler-scribe was to begin an extensive retrospective collection of the works of the oldest “classical” Italian composers, Jacopo da Bologna and Giovanni da Cascia. The conceptual framework for arranging the contents was of long standing, arranging the music authorially and generically.

This oldest repertory would be followed by the works of Bartolino da Padova and mid-fourteenth-century Florentine composers such as Donato da Cascia. Not only in the actual works but in the ordering of the repertory the compiler-scribe could make use of the presentation models in the older anthologies.⁶ In fact, much about the readings of the older Trecento songs in **SL** reveal a stability of repertorial transmission within the Florentine orbit, especially if one concludes that the exemplars for **SL** were certainly Florentine; surely more could be said in this regard had missing gatherings six and seven turned up and were found to contain a selection of works of other established composers such as Lorenzo Masini, Gherardello, and Niccolò da Perugia.

The series of Florentines continues with Giovanni Mazzuoli, Francesco Landini, and Paolo da Firenze, each in what appear to be respectively distinct madrigal and ballata sections. The Landini portion of **SL**'s gatherings 10 to 13 is a good case of how the scribe may have proceeded in copying a large repertory by one

composer, very likely preferring genre separation (madrigals, then ballatas) and voicing differences of two versus three parts within the ballatas. Thus the Landini section could have begun in gathering 10, immediately following Giovanni Mazzuoli's works, with a selection of madrigals,⁷ and then followed a designation of gatherings 11 and 12 for the two-part ballatas, continuing in gathering 13 with those for three voices. This neat plan for the ballatas was introduced by Gehring⁸ and has stimulated further considerations that might address possible conflicts in the positions of folios B and 89 within the Landini section (cfr. gathering structure and inventory below).⁹

7. See Janke 2016, p. 17.

8. Gehring 2012, pp.124–127.

9. Fol. B, which was singled out for use in the index of the *Campione de' Beni*, could have been separated from its conjoint leaf 89; we have joined them in a likely position within gathering 13. Problems here arise in the accurate reading of foliation numbers and repertorial considerations, both areas subject to interpretation. Based on the practice of the scribe throughout the manuscript, especially in his treatment of repeated elements in the writing of roman numerals, the images lead us to read the number on fol. 89^r as “cxxxiii” and this results in placing that folio in gathering 13, allowing for a credible distribution of missing voice parts needed to complete what is on these folios. Moreover, folio B, for which we cannot decipher the original foliation number, fits well in the section that seems to be dedicated to three-part ballatas. Song no. 130 could be a three-part ballata, thus fitting into the assumed repertorial plan just outlined; but a very careful analysis of the mise-en-page of the entire opening would have to be calculated to allow for this. However, as a two-part ballata, fitting in more comfortably given the scribe's copying practices, it may have acted as a place marker denoting the end of

We are indeed fortunate to have for the first time substantial music by Giovanni Mazzuoli and, as we will see later in the collection, that of his son Piero. **SL** offers a more nuanced view of Florentine music, especially during the decades immediately following Landini's death. This collection places Giovanni in a meaningful position as a composer active both in the late fourteenth and the early fifteenth centuries, between Donato and Landini, and more or less coeval with Paolo da Firenze. Giovanni's training and career as organist reach back at least to the 1370s and 1380s at Orsanmichele and Santa Felicita, followed by a position at the cathedral of Florence until shortly before his death.¹⁰ After his passing on 13 May 1426, his son Piero continued playing there, having been active as an organist even earlier at the church of San Lorenzo.

The comparison of composer sections in **SL** and **Sq** is inevitable and telling. Not only were these manuscripts compiled more or less around the same time,¹¹ they

the two-part section – in which case no. 128 may have been copied in two parts, as is one of its concordant readings. The hair/flesh side pattern is not strictly maintained, but see gathering 8 for a similar example. It has not always been possible in such a heavily scraped manuscript to easily discern differences between hair and flesh sides.

10. Further on Giovanni's career, see Janke 2016, pp. 55–67.

11. See Janke 2016, pp. XX–YY.

6. Cfr. Nadas 1985 and 1992.

also share general features; yet they contrast in some ways. Common features, as we mentioned above, include a general organization that followed chronological composer and generic principles. Both anthologies incorporate (or were prepared to include) the works of Paolo da Firenze, Giovanni Mazzuoli, and, as we now know, Antonio Zacara da Teramo, sharing compositions such as *Dicovi per certança* (not transmitted in any other Trecento source) – although Zacara’s works may represent a contrasting feature by way of selection of his works in the two sources.¹²

Dicovi per certança, such as the many works that have been placed at the bottoms of single folios or openings, can be considered an addition to the main plan of the first stage of compilation (gatherings 1–16); that is to say that they, as works from beyond the Alps and mostly French, were not necessarily considered part of the core repertory. There is nothing new or unique about the inclusion of non-Italian works. In fact, such sources as **FP**, **Lo**, **Pit** – in contrast to the exception of **Sq** – used such repertories as space fillers or collected them in separate gatherings. Yet the size of the repertory the **SL** scribe had available is significant, appearing to be larger than that of related sources.

Perhaps a major consideration for the compiler-scribe was a determination of space in the manuscript and how to fill it, and it is for this reason that we have adopted the term “space filler,” for works that occupy unfilled staves at the bottoms of folios. With very few exceptions, the compiler-scribe managed to systematically fill most of the unoccupied staves in gatherings 1 through 16, probably drawing on a large collection of exemplars at his disposal that allowed him to select the pieces on the basis of available space. It is also true that additions might have required larger areas than just an unfilled staff or two, and in fact those were placed in a position of more prominence filling full folios; this evidently occurred at the end of discrete sections such as those of Giovanni Mazzuoli (end of gathering 9) and Paolo da Firenze (end of gathering 14: no. **162**, *Marticius qui fu*).

12. See Janke and Nádas 2015.

In the most extreme case, with the retrospective Italian collection considered completed by the end of gathering 14, an entire gathering – number 15 – was then devoted to 14th-century French works, some accompanied with their text underlaid in the cantus parts. Here we find significant works by well-known composers such as Guillaume de Machaut and his contemporaries (Senleches, Grimace, Magister Franciscus). Although some of the songs used as space fillers or included in gathering 15 can now be attributed to composers through concordances, they evidently remained anonymous to our compiler-scribe. If these works were considered more important, or meant to act as compositional models, we do not know, but it is remarkable to find a number of Machaut’s songs here, although lacking attribution. Since one or two French pieces were added in the previous gathering, we can consider gathering 15 as a continuation, perhaps a residual part of this process of inclusion, which continued in gathering 16 with other works entered as space fillers.¹³ The nature of gathering 16 appears to mark it as a repository for a collection of caccias and caccia-like songs; available space at the end of that gathering served for further additions.

Gatherings 17, 18, and 19 exhibit features¹⁴ that serve to set them apart from the corpus of songs just described – and even within themselves – in their independent manner of copying. The two new composers highlighted with strong Florentine connections are the son of Giovanni Mazzuoli, Piero, and the theorist-singer Ugolino da Orvieto, who had

13. In the context of available space and the planning of where to include additions, the question arises of just how important genre distinctions may have been to the compiler-scribe, in addition to the number of voices that could be made to fit in unfilled staves. It is interesting to note an almost even balance among virelais, rondeaux, and ballades in this repertory, although two-part versions outnumber almost two to one three-part. We may conclude that the usually available amount of space would have dictated the overwhelming selection of two-part songs; in gathering 15, the lack of space limitations allowed for larger works (three-part). In the special case of *Douls m’est amer* (see Fig. IV.2), the inclusion of both its two- and three-part versions was made possible by the nature of the main entries on those folios.

14. Described in Janke 2016, pp. XX–YY.

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recently resided in the city, employed as a singer at the cathedral. The collection ends with a rarely represented genre in Florentine musical circles, mixing an impressive collection of older and newer international motets with a few native Italian examples, and in the process bringing into prominence a new composer of some distinction in the Florentine orbit, Humbertus de Salinis.¹⁵

A great number of the small-scale and anonymous songs that form the bulk of the additions constitute what we might label as typical of the circulating simpler *ars nova* song styles. A good example is the virelai numbered **156** in gathering 14:

The image displays a musical score for a virelai, numbered 156. It consists of four systems of music, each with a vocal line (treble clef) and a lute accompaniment (alto clef). The key signature is one flat (B-flat), and the time signature is 6/8. The first system (measures 1-8) shows the beginning of the piece. The second system (measures 9-18) includes a measure rest at the start. The third system (measures 19-24) continues the melody. The fourth system (measures 25-32) features first and second endings, indicated by '1.' and '2.' above the notes. The piece concludes with a double bar line.

Fig. IV.1: Transcription of no. 156

15. See also Bent 2007, especially pp. 223–227.

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Fig. IV.2: Transcription of *Douls m'est amer* (no. 168)

Among the added circulating *ars nova* songs included in **SL**, we find that our compiler-scribe may show an interest in differences between two- and three-part versions of certain compositions; in this regard, unless due to a miscalculation in available space at the location of the two-part version, in at least one case we find two versions of the same song, *Douls m'est amer* (nos. 115 and 168), perhaps reflecting an exploration of how a part could have been added to a preexistent cantus-tenor framework. Moreover, **SL** includes a three-part version (see Fig. IV.3) of the very old song *Soiez liez* (probably pre-Machaut), already known elsewhere as a two-part rondeau and copied as such in **Pra XI E9**; in **Stras** it was copied twice, in two- and three-part versions.¹⁶

16. Earp (1991); see **Pra XI E9**, fol. 249r (2⁰) and **Stras**, fols. 49^r (3⁰) and 70^r (2⁰), the latter not transcribed diplomatically by Coussemaker, but included in his inventory. The three-part version in **SL** could be the version that was to be found in **Stras**, on the basis of the generally strong concordant associations between **SL** and **Stras**. Also in the older repertory we find a previously unknown contratenor part for the Jacopo madrigal *Nel bel zardino* (no. 4). The subject of two- and three-part writing and the exploration of different kinds of contratenors in the Italian repertory -- especially in the works of Landini and late Trecento song -- has been addressed in Baumann 1979, Memelsdorff 2002, Gehring 2012, and Rotter-Broman 2012. Regarding French repertory, it is clear that the number of voices in **SL** never exceeds three. In the case of Machaut and the songs of his contemporaries, the exemplars may have either provided the three-part versions we see or solved the question of choice of alternate voice parts; see, for example, the contratenor that accompanies the Ballade *De Narcissus* by Magister Franciscus (no. 167). Additionally, an aspect of musical taste may be revealed in the readings of motets, with no more than three voice parts per composition, having made a choice among possibilities; see nos. 207, 211, 212, 215, 216. (See Bent 1992, and Gomez 1985). On the topic of choosing among alternate voice parts or on the question of performing additional parts in Machaut's ballades, see Leach 2001 and Verhaar 2013.

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The image displays a musical score for 'Soiez lies (no. 159)'. It is organized into four systems, each containing three staves. The top staff of each system is the vocal line, the middle staff is empty, and the bottom staff is the bass line. The music is written in a 3/4 time signature. The first system covers measures 1 through 8. The second system starts at measure 9. The third system starts at measure 17. The fourth system starts at measure 25 and concludes with a double bar line. The notation includes various note values, rests, and accidentals.

Fig. IV.3: Transcription of *Soiez lies* (no. 159)¹⁷

SL has received a majority of scholarly attention focused on the presence of 20 previously unknown compositions by Ugolino da Orvieto and Giovanni Mazzuoli, and then on the nine songs by Piero Mazzuoli, previously unknown as a composer. The value of the collection, however, goes beyond this to reveal not only many more *unica* but presenting concordances of songs previously known only from a single other source. This is particularly impressive with regard to the seemingly complete coverage that has been justly celebrated in **Sq** and its great number of unique Italian songs, and now realizing that there is more to be discovered about musical repertoires in Florence during the period in question. Besides the trio of composers just mentioned, new *unica* include unexpected songs attributed to Francesco Landini (no. 130) and Paolo da Firenze (no. 161), as well as two new caccias in gathering

17. The transcription of cantus and tenor is based on Earp 1991.

16 (nos. **174**, **176**). Paolo's absence altogether in **Sq** makes the comparison with the collection of his works in **Pit** necessary: **SL** in fact confirms his authorship of a significant number of madrigals and ballatas.¹⁸ Other works known in Florence, previously existing in a single copy elsewhere, are now confirmed in **SL**, and they include compositions by Jacopo da Bologna (nos. **16**, and **210**), Giovanni da Cascia (no. **48**), Bartolino da Padova (nos. **56**, **63**, **64**, **71**), Donato da Firenze (nos. **87**, **91**, **96**), and Francesco Landini (no. **126**).¹⁹

The works of two other composers merit comment. In the case of Antonio Zacara da Teramo, as shown in our recent study, not only have the number of songs attributable to him increased in **SL**, but their readings in comparison to concordant versions differ – sometimes beyond the point of mere variants (nos. **88**, **134**, **137**, **151**).²⁰ The nature of his inclusion in **SL** will surely stimulate further research into the reception of his presence in Florence.

We have long known of three motets of the northern composer Humbertus de Salinis, now documented as having been active in Italy in the first decade of the 15th century, especially within papal circles;²¹ now nos. **206** and **207** in **SL** confirm their unique **Q 15** readings. More remarkable is the presence of three unknown songs possibly by de Salinis (nos. **198**, **201**, **204**),²² all in the mixed 15th-century French repertory of gathering 18 – with its singular richness in mixture of styles and genres – which also includes one French song by Ugolino da Orvieto (no. **203**).

For the French repertory of 14th-century songs that we have labeled “space fillers,” nearly sixty of them remain unidentified, and most of them appear to be unique. Noteworthy, however, is confirmation of previously unique or otherwise incomplete – but compositionally significant – French songs such as *En la maison Dedalus* (no. **15**), *Tristour et merencolie* (no. **141**), *Tres doulz regard* (no. **143**), *Marticius qui fu* (no. **162**), Grimace's *Des que, buisson* (no. **169**), and *Hors suy [je] bien* (no. **179**).

The repertorial advantage of **SL** is that the anthology gives us greater insight into the soundscape of musical Florence in the years of the great church councils (Pisa 1409; Constance 1414–1418), concentrating on the coexistence of older traditions and contemporary tastes. As such, it could be considered the source of its time that best represents the pride of Florentine tradition while contemporaneously holding up a mirror to the great movement of repertories and musicians that characterized the years surrounding the end of the schism. There are, in fact, direct connections with the music and singers to be seen and heard at both church councils (Paolo and Andrea da Firenze went to Pisa, and later Ugolino is thought to have been at Constance),²³ and even the fanciful depiction of that soundscape as illustrated in the *Saporetto* of Simone Prodenzani.²⁴ In speculating on the character and interest of the person who could have been behind the creation of **SL** and its unique features, one might wish to look for a particular individual who would have been able to fulfill these ideals; one

18. See Nádas 1989. In **SL** see nos. **142**, **144**, **146**, **150**, **153**, **154**, **157**, and **160**. A most interesting case is *Girand' un bel falcon* (no. **148**), the attribution to Paolo otherwise only known from speculation surrounding the first song in his (unfilled) section in **Sq**. See Günther/Nádas/Stinson 1987.

19. It is interesting to note that the last songs in the Giovanni da Cascia and Donato da Firenze sections occupy analogous positions in **Sq**.

20. See Janke/ Nádas 2015.

21. Di Bacco/Nádas 1998; see also the composer entry in Nosow 2003.

22. The visible attributions are difficult to read, but they certainly do not refer to Ugolino (Janke 2016, p. 29), and the style of at least two of them – equal voice compositions (see Fallows 1987) – would support considering them as the work of one composer. In fact, on the basis of our attributions in Table IV.1, one might speculate on the presence of a section devoted to the works of Humbertus de Salinis, from nos. **198** to **208**, in which at least one song by Ugolino da Orvieto was added (no. **203**); as such, the motets of de Salinis follow immediately upon a collection of his songs.

23. See Günther/Nádas/Stinson 1987, pp. 209, 213–214; Andrea is listed and present at the Pisan council as the General of the Servite Order, see *Italia Sacra*, Vol. 3 (Rome 1647), ed. F. Ughellus, column 471.

24. Ibid. and Nádas 1998.

could fruitfully do no better than to start with the musicians represented in the collection itself, active in the first decades of the Quattrocento – someone such as Paolo da Firenze, or perhaps even more significantly, the notary-scribe-organist-composer Piero Mazzuoli.²⁵

25. Especially compelling in the case of Piero is how his section of compositions has come down to us, revealing elements of both musical and textual editing and in the special way that his gathering was presented in the context of the entire collection (cfr. Janke 2016, pp. 26–27 and 48–53).

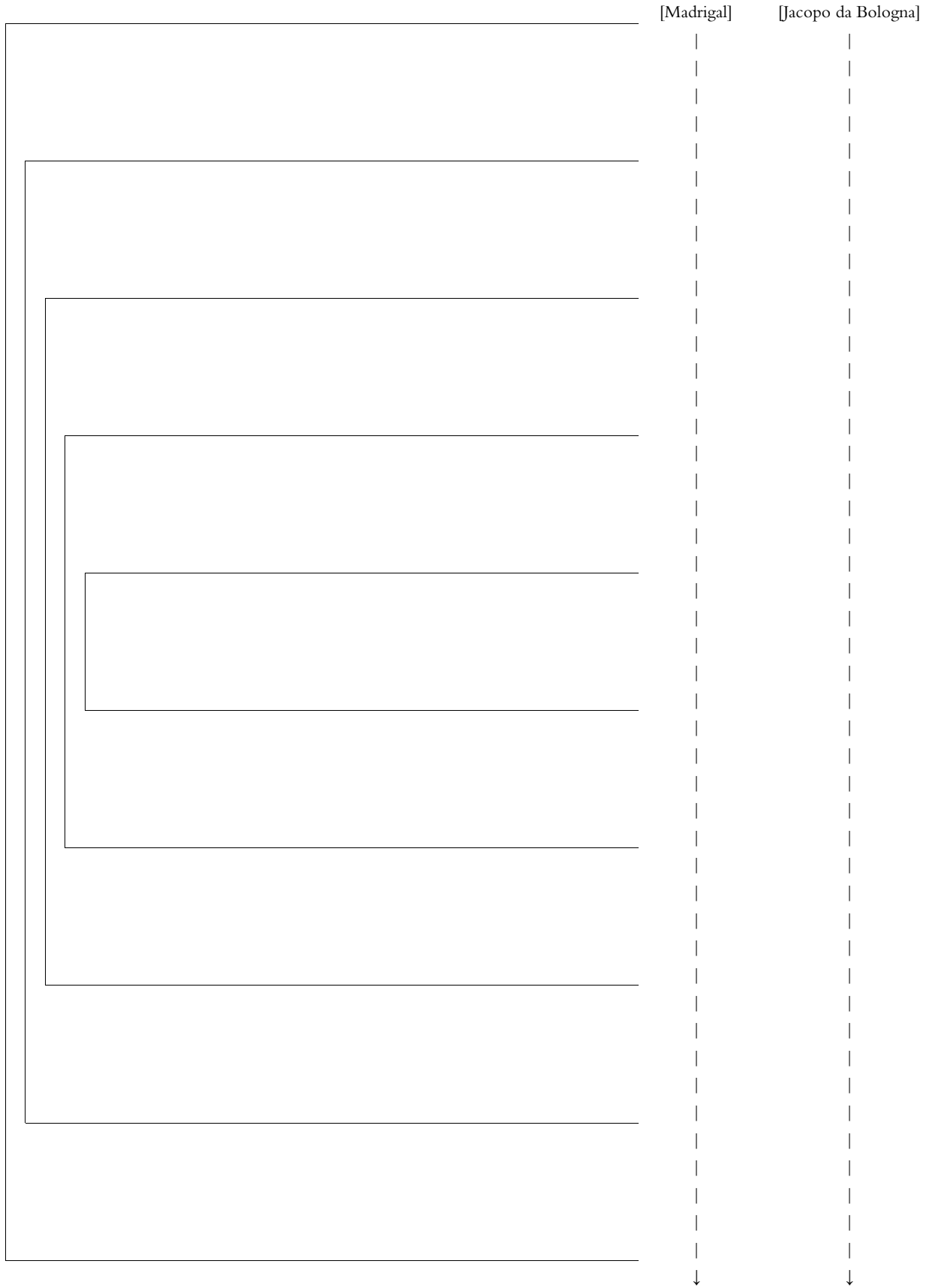
GATHERING STRUCTURE

GATHERING 1

| | | | | |
|---|-------------------------------------------------------------------------|------------------------------------------------|----------|--------------------|
| F | 1 <i>Posando sopra un'aqua</i> 2 ² | i / 42 | Madrigal | Jacopo da Bologna |
| | / / | | | |
| | 2 <i>Nel mezo a sei paon</i> 2 ² | 3 <i>Je languir d'amer mort</i> 3 ¹ | | Giovanni da Cascia |
| | \ \ | | | |
| H | | ii / 43 | | Jacopo da Bologna |
| | / / | | | |
| | 4 <i>Nel bel zardino</i> 3 ² | | | |
| | \ \ | | | |
| F | | iii / 44 | | |
| | 5 <i>Io me sun un</i> 2 ² | | | |
| | / / | | | |
| | 6 <i>Non al suo amante</i> [2 ²] | 7 [unidentified] [2 ⁰] | | |
| | \ \ | | | |
| F | | v / 45 | | |
| | / / | | | |
| | 8 <i>Soto l'imperio</i> 3 ³ | | | |
| | \ \ | | | |
| H | | vi / 46 | | |
| | / / | | | |
| | 9 <i>O dolze apress'</i> [2 ²] | 10 [unidentified] [2 ⁰] | | |
| | \ \ | | | |
| H | | viii / 47 | | |
| | 11 <i>O in Italia</i> 2 ² | | | |
| | 12 <i>Un bel sparver</i> 2 ² | | | |
| F | | viii / 48 | | |
| | / / | | | |
| | 14 <i>Aquila altera/Uccel di Dio/Creatura gentil</i> 3 ¹⁺¹⁺¹ | | | |
| | \ \ | | | |
| H | | x / 49 | | |
| | 15 <i>En la maison Dedalus</i> 2 ⁰ | | | |
| | 16 <i>Straccias'i panni</i> 2 ² | | ↓ | ↓ |

GATHERING STRUCTURE

GATHERING 2 (missing)



GATHERING 3

| | | | | |
|---|----------------------------------------------------|--------------------------------------------|----------|--------------------|
| F | 17 <i>I' senti' zà</i> 2 ² | xxi / 11 | Madrigal | Jacopo da Bologna |
| | / | / | | |
| | / | / | | |
| | 18 <i>Oselletto salvazo</i> 2 ² | 19 [unidentified] 2 ⁰ | | |
| | \ | \ | | |
| H | \ | \ | | |
| | / | / | | |
| | / | / | | |
| | 20 <i>O cieco mondo</i> 2 ² | 21 [unidentified] 3 ⁰ | | |
| | \ | \ | | |
| F | \ | \ | | |
| | / | / | | |
| | / | / | | |
| | 22 <i>Prima virtut'è</i> 2 ² | 23 [unidentified] 2 ⁰ | | |
| | \ | \ | | |
| H | \ | \ | | |
| | / | / | | |
| | / | / | | |
| | 24 <i>Tanto che sit'</i> 2 ² | 25 [unidentified] 2 ⁰ | | |
| | \ | \ | | |
| F | \ | \ | | |
| | / | / | | |
| | / | / | | |
| | 26 <i>Oselletto salvazo</i> 3 ^{2c} | 27 <i>Soit tart, tempre</i> 2 ⁰ | Caccia | |
| | \ | \ | | |
| H | \ | \ | | |
| | / | / | | |
| | / | / | | |
| | 28 <i>Agnel son bianco</i> 2 ² | 29 [unidentified] 2 ⁰ | Madrigal | Giovanni da Cascia |
| | \ | \ | | |
| F | \ | \ | | |
| | / | / | | |
| | / | / | | |
| | 30 <i>La bella stella</i> 2 ² | 31 [unidentified] 3 ⁰ | | |
| | \ | \ | | |
| H | \ | \ | | |
| | / | / | | |
| | / | / | | |
| | 32 <i>Togliendo l'una a l'altra</i> 2 ² | 33 [unidentified] 3 ⁰ | | |
| | \ | \ | | |
| F | \ | \ | | |
| | / | / | | |
| | / | / | | |
| | 34 <i>Nascoso el viso</i> 2 ² | 35 <i>Le souvenir</i> 3 ⁰ | | |
| | \ | \ | | |
| H | \ | \ | | |
| | 36 <i>Donna già fu'</i> 2 ² (C) | | | |

GATHERING 4

| | | | | | |
|---|----------------------------------------------------------|---------------------------------------------|--------------|----------|--------------------|
| F | 36 <i>Donna già fu' 2²</i> (T) | 37 [unidentified] 2 ⁰ | xxxi / 1 | Madrigal | Giovanni da Cascia |
| | / | 39 [unidentified] 2 ⁰ | | | |
| | / | | | | |
| | 38 <i>O pelaro gentil 2²</i> | | | | |
| | \ | | | | |
| H | \ | 40 [unidentified] 3 ⁰ | xxxii / 2 | | |
| | / | 42 [unidentified] 3 ⁰ | | | |
| | / | | | | |
| | 41 <i>Appress'un fiume 2²</i> | | | | |
| | \ | | | | |
| F | \ | 43 <i>De mon [...] 2⁰</i> | xxxiii / 3 | | |
| | / | | | | |
| | / | | | | |
| | 44 <i>O tu, cara sciença 2²</i> | | | | |
| | \ | | | | |
| H | \ | 45 <i>Con plus 2⁰</i> | xxxiiii / 4 | | |
| | / | / | | | |
| | / | / | | | |
| | 46 <i>Più non mi curo 2²</i> | 47 [unidentified] 2 ⁰ | | | |
| | \ | \ | | | |
| F | \ | \ | xxxv / 5 | | |
| | / | / | | | |
| | / | / | | | |
| | 48 <i>Fra mille corvi 2²</i> | 49 [unidentified] 2 ⁰ | | | |
| | \ | \ | | | |
| H | \ | \ | xxxvi / 6 | | |
| | / | | | | |
| | / | | | | |
| | 50 <i>I bei sembianti 3³</i> | | | | |
| | \ | | | | |
| F | \ | | xxxvii / 7 | | |
| | / | 52 <i>D[...] 2⁰</i> | | | |
| | / | | | | |
| | 51 <i>La douce cere 3²</i> | | | | |
| | \ | | | | |
| H | \ | | xxxviii / 8 | | |
| | / | / | | | |
| | / | / | | | |
| | 53 <i>La fiera testa 2²</i> | 54 [unidentified] 2 ⁰ | | | |
| | \ | \ | | | |
| F | \ | \ | xxxviiii / 9 | | |
| | / | | | | |
| | / | | | | |
| | 55 <i>Alba colomba 3²</i> | | | | |
| | \ | | | | |
| H | \ | | xxxx / 10 | | |
| | 56 <i>Quel sole che nutrica 2²</i> (C) | | | | |

Bartolino da Padova

GATHERING 5

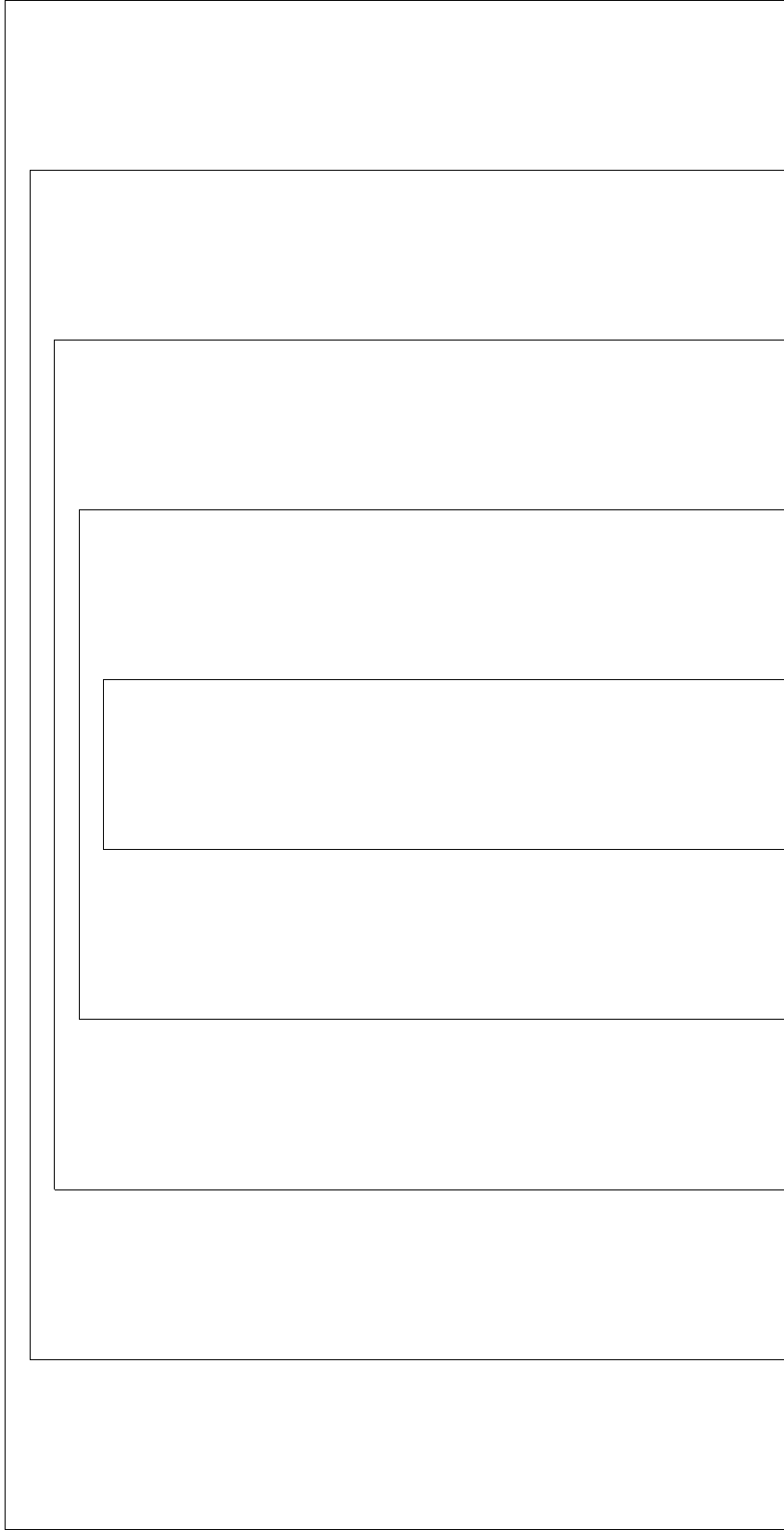
| | | | | |
|---|----------------------------------------------------|------------------------------------------|----------|---------------------|
| F | 56 <i>Quel sole che nutrica</i> 2 ² (T) | xxxxi / 31 | Madrigal | Bartolino da Padova |
| | / | / | | |
| | / | / | | |
| | 57 <i>Le aurate chiome</i> 2 ² | 58 [...] <i>loit haye</i> 3 ⁰ | | |
| | \ | \ | | |
| H | | xxxix / 32 | | |
| | / | / | | |
| | / | / | | |
| | 59 <i>Donna legiadra</i> 2 ² | 60 [unidentified] 2 ⁰ | | |
| | \ | \ | | |
| F | | xxxixiii / 33 | | |
| | / | / | | |
| | / | / | | |
| | 61 <i>Se premio de virtù</i> 2 ² | | | |
| | \ | \ | | |
| H | | xxxixiiii / 34 | ↓ | |
| | 62 [<i>D</i>] <i>ites moy</i> 2 ⁰ | | | |
| | 63 <i>Tanto di mio cor</i> 2 ² | | Ballata | |
| | / | / | | |
| H | 64 <i>Quando necessità</i> 2 ² | xxxxv / 35 | | |
| | 65 <i>Amor, che nel pensier</i> 2 ² | | | |
| | / | / | | |
| F | 66 <i>Recordate de mi</i> 2 ² | xxxixvi / 36 | | |
| | 67 <i>Qual novità</i> 2 ² | | | |
| | / | / | | |
| F | 68 <i>Gioia di novi odori</i> 2 ² | xxxixvii / 37 | | |
| | 69 <i>Sempre se trova</i> 2 ² | 70 <i>Ma belle amour</i> ? | | |
| | / | / | | |
| H | 71 <i>Chi può servir</i> 2 ² | xxxixviii / 38 | | |
| | / | / | | |
| | / | / | | |
| | 72 <i>Quel digno de memoria</i> 2 ² | 73 [unidentified] 3 ⁰ | | |
| | \ | \ | | |
| F | | xxxixviiii / 39 | ↓ | |
| | / | / | | |
| | / | / | | |
| | 74 <i>Quando la terra</i> 2 ² | 75 [unidentified] 3 ⁰ | | |
| | \ | \ | | |
| H | | 1 / 40 | | |
| | 76 <i>Qual lege move</i> [2 ²] (C) | | ↓ | ↓ |

GATHERING 6 (missing)

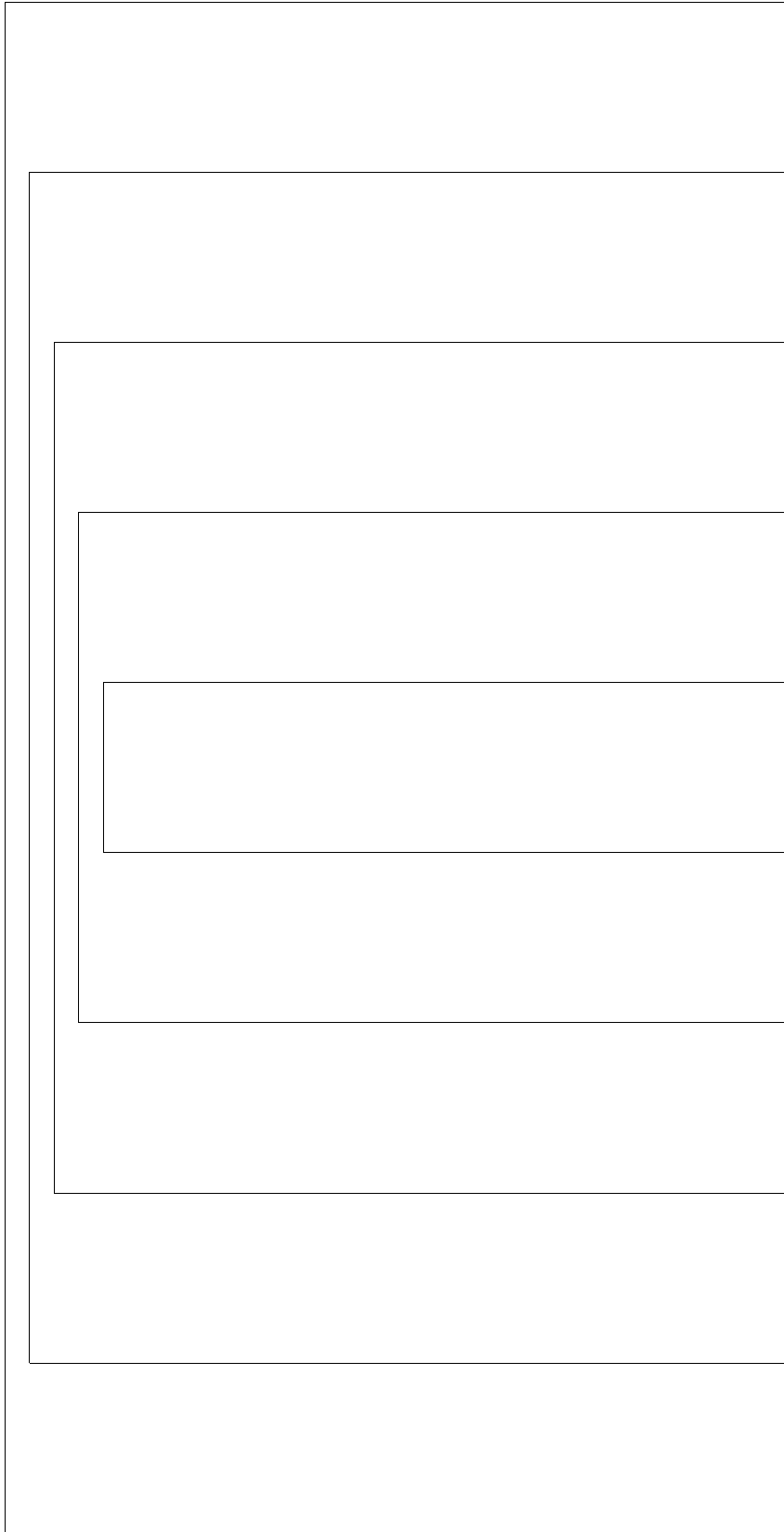
[76 *Qual lege move* [2²] (T)]

[Madrigal]

[Bartolino da Padova]



GATHERING 7 (missing)



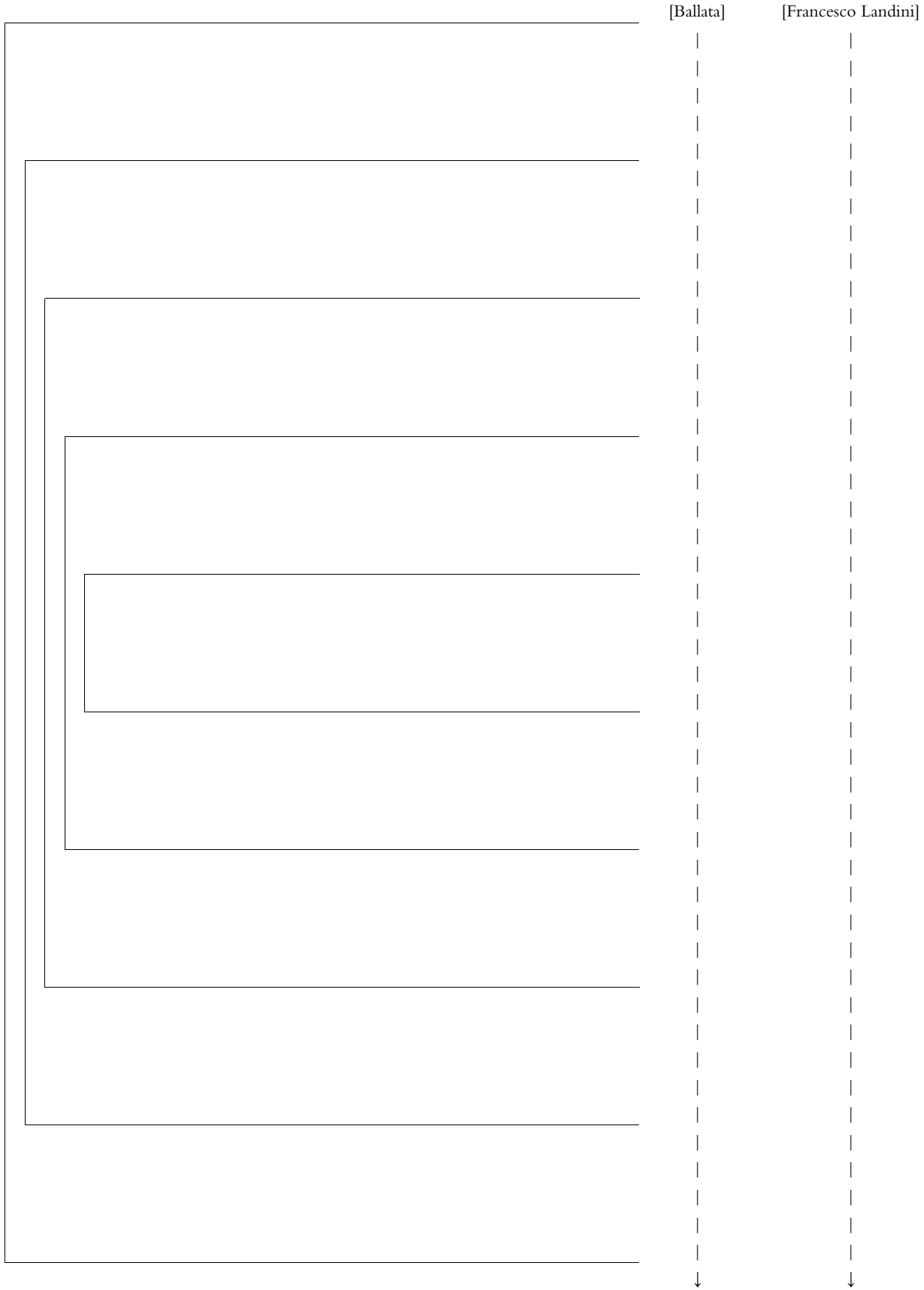
GATHERING 8

| | | | Madrigal | Donato da Firenze |
|---|----------------------------------------------------------------|---------------------------------------------------------------------------|----------|-------------------|
| | / | / | | |
| | / | / | | |
| | 77 <i>Un cane, un'oca</i> [2 ²] | 78 [unidentified] [2 ⁰] | | |
| | \ | \ | | |
| H | \ | \ | | |
| | / | / | | |
| | / | / | | |
| | 79 <i>Un bel girfalco</i> 2 ² | 80 [unidentified] 2 ⁰ | | |
| | \ | \ | | |
| H | \ | \ | | |
| | / | / | | |
| | / | / | | |
| | 81 <i>Sovran'ucello</i> 2 ² | 82 [...] <i>sanc</i> 2 ⁰ | | |
| | \ | \ | | |
| F | \ | \ | | |
| | / | / | | |
| | / | / | | |
| | 83 <i>Lucida pecorella</i> 2 ² | | | |
| | \ | \ | | |
| H | \ | 84 <i>Adieu</i> [...] 2 ⁰ | | |
| | / | / | | |
| | / | / | | |
| | 85 <i>Seguendo'l canto</i> 2 ² | 86 [unidentified] 2 ⁰ | | |
| | \ | \ | | |
| F | \ | \ | | |
| | / | / | | |
| | / | / | | |
| | 87 <i>I'ho perduto l'albero</i> 2 ² | 88 <i>State a Dio</i> 2 ¹ (Antonio Zacara da Teramo) | | |
| | \ | \ | | |
| H | \ | \ | | |
| | / | / | | |
| | / | / | | |
| | 89 <i>L'aspido sordo</i> 2 ² | 90 [...] <i>fumes</i> ? [...] <i>sonnes</i> 2 ⁰ | | |
| | \ | \ | | |
| F | \ | \ | | |
| | / | / | | |
| | / | / | | |
| | 91 <i>S'i' monacordo gentil</i> 2 ² | 92 <i>Adieu</i> [...] 3 ⁰ | | |
| | \ | \ | | |
| F | \ | \ | | |
| | / | / | | |
| | / | / | | |
| | 93 <i>I' fu già usignolo</i> 2 ² | | | |
| | \ | \ | | |
| | / | / | | |
| | 94 <i>I' fu già bianch' uccel</i> [2 ²] (C) | 95 [unidentified] [2 ⁰] (T) | | |

GATHERING 9

| | | | | | |
|---|---------------------------------------------------------|-----------------------------------------|---------------|----------|-------------------|
| H | 94 <i>I' fu già bianch' uccel</i> [2 ²] (T) | 95 [unidentified] [2 ⁰] (C) | lxxxii / 21 | Madrigal | Donato da Firenze |
| | / | / | | | |
| | / | / | | | |
| | 96 <i>Dal cielo scese</i> 2 ² | 97 [unidentified] 3 ⁰ | | | |
| | \ | \ | | | |
| F | | | lxxxii / 22 | | ↓ |
| | / | | | | Giovanni Mazzuoli |
| | / | | | | |
| | 98 <i>A piè del monte</i> 2 ² | | | | |
| | \ | | | | |
| H | | 99 [unidentified] 2 ⁰ | lxxxiii / 23 | | |
| | / | | | | |
| | / | | | | |
| | 100 <i>Seguendo la fortuna</i> 2 ² | | | | |
| | \ | | | | |
| F | | | lxxxiii / 24 | | |
| | / | | | | |
| | / | | | | |
| | 101 <i>Chome servi a signor</i> 3 ³ | | | | |
| | \ | | | | |
| H | | | lxxxv / 25 | ↓ | |
| | / | | | | |
| | / | | | | |
| | 102 <i>Non con più</i> 2 ² | | | Ballata | |
| | \ | | | | |
| F | 103 [unidentified] 2 ² | | lxxxvi / 26 | | |
| | / | | | | |
| | 104 <i>Splendor da ciel</i> 2 ² | | | | |
| | \ | | | | |
| H | 105 <i>Questi no[...] di amor</i> 2 ² | | lxxxvii / 27 | | |
| | / | | | | |
| | 106 [unidentified] 2 ² | | | | |
| | \ | | | | |
| F | 107 [unidentified] 2 ² | | lxxxviii / 28 | | |
| | / | | | | |
| | 108 <i>Amor e gentileça</i> 2 ² | | | | |
| | \ | | | | |
| H | 109 <i>Dopo chi so[...]</i> 2 ² | | lxxxviii / 29 | | |
| | / | | | | |
| | 110 <i>Gli ochi</i> 2 ² | | | ↓ | ↓ |
| | \ | | | | |
| F | 111 <i>C[...]</i> 3 ⁰ | | lxxxix / 30 | Ballade | -- |
| | / | | | | |
| | 112 <i>[...] l'amour</i> 3 ⁰ | | | ↓ | ↓ |

GATHERING 12 (missing)



GATHERING 13

| H | 126 <i>De sospirar sovente</i> 2 ² | 127 <i>D[...] naye</i> 2 ⁰ | cxxi / 41 | Ballata | Francesco Landini |
|---|---------------------------------------------------------|-----------------------------------------------------|-------------|----------|-------------------|
| | / | 129 [unidentified] [2 ⁰] | | | |
| | / | | | | |
| | 128 <i>Che pena è quest'</i> [3 ³] | | | | |
| | \ | | | | |
| | \ | | | | |
| | | / | | | |
| | | / | | | |
| | | 131 <i>[...]lus</i> [2 ⁰] | | | |
| | | \ | | | |
| | | \ | | | |
| F | 130 [unidentified] 2 ² | | cxxiii / 89 | | |
| | / | | | | |
| | / | | | | |
| | 132 <i>Né 'n ciascun mie pensiero</i> [3 ²] | | | | |
| | \ | | | | |
| | \ | | | | |
| | / | | | | |
| | / | | | | |
| | 133 <i>Quanto più caro fai</i> [3 ³] | | | | |
| | \ | 134 <i>Dicovi per certanç a</i> 2 ² | | | |
| H | \ | (Antonio Zacara da Teramo) | cxxvi / Av | | |
| | / | | | | |
| | / | | | | |
| | 135 <i>Nessun ponga speranza</i> [3 ³] | | | | |
| | \ | | | | |
| | \ | | | | |
| | / | | | | |
| | / | | | | |
| | 136 <i>O fanciulla giulia</i> [3 ^{2c}] | 137 <i>Benché lontan me trovi</i> [2 ¹] | | | |
| | \ | (Antonio Zacara da Teramo) | | | |
| | \ | | | | |
| H | \ | | cxxviii / B | | |
| | / | 139 <i>B[...]]</i> [2 ⁰] | | | |
| | / | | | | |
| | 138 <i>La dolce vista</i> [3 ¹] | | | | |
| | \ | | | | |
| | \ | | | | |
| | / | | | | |
| | / | | | | |
| | 140 <i>L'alma mie piange</i> [3 ³] | | | | |
| | \ | | | | |
| | \ | | | | |
| F | 142 <i>Era Venus</i> [2 ²] (C) | 141 <i>Tristour et merencolie</i> 2 ⁰ | cxxx / 50 | | |
| | | 143 <i>Tre doulz regard</i> 2 ⁰ | | ↓ | ↓ |
| | | | | Madrigal | Paolo da Firenze |

GATHERING 15

| | | | | |
|---|---------------------------------------------------|------------------------------------------|---------|----------------------|
| H | 163 <i>De Fortune</i> 3 ¹ | xxxxxii / 74 | Ballade | Guillaume de Machaut |
| | 164 [unidentified] 2 ¹ | 165 [unidentified] 2 ⁰ | | - |
| F | 166 <i>De petit peu</i> 3 ¹ | xxxxxv / 90 | Ballade | Guillaume de Machaut |
| | / | | | |
| | / | | | |
| | 167 <i>De Narcissus</i> 3 ⁰ | | | Magister Franciscus |
| | \ | | | |
| H | 168 <i>Douls m'est amer</i> 3 ⁰ | xxxxxvi / 99 | | |
| | 169 <i>Des que, buisson</i> 3 ¹ | | ↓ | Grimace |
| F | 170 <i>Se vous n'estes</i> 3 ¹ | 171 <i>A[...]</i> 2 ⁰ | Rondeau | Guillaume de Machaut |
| | 172 <i>Honte, paour</i> 3 ¹ | xxxxxviii / 77 | Ballade | ↓ |

GATHERING 16

| | | | | |
|---|-----------------------------------------------------|----------------------------------------------|-----------|--------------------|
| F | 173 <i>J'ay grant desespoir</i> 3 ⁰ | cli / 82 | Ballade | - |
| | / | | | |
| | / | | | |
| | 174 <i>O tu di qua, o tu, di là</i> 3 ^{2c} | | Caccia | |
| | \ | | | |
| H | | cli / 94 | | |
| | / | | | |
| | / | | | |
| | 175 <i>Nell'aqua chiara</i> [3 ^{2c}] | | | |
| | \ | | | |
| | \ | | | |
| | / | | | |
| | / | | | |
| | 176 [unidentified] [3 ^{2c}] | | | |
| | \ | | | |
| F | | 177 <i>[H]elas [...]?</i> 2 ⁰ | clv / 83 | |
| | / | | | |
| | / | | | |
| | 178 <i>Tosto che l'alba</i> 3 ^{2c} | | | |
| | \ | | | |
| H | | 179 <i>Hors suy [je] bien</i> 2 ⁰ | clvi / 87 | |
| | / | | | |
| | / | | | |
| | 180 <i>Così pensoso</i> [3 ^{2c}] | | | |
| | \ | | | |
| | \ | | | |
| | / | | | |
| F | 181 <i>Qui fault boyt</i> 2 ⁰ | clviii / 95 | ? | - |
| | 182 <i>Quanto si può</i> 2 ⁰ | | ↓ | ↓ |
| H | 183 <i>Fuions de ci</i> 3 ⁰ | clx / 88 | Ballade | Jacob de Senleches |
| | 184 <i>[...]coy [...]gi</i> 2 ⁰ | | ? | - |

GATHERING 17

| F | [blank] | clxi / 91 | Ballata | Piero Mazzuoli |
|---|-------------------------------------------------------|--------------|---------|----------------|
| | / | | | |
| | / | | | |
| | 185 <i>A Febo Damne</i> 3 ³ | | | |
| | \ | | | |
| H | \ | clxii / 92 | | |
| | / | | | |
| | / | | | |
| | 186 <i>Omè ch'amore</i> 3 ³ | | | |
| | \ | | | |
| H | \ | clxiii / 75 | | |
| | / | | | |
| | / | | | |
| | 187 <i>Se orr'è tardi</i> 3 ³ | | | |
| | \ | | | |
| F | \ | clxiiii / 84 | | |
| | / | | | |
| | / | | | |
| | 188 <i>Lasso dolente</i> 3 ³ | | | |
| | \ | | | |
| F | \ | clxv / 93 | | |
| | / | | | |
| | / | | | |
| | 189 <i>Donna s'io ò errato</i> 2 ² | | | |
| | \ | | | |
| H | \ | clxvi / 96 | | |
| | / | | | |
| | / | | | |
| | 190 <i>Donna non fu già mai</i> 2 ² | | | |
| | \ | | | |
| H | \ | clxvii / 86 | | |
| | / | | | |
| | / | | | |
| | 191 <i>Per [...] degno</i> 2 ² | | | |
| | \ | | | |
| F | \ | clxviii / 76 | | |
| | / | | | |
| | / | | | |
| | 192 <i>Misericordia di Dio</i> 2 ² | | | |
| | \ | | | |
| H | \ | clxviii / 97 | | |
| | / | | | |
| | / | | | |
| | 193 <i>A Febo Damne</i> 2 ² | | | |
| | \ | | | |
| H | \ | clxx / 98 | | |
| | [blank] | | | |

GATHERING 18

| | | | | |
|---|-----------------------------------------------|---------------|----------|----------------------|
| F | [blank] | clxxi / 71 | | |
| | / | | Ballata | Ugolino da Orvieto |
| | / | | | |
| | 194 <i>O mercede, o signor</i> 2 ² | | | |
| | \ | | | |
| H | \ | clxxii / 65 | | |
| | / | | | |
| | / | | | |
| | 195 [...]giosa 2 ² | | | |
| | \ | | | |
| F | \ | clxxiii / 64 | ↓ | |
| | / | | | |
| | / | | | |
| | 196 <i>O [...]a] fenice</i> 2 ² | | Madrigal | |
| | \ | | | |
| F | \ | clxxiiii / 63 | | |
| | / | | | |
| | / | | | |
| | 197 <i>La vista di costei</i> 3 ³ | | Ballata | |
| | \ | | | |
| H | \ | clxxv / 73 | | |
| | / | | | |
| | 198 <i>Con plus</i> 2 ² | | ? | Humbertus de Salinis |
| | \ | | | |
| F | \ | clxxvi / 78 | | |
| | / | | Virelai | ? |
| | 199 <i>Las[...] 3¹</i> | | Rondeau? | ↓ |
| | 200 <i>T[...] 3¹</i> | | | |
| | \ | | | |
| H | \ | clxxvii / 68 | | |
| | / | | ? | Humbertus de Salinis |
| | 201 <i>J'ai [...] 2²</i> | | Virelai | |
| | 202 [unidentified] 3 ¹ | | | |
| | \ | | | |
| H | \ | clxxviii / 67 | | |
| | / | | Ballade | Ugolino da Orvieto |
| | / | | | |
| | 204 [unidentified] 3 ¹ | | | Humbertus de Salinis |
| | \ | | | |
| F | \ | clxxviii / 66 | | |
| | / | | | |
| | / | | | |
| | 205 <i>Adieu plaisir</i> 3 ² | | | ? |
| | \ | | | |
| H | \ | clxxx / 80 | ↓ | |
| | [blank] | | | |

GATHERING 19

| | | | | |
|---|--------------------------------------------------------------------------------------------|-----------------|-------------------|--------------------------|
| H | 206 <i>Si nichil actuleris / In pretio pretium</i> 3 ¹⁺¹ | clxxxii / 72 | Motet | Humbertus de Salinis |
| | 207 <i>Psallat chorus in novo carmine / Eximine pater et regie</i> 3 ¹⁺¹ | | | |
| F | 208 <i>Ihesu salvator seculi / Quo vulneratus scelere</i> 3 ¹⁺¹ | clxxxiii / 62 | | |
| | 209 <i>Flos ortus / [Celsa cedrus/Quam magnus pontifex]</i> [3 ¹⁺¹] | | | Philippe de Vitry, attr. |
| | 210 <i>[Lux purpurata] / Diligite iustitiam</i> [3 ¹⁺¹] | | | Jacopo da Bologna |
| | 211 <i>Apta caro / Flos virginum</i> 3 ¹⁺¹ | clxxxv / 61 | | |
| F | 212 <i>Rex Karole / [Leticie, pacis]</i> [3 ¹⁺¹] | clxxxvi / 70r | | Philippe Royllart |
| | 213 <i>[Florentia mundi] / Parce pater</i> [3 ¹⁺¹] | | | |
| H | 214 <i>S'il m'est des d[...]</i> [2 ⁰] | clxxxviii / 69r | | |
| | 215 <i>Pantheon abluitur / Apollinis eclipsatur</i> 3 ¹⁺¹ | | | Bernard de Cluny |
| F | 216 <i>Impudenter circumivi / [Virtutibus laudabilis]</i> [3 ¹⁺¹] | clxxxviii / 79 | Philippe de Vitry | |

INVENTORY

INVENTORY

| | MS-Opening Original Foliation / Modern Foliation | Number & incipit (standardized) | Composer | Genre | Voices |
|-------------------------|----------------------------------------------------------------------|-----------------------------------------|--------------------|-------------------|-------------------|
| G 1 ↓ | i ^r / 42 ^r | 1 <i>Posando sopra un'aqua</i> | Jacopo da Bologna | Madrigal | 2 ² |
| | i ^v -ii ^r / 42 ^v -43 ^r | 2 <i>Nel mezo a sei paon</i> | Giovanni da Cascia | Madrigal | 2 ² |
| | | 3 <i>Je languis d'amere mort</i> | — | Virelai | 3 ¹ |
| | ii ^v -iii ^r / 43 ^v -44 ^r | 4 <i>Nel bel zardino</i> | Jacopo da Bologna | Madrigal | 3 ² |
| | iii ^v -[iii ^r] / 44 ^v -[missing] | 5 <i>Io me sun un</i> | Jacopo da Bologna | Madrigal | 2 ² |
| | [iii ^v]-v ^r / [missing]-45 ^r | 6 <i>Non al suo amante</i> | Jacopo da Bologna | Madrigal | [2 ²] |
| 7 [unidentified] | | — | Ballade | [2 ⁰] | |

INVENTORY

| Layout | | Concordances | Remarks |
|---------------------------|---------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| verso | recto | | |
| | C 1-? {c2} T ?-7 {f3} | Sq , fols. 10 ^v -11 ^r (2 ²) Pit , fols. 6 ^v -7 ^r (2 ²) FP , fols. 65 ^v -66 ^r (2 ²) Gr 219 , *fols. 3 ^v -4 ^r (2 ²) PR , *fol. 9 ^r (2 ²) | First staff is indented in SL R not visible in SL |
| C 1-5 {c2} | T 1-3 {f3} | Sq , fols. 3 ^v -4 ^r (2 ²) FP , fol. 55 ^r (2 ²) PR , *fol. 32 ^v (2 ²) Rvat 1790 , *fol. 2 ^v ([2 ¹] Rit. only) | Madrigal attrib. to Giovanni da Cascia in FP and Sq ; in SL , attrib. to Jacopo da Bologna SL : R in T partly underlaid Saporetto 48 (cit.) |
| T 6-7 {f3} Ct 7 {f3} → | C 4-6 {c2} Ct 7 | Pit , *fols. 132 ^v -133 ^r (3 ⁰) FP , *fol. 69 ^r (3 ¹) PA 75 , *fol. 2 ^v ([3 ⁰] Ct only, frag.) PR , *fol. 70 ^v (4 ¹) Ba Q1 , *fol. 1 ^v (2 ¹ , C and T) Ghe 3360 , *fol. 1 ^v (C and T, frag.) Pra XI E9 , *fol. 248 ^v (2 ⁰) (C twice) Stras , *fol. 67 ^v (3 ⁰) Vien 406 , *fol. 1 ^v , (frag.) Vien 1953.B , *fol. 1 ^v (frag.) | R lacking in SL PR includes a Tr by “Petrus de Vigiliis” |
| C 1-5 {c2} | T 1-4 {c5} Ct 5-7 {f3} | Sq , fols. 9 ^v -10 ^r (2 ²) Pit , fols. 7 ^v -8 ^r (2 ²) FP , fol. 63 ^v (2 ²) FC , *fol. 1 ^v (C only, texted) PR , *fol. 5 ^r (2 ²) Pas. 315 , fol. 88 ^v (text) | Ct in SL probably not by Jacopo? |
| C 1-4 {c3} T 5-7 {f3} | | Sq , fols. 17 ^v -18 ^r (2 ²) FP , fol. 64 ^v (2 ²) Fa , *fols. 77 ^r -78 ^r (instr.) PR , *fol. 8 ^r (2 ²) | |
| | T 1-4 {c3} | Sq , fols. 10 ^v -11 ^r (2 ²) Pit , fols. 4 ^v -5 ^r (2 ²) FP , fol. 71 ^r (2 ²) Fa , *fols. 78 ^r -79 ^r (instr.) Per 15755 , *fol. B ^v (frag.) PR , *fol. 3 ^v (2 ²) Parm 1081 , fol. 55 ^v (text) Plut 43 , fol. 48 ^v (text) Redi 184 , fol. 46 ^r (text) Ricc. 1100 , fol. 22 ^r (text) Vat 3195 , fol. 11 ^v (text) | Text by Francesco Petrarca R lacking in SL Cantasi Come (cit.): <i>Per noi recompensare; Per sua benignitate; Per verità portare al mondo</i> Saporetto 48 (cit.) The text sources listed here represent only a selection of widespread dissemination of this madrigal text. For further discussion, see Gozzi 2004 and Petrobelli 1975. |
| | C 5-7 {c2} | | |

INVENTORY

| MS-Opening Original Foliation / Modern Foliation | Number & incipit (standardized) | Composer | Genre | Voices |
|-------------------------------------------------------------------------|-------------------------------------------------------------|-------------------|----------|--------------------|
| v ^v -vi ^r / 45 ^v -46 ^r | 8 <i>Soto l'imperio</i> | Jacopo da Bologna | Madrigal | 3 ³ |
| vi ^v -[vii ^r] / 46 ^v -[missing] | 9 <i>O dolze apress'</i> | Jacopo da Bologna | Madrigal | [2 ²] |
| | 10 [unidentified] | – | Ballade? | [2 ²] |
| [vii ^v]-viii ^r / [missing]-47 ^r | 11 <i>O in Italia</i> | Jacopo da Bologna | Madrigal | 2 ² |
| viii ^v -viii ^r / 47 ^v -48 ^r | 12 <i>Un bel sparver</i> | Jacopo da Bologna | Madrigal | 2 ² |
| | 13 <i>Lo lume vostro</i> | Jacopo da Bologna | Madrigal | 2 ² |
| viii ^v -x ^r / 48 ^v -49 ^r | 14 <i>Aquila altera/Uccel di Dio/Creatura gentil</i> | Jacopo da Bologna | Madrigal | 3 ¹⁺¹⁺¹ |
| | 15 <i>En la maison Dedalus</i> | – | Ballade | 2 ⁰ |
| x ^v -[xi ^r] / 49 ^v -[missing] | 16 <i>Straccias'i panni</i> | Jacopo da Bologna | Madrigal | 2 ² |
| | | | | |

[G 2]

INVENTORY

| Layout | | Concordances | Remarks |
|--------------------------------------------------------------|--------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------|
| verso | recto | | |
| C 1-6 {c2} T 6-7 {c4} → | Ct 1-5? {c2} T 6-7 | Sq , fols. 7 ^v -8 ^r (3 ³) Pit , fols. 1 ^v -2 ^r (3 ³) FP , fols. 71 ^v -72 ^r (3 ³) Fa , *fols. 68 ^r -69 ^v (instr.) PR , *fols. 1 ^v -2 ^r (3 ³) Pal 315 , fol. 97 ^v (text) | |
| C 1-6 {c3} T 6-7 {f3} | | Sq , fols. 14 ^v -15 ^r (2 ²) Pit , fols. 8 ^v -9 ^r (2 ²) Lo , *fols. 1 ^v -2 ^r (2 ²) Lo , *fols. 3 ^v -4 ^r (2 ²) FP , fols. 62 ^v -63 ^r (2 ²) PR , *fol. 7 ^v (2 ²) FC , *fol. 2 ^r ([2 ²], T only, texted) | |
| | C 1-4 {c3} T 5-7 {f3} | Sq , fols. 17 ^v -18 ^r (2 ²) FP , fol. 64 ^r (2 ²) PR , *fol. 6 ^v (2 ²) | R lacking in SL |
| C 1-4 {c2} T 5-7 {c4} | | Sq , fols. 9 ^v -10 ^r (2 ²) Pit , fols. 3 ^v -4 ^r (2 ²) FP , fols. 73 ^v -74 ^r (2 ²) Per 15755 , *fol. A ^v (frag.) PR , *fol. 4 ^r (2 ²) | R lacking in SL |
| | C 1-5 {c2} T 5-7 {c3} | Sq , fols. 15 ^v -16 ^r (2 ²) FP , fol. 67 ^v (2 ²) PR , *fol. 1 ^r (2 ²) Lo , *fol. 20 ^r (2 nd tercet text only) | R lacking in SL |
| C 1-4 {c2} T 5-7 {c5} | Ct 1-4 {c2} | Sq , fols. 8 ^v -9 ^r (3 ¹⁺¹⁺¹) Pit , fols. 2 ^v -3 ^r (3 ¹⁺¹⁺¹) FP , fols. 91 ^v -92 ^r (3 ¹⁺¹⁺¹) Fa , *fols. 73 ^r -74 ^v (instr.) PR , *fols. 2 ^v -3 ^r (3 ¹⁺¹⁺¹) Pal 315 , fol. 97 ^r (text) | Saporetto 25 (cit.) |
| | C 5-6 {c2} T 6-7 {f3} | Berk 744 , *p. 62 (3 ¹) | SL : lacking verbal instructions as found in Berk 744 for deriving a canonic Ct from the T |
| C 1-4 {c3} T 5-7 {f3} | | Sq , fol. 21 ^v (2 ²) | |
| | | | |

INVENTORY

| | MS-Opening Original Foliation / Modern Foliation | Number & incipit (standardized) | Composer | Genre | Voices |
|------------------------------------------------------------------------|----------------------------------------------------------------------------|------------------------------------|-------------------|-----------------|----------------|
| G 3 | [xx ^v]-xxi ^r / [missing]-11 ^r | 17 <i>P senti' zà</i> | Jacopo da Bologna | Madrigal | 2 ² |
| | xxi ^v -xxii ^r / 11 ^v -12 ^r | 18 <i>Oselletto salvazo</i> | Jacopo da Bologna | Madrigal | 2 ² |
| | | 19 [unidentified] | – | ? | 2 ⁰ |
| | xxii ^v -xxiii ^r / 12 ^v -13 ^r | 20 <i>O cieco mondo</i> | Jacopo da Bologna | Madrigal | 2 ² |
| | | 21 [unidentified] | – | Ballade? | 3 ⁰ |
| | xxiii ^v -xxiiii ^r / 13 ^v -14 ^r | 22 <i>Prima virtut'è</i> | Jacopo da Bologna | Madrigal | 2 ² |
| | | 23 [unidentified] | – | Ballade? | 2 ⁰ |
| | xxiiii ^v -xxv ^r / 14 ^v -15 ^r | 24 <i>Tanto che sit'</i> | Jacopo da Bologna | Madrigal | 2 ² |
| 25 [unidentified] | | – | | 2 ⁰ | |
| xxv ^v -xxvi ^r / 15 ^v -16 ^r | 26 <i>Oselletto salvazo</i> | Jacopo da Bologna | Caccia | 3 ^{2c} | |

INVENTORY

| Layout | | Concordances | Remarks |
|---------------------------|---------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------|
| verso | recto | | |
| | C 1-4 {c2} T 5-7 {c3} | Sq , fols. 15 ^v -16 ^r (2 ²) PR , *fols. 11 ^v -12 ^r (3 ³) | R lacking in SL |
| C 1-6 {c3} | T 1-4 {f3} | Sq , fols. 12 ^v -13 ^r (2 ²) Lo , fols. 15 ^v -16 ^r (2 ²) FP , fols. 68 ^v -69 ^r (2 ²) PR , *fol. 7 ^r (2 ²) | |
| T 7 {f3} → | C 5-7 {c4} T 7 | | |
| C 1-5 {c2} | T 1-4 {c4} | Sq , fols. 11 ^v -12 ^r (2 ²) Pit , fols. 5 ^v -6 ^r (2 ²) FP , fol. 65 ^r (2 ²) Fa , *fol. 72 ^r -73 ^r (instr.) Pad A (Ox 229), *fol. 33 ^v (2 ² , only Rit.) Pad C , *fol. A ^v (2 ²) Per 15755 , *fol. A ^r (frag.) PR , *fol. 5 ^v (2 ²) Barb 3695 , fol. 81 ^r (text) Bologna 1072 , fol. 5 ^r (text) Chigi 131 , fol. 385 ^v (text) Magl. 1041 , fol. 51 ^r (text) Pal 105 , fol. 123 ^v (text) Pal 315 , fol. 88 ^v (text) | R lacking in SL Magl 1041 and Chigi 131 : attrib. to Guido Cavalcanti Pad A version differs from the other sources |
| T 6-7 {c5} Ct 7 {c5} → | C 5-6 {c2} Ct 7 | | |
| C 1-5 {c2} | T 1-4 {c4} | Sq , fols. 12 ^v -13 ^r (2 ²) Pit , fols. 9 ^v -10 ^r (2 ²) Lo , fols. 12 ^v -13 ^r (2 ²) FP , fols. 66 ^v -67 ^r (2 ²) PR , *fol. 6 ^r (2 ²) | |
| T 6-7 {c5} | C 5-7 {c2} | | |
| C 1-6 {c1} | T 1-4 {c4} | Sq , fols. 14 ^v -15 ^r (2 ²) FP , fol. 61 ^r (2 ²) PR , *fol. 4 ^v (2 ²) | R lacking in SL |
| T 7 {c3} | C 5-6 {c1} Ct 6-7 {c3} | | |
| C 1-7 {c1} → | C 1-2 T 2-5 {c3} | Sq , fol. 13 ^v (3 ^{2c}) Pit , fols. 43 ^v -44 ^r (3 ^{2c}) FP , fols. 72 ^v -73 ^r (3 ^{2c}) Pad C , *fol. A ^r (frag.) PR , *fols. 8 ^v -9 ^r (3 ^{2c}) | PR : the Rit of the T is texted |

INVENTORY

| MS-Opening Original Foliation / Modern Foliation | Number & incipit (standardized) | Composer | Genre | Voices |
|-----------------------------------------------------------------------------|--------------------------------------------|--------------------|----------|----------------|
| | 27 <i>Soit tart, tempre</i> | – | Virelai | 2 ⁰ |
| xxvi ^v –xxvii ^r / 16 ^v –17 ^r | 28 <i>Agnel son bianco</i> | Giovanni da Cascia | Madrigal | 2 ² |
| | 29 [unidentified] | – | Ballade | 2 ⁰ |
| xxvii ^v –xxviii ^r / 17 ^v –18 ^r | 30 <i>La bella stella</i> | Giovanni da Cascia | Madrigal | 2 ² |
| | 31 [unidentified] | – | Virelai | 3 ⁰ |
| xxviii ^v –xxviii ^r / 18 ^v –19 ^r | 32 <i>Togliendo l'una a l'altra</i> | Giovanni da Cascia | Madrigal | 2 ² |
| | 33 [unidentified] | – | | 3 ⁰ |
| xxviii ^v –xxx ^r / 19 ^v –20 ^r | 34 <i>Nascoso el viso</i> | Giovanni da Cascia | Madrigal | 2 ² |
| | 35 <i>Le souvenir</i> | – | Rondeau | 3 ⁰ |
| xxx ^v –xxxi ^r / 20 ^v +1 ^r | 36 <i>Donna già fu'</i> | Giovanni da Cascia | Madrigal | 2 ² |
| | 37 [unidentified] | | Virelai | 2 ⁰ |

G 4

INVENTORY

| Layout | | Concordances | Remarks |
|---------------------------|--------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| verso | recto | | |
| | C 5–6 {c2} T 6–7 {f2} | Mod A , *fols. 27 ^v –28 ^r (3 ¹) Pra XI E9 , *fol. 250 ^r (2 ⁰) PR , *fol. 63 ^v (4 ¹) Stras , *fol. 87 ^v (4 ⁰) Vien 1953 B , *fol. 1 ^v Vo 380 , *fol. 87 ^v (2 ¹) | Mod A : unique Ct |
| C 1–6 {c3} | T 1–4 {f3} | Sq , fol. 1 ^r (2 ²) Pit , fols. 18 ^v –19 ^r (2 ²) FP , fols. 48 ^v –49 ^r (2 ²) PR , *fol. 12 ^v (2 ²) Parm 1081 , fol. 92 ^r (text) | SL : first and second staves are indented Parm 1081 : attrib. to Francho Sacchetti Saporetto 25 (cit.) |
| T 7 {f3}→ | C 5–6 {c3} T 7 | | |
| C 1–6 {c3} | T 1–4 {f3} | Sq , fols. 1 ^v –2 ^r (2 ²) Pit , fols. 19 ^v –20 ^r (2 ²) FP , fols. 47 ^v –48 ^r (2 ¹) FC , *fol. 2 ^v (C only, texted) Rs 215 , *fol. 23 ^v (C only, texted) Rvat 1790 , *fol. 1 ^v (T only, frag.) Sev 25 , *fol. 59 ^v (C only, no text) Magl 1041 , fol. 47 ^v (text) | Magl 1041 : attrib. to Lancillotto Anguissola |
| T 7 {f3} | C 6–7 {c3} Ct 7 {c5} | | |
| C 1–6 {c3} | T 1–4 {c4} | Sq , fol. 3 ^r (2 ²) Pit , fols. 20 ^v –21 ^r (2 ²) FP , fols. 55 ^v –56 ^r (2 ²) | |
| T 6–7 {f3} | C5–6 {c3} Ct 7 {f3} | | |
| C 1–5 {c3} | T 1–4 {f3} | Sq , fols. 3 ^v –4 ^r (2 ²) FP , fols. 49 ^v –50 ^r (2 ²) Rs 215 , *fols. 18 ^v –19 ^r (2 ²) | R lacking in SL |
| T 6–7 {f3} Ct 7 {c4?}→ | C 5–6 {c2} Ct 7 | PR , *fols. 75 ^v –76 ^r (2 ¹) Stras , *fols. 78 ^v –79 ^r ([3 ⁰], incl.) | PR : Incipit reads: <i>Les sonvenir de vous, dame</i> Facsimile of Stras fol. 78 ^v in Lippman 1869 (<i>Le somer de vous, dame</i>) |
| C 1–7 {c3} | T 1–5 {f3} | Sq , fols. 4 ^v –5 ^r (2 ²) FP , fols. 56 ^v –57 ^r (2 ²) | R lacking in SL Sq : C and T one whole step higher in Rit Saporetto 26 (cit.) |
| | C 6–7 {c3} T 7 {?} | | |

INVENTORY

| MS-Opening Original Foliation / Modern Foliation | Number & incipit (standardized) | Composer | Genre | Voices |
|----------------------------------------------------------------------------|--------------------------------------|---------------------|----------|----------------|
| xxxiv ^v -xxxii ^r / 1 ^v -2 ^r | 38 <i>O perlaro gentil</i> | Giovanni da Cascia | Madrigal | 2 ² |
| | 39 [unidentified] | – | Rondeau? | 2 ⁰ |
| | 40 [unidentified] | – | Rondeau? | 3 ⁰ |
| xxxii ^v -xxxiii ^r / 2 ^v -3 ^r | 41 <i>Appress'un fume</i> | Giovanni da Cascia | Madrigal | 2 ² |
| | 42 [unidentified] | – | Rondeau? | 3 ⁰ |
| | 43 <i>De mon [...]</i> | – | Ballade | 2 ⁰ |
| xxxiii ^v -xxxiiii ^r / 3 ^v -4 ^r | 44 <i>O tu, cara sciència</i> | Giovanni da Cascia | Madrigal | 2 ² |
| | 45 <i>Con plus</i> | – | Virelai | 2 ⁰ |
| xxxiiii ^v -xxxv ^r / 4 ^v -5 ^r | 46 <i>Più non mi curo</i> | Giovanni da Cascia | Madrigal | 2 ² |
| | 47 [unidentified] | – | ? | 2 ⁰ |
| xxxv ^v -xxxvi ^r / 5 ^v -6 ^r | 48 <i>Fra mile corvi</i> | Giovanni da Cascia | Madrigal | 2 ² |
| | 49 [unidentified] | – | Rondeau? | 2 ⁰ |
| xxxvi ^v -xxxvii ^r / 6 ^v -7 ^r | 50 <i>I bei sembianti</i> | Bartolino da Padova | Madrigal | 3 ³ |

INVENTORY

| Layout | | Concordances | Remarks |
|-----------------------------------------------------------------------|-----------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------|
| verso | recto | | |
| <p>C 1-5 {c2}</p> <p>C 6 {c1}</p> <p>T 7 {c3}</p> | <p>T 1-4 {c3}</p> <p>C 5 {c1}</p> <p>T 6 {c3}</p> <p>Ct 7 {c3}</p> | <p>Sq, fols. 4^v-5^r (2²)</p> <p>Pit, fols. 21^v-22^r (2²)</p> <p>Lo, *fols. 4^v-5^r (2²)</p> <p>FP, fols. 57^v-58^r (2²)</p> | |
| <p>C 1-4 {c3}</p> <p>C 5 {c1}</p> <p>T 6 {c3}</p> <p>Ct 7 {c2}</p> | <p>T 1-4 {c4}</p> <p>C 5-6 {c1}</p> <p>T 7 {c3}</p> | <p>Sq, fols. 5^v-6^r (2²)</p> <p>Lo, *fols. 5^v-6^r (2²)</p> <p>FP, fol. 50^v (2²)</p> <p>Gr 219, *fol. 4^v (2², frag.)</p> | <p>Cantasi Come (cit.): <i>Appress' il volto chiaro</i></p> |
| <p>C 1-7 {c3}</p> | <p>T 1-5 {f3}</p> <p>C 6-7 {c1}</p> <p>T 7 {c3}</p> | <p>Sq, fols. 5^v-6^r (2²)</p> <p>Lo, fols. 6^v-7^r (2²)</p> <p>FP, fols. 51^v-52^r (2²)</p> <p>PR, *fols. 30^v-31^r (2²)</p> | |
| <p>C 1-6 {c3}</p> <p>T 7 {f3} →</p> | <p>T 1-5 {f3}</p> <p>C 5-7 {c3}</p> <p>T 7</p> | <p>Sq, fols. 1^v-2^r (2²)</p> <p>Lo, fols. 17^v-18^r (2²)</p> <p>FP, fols. 53^v-54^r (2²)</p> <p>Rvat 1790, *fol. 1^r (C only, frag.)</p> <p>Vmg, fol. 2^v (text, frag.)</p> | <p>R lacking in SL</p> |
| <p>C 1-6 {c3}</p> <p>T 6-7 {f3}</p> | <p>T 1-4 {c4}</p> <p>C 5-7 {c3}</p> | <p>Sq, fol. 6^v (2²)</p> | <p>R lacking in SL</p> |
| <p>C 1-6 {c2}</p> <p>T 7 {c3} →</p> | <p>Ct 1-5 {c2}</p> <p>T 6-7</p> | <p>Sq, fols. 102^v-103^r (3³)</p> <p>Mod A, fol. 21^r (3³)</p> <p>PR, *fols. 45^v-46^r (3³)</p> | |

INVENTORY

| MS-Opening Original Foliation / Modern Foliation | Number & incipit (standardized) | Composer | Genre | Voices |
|--------------------------------------------------------------------------------|----------------------------------------|---------------------|----------|----------------|
| xxxvii ^v -xxxviii ^r / 7 ^v -8 ^r | 51 <i>La douce cere</i> | Bartolino da Padova | Madrigal | 3 ² |
| | 52 <i>D[...]</i> | – | ? | 2 ⁰ |
| xxxviii ^v -xxxviii ^r / 8 ^v -9 ^r | 53 <i>La fiera testa</i> | Bartolino da Padova | Madrigal | 2 ² |
| | 54 [unidentified] | – | ? | 2 ⁰ |
| xxxviii ^v -xxxx ^r / 9 ^v -10 ^r | 55 <i>Alba colomba</i> | Bartolino da Padova | Madrigal | 3 ² |
| xxxx ^v -xxxxi ^r / 10 ^v +31 ^r | 56 <i>Quel sole che nutrica</i> | Bartolino da Padova | Madrigal | 2 ² |
| xxxxi ^v -xxxxii ^r / 31 ^v -32 ^r | 57 <i>Le aurate chiome</i> | Bartolino da Padova | Madrigal | 2 ² |
| | 58 <i>[...]oit haye</i> | – | Virelai | 3 ⁰ |
| xxxxii ^v -xxxxiii ^r / 32 ^v -33 ^r | 59 <i>Donna legiadra</i> | Bartolino da Padova | Madrigal | 2 ² |
| | 60 [unidentified] | – | Rondeau? | 2 ⁰ |
| xxxxiii ^v -xxxxiiii ^r / 33 ^v -34 ^r | 61 <i>Se premio de virtù</i> | Bartolino da Padova | Madrigal | 2 ² |
| | 62 <i>[D]ites moy</i> | – | Virelai | 2 ⁰ |
| xxxxiiii ^v -xxxxv ^r / 34 ^v -35 ^r | 63 <i>Tanto di mio cor</i> | Bartolino da Padova | Ballata | 2 ² |

G 5

INVENTORY

| Layout | | Concordances | Remarks |
|------------------------------------------|-------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------|
| verso | recto | | |
| C 1–5 {c2} C 6–7 {c1} T 7 {c3} | T 1–4 {c3} Ct 5–7 {c3} | Sq , fols. 101 ^v –102 ^r (3 ³) Pit , fols. 41 ^v –42 ^r (2 ²) Lo , fols. 14 ^v –15 ^r (3 ¹) FP , fols. 108 ^v –109 ^r (3 ¹) Fa , *fols. 71 ^r –72 ^r (instr.) Luc , fol. 20 ^r (3 ² , T and Ct only) PR , *fols. 13 ^v –14 ^r (3 ²) Bol 58 , (text, frag.) | Text by Lancilotto Anguissola R lacking in SL Saporetto 25 (cit.) |
| C 1–6 {c3} C 7 {c1} | T 1–6 {c4} T 7 {c3} | Sq , fols. 104 ^v –105 ^r (2 ²) Pit , fols. 40 ^v –41 ^r (2 ²) Parm 1081 , fol. 91 ^v (text) Triv 193 , fol. 266 ^v (text) | Parm 1081 : attrib. to “M. F. P.” [Francesco Petrarca] (Cfr. Jennings 2014, Lannutti 2015) |
| C 1–6 {c3} T 7 {f4}→ | Ct 1–5 {c4} T 6–7 | Sq , fols. 105 ^v –106 ^r (3 ²) Lo , fols. 11 ^v –12 ^r (2 ²) PR , *fols. 14 ^v –15 ^r (3 ²) | Saporetto 29 (cit.) |
| C 1–6 {c2} | T 1–7 {c4} | Sq , fols. 106 ^v –107 ^r (2 ²) | |
| C 1–7 {c2} T 7 {c3} | T 1–5 {c4} C 5–6 {c1} Ct 7 {c3} | Sq , fols. 107 ^v –108 ^r (2 ²) Luc , fol. 30 ^r ([2 ²] T only) PR , *fol. 20 ^v (2 ²) | Saporetto 29 (cit.) |
| C 1–6 {c2} C 6–7 {c2}→ | T 1–5 {c4} C 6 T 6–7 {c4} | Sq , fol. 108 ^v (2 ²) Luc , fols. 20 ^v –21 ^r (2 ²) PR , *fol. 18 ^v (2 ²) | Luc : Palimpsest |
| C 1–7 {c3} | T 1–6 {f2} C 6–7 {c1} T7 {c3} | Sq , fol. 113 ^r (2 ²) PR , *fol. 44 ^r (C only, texted) | |
| C 1–4 {c2} T 5–7 {c3} | | Sq , fol. 117 ^v (2 ²) | |

INVENTORY

| MS-Opening Original Foliation / Modern Foliation | Number & incipit (standardized) | Composer | Genre | Voices |
|----------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------|----------------------------------------|------------------------------------------------------------|
| | 64 <i>Quando necessità</i> | Bartolino da Padova | Ballata | 2 ² |
| xxxxv ^v –xxxxvi ^r / 35 ^v –36 ^r | 65 <i>Amor, che nel pensier</i> 66 <i>Recordate de mi</i> | Bartolino da Padova Bartolino da Padova | Ballata Ballata | 2 ² 2 ² |
| xxxxvi ^v –xxxxvii ^r / 36 ^v –37 ^r | 67 <i>Qual novità</i> 68 <i>Gioia di novi odori</i> | Bartolino da Padova Bartolino da Padova | Ballata Ballata | 2 ² 2 ² |
| xxxxvii ^v –xxxxviii ^r / 37 ^v –38 ^r | 69 <i>Sempre se trova</i> 70 <i>Ma belle amour ?</i> 71 <i>Chi può servir</i> | Bartolino da Padova – Bartolino da Padova | Ballata Rondeau? Ballata | 2 ² 2 ⁰ 2 ² |
| xxxxviii ^v –xxxxviiii ^r / 38 ^v –39 ^r | 72 <i>Quel digno de memoria</i> 73 [unidentified] | Bartolino da Padova – | Ballata Rondeau? | 2 ² 3 ⁰ |
| xxxxviiii ^v –l ^r / 39 ^v –40 ^r | 74 <i>Quando la terra</i> 75 [unidentified] | Bartolino da Padova – | Madrigal Virelai | 2 ² 3 ⁰ |
| l ^v –[li ^r] / 40 ^v –[missing] | 76 <i>Qual lege move</i> | Bartolino da Padova | Madrigal | [2 ²] |
| | | | | |

[G 6-7]

INVENTORY

| Layout | | Concordances | Remarks |
|--------------------------------------------------------|--------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|
| verso | recto | | |
| | C 1-4 {c1} T 5-7 {c3} | Sq , fols. 107 ^v -108 ^r (2 ²) | |
| C 1-4 {c3} T 5-7 {f3} | C 1-3 {c2} T 4-6 {f3} | Sq , fol. 109 ^r (2 ²) PR , *fol. 18 ^r (2 ²) Sq , fol. 117 ^r (2 ²) Luc , *fol. 21 ^v ([3 ²], untexted Ct only, incl.) Pz , fol. 24 ^v (2 ²) | |
| C 1-4 {c2} T 5-7 {f2} | C 1-4 {c2} T 5-7 {f3} | Sq , fol. 111 ^r (2 ²) PR , *fol. 18 ^r (C only, incl., no text) Sq , fols. 119 ^v -120 ^r (2 ²) Luc , fol. 26 ^r (2 ²) PR , *fol. 24 ^r (2 ²) | |
| C 1-3 {c2} T 4-5 {f3} C 5-7 {c1} T 7 {c3} | C 1-4 {c3} T 5-7 {f3} | Sq , fol. 103 ^r (2 ²) PR , *fol. 15 ^r (2 ²) Sq , fols. 113 ^v -114 ^r (2 ²) | |
| C 1-5 {c3} C 6-7 {c2} T 7 {c5?}→ | T 1-5 {f3} T 6 {c5} Ct 6-7 {c5} | Sq , fols. 113 ^v -114 ^r (2 ²) PR , *fol. 43 ^r (2 ²) | Variant T in PR |
| C 1-6 {c2} Ct 7 {f3} | T 1-4 {c4} C 5-6 {c3} T 6-7 {c4} | Sq , fols. 106 ^v -107 ^r (2 ²) Lo , fols. 13 ^v -14 ^r (2 ²) Lo , fols. 20 ^v -21 ^r (2 ²) PR , *fol. 20 ^r (2 ²) | |
| C 1-7 {c2} | | Sq , fols. 119 ^v -120 ^r (2 ²) Lo , fols. 19 ^v -20 ^r (2 ²) Fa , *fols. 69 ^v -70 ^v (instr.) PR , *fols. 21 ^v -22 ^r (2 ²) | |
| | | | |

INVENTORY

G 8

| MS-Opening Original Foliation / Modern Foliation | Number & incipit (standardized) | Composer | Genre | Voices |
|------------------------------------------------------------------------------|----------------------------------------------------|--------------------------|----------|-------------------|
| [lxxi ^v]-lxxii ^r / [missing]-52 ^r | 77 <i>Un cane, un'oca</i> | Donato da Firenze | Madrigal | [2 ²] |
| | 78 [unidentified] | – | Rondeau? | [2 ⁰] |
| lxxii ^v -lxxiii ^r / 52 ^v -53 ^r | 79 <i>Un bel girfalco</i> | Donato da Firenze | Madrigal | 2 ² |
| | 80 [unidentified] | – | Virelai | 2 ⁰ |
| lxxiii ^v -lxxiiii ^r / 53 ^v -54 ^r | 81 <i>Sovran'uccello</i> | Donato da Firenze | Madrigal | 2 ² |
| | 82 [...] <i>sanc</i> | – | Virelai? | 2 ⁰ |
| lxxiiii ^v -lxxv ^r / 54 ^v -55 ^r | 83 <i>Lucida pecorella</i> | Donato da Firenze | Madrigal | 2 ² |
| | 84 <i>Adieu [...]</i> | – | Virelai | 2 ⁰ |
| lxxv ^v -lxxvi ^r / 55 ^v -56 ^r | 85 <i>Seguendo'l canto</i> | Donato da Firenze | Madrigal | 2 ² |
| | 86 [unidentified] | – | Ballade? | 2 ⁰ |
| lxxvi ^v -lxxvii ^r / 56 ^v -57 ^r | 87 <i>P'ho perduto l'albero</i> | Donato da Firenze | Madrigal | 2 ² |
| | 88 <i>State a Dio</i> | Antonio Zacara da Teramo | Ballata | 2 ¹ |
| lxxvii ^v -lxxviii ^r / 57 ^v -58 ^r | 89 <i>L'aspido sordo</i> | Donato da Firenze | Madrigal | 2 ² |
| | 90 [...] <i>fumes ? [...]</i> <i>sonnes</i> | – | Virelai | 2 ⁰ |

INVENTORY

| Layout | | Concordances | Remarks |
|--------------------------------------------|---------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------|
| verso | recto | | |
| | T 1-4 {f3} C 5-6 +7 {c3} T 7 cont. {f3} | Sq , fols. 74 ^v -75 ^r (2 ²) FP , fol. 81 ^r (2 ²) | FP : only the Rit texted in T |
| C 1-6 {c2} T 7 {c3} → | T 1-5 {f2} C 5-6 +7 {c1} T 7 | Sq , fols. 71 ^v -72 ^r (2 ²) Pit , fols. 15 ^v -16 ^r (2 ²) Redi 184 , fol. 111 ^v (text) Triv 193 , fol. 113 ^v (text) | Redi 184 : attrib. to Niccolò Soldanieri |
| C 1-6 {c3} T 7 {c4} → | T 1-4 {f2} C 5-6 {c3} T 7 | Sq , fols. 75 ^v -76 ^r (2 ²) FP , fols. 82 ^v -83 ^r (2 ²) | |
| C 1-7 {c2} | T 1-5 {f2} C 6-7 {c3} T 7 {f3} | Sq , fols. 73 ^v -74 ^r (2 ²) FP , fols. 83 ^v -84 ^r (2 ²) Pit , fols. 14 ^v -15 ^r (2 ²) Ash 569 , fol. 27 ^v (text) | Ash 569 : attrib. to Niccolò Soldanieri |
| T 1-4 {f2} C 5-6 {c3} T 7 {c4} → | C 1-6 {c3} T 7 | Sq , fols. 72 ^v -73 ^r (2 ²) Pit , fols. 16 ^v -17 ^r (2 ²) FP , fols. 81 ^v -82 ^r (2 ²) | |
| C 1-6 {c2} T 6-7 {c3} | T 1-4 {c4} C 5-7 {c2} | Sq , fols. 76 ^v -77 ^r (2 ²) Ash 569 , fol. 27 ^v (text) Pist , *fol. 1 ^r | Ash 569 : attrib. to Righo Belondi R lacking in SL |
| C 1-6 {c2} T 7 {f3} → | T 1-4 {f2} C 5-6 {c2} T 7 | Sq , fols. 77 ^v -78 ^r (2 ²) Lo , *fols. 25 ^v -26 ^r (2 ¹) Ash 569 , fol. 27 ^v (text) | Ash 569 : attrib. to Righo Belondi |

INVENTORY

| MS-Opening Original Foliation / Modern Foliation | Number & incipit (standardized) | Composer | Genre | Voices |
|--------------------------------------------------------------------------------|------------------------------------------|-------------------|----------|-------------------|
| lxxviii ^v –lxxviii ^r / 58 ^v –59 ^r | 91 <i>S'i' monacordo gentil</i> | Donato da Firenze | Madrigal | 2 ² |
| | 92 <i>Adieu [...]</i> | – | Virelai | 3 ⁰ |
| lxxviii ^v –[lxxx ^r] / 59 ^v –[missing] | 93 <i>I fu già usignolo</i> | Donato da Firenze | Madrigal | [2 ²] |
| [lxxx ^v]–lxxxi ^r / [missing]–21 ^r | 94 <i>I fu già bianch' uccel</i> | Donato da Firenze | Madrigal | [2 ²] |
| | 95 [unidentified] | – | Ballade? | [2 ⁰] |
| lxxxix ^r –lxxxii ^r / 21 ^v –22 ^r | 96 <i>Dal cielo scese</i> | Donato da Firenze | Madrigal | 2 ² |
| | 97 [unidentified] | – | ? | 3 ⁰ |
| lxxxii ^v –lxxxiii ^r / 22 ^v –23 ^r | 98 <i>A piè del monte</i> | Giovanni Mazzuoli | Madrigal | 2 ² |
| | 99 [unidentified] | – | | 2 ⁰ |
| lxxxiii ^v –lxxxiiii ^r / 23 ^v –24 ^r | 100 <i>Seguendo la fortuna</i> | Giovanni Mazzuoli | Madrigal | 2 ² |
| lxxxiiii ^v –lxxxv ^r / 24 ^v –25 ^r | 101 <i>Chome servi a signor</i> | Giovanni Mazzuoli | Madrigal | 3 ³ |
| lxxxv ^v –lxxxvi ^r / 25 ^v –26 ^r | 102 <i>Non con più</i> | Giovanni Mazzuoli | Ballata | 2 ² |
| | 103 [unidentified] | Giovanni Mazzuoli | Ballata | 2 ² |
| lxxxvi ^v –lxxxvii ^r / 26 ^v –27 ^r | 104 <i>Splendor da ciel</i> | Giovanni Mazzuoli | Ballata | 2 ² |
| | 105 <i>Questi no[...] di amor</i> | Giovanni Mazzuoli | Ballata | 2 ² |

INVENTORY

| Layout | | Concordances | Remarks |
|-----------------------------------------|-----------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------|
| verso | recto | | |
| C 1-6 {c2} T 6-7 {f3} Ct 7 {f3} → | T 1-4 {f2} C 5-7 {c3} Ct 7 | Sq , fols. 76 ^v -77 ^r (2 ²) | |
| C 1-7 {c3} | | Sq , fols. 73 ^v -74 ^r (2 ²) Pit , fols. 17 ^v -18 ^r (2 ²) Luc 266 , fol. 8 ^v (text) Redi 184 , fol. 111 ^r (text) Triv 193 , fol. 118 ^r (text) | Redi 184 : attrib. to Niccolò Soldanieri |
| | T 1-4 {f3} C 5-7 {c3} | Sq , fols. 78 ^v -79 ^r (2 ²) Lo , fols. 35 ^v -36 ^r (2 ²) Ash 569 , fol. 27 ^r (text) Chigi 79 , fol. 135 ^r (text) | Ash 569 : attrib. to Antonio degli Alberti |
| C 1-6 {c2} T 7 {f3} | T 1-4 {f2} C 5-6 {c2} Ct 6-7 {c4} | Sq , fols. 78 ^v -79 ^r (2 ²) | |
| C 1-7 {c2} | T 1-5 {f2} C 6-7 {c1} T 7 {c3} | | R lacking in SL |
| C 1-7 {c2} | T 1-6 {c4} | | |
| C 1-6 {c2} T 7 {c4} → | Ct 1-5 {c2} T 6-7 | [Sq , fols. 195 ^v -196 ^r] | |
| C 1-6 {c1} T 6-7 {c3} | C 1-4 {c3} T 5-7 {f3} | | R lacking in SL |
| C 1-4 {c3} T 5-7 {f3} | C 1-4 {c3} T 5-7 {f3} | Ash 574 , fol. 68 ^v (text) | Text by Franco Sacchetti R lacking in SL |

INVENTORY

| | MS-Opening Original Foliation / Modern Foliation | Number & incipit (standardized) | Composer | Genre | Voices |
|-----------------------------------------------------------------------------|---------------------------------------------------------------------------------|---------------------------------|-------------------|----------------|--------------------|
| G 10 | lxxxvii ^v –lxxxviii ^r / 27 ^v –28 ^r | 106 [unidentified] | Giovanni Mazzuoli | Ballata | 2 ² |
| | | 107 [unidentified] | Giovanni Mazzuoli | Ballata | 2 ² |
| | lxxxviii ^v –lxxxviii ^r / 28 ^v –29 ^r | 108 <i>Amor e gentileça</i> | Giovanni Mazzuoli | Ballata | 2 ² |
| | | 109 <i>Dopo chi so[...]</i> | Giovanni Mazzuoli | Ballata | 2 ² |
| | lxxxviii ^v –lxxxix ^r / 29 ^v –30 ^r | 110 <i>Gli ochi</i> | Giovanni Mazzuoli | Ballata | 2 ² |
| | | 111 <i>C[...]</i> | – | Ballade | 3 ⁰ |
| lxxxix ^v –lxxxix ^r / 30 ^v +85 ^r | 112 <i>[...] l'amour</i> | – | Ballade | 3 ⁰ | |
| | 113 <i>Anime</i> | Giovanni Mazzuoli | Ballata | 2 ² | |
| G 11 | lxxxix ^v –lxxxix ^r / 85 ^v +81 ^r | 114 <i>Che, ch'amore</i> | Giovanni Mazzuoli | Ballata | 3 ³ |
| | | 115 <i>Douls m'est amer</i> | – | Rondeau ? | 2 ⁰ |
| | lxxxix ^v –[lxxxix ^r] / 81 ^v –[missing] | 116 <i>Chi non può</i> | Giovanni Mazzuoli | Ballata | [2 ² ?] |
| G 11 | [c ^v]–ci ^r / [missing]–103 ^r | 117 [unidentified] | – | | [3 ⁰] |
| | | 118 <i>Va' pure, Amor</i> | Francesco Landini | Ballata | 2 ² |
| | ci ^v –cii ^r / 103 ^v –100 ^r | 119 <i>Se pronto non sarà</i> | Francesco Landini | Ballata | 2 ² |

INVENTORY

| Layout | | Concordances | Remarks |
|-----------------------------------------|---------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------|
| verso | recto | | |
| C 1-4 {c3} T 5-7 {f3} | C 1-4 {c2} T 5-7 {f3} | | |
| C 1-4 {c3} T 5-7 {f3} | C 1-4 {c2} T 5-7 {f2} | | |
| C 1-4 {c2} T 5-7 {c4} | C 1-2 {c1} T 3-4 {c3} Ct 5-7 {c4} | | R lacking in SL |
| C 1-3 {c2} T 4-5 {c4} Ct 6-7 {f2} | C 1-5 {c2} T 5-7 {f3} | | |
| C 1-4 {c3} T 5-7 {f3} | Ct 1-4 {c4} C 6-7 {c1} T 7 (and 8) {c3} | SL , no. 168 , fol. 99 ^r (3 ⁰) | |
| C 1-5 {c2} T 6 {f3} Ct 7 {f3} | | | R lacking in SL |
| | C 1-4 {c2} T 5-7 {c3} | Sq , fol. 171 ^r (2 ²) Pit , fol. 70 ^r (2 ²) FP , fol. 9 ^r (2 ²) Luc , fol. 47 ^r (2 ²) | Cantasi Come (cit.): <i>O falso amore private di pace</i> |
| C 1-4 {c2} T 5-7 {c4} | | Sq , fol. 170 ^r (2 ²) Pit , fols. 91 ^v -92 ^r (2 ²) Lo , *fol. 27 ^r (2 ²) FP , fol. 12 ^v (2 ²) Mod A , fol. 14 ^v (2 ²) Gen 28 , fol. 205 ^r (text) | |

INVENTORY

| MS-Opening Original Foliation / Modern Foliation | Number & incipit (standardized) | Composer | Genre | Voices |
|--------------------------------------------------------------------------|-------------------------------------------------------------------|-------------------|---------|----------------|
| | 120 <i>Vita non è più misera</i> | Francesco Landini | Ballata | 2 ² |
| cii ^v –[ciii ^r] / 100 ^v –[missing] | 121 <i>S'andra' senza merzé</i> | Francesco Landini | Ballata | 2 ² |
| [cviii ^v]–cviii ^r / [missing]–109 ^r | 122 <i>Per servar umiltà</i> | Francesco Landini | Ballata | 2 ² |
| cviii ^v –cx ^r / 109 ^v +106 ^r | 123 <i>S'i ti son stato</i> | Francesco Landini | Ballata | 2 ² |
| | 124 <i>Po' che partir</i> | Francesco Landini | Ballata | 3 ¹ |
| cx ^v –[cxi ^r] / 106 ^v –[missing] | 125 <i>Gli occhi che 'n prima</i> | Francesco Landini | Ballata | 2 ² |
| [G 12] | | | | |
| G 13 | [cxx ^v]–cxxi ^r / [missing]–41 ^r | | | |
| | 126 <i>De sospirar sovente</i> | Francesco Landini | Ballata | 2 ² |
| | 127 <i>D[...] naye</i> | – | Virelai | 2 ⁰ |

INVENTORY

| Layout | | Concordances | Remarks |
|--------------------------|-----------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|
| verso | recto | | |
| | C 1–3 {c3} T 4–6 {f2} | Sq , fol. 167 ^r (2 ²) Pit , fol. 103 ^v (2 ²) FP , fol. 10 ^v (2 ²) PR , *fol. 49 ^r (2 ²) Grey 7 b 5 , fols. 92 ^r –92 ^v (text) Magl 1041 , fol. 47 ^v (text) Magl 1078 , fol. 36 ^r (text) Triv 193 , fol. 145 ^v (text) | <i>Novelliere</i> , Novella 97 (cit.) Cantasi Come (cit.): <i>Vita, chi t'ama in croce</i> |
| C 1–4 {c3} T 5–7 {f3} | | Sq , fol. 167 ^r (2 ²) Pit , fols. 7 ^v –8 ^r (2 ²) FP , fol. 14 ^r (2 ²) | |
| | C 1–3 {c3} T 4–6 {f3} | Sq , fol. 168 ^v (2 ²) Pit , fols. 88 ^v –89 ^r (2 ²) FP , fol. 3 ^r (2 ²) | |
| C 1–4 {c2} T 5–7 {c5} | | Sq , fol. 142 ^v (2 ²) Pit , *fols. 89 ^v –90 ^r (2 ²) FP , fol. 8 ^r (2 ²) Luc , fol. 97 ^v (2 ²) Pad A (Ms. 684) , *fol. 51 ^v (2 ²) PR , *fols. 48 ^v –49 ^r (2 ²) | Pit : erased attrib. |
| | C 1–4 {c3} T 5–6 {c4} Ct 6–7 {c4} | Sq , fol. 165 ^v (3 ¹) Pit , fols. 92 ^v –93 ^r (3 ¹) FP , fol. 23 ^r (3 ¹) Pad A (Ms. 684) , fol. 60 ^v (3 ¹) Pra XI E9 , *fol. 248 ^r (3 ⁰) | Pit : erased attrib. Cantasi Come (cit.): <i>Po' che da morte</i> |
| C 1–3 {c3} T 4–6 {f3} | | Sq , fol. 148 ^v (2 ²) Pit , fols. 68 ^v –69 ^r (2 ²) FP , fol. 7 ^r (2 ²) Magl 1041 , fol. 48 ^v (text) | |
| | | | |
| | C 1–3 {c3} T 4–6 {f3} | Sq , fol. 149 ^v (2 ²) Magl 1040 , fol. 48 ^v (text) Magl 1078 , fol. 24 ^r (text) | Cantasi Come (cit.): <i>Batista da Dio amato</i> |
| | C 6–7 {c1} T 7 {c3} | | |

INVENTORY

| MS-Opening Original Foliation / Modern Foliation | Number & incipit (standardized) | Composer | Genre | Voices |
|---------------------------------------------------------------------------------------|----------------------------------------------|--------------------------|----------|--------------------|
| cxxi ^v –[cxxii ^r] / 41 ^v –[missing] | 128 <i>Che pena è quest'</i> | Francesco Landini | Ballata | [3 ³] |
| | 129 [unidentified] | – | Rondeau? | 2 ⁰ |
| [cxxii ^v]–cxxxiii ^r / [missing]–89 ^r | 130 [unidentified] | Francesco Landini | Ballata | 2 ² |
| | 131 [...] <i>lus</i> | – | Rondeau? | [2 ⁰] |
| cxxiii ^v –[cxxiii ^r] / 89 ^v –[missing] ^r | 132 <i>Nè 'n ciascun mie pensiero</i> | Francesco Landini | Ballata | [3 ²] |
| [cxxv ^v]–cxxvi ^r / [missing]–A ^v | 133 <i>Quanto più caro fai</i> | Francesco Landini | Ballata | [3 ³] |
| | 134 <i>Dicovi per certança</i> | Antonio Zacara da Teramo | Ballata | 2 ² |
| cxxvi ^v –[cxxvii ^r] / A ^r –[missing] | 135 <i>Nessun ponga speranza</i> | Francesco Landini | Ballata | [3 ³] |
| cxxviii ^v –[cxxviii ^r] / [missing]–B ^r | 136 <i>O fanciulla giulia</i> | Francesco Landini | Ballata | [3 ^{2c}] |
| | 137 <i>Benché lontan me trovi</i> | Antonio Zacara da Teramo | Ballata | [2 ¹] |

INVENTORY

| Layout | | Concordances | Remarks |
|----------------------------------------|-------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------|
| verso | recto | | |
| C 1-5 {c2} C 6 {c3} T 7 {c4} | | Sq , fol. 130 ^v (3 ³) Pit , fols. 100 ^v -101 ^r (3 ³) FN , fol. 138 ^v ([3 ³] Ct only, texted; frag.) FP , fols. 36 ^v -37 ^r (3 ²) Fa , *fols. 79 ^v -80 ^v (instr.) Pz , *fols. 19 ^v -20 ^r (2 ²) Gen 28 , fol. 205 ^v (text) Ricc 2786 , fol. 36 ^v (text) Trev.43 , fol. 7 ^r (text) | Pit : erased attrib. |
| | C 1-3 {c3} T 4-6 {f3} T 6-7 {f3} | | |
| C 1-4 {c3} T 5-7 {f3} | | Sq , fol. 139 ^v (3 ²) Pit , fols. 115 ^v -116 ^r (3 ²) FP , fol. 38 ^v (3 ²) | R lacking in SL |
| | Ct 1-4 {c3} C 5-6 {c1} T 7 {c3} | Sq , fol. 143 ^v (3 ³) Pit , fols. 90 ^v -91 ^r (3 ²) Lo , fols. 48 ^v -49 ^r (3 ³) FP , fols. 26 ^v -27 ^r (3 ³) PR , *fol. 50 ^r (3 ¹) Sq , fol. 176 ^r (2 ²) | SL : A ^v was originally a recto side Pit : erased attrib. R lacking in SL |
| C 1-4 {c3} T 5-7 {f3} | | Sq , fol. 162 ^v (3 ³) Pit , fols. 116 ^v -117 ^r (3 ³) Lo , *fols. 75 ^v -76 ^r (3 ²) FP , fol. 40 ^r (3 ³) Gen 28 , fol. 205 ^v (text) | |
| | Ct 1-4 {c3} C 5-7 {c1} T 7 cont. {c3} | Sq , fol. 159 ^v (3 ^{2c}) Pit , fols. 86 ^v -87 ^r (3 ¹) FP , fol. 34 ^v (3 ¹) Chigi 131 , fol. 388 ^v (text) Magl 1041 , fol. 52 ^r (text) Sq , fol. 176 ^r (2 ¹) Mod A , fol. 22 ^r (2 ¹) Amb 56 , fol. 69 ^r (text) | Pit : erased attrib. |

INVENTORY

| MS-Opening Original Foliation / Modern Foliation | Number & incipit (standardized) | Composer | Genre | Voices |
|---------------------------------------------------------------------------------|----------------------------------------------|----------------------|----------|-------------------|
| cxxviii ^v –[cxxviii ^r]/ B ^v –[missing] | 138 <i>La dolce vista</i> | Francesco Landini | Ballata | [3 ¹] |
| | 139 <i>B[...]</i> | – | ? | 2 ⁰ |
| [cxxviii ^v –cxxx ^r / [missing]–50 ^r | 140 <i>L'alma mie piange</i> | Francesco Landini | Ballata | [3 ³] |
| | 141 <i>Tristour et merencolie</i> | – | Virelai | 2 ⁰ |
| cxxx ^v –[cxxx ^r]/ 50 ^v –[missing] | 142 <i>Era Venus</i> | Paolo da Firenze | Madrigal | [2 ²] |
| | 143 <i>Tres doulz regard</i> | – | Rondeau | 2 ⁰ |
| G 14 [cxxx ^v –cxxxii ^r / [missing]–51 ^r | 144 <i>Ventila con tumulto</i> | Paolo da Firenze | Madrigal | [2 ²] |
| | 145 <i>Quant Theseus / [Ne quier]</i> | Guillaume de Machaut | Ballade | [2 ⁰] |
| cxxxii ^v –cxxxiii ^r / 51 ^v +101 ^r | 146 <i>Corse per l'onde</i> | Paolo da Firenze | Madrigal | 2 ² |
| | 147 <i>Cinc, un, trese</i> | Guillaume de Machaut | Rondeau | 2 ⁰ |
| cxxxiii ^v –cxxxiii ^r / 101 ^v –102 ^r | 148 <i>Girand'un bel falcon</i> | Paolo da Firenze | Madrigal | 2 ² |

INVENTORY

| Layout | | Concordances | Remarks |
|-----------------------------------------------------------------|-----------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| verso | recto | | |
| <p>C 1–3 {c2} T 4–5 {c3}</p> <p>C 6–7 {c2} T 7 {c5}</p> | | <p>Sq, fol. 150^r (2¹) Pit, fol. 100^r (2²) Lo, fol. 79^r (2⁰) PR, *fol. 47^v (3²)</p> | <p>SL: This section of the Landini collection seems to have been dedicated to three-part ballatas; thus the Ct was probably placed on the missing recto.</p> |
| | <p>Ct 1–4 {c4}</p> <p>C 4–5 {c3} T 6–7 {f3}</p> | <p>Sq, fols. 131^r (3³) Pit, fols. 65^v–66^r (3³) Lo, fols. 74^v–75^r (3²) FP, fols. 31^v–32^r (3³) Luc, fol. 49^v ([3³] T and Ct only, incl.)</p> <p>Ca 1328, fol. 8^v</p> | <p>Saporetto 34 (cit.)</p> <p>Text by Eustache Deschamp (only the text incipit in SL; fuller text in Ca 1328)</p> |
| <p>C 1–5 {c3}</p> <p>C 5–6 {c1} T 7 {c3}</p> | | <p>Pit, fols. 54^v–55^r (2²)</p> <p>Mod A, fol. 30^v (2¹)</p> | |
| | <p>T 1–5 {f2}</p> <p>C 6–7 {c2} incl.</p> | <p>Pit, fols. 57^v–58^r (2²)</p> <p>Ch, fol. 54^r (4¹⁺¹) PR, *fols. 54^v–55^r (4¹⁺¹) Mach A, fols. 471^v–472^r (4¹⁺¹) Mach B, fols. 313^v–314^r (4¹⁺¹) Mach E, fols. 199^v–200^r (4¹⁺¹) Mach G, fols. 146^v–147^r (4¹⁺¹) Mach Vg, fols. 314^v–315^r (4¹⁺¹) Mach F, fols. 181^v–182^r (text) Paris 843, fols. 242^v–243^r (text) Paris 6221, fols. 18^v, 20^r (text) Penn 15, fols. 56^v–57^r (text)</p> | <p>Ch: attrib. to Machaut No attrib. in SL SL: Probably only two parts, given the limits of space on the facing folio, following the general mise-en-page for madrigals in this source</p> |
| <p>C 1–6 {c2}</p> <p>T 7 {f2}</p> | <p>T 1–5 {f2}</p> <p>C 6–7 {c2}</p> | <p>Pit, fols. 59^v–60^r (2²)</p> <p>Mach A, fol. 477^r (2¹) Mach B, fol. 316^v (2¹) Mach C, fols. 203^{r-v} (2¹) Mach E, fol. 142^r (2¹) Mach G, fols. 150^v–151^r (2¹) Mach Vg, fol. 317^v (2¹) Paris 843, fol. 244^r (text)</p> | <p>No attrib. in SL</p> |
| <p>C 1–7 {c2}</p> | <p>T 1–5 {f2}</p> | <p>[Sq, fol. 55^v] Pit, fols. 138^v–139^r (2²)</p> | <p>Pit: erased attrib. (to Andrea da Firenze?)</p> |

INVENTORY

| MS-Opening Original Foliation / Modern Foliation | Number & incipit (standardized) | Composer | Genre | Voices |
|----------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|----------------------------------------------|-------------------------------|----------------------------------------------------|
| | 149 <i>C'estoit ma douce</i> | – | Virelai | 2 ⁰ |
| cxxxiii ^r –cxxxv ^r / 102 ^v +104 ^r | 150 <i>Una smaniosa e insensata vechia</i> 151 <i>Ben lo sa Dio</i> | Paolo da Firenze Antonio Zacara da Teramo | Madrigal Ballata | 2 ² 2 ⁰ |
| cxxxv ^v –cxxxvi ^r / 104 ^v –105 ^r | 152 <i>Astio non morì mai</i> 153 <i>Or sie che può</i> | Paolo da Firenze Paolo da Firenze | Ballata Ballata | 2 ² 2 ² |
| cxxxvi ^v –cxxxvii ^r / 105 ^v +107 ^r | 154 <i>Po' c'hanno di mirar</i> 155 <i>Amor de' dimmi</i> 156 [unidentified] | Paolo da Firenze Paolo da Firenze – | Ballata Ballata Virelai | 2 ² 2 ¹ 2 ⁰ |
| cxxxvii ^v –cxxxviii ^r / 107 ^v –108 ^r | 157 <i>Amor mi stringe</i> 158 <i>Sie mill'e mille volte</i> 159 <i>Soiez liez</i> | Paolo da Firenze Paolo da Firenze – | Ballata Ballata Rondeau | 2 ² 2 ² 3 ⁰ |
| cxxxviii ^v –cxxxviii ^r / 108 ^v +60 ^r | 160 <i>Uon c'osa di veder</i> 161 <i>Nel [...]</i> | Paolo da Firenze Paolo da Firenze | Ballata Ballata | 3 ¹ 2 ² |
| cxxxviii ^v –[cxxx ^r] / 60 ^v –[missing] | 162 <i>Marticius qui fu</i> | – | Ballade | 3 ⁰ |

INVENTORY

| Layout | | Concordances | Remarks |
|-----------------------------------------|------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| verso | recto | | |
| | C 5–6 {c2} T 7 {c4} | Mu 29775 , *fol. 2 ^v (3 ¹) PR , *fol. 64 ^r (3 ¹) | Different Ct in Mu 29775 and PR |
| C 1–7 {c2} | T 1–5 {c4} C 6–7 {c2} T 7 {c4} | Pit , fols. 48 ^v –49 ^r (2 ²) Atri , *verso (frag.) | Cantasi Come (cit.): <i>Jesù che vedi la mia mente pura; Chi si veste di me carità pura; O dolce Iddio per la tua madre pura; Omne incredulità oggi si parte; Tanta pietà mi tira e tant'amore</i> |
| C 1–4 {c3} T 5–7 {f3} | C 1–4 {c3} T 5–7 {f3} | Pit , fol. 112 ^r (2 ²) Cil , fol. 96 ^v (2 ²) Pit , fol. 82 ^v (2 ²) Chigi 79 , fol. 135 ^v (text) Magl 1041 , fol. 22 ^v (text) | |
| C 1–4 {c2} T 5–7 {f3} | C 1–3 {c2} T 4–5 {f2} | Pit , fol. 83 ^r (2 ²) Pit , fols. 81 ^v –82 ^r (3 ²) Low , fol. D ^v (C only) | SL : a variant T compared to that in Pit |
| C 7 {c1} → | C 5–6 T 7 {c3} | | |
| C 1–3 {c3} T 4–6 {f2} | C 1–3 {c3} T 4–5 {c4} | Pit , *fols. 78 ^v –79 ^r (2 ¹) Pit , fol. 98 ^v (2 ²) Cil , fol. 94 ^v (2 ²) | Pit : space for a Ct was prepared but not entered R lacking in SL Pit : erased attrib. |
| Ct 6–7 {c3} | C 6–7 {c1} T 7 {c3} | Pra XI E9 , *fol. 249 ^r (2 ⁰) Stras , *fols. 49 ^r (3 ⁰) and 70 ^r (2 ⁰) Penn 15 , fol. 65 ^v (text) | Text by Nicole de Margival (see Earp 1991) |
| C 1–3 {c3} T 4–6 {f3} Ct 5–7 {c4} | C1–3 {c3} T 4–6 {f2} | Pit , fol. 82 ^r (3 ¹) | Unidentified Italian song probably by Paolo da Firenze |
| C 1–3 {c3} T 4–5 {f3} Ct 6–7 {f3} | | PR , fols. 59 ^v –60 ^r (3 ¹) | Song is attrib. to Paolo da Firenze in SL ; attrib. was probably preplaced |

INVENTORY

G 15

| MS-Opening Original Foliation / Modern Foliation | Number & incipit (standardized) | Composer | Genre | Voices |
|----------------------------------------------------------------------------|------------------------------------------------------------|----------------------|---------|--------------------------------------|
| [cxxxxi ^v]-cxxxxii ^r / [missing]-74 ^r | 163 <i>De Fortune</i> | Guillaume de Machaut | Ballade | 3 ¹ |
| cxxxxii ^v -[cxxxxiii ^r]/ 74 ^v -[missing] | 164 [unidentified] 165 [unidentified] | – – | Virelai | 2 ¹ 2 ⁰ |
| [cxxxxiii ^v]-cxxxxv ^r / [missing]-90 ^r | 166 <i>De petit peu</i> | Guillaume de Machaut | Ballade | 3 ¹ |

INVENTORY

| Layout | | Concordances | Remarks |
|-------------------------------------------------------------------|----------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------|
| verso | recto | | |
| | <p>C 1–4 {c3} T 4–5 {f3} Ct 6–7 {f3}</p> | <p>Ch, *fol. 49^r (4¹) PR, *fol. 64^v (4¹) (Ct differs) Mach A, fol. 203^v (text), fol. 465^v (3¹, Tr, C, T) Mach B, fol. 44^r (text), fol. 306^v (3¹, Tr, C, T) Mach C, fol. 147^r (text), fols. 200^{r-v} (3¹, Tr, C, T) Mach E, fols. 150^v–151^r (4¹, Tr, C, T, Ct) Mach G, fol. 142^r (3¹, Tr, C, T) Mach Vg, fol. 27^r (text), fol. 308^v (3¹, Tr, C, T) Trem Index Pm 396, fol. 214^r (2¹) Stras, *fol. 66^v (3⁰, Tr, C, T) JP, fol. 65^v (text) Mach D, fol. 33^v (text) Paris 843, fol. 194^r (text), fols. 240^v–241^r (text) Penn 15, fol. 52^v (text)</p> | <p>No attrib. in SL</p> |
| <p>C 1–4 {c3} T 4–5 {c3}</p> <p>C 6–7 {c1} T 7 {c3}</p> | | | |
| | <p>C 1–3 {c3} T 4–5 {c4} Ct 6–7 {c5}</p> | <p>Pit, *fol. 124^v (3⁰) FP, *fol. 100^r (3⁰) Brescia 5, fol. 2^v (frag.) Ca 1328, *fol. 8^v (4¹, Tr1, Tr2, C, T, Ct) Ch, fol. 18^v (3¹, C, T, Ct) Ghe 3360, fol. 3^r (2⁰, C, T) Mod A, *fol. 26^r (4¹, Tr, C, T, Ct) Mach A, fol. 463^r (3¹, Tr, C, T) Mach B, fol. 303^v (3¹, Tr, C, T) Mach C, fol. 199^{r-v} (3¹, Tr, C, T) Mach E, fol. 147^r (3¹, Tr, C, T) Mach G, fol. 140^r (3¹, Tr, C, T) Mach Vg, fol. 305^v (3¹, Tr, C, T) Nu 9a, fol. A^r (3⁰, C, Ct, T; frag.) Pra XI E9, *fols. 260^v–261^r (2⁰, C and T) Trem Index Jp, fol. 66^r (text) Paris 843, fol. 240^r (text) Paris 6221, fol. 19^v (text) Tu J.b.IX.10, fol. 6^r (text)</p> | <p>Ch: G de Machaut No attrib. in SL</p> |

INVENTORY

| MS-Opening Original Foliation / Modern Foliation | Number & incipit (standardized) | Composer | Genre | Voices |
|------------------------------------------------------------------------------|---------------------------------------------------------------------------------|--------------------------------------|--------------------------------|-------------------------------------------|
| cxxxxv ^v –cxxxxvi ^r / 90 ^v +99 ^r | <p>167 <i>De Narcissus</i></p> <p>168 <i>Douls m'est amer</i></p> | <p>Magister Franciscus</p> <p>–</p> | <p>Ballade</p> <p>Rondeau?</p> | <p>3⁰</p> <p>3⁰</p> |
| cxxxxvi ^v –[cxxxxvii ^r] / 99 ^v –[missing] | <p>169 <i>Des que, buisson</i></p> | <p>Grimace</p> | <p>Ballade</p> | <p>3¹</p> |
| [cxxxxvii ^v]–cxxxxviii ^r / [missing]–77 ^r | <p>170 <i>Se vous n'estes</i></p> <p>171 <i>A[...]</i></p> | <p>Guillaume de Machaut</p> <p>–</p> | <p>Rondeau</p> <p>Rondeau?</p> | <p>3¹</p> <p>2⁰</p> |
| cxxxxviii ^r –[cl ^r] / 77 ^v –[missing] | <p>172 <i>Honte, paour</i></p> | <p>Guillaume de Machaut</p> | <p>Ballade</p> | <p>3¹</p> |

INVENTORY

| Layout | | Concordances | Remarks |
|-----------------------------------------|------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------|
| verso | recto | | |
| C 1-4 {c3} T 5-6 {f3} | Ct 1-3 {c5} C 4-5 {c1} T 5-6 {c3} Ct 6-7 {c3} | Pit , *fols. 33 ^v -34 ^r (3 ⁰) Ch , fol. 19 ^v (3 ¹) PR , *fol. 81 ^r (3 ¹) Au 152 , fol. 160 ^v (C only) Bud 298 , verso (beginning of C only) Trem Index Paris 6221 , fol. 19 ^r (text) SL , no. 115 , fol. 81 ^r (2 ⁰) | No attrib. in SL Pit and PR : the same Ct; others are unique |
| C 1-3 {c2} T 4-5 {c4} Ct 6-7 {c4} | | Ch , fol. 53 ^r (4 ¹) | |
| | C 1-2 {c3} T 3-4 {f3} Ct 4-5 {c5} C 6-7 {c3} T 7 {c4?} | FP , fol. 60 ^r (3 ¹) Ca 1328 , fol. 6 ^v (4 ¹ , Tr, C, T, Ct) Ghe 3360 , fol. 3 ^r (T and Ct, frag.) Mod A , fols. 34 ^r (2 ¹) and 5 ^v (new Ct) Mach A , fol. 477 ^v (2 ¹ , C, T) Mach B , fol. 317 ^r (2 ¹ , C, T) Mach C , fol. 202 ^r ([3 ¹], C, T; Tr prepared but not entered) Mach E , fol. 134 ^r (3 ¹ , C, T, Ct) Mach G , fol. 151 ^r (2 ¹ , C, T) Mach Vg , fol. 318 ^r (2 ¹ , C, T) Pm 396 , fol. 214 ^v (2 ¹ , C, T) Pra XI E9 , fol. 258 ^v (2 ⁰) Stras , fol. 73 ^r (3 ¹) Toa 490 , fol. A ^r (2 ¹ , C, T) Jp , fol. 69 ^v (text) Paris 843 , fol. 244 ^r (text) Penn 15 , fols. 57 ^{r-v} (text) | FP : Ct not Mod A version No attrib. in SL Mod A : new Ct on fol. 5v by Matteo da Perugia? |
| C 1-3 {c3} T 4-5 {f3} Ct 5-7 {f3} | | FP , fols. 75 ^v -76 ^r (3 ¹) Fa , *fols. 37 ^{r-v} (instr.) Mach A , fol. 204 ^v (text), fol. 466v (3 ¹ , C, T, Ct) Mach B , fol. 45 ^r (text), fol. 307 ^v (3 ¹ , C, T, Ct) Mach E , fol. 20 ^r (text), fols. 151 ^v -152 ^r (3 ¹ , C, T, Ct) Mach G , fols. 142 ^v -143 ^r (3 ¹) (C, T, Ct) | No attrib. in SL |

INVENTORY

| MS-Opening Original Foliation / Modern Foliation | Number & incipit (standardized) | Composer | Genre | Voices |
|--------------------------------------------------------------------------|------------------------------------------------------------------|---------------------------------|-----------------------|---------------------------------------|
| | | | | |
| G 16 [cl ^v]-cli ^r / [missing]-82 ^r | 173 <i>J'ay grant desespoir</i> | – | Ballade | 3 ⁰ |
| cli ^v -clii ^r / 82 ^v +94 ^r | 174 <i>O tu di qua, o tu, di là</i> | – | Caccia | 3 ^{2c} |
| cli ^v -[cliii ^r] / 94 ^v -[missing] | 175 <i>Nell'aqua chiara</i> | Vincenzo da Rimini | Caccia | [3 ^{2c}] |
| [cliii ^v]-clv ^r / [missing]-83 ^r | 176 [unidentified] 177 <i>[H]elas [...]?</i> | – – | Caccia Virelais | [3 ^{2c}] 2 ⁰ |
| clv ^v -clvi ^r / 83 ^v +87 ^r | 178 <i>Tosto che l'alba</i> 179 <i>Hors suy [je] bien</i> | Gherardello da Firenze – | Caccia Rondeau | 3 ^{2c} 2 ⁰ |
| clvi ^v -[clvii ^r] / 87 ^v -[missing] | 180 <i>Così pensoso</i> | Francesco Landini | Caccia | [3 ^{2c}] |
| [clviii ^v]-clviii ^r / [missing]-95 ^r | 181 <i>Qui fault boyt</i> | – | ? | 2 ⁰ |
| clviii ^v -clx ^r / 95 ^v +88 ^r | 182 <i>Quanto si può</i> | – | ? | 2 ⁰ |

INVENTORY

| Layout | | Concordances | Remarks |
|--------------------------|---------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------|
| verso | recto | | |
| | | Mach Vg , fol. 28 ^r (text), fol. 309 ^v (3 ¹ , C, T, Ct) Trem Index Mach D , 34 ^v (text) Mach J , fol. 13 ^r (text) Paris 843 , fol. 195 ^r (text), fol. 241 ^r (text) Penn 15 , fol. 48 ^v (text) Tu J.b.IX.10 , fol. 6 ^v (text) Westm 21 , fol. 22 ^v (text) | |
| | C 1–3 {c2} T 4–5 {c4} Ct 6–7 {f3} | Fa , *fols. 40 ^v –41 ^v (instr.) PR , fol. 65 ^v (3 ¹) Trem Index | |
| C 1–7 {c3} → | C 1 T 2–5 {c4} | | See Epifani 2016 |
| C 1–7 {c3} → | | Sq , fols. 36 ^v –37 ^r (3 ^{2c}) Pit , fols. 32 ^v –33 ^r (3 ^{2c}) Lo , fols. 39 ^v –40 ^r (3 ^{2c}) | No attrib. in SL |
| | T 1–3 {f3} C 4–6 {c1} T 6–7 {c3} | | No real text underlay; just a descriptive text |
| C 1–7 {c3} → | C 1 T 2–5 {f3} C 5–6 {c3} T 7 {f4} | Sq , fols. 25 ^v –26 ^r (3 ^{2c}) Pit , fols. 25 ^v –26 ^r (3 ^{2c}) Lo , fol. 25 ^r (3 ^{2c}) FP , fol. 86 ^r (3 ^{2c}) Parm 1081 , fol. 111 ^v (text) Mod A , fols. 12 ^v –13 ^r (2 ¹) | No attrib. in SL See Epifani 2016 |
| C 1–7 {c4} → | | Sq , fol. 128 ^v (3 ^{2c}) Lo , *fols. 38 ^v –39 ^r (3 ^{2c}) FP , fols. 45 ^v –46 ^r (3 ^{2c}) | No attrib. in SL |
| | C 1–5 {c2} T 5–7 {c4} | | |
| C 1–3 {c2} T 4–7 {c4} | | | |

INVENTORY

| | MS-Opening Original Foliation / Modern Foliation | Number & incipit (standardized) | Composer | Genre | Voices |
|------|--------------------------------------------------------------------------------|----------------------------------------|--------------------|----------|----------------|
| | | 183 <i>Fuions de ci</i> | Jacob de Senleches | Ballade | 3 ⁰ |
| | clx ^v –clxi ^r / 88 ^v +91 ^r | 184 [...]coy [...]gi | – | Virelai? | 2 ⁰ |
| G 17 | clxi ^v –clxii ^r / 91 ^v –92 ^r | 185 <i>A Febo Damne</i> | Piero Mazzuoli | Ballata | 3 ³ |
| | clxii ^v –clxiii ^r / 92 ^v +75 ^r | 186 <i>Omè ch'amore</i> | Piero Mazzuoli | Ballata | 3 ³ |
| | clxiii ^v –clxiiii ^r / 75 ^v +84 ^r | 187 <i>Se orr'è tardi</i> | Piero Mazzuoli | Ballata | 3 ³ |
| | clxiiii ^v –clxv ^r / 84 ^v +93 ^r | 188 <i>Lasso dolente</i> | Piero Mazzuoli | Ballata | 3 ³ |
| | clxv ^v –clxvi ^r / 93 ^v +96 ^r | 189 <i>Donna, s'io ò errato</i> | Piero Mazzuoli | Ballata | 2 ² |
| | clxvi ^v –clxvii ^r / 96 ^v +86 ^r | 190 <i>Donna non fu già mai</i> | Piero Mazzuoli | Ballata | 2 ² |
| | clxvii ^v –clxviii ^r / 86 ^v +76 ^r | 191 <i>Per [...] degno</i> | Piero Mazzuoli | Ballata | 2 ² |
| | clxviii ^v –clxviiii ^r / 76 ^v +97 ^r | 192 <i>Misericordia di Dio</i> | Piero Mazzuoli | Ballata | 2 ² |
| | clxviiii ^v –clxx ^r / 97 ^v –98 ^r | 193 <i>A Febo Damne</i> | Piero Mazzuoli | Ballata | 2 ² |
| G 18 | clxxi ^v –clxxii ^r / 71 ^v +65 ^r | 194 <i>O merçede, o signor</i> | Ugolino da Orvieto | Ballata | 2 ² |
| | clxxii ^v –clxxiii ^r / 65 ^v +64 ^r | 195 [...]giosa | Ugolino da Orvieto | Ballata | 2 ² |
| | clxxiii ^v –clxxiiii ^r / 64 ^v +63 ^r | 196 <i>O [...]a] fenice</i> | Ugolino da Orvieto | Madrigal | 2 ² |
| | clxxiiii ^v –clxxv ^r / 63 ^v +73 ^r | 197 <i>La vista di costei</i> | Ugolino da Orvieto | Ballata | 3 ³ |

INVENTORY

| Layout | | Concordances | Remarks |
|----------------------------|-----------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------|
| verso | recto | | |
| | C 1-3 {c3} T 4-5 {f4} Ct 6-7 {f4} | Ch , fol. 17 ^r (3 ¹) Mod A , fols. 14 ^v -15 ^r (3 ¹) PR , *fol. 61 ^v (3 ¹) | No attrib. in SL |
| C 1-4 {c4} T 4-7 {f3} | blank ruled | | |
| Ct 1-4 {c3} T 5-7 {c3} | C 1-5 {c1} | | Same text as no. 193 |
| C 1-4 {c2} T 5-7 {f2} | Ct 1-4 {f3} | | |
| C 1-5 {c2} T 6-7 {f2} → | Ct 1-5 {f2} T 6-7 | | |
| C 1-5 {c1} T 6-7 {c3} → | Ct 1-5 {c3} T 6-7 | | R lacking in SL |
| C 1-5 {c1} | T 1-5 {c3} | | R lacking in SL |
| C 1-5 {c2} | T 1-4 {f3} | | |
| C 1-5 {c1} | T 1-4 {c3} | | |
| C 1-5 {c1} | T 1-4 {c3} | | |
| C 1-5 {c1} | T 1-4 {c3} | | Same text as no. 185 R lacking in SL |
| T 1-5 {c3} | C 1-5 {c1} | | |
| C 1-6 {c1} | T 1-5 {c3} | | R lacking in SL |
| C 1-7 {c1} | T 1-5 {f2} | | |
| C 1-5 {c2} | Ct 1-3 {c4} T 4-7 {c4} | | |

INVENTORY

| MS-Opening Original Foliation / Modern Foliation | Number & incipit (standardized) | Composer | Genre | Voices |
|---------------------------------------------------------------------------------|---------------------------------------------------------------------------|------------------------------|----------|---------------------|
| clxxv ^v –clxxvi ^r / 73 ^v +78 ^r | 198 <i>Con plus</i> | Humbertus de Salinis | Rondeau? | 2 ² |
| | 199 <i>Las[...]</i> | – | Virelai | 3 ¹ |
| clxxvi ^v –clxxvii ^r / 78 ^v +68 ^r | 200 <i>T[...]</i> | – | Rondeau? | 3 ¹ |
| | 201 <i>J'ai [...]</i> | Humbertus de Salinis | Rondeau? | 2 ² |
| clxxvii ^v –clxxviii ^r / 68 ^v +67 ^r | 202 [unidentified] | – | Virelai | 3 ¹ |
| | 203 <i>Ce est la bela flour</i> | Ugolino da Orvieto | Ballade | 2 ¹ |
| clxxviii ^v –clxxviii ^r / 67 ^v +66 ^r | 204 [unidentified] | Humbertus de Salinis | Ballade | 3 ¹ |
| clxxviii ^v –clxxx ^r / 66 ^v +80 ^r | 205 <i>Adieu plaisir</i> | [illegible] | Ballade | 3 ² |
| G 19 [clxxxi ^v]–clxxxii ^r / [missing]+72 ^r | 206 <i>Si nichil actuleris / In pretio pretium</i> | Humbertus de Salinis | Motet | 3 ¹⁺¹ |
| clxxxii ^v –clxxxiii ^r / 72 ^v +62 ^r | 207 <i>Psallat chorus in novo carmine / Eximine pater et regie</i> | Humbertus de Salinis | Motet | 3 ¹⁺¹ |
| | 208 <i>Ihesu salvator seculi / Quo vulneratus scelere</i> | Humbertus de Salinis | Motet | 3 ¹⁺¹ |
| clxxxiii ^v –[clxxxiii ^r] / 62 ^v –[missing] | 209 <i>Flos ortus / [Celsa cedrus/Quam magnus pontifex]</i> | Attrib. to Philippe de Vitry | Motet | [3 ¹⁺¹] |

INVENTORY

| Layout | | Concordances | Remarks |
|------------------------------------------|------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|
| verso | recto | | |
| C 1-4 {c3} T 5-6 {c3} | C 1-3 {c3} T 4 {f3} Ct 5-6 {f3} | | Equal voice song |
| C 1-2 {c2} T 3 {c3} Ct 4-5 {c3} | C 1-3 {c4} T 4-6 {c4} | | Equal voice song |
| C 1-3 {c2} T 4-5 {c4} Ct 6-7 {c4} | C 1-5 {c1} T 6-7 {c3} | | R lacking in SL |
| C 1-5 {c2} | T 1-3 {f3} Ct 4-5 {c4} | | |
| C 1-4 {c1} T 4-6 {c3} | Ct 1-3 {c3} | | |
| | Tr 1-3 {c2} T 4-5 {f3} Mo 5-7 {c2} | Q 15 , fols. 275 ^v -276 ^r (3 ¹⁺¹) | |
| Tr 1-3 {c1} T 4-5 {c3} Mo 6-7 {c1} | Tr 1-3 {c1} T 4-5 {c3} Mo 5-7 {c1} | Q 15 , fols. 250 ^v -251 ^r (4 ¹⁺¹) Q 15 , fols. 220 ^v -221 ^r (3 ¹⁺¹) Ox 213 , fol. 81 ^r (3 ¹⁺¹) Stras , *fols. 97 ^v -98 ^r (Mo, T; no Tr) | |
| Tr 1-7 {c2} incl. | | Iv 115 , *fols. 9 ^v -10 ^r (3 ¹⁺¹) Ca 1328 , *fol. 14 ^v (Tr, Mo, T; frag.) Paris 2444 , *fol. 49 ^r (3 ¹⁺¹) Trem Index Würz I 10 , *fol. 2 ^r (frag.) Darmstadt 521 , fols. 235 ^{r-v} (text) | No attrib. in SL |

INVENTORY

| MS-Opening Original Foliation / Modern Foliation | Number & incipit (standardized) | Composer | Genre | Voices |
|-----------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------|------------------------------|------------|------------------------------------------|
| [clxxxiii ^v]-clxxxv ^r / [missing]-61 ^r | 210 [<i>Lux purpurata</i>] / <i>Diligite iustitiam</i> | Jacopo da Bologna | Motet | [3 ¹⁺¹] |
| clxxxv ^r -clxxxvi ^r / 61 ^v +70 ^r | 211 <i>Apta caro</i> / <i>Flos virginum</i> | - | Motet | 3 ¹⁺¹ |
| clxxxvi ^v -[clxxxvii ^r] / 70 ^v -[missing] | 212 <i>Rex Karole</i> / [<i>Leticie, pacis</i>] | Philippe Royllart | Motet | [3 ¹⁺¹] |
| [clxxxvii ^v]-clxxxviii ^r / [missing]-69 ^r | 213 [<i>Florentia mundi</i>] / <i>Parce pater</i> 214 <i>S'il m'est des d[...]</i> | - - | Motet ? | [3 ¹⁺¹] [2 ⁰] |
| clxxxviii ^v -clxxxviii ^r / 69 ^v +79 ^r | 215 <i>Pantheon abluitur</i> / <i>Apollinis eclipsatur</i> | Bernard de Cluny | Motet | 3 ¹⁺¹ |
| clxxxviii ^v -[clxxxx] / 79 ^v -[missing] | 216 <i>Impudenter circumivi</i> / <i>[Virtutibus laudabilis]</i> | Attrib. to Philippe de Vitry | Motet | [3 ¹⁺¹] |

INVENTORY

| Layout | | Concordances | Remarks |
|-------------------------|-------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| verso | recto | | |
| | C2 1-4 {c2} T 5-7 {f3} | Pad A (Ms. 1475) , fol. 50 ^v (3 ¹⁺¹) | No attrib. in SL |
| Mo 1-6 {c2} T 7 {c4} | Tr 1-9 {c2} incl. | Ch , *fols. 60 ^v -61 ^r (4 ¹⁺¹) Iv 115 , *fols. 5 ^v -6 ^r (3 ¹⁺¹) Mod A , *fols. 17 ^v -18 ^r (4 ¹⁺¹) Ca 1328 , *fols. 10 ^v -11 ^r (T and beginning of Tr, frag.) Durham 20 , *fols. 338 ^v -339 ^r (3 ¹⁺¹ , no Ct) Trem Index | SL : on 70 ^r either a 10 th system was added or the scribe intended to complete this part on the facing verso Iv 115 Ct is that of Mod A , Ct in Ch differs |
| Tr 1-9 {c1} (incl.) | | Ch , *fols. 65 ^v -66 ^r (4 ¹⁺¹) BaselUb II , *recto (Mo, solus T, frag.) LoPRO , *fol. 1 ^r (3 ¹⁺¹ , no Tr or T, new Ct) Stras , fol. 7 ^v (3 ¹⁺¹) Wash , *fol. 2 ^v (Mo only, frag.) | No attrib. in SL Str : attrib. to Philippus Royllart |
| | C2 1-8 {c2} C 9 {c3} incl. | Egidi , *fol. 2 ^v (Tr) | |
| Mo 1-8 {c2} T 9 {c4} | Tr 1-9 {c2} | Iv 115 , *fols. 12 ^v -13 ^r (3 ¹⁺¹) Pad C , *fol. B ^v (Tr) BarcA , *fol. 1 ^r (4 ¹⁺¹) BarcC , *fols. 11 ^v -12 ^r (3 ¹⁺¹) Leid 2515 , *fol. 1 ^r (Tr) LoPRO , *fol. 2 ^r (frag.) Ox 56 , *fol. A ^r (T and Tr, frag.) Stras , *fols. 64 ^v -65 ^r (5 ¹⁺¹⁺¹) Tar 2 , *fol. 1 ^v (Mo and T) Trem Index Vien 922 , *fol. 2 ^r (frag.) Vien 5094 , *fols. 158 ^{r-v} (instr.) | No attrib. in SL The composer identifies himself in the text |
| Tr 1-10 {c2} incl. | | Apt 16 , *fols. 13 ^v -14 ^r (4 ¹⁺¹ Tr, Mo, Ct, T) Bern 471 , *fol. 18 ^r (Ct only, unique; perhaps not related to this motet) Br 5170 , *fol. 53 ^r (Tr, Mo, solus T) Br 758 , *fol. 53 ^r (3 ¹⁺¹ Tr, Mo, T) Br 19606 Rot. *no. 6 f. 1-2 (Ct and unique solus T) Iv 115 , *fols. 4 ^v -5 ^r (4 ¹⁺¹ Tr, Mo, Ct, T incl. + solus T) Leid 342A , *fol. 1 ^v (Tr frag.) Stras , fols. *20 ^v -21 ^r (3 ¹⁺¹ , Tr, Mo, solus T) Troyes 1397 , *fol. [230 ^r] (frag.) Würz I 10 , *fol. 1 ^r (frag.) | No attrib. in SL Stras : attrib. to Philippus de Vitriaco in Coussemaker's transcription |

APPENDIX A:

ALPHABETICAL LIST OF INCIPITS

Incipits listed with their inventory numbers.

- [...] fumes? [...] sonnes* (90)
[...] l'amour (112)
[...] sanc (82)
[...]coy [...]gi (184)
[...]giosa (195)
[...]lus (131)
[...]joit haye (58)
A Febo Damne (185, 193)
A piè del monte (98)
A[...] (171)
Adieu [...] (84)
Adieu [...] (92)
Adieu plaisir (205)
Agnel son bianco (28)
Alba colomba (55)
Amor de' dimmi (155)
Amor e gentileça (108)
Amor mi stringe (157)
Amor, che nel pensier (65)
Anime (113)
Apollinis eclipsatur (see *Pantheon abluitur*)
Appress'un fiume (41)
Apta caro / Flos virginum (211)
Aquila altera/Uccel di Dio/Creatura gentil (14)
Astio non morè mai (152)
- B[...]* (139)
Ben lo sa Dio (151)
Benché lontan me trovi (137)
- C[...]* (111)
C'estoit ma douce (149)
- Ce est la bela flour* (203)
[Celsa cedrus] (see *Flos ortus*)
Che pena è quest' (128)
Che, ch'amore (114)
Chi non può (116)
Chi può servir (71)
Chome servi a signor (101)
Cinc, un, trese (147)
Con plus (45)
Con plus (198)
Corse per l'onde (146)
Così pensoso (180)
Creatura gentil (see *Aquila altera*)
- D[...]* (52)
D[...] naye (127)
[D]ites moy (62)
Dal cielo scese (96)
De Fortune (163)
De mon [...] (43)
De Narcissus (167)
De petit peu (166)
De sospirar sovente (126)
Des que, buisson (169)
Dicovi per certança (134)
Diligite iustitiam (see *Lux purpurata*)
Donna già fu' (36)
Donna legiadra (59)
Donna non fu già mai (190)
Donna, s'io ò errato (189)
Dopo chi so (109)
Douls m'est amer (115, 168)

APPENDIX A: ALPHABETICAL LIST OF INCIPITS

- En la maison Dedalus* (15)
Era Venus (142)
Eximine pater et regie (see *Psallat chorus in novo carmine*)
- [*Florentia mundi*] / *Parce pater* (213)
Flos ortus / [*Celsa cedrus* / *Quam magnus pontifex*] (209)
Flos virginum (see *Apta caro*)
Fra mille corvi (48)
Fuions de ci (183)
- Gioia di novi odori* (68)
Girand'un bel falcon (148)
Gli occhi che 'n prima (125)
Gli ochi (110)
- [*H*]elas [...] (177)
Honte, paour (172)
Hors suy [je] bien (179)
- I bei sembianti* (50)
I' fu già bianch' uccel (94)
I' fu già usignolo (93)
I' ho perduto l'albero (87)
I' senti' zà (17)
Ihesu salvator seculi / *Quo vulneratus scelere* (208)
Impudenter circumivi / [*Virtutibus laudabilis*] (216)
In pretio pretium (see *Si nichil actuleris*)
Io me sun un (5)
- J'ai [...]* (201)
J'ay grant desespoir (173)
Je languis d'amere mort (3)
- L'alma mie piange* (140)
L'aspido sordo (89)
La bella stella (30)
La dolce vista (138)
La douce cere (51)
La fiera testa (53)
La vista di costei (197)
Las[...] (199)
Lasso dolente (188)
Le aurate chiome (57)
- Le souvenir* (35)
[*Leticie, pacis*] (see *Rex Karole*)
Lo lume vostro (13)
Lucida pecorella (83)
[*Lux purpurata*] / *Diligite iustitiam* (210)
- Ma belle amour* (70)
Marticius qui fu (162)
Misericordia di Dio (192)
- Nascoso el viso* (34)
Nè 'n ciascun mie pensiero (132)
[*Ne quier*] (see *Quant Theseus*)
Nel [...] (161)
Nel bel zardino (4)
Nel mezo a sei paon (2)
Nell'aqua chiara (175)
Nessun ponga speranza (135)
Non al suo amante (6)
Non con più (102)
- O [...a] fenice* (196)
O cieco mondo (20)
O dolze apress' (9)
O fanciulla giulia (136)
O in Italia (11)
O merçede, o signor (194)
O perlaro gentil (38)
O tu di qua, o tu, di là (174)
O tu, cara sciença (44)
Omè ch'amore (186)
Or sie che può (153)
Oselleto salvazo (18, 26)
- Pantheon abluitor* / *Apollinis eclipsatur* (215)
Parce pater (see *Florentia mundi*)
Per [...] degno (191)
Per servar umiltà (122)
Più non mi curo (46)
Po' c'hanno di mirar (154)
Po' che partir (124)
Posando sopra un'aqua (1)
Prima virtut'è (22)
Psallat chorus in novo carmine / *Eximine pater et regie* (207)

APPENDIX A: ALPHABETICAL LIST OF INCIPITS

- Qual lege move* (76)
Qual novità (67)
[Quam magnus pontifex] (see *Flos ortus*)
Quando la terra (74)
Quando necessità (64)
Quant Theseus / [Ne quier] (145)
Quanto più caro fai (133)
Quanto si può (182)
Quel digno de memoria (72)
Quel sole che nutrica (56)
Questi no[...] di amor (105)
Qui fault boyt (181)
Quo vulneratus scelere (see *Ihesu salvator seculi*)

Recordate de mi (66)
Rex Karole / [Leticie, pacis] (212)

S'andra' senza merzé (121)
S'i ti son stato (123)
S'i' monacordo gentil (91)
S'il m'est des d[...] (214)
Se orr'è tardi (187)
Se premio de virtù (61)
Se pronto non sarà (119)
Se vous n'estes (170)
Seguendo la fortuna (100)
Seguendo'l canto (85)
Sempre se trova (69)
Si nichil actuleris / In pretio pretium (206)
- Sie mill'e mille volte* (158)
Soiez liez (159)
Soit tart, tempre (27)
Soto l'imperio (8)
Sovran'uccello (81)
Splendor da ciel (104)
State a Dio (88)
Straccias'i panni (16)

T[...] (200)
Tanto che sit' (24)
Tanto di mio cor (63)
Togliendo l'una a l'altra (32)
Tosto che l'alba (178)
Tres doulz regard (143)
Tristour et merencolie (141)

Uccel di Dio (see *Aquila altera*)
Un bel girfalco (79)
Un bel sparver (12)
Un cane, un'oca (77)
Una smaniosa e insensata vechia (150)
Uon c'osa di veder (160)

Va' pure, Amor (118)
Ventila con tumulto (144)
[Virtutibus laudabilis] (see *Impudenter circumivi*)
Vita non è più misera (120)

APPENDIX B:

COMPOSERS AND THEIR WORKS

Antonio Zacara da Teramo

Ben lo sa Dio (151)
Benché lontan me trovi (137)
Dicovi per certança (134)
State a Dio (88)

Bartolino da Padova

Alba colomba (55)
Amor, che nel pensier (65)
Chi può servir (71)
Donna legiadra (59)
Gioia di novi odori (68)
I bei sembianti (50)
La douce cere (51)
La fiera testa (53)
Le aurate chiome (57)
Qual lege move (76)
Qual novità (67)
Quando la terra (74)
Quando necessità (64)
Quel digno de memoria (72)
Quel sole che nutrica (56)
Recordate de mi (66)
Se premio de virtù (61)
Sempre se trova (69)
Tanto di mio cor (63)

Bernard de Cluny

Pantheon abluitur / Apollinis eclipsatur (215)

Donato da Firenze

Dal cielo scese (96)

I' fu già bianch' uccel (94)

I' fu già usignolo (93)

I' ho perduto l'albero (87)

L'aspido sordo (89)

Lucida pecorella (83)

S'i' monacordo gentil (91)

Seguendo'l canto (85)

Sovran'uccello (81)

Un bel girfalco (79)

Un cane, un'oca (77)

Magister Franciscus

De Narcissus (167)

Gheradello da Firenze

Tosto che l'alba (178)

Giovanni da Cascia

Agnel son bianco (28)

Appress'un fiume (41)

Donna già fu' (36)

Fra mille corvi (48)

La bella stella (30)

Nascoso el viso (34)

Nel mezo a sei paon (2)

O perlaro gentil (38)

O tu, cara sciença (44)

Più non mi curo (46)

Togliendo l'una a l'altra (32)

Grimace

Des que, buisson (169)

Humbertus de Salinis

- Con plus* (198)
Ihesu salvator seculi / Quo vulneratus scelere (208)
J'ai [...] (201)
Psallat chorus in novo carmine / Eximine pater et regie (207)
Si nichil actuleris / In pretio pretium (206)
 [unidentified] (204)

Jacob de Senleches

- Fuions de ci* (183)

Jacopo da Bologna

- Aquila altera / Uccel di Dio / Creatura gentil* (14)
I senti' zà (17)
Io me sun un (5)
Lo lume vostro (13)
[Lux purpurata] / Diligite iustitiam (210)
Nel bel zardino (4)
Non al suo amante (6)
O cieco mondo (20)
O dolze apress' (9)
O in Italia (11)
Oselleto salvazo (18, 26)
Posando sopra un'aqua (1)
Prima virtut'è (22)
Soto l'imperio (8)
Straccias'i panni (16)
Tanto che sit' (24)
Un bel spaver (12)

Francesco Landini

- Che pena è quest'* (128)
Così pensoso (180)
De sospirar sovente (126)
Gli occhi che 'n prima (125)
L'alma mie piange (140)
La dolce vista (138)
Nè 'n ciascun mie pensiero (132)
Nessun ponga speranza (135)
O fanciulla giulia (136)
Per servar umiltà (122)
Po' che partir (124)
Quanto più caro fai (133)
S'andra' senza merzé (121)
S'i ti son stato (123)
Se pronto non sarà (119)

- Va' pure, Amor* (118)
Vita non è più misera (120)
 [unidentified] (130)

Guillaume de Machaut

- Cinc, un, trese* (147)
De Fortune (163)
De petit peu (166)
Honte, paour (172)
Quant Theseus / [Ne quier] (145)
Se vous n'estes (170)

Giovanni Mazzuoli

- A piè del monte* (98)
Amor e gentileça (108)
Anime (113)
Che, ch'amore (114)
Chi non può (116)
Chome servi a signor (101)
Dopo chi so (109)
Gli ochi (110)
Non con più (102)
Questi no[...] di amor (105)
Seguendo la fortuna (100)
Splendor da ciel (104)
 [unidentified] (103, 106, 107)

Piero Mazzuoli

- A Febo Damne* (185, 193)
Donna non fu già mai (190)
Donna, s'io ò errato (189)
Lasso dolente (188)
Misericordia di Dio (192)
Omè ch'amore (186)
Per [...] degno (191)
Se orr'è tardi (187)

Paolo da Firenze

- Amor de' dimmi* (155)
Amor mi stringe (157)
Astio non morì mai (152)
Corse per l'onde (146)
Era Venus (142)
Girand'un bel falcon (148)
Nel [...] (161)
Or sie che può (153)
Po' c'hanno di mirar (154)

APPENDIX B: COMPOSERS AND THEIR WORKS

Sie mill'e mille volte (158)

Una smaniosa e insensata vecchia (150)

Uon cosa di veder (160)

Ventila con tumulto (144)

Ugolino da Orvieto

[...]giosa (195)

Ce est la bela flour (203)

La vista di costei (197)

O [...]a fenice (196)

O merçede, o signor (194)

Philippe de Vitry

Impudenter circumivi / [*Virtutibus laudabilis*] (216)

Flos ortus / [*Celsa cedrus* / *Quam magnus pontifex*],
attr. (209)

Phillipe Rollart

Rex Karole / [*Leticie, pacis*] (212)

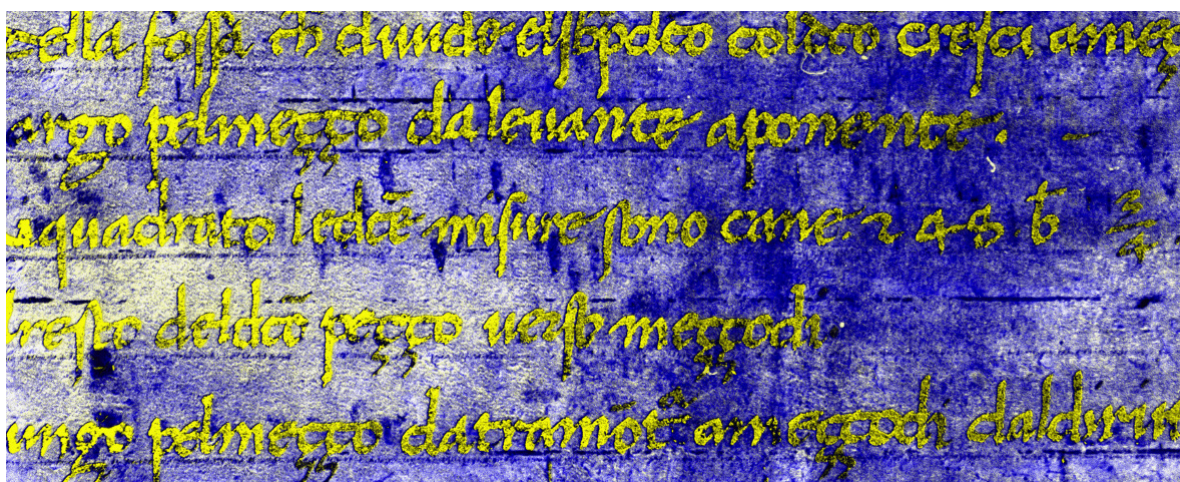
Vincenzo da Rimini

Nell'aqua chiara (175)

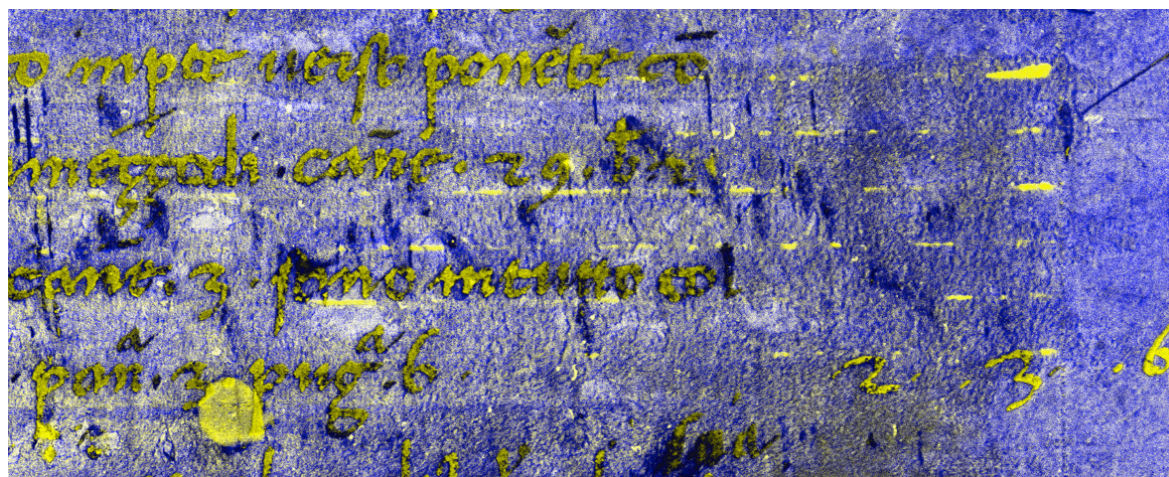
APPENDIX C: UNIDENTIFIED COMPOSITIONS

Three criteria would qualify an entry in **SL** as being “unidentified”: lack of a (full) incipit, lack of an attribution, and lack of a concordance. All are significant in identifying a composition, but we have chosen lack of a concordance as the feature that allows inclusion in this Appendix C, offering enlargements of the beginning of the cantus and tenor parts (where available), and above all making this appendix a finding tool for further contextualization of these unknown songs.

No. 7, Cantus

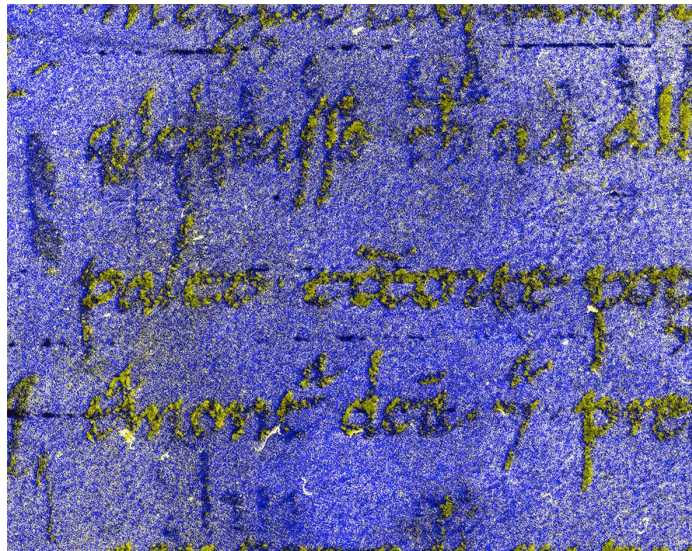


No. 10, Tenor

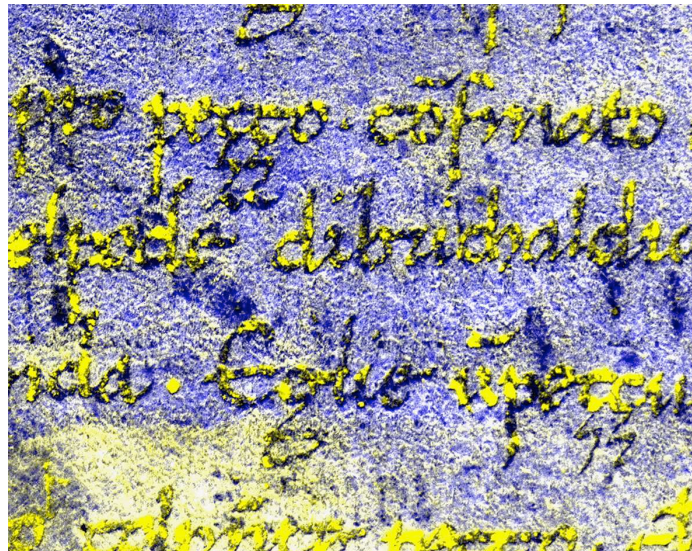


APPENDIX C: UNIDENTIFIED COMPOSITIONS

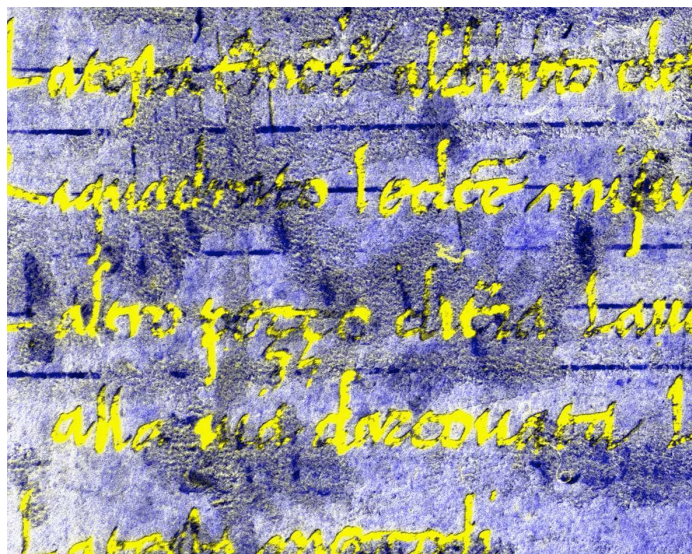
No. 19, Cantus



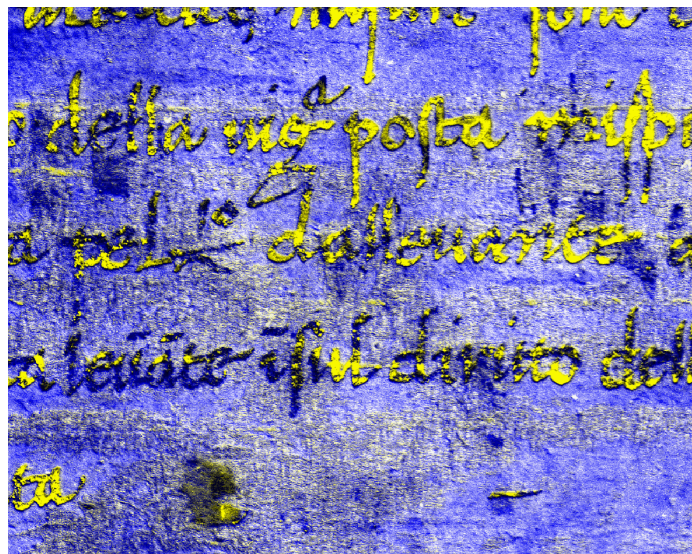
Tenor



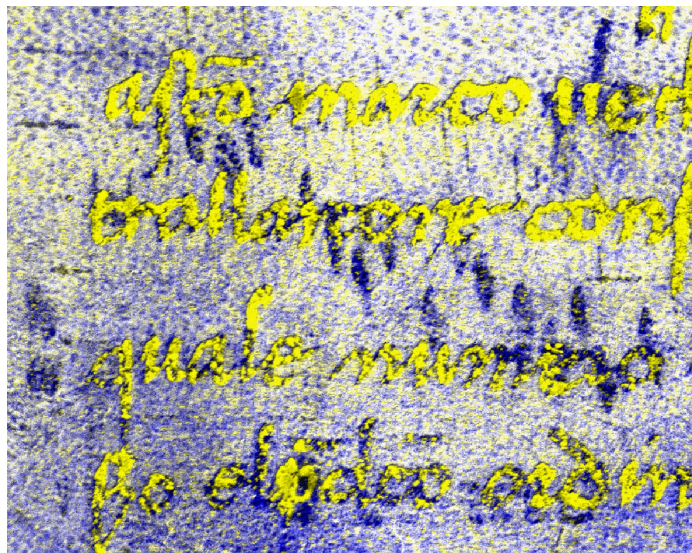
No. 21, Cantus



Tenor



No. 23, Cantus



Tenor



APPENDIX C: UNIDENTIFIED COMPOSITIONS

No. 25, Cantus

Tenor

No. 29, Cantus

Tenor

No. 31, Cantus

Tenor

APPENDIX C: UNIDENTIFIED COMPOSITIONS

No. **33**, Cantus

Tenor

No. **37**, Cantus

Tenor

No. **39**, Cantus

Tenor

APPENDIX C: UNIDENTIFIED COMPOSITIONS

No. 40, Cantus

Tenor

No. 42, Cantus

Tenor

No. 43, Cantus

Tenor

APPENDIX C: UNIDENTIFIED COMPOSITIONS

No. 45, Cantus

Tenor

No. 47, Cantus

Tenor

No. 49, Cantus

Tenor

APPENDIX C: UNIDENTIFIED COMPOSITIONS

No. 52, Cantus

Tenor

No. 54, Cantus

Tenor

No. 58, Cantus

Tenor

APPENDIX C: UNIDENTIFIED COMPOSITIONS

No. **60**, Cantus

Tenor

No. **62**, Cantus

Tenor

No. **70**, Cantus

Tenor

APPENDIX C: UNIDENTIFIED COMPOSITIONS

No. 73, Cantus

Tenor

No. 75, Cantus

Tenor

No. 78, Cantus

Tenor

APPENDIX C: UNIDENTIFIED COMPOSITIONS

No. **80**, Cantus

Tenor

No. **82**, Cantus

Tenor

No. **84**, Cantus

Tenor

APPENDIX C: UNIDENTIFIED COMPOSITIONS

No. **86**, Cantus

Tenor

No. **90**, Cantus

Tenor

No. **92**, Cantus

Tenor

APPENDIX C: UNIDENTIFIED COMPOSITIONS

No. **94**, Cantus

Tenor

No. **97**, Cantus

Tenor

No. **99**, Cantus

Tenor

APPENDIX C: UNIDENTIFIED COMPOSITIONS

No. **111**, Cantus

Tenor

No. **112**, Cantus

Tenor

No. **115**, Cantus douls?

Tenor

APPENDIX C: UNIDENTIFIED COMPOSITIONS

No. **117**, Cantus

Contratenor

No. **127**, Cantus

Tenor

No. **129**, Cantus

Tenor

APPENDIX C: UNIDENTIFIED COMPOSITIONS

No. **131**, Tenor

No. **139**, Cantus

Tenor

No. **156**, Cantus

Tenor

APPENDIX C: UNIDENTIFIED COMPOSITIONS

No. **164**, Cantus

Tenor

No. **165**, Cantus

Tenor

No. ..., Cantus

Tenor

APPENDIX C: UNIDENTIFIED COMPOSITIONS

No. ..., Cantus

Tenor

No. ..., Cantus

Tenor

No. ..., Cantus

Tenor

APPENDIX C: UNIDENTIFIED COMPOSITIONS

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Entries listed below represent not only scholarly materials needed for understanding the specific contents of **SL**, but also selected studies that helps place this unique source in its historical and cultural context.

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