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The Tarasconi Codex


Introduction by Jessie Ann Owens



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## Introduction

he Tarasconi Codex is a large anthology of secular music in score. The manuscript was first brought to the attention of scholars in 1917, when G. P. Clerici announced that he had discovered it in the private archive of the Tarasconi family in Parma.<sup>1</sup> In subsequent years the manuscript, which by Clerici's own account had fallen into his hands by chance, was again lost from sight; Alfred Einstein tried in vain to locate it.<sup>2</sup> In 1952 Guglielmo Barblan, searching among the Clerici families of Parma, found the manuscript in the possession of Clerici's heir.<sup>3</sup> Barblan purchased it and then sold it to the library of the Conservatorio di Musica "Giuseppe Verdi" in Milan (of which he was the director) with the provision that he be given sole access to the manuscript until he had had time to study it in peace.<sup>4</sup> With the publication of his study in 1974, the manuscript finally became accessible to the public.

The Tarasconi codex contains 229 compositions, of which 214 are Italian madrigals, 12 are French chansons, and 3 are either fragments of a larger composition or counterpoint exercises.<sup>5</sup> Two of the compositions are for two voices, 60 for four voices, 121 for five voices, 38 for six voices, 4 for seven voices, and 1 for ten voices.

The manuscript contains the music of thirty-six composers, most of them active in the second half of the sixteenth century. Of the 212 compositions whose composer was named by the scribe or identified through concordances in other sources, 169 are the work of eight composers: Cipriano de Rore (87), Filippo di Monte (26), Alessandro Striggio (18), Orlando di Lasso (12), Andrea Gabrieli (10), Giovanni Maria

Nanino (6), Giovanni Pierluigi da Palestrina (6), and Giaches de Wert (4). Most of the rest of the composers are represented by only one composition, a few by two or three.<sup>6</sup> Twelve compositions still need to be identified.

The manuscript divides into sections according to number of voices. The first section contains the music for four voices, the second for five voices, the third for six voices, the fourth for seven voices, and the fifth for six voices. The need for distinct sections is primarily musical: the paper in each section was lined for the appropriate number of voices, three staves per opening for the four- and five-voice sections, two staves per opening for the six- and seven-voice sections. In two instances (f. 125 and 142) mistakes in drawing the staves showed that the scribe (or whoever ruled the paper) worked with a two-staff rastrum.

One scribe copied the entire manuscript. He used the opening rather than the single page as his unit of space: a composition runs from the top staff on the verso to the top staff on the recto, then to second staff on the verso, and so forth. He drew bar lines every breve. Instead of copying the text under every staff, he wrote it only once, underneath the bass voice, with a remarkable indifference to its placement.

The scribe provided an indication of how he worked in pieces that he left incomplete.<sup>7</sup> He began by copying the top voice, drawing bar lines through the staff as he worked. Next he added the second voice and then the remaining voices in order. As he added each successive voice, he drew a bar line through the space between the two staves, forming a connection with the bar line in the voice above. Typically he

worked in sections defined by the space available to him; for example, on f.114 he copied all five voices into the space available in the second system, then began to fill the third system by copying the entire top voice and portions of the second and third voices before he broke off, realizing that there were mistakes. In one instance (f.136) he began with the first two voices and then added the bass, drawing bar lines across the empty staves. In six pieces (nos. 68, 142, 172, 177, 184, and 188) he made a serious enough error in transcribing to require beginning the piece again. In another instance (no. 200) he copied the same piece twice. The two copies are virtually identical in pitch content; they differ in details such as the placement of the text, the ornamentation of one of the cadences, the order of the voices, and the deployment of explicit sharps and flats. If the scribe used the same source both times, then we have an interesting view of the liberties he took in making his transcription.

To provide access to the manuscript's contents, the scribe prepared an index (f.225–226), organized first by letter and then by number of voices (four, five, or six) within each letter. In general, he listed the pieces in the order in which they occur in the manuscript; where there was insufficient room, however, he fit them in wherever he could. He provided separate categories at the end of the index for the seven-voice compositions and for the ten-voice composition.<sup>8</sup>

The index contains most, but not all of the compositions. For example, the scribe did not include any of the six-voice pieces added in the final gathering at the end of the manuscript. He included only two of the twelve French chansons, curiously enough, the only two that were completely texted (nos. 19–20).<sup>9</sup> Other pieces missing from the index include the final seven-voice piece, the final four pieces in the five-voice section, and a number of others scattered throughout the manuscript.<sup>10</sup>

It seems likely, given the available evidence, that the scribe did not copy the entire manuscript at once, but instead added gradually to each of the sections as music became available. Variations both in ink color (for example, the madrigal by Vicentino, no. 48, was copied both in the manuscript and in the index in a reddish-brown ink) and in the style of writing (both the four- and five-voice sections contain portions in which the

writing appears smaller, lighter, and more condensed) suggest discontinuity. Another bit of evidence is the physical placement of pieces; the scribe occasionally squeezed a piece into the space available.<sup>11</sup>

The scribe of the Tarasconi codex probably copied a great deal of the music from printed books. In the case of prints devoted to a single composer he often identified his source, for example, labeling no. 190 "Il primo di Felippo di Monte a sei."<sup>12</sup> In the case of anthologies the grouping of pieces in the manuscript often indicates that the scribe copied them from a particular print. Noteworthy in this respect are 1560/18, *Il primo libro delli madrigali d'Orlando di Lassus et altri eccellenti musici a quattro voci* (nos. 38–43); 1561/10, *Il terzo libro delle Muse a cinque voci* (nos. 66, 72, 104–105, 142–143, 155–157); 1561/15 (or the 1575 edition, 1575/15), *Di Cipriano et Annibale madrigali a quattro voci* (nos. 11, 21–22, 45–47); 1566/17, *Di Cipriano de Rore il quinto libro di madrigali a cinque voci insieme alcuni di diversi autori* (nos. 115–118, 179); 1568/12, *Il terzo libro delle fiamme madrigali a cinque voci de diversi eccellentissimi musici di novo posti in luce per Giulio Bonagionta* (nos. 67–69); 1576/5, *Musica di XIII. autori illustri a cinque voci* (nos. 135–139, 144–145, 169, 175); and 1585/18, *Spoglia amorosa madrigali a cinque voci di diversi* (nos. 180–183).<sup>13</sup>

The date and provenance of the Tarasconi Codex as well as the identity of the scribe remain a matter of conjecture. An inscription on the first page of the manuscript provides the following information: "Io Aless[and]ro Tarasconi ho co[m]parato questo libro p[er] ducatonì sei da m[esser] Guilielmo todesco dal 1589" ("I, Alessandro Tarasconi, bought this book from Guilielmo todesco for six ducatonì in 1589"). Unfortunately, neither Tarasconi nor Guglielmo has been identified conclusively. According to Clerici and Barblan, Tarasconi was a member of a noble family in Parma, but neither scholar was able to present any supporting documentation.<sup>14</sup> Guglielmo todesco is completely unknown; Barblan has speculated that he might be the Parma court musician Giovanni Guglielmo detto il Pelosino, but there is no evidence aside from the shared name.<sup>15</sup> If Guglielmo todesco was the scribe of the manuscript, he must have been thoroughly at home with Italian language and music, despite the appellation that suggests a German origin.

The manuscript is clearly Italian in provenance. The evidence for linking it specifically to Parma, however, is tenuous. The overwhelming preponderance of works by Cipriano de Rore, who served Ottavio Farnese, duke of Parma, as *maestro di cappella* from 1561 to 1563 and from 1564 until his death in September 1565, may bespeak an attitude towards his music that lingered in the decades after his death.<sup>16</sup> On the other hand, Rore's music was often taken as a model worthy of study, as can be seen by sources not associated with Parma: the well-known 1577 print of his four-voice madrigals in score and the Bourdeny manuscript, another large manuscript anthology containing many of his compositions in score.<sup>17</sup> Perhaps more indicative of a Parmesan provenance is the inclusion of compositions by court musicians such as Fabrizio Dentice and Orazio Bassani dalla Viola, whose music did not enjoy wide circulation.

The date of the inscription, 1589, provides a *terminus ante quem* consistent with the musical contents. Only three of the pieces appear for the first time in sources published after 1589; Barblan has argued persuasively that they may well have been circulated in manuscript.<sup>18</sup> Although it is impossible to determine precisely when the manuscript was compiled, an estimate of ca. 1560–1585 seems plausible, based on the dates of the prints that the scribe may have employed. This dating implies that the scribe's repertory was partially retrospective (the madrigals of Rore, the chansons) and partially up-to-date (the madrigals of Monte, Striggio, and Gabrieli).<sup>19</sup>

Although we cannot be certain of the dating, there can be no doubt that the Tarasconi Codex was one of the earliest, if not the earliest, manuscript in score.<sup>20</sup> Although considerable controversy continues to surround the question of the function of scores in composition, there can be little doubt that anthologies such as the Tarasconi Codex were intended primarily for study, not for performance or for composition.<sup>21</sup> Vincenzo Galilei, for example, recommended that anyone who wanted to learn to compose should study Rore's music. He advised students to copy compositions by Rore and other *contrapuntisti* in score; he boasted that he himself had copied some fourteen thousand compositions.<sup>22</sup>

Lodovico Zacconi gave similar advice. He recommended that a student keep a com-

monplace book in which he recorded interesting passages from musical compositions as well as copies of his own studies worked out first on a *cartella*. The student should practice by composing new counterpoints to voices carved out of existing compositions.<sup>23</sup> In fact, among the compositions in the Tarasconi Codex are two brief counterpoint exercises, one consisting of a new counterpoint to the alto from the second part of Rore's *Ite rime dolenti* (no. 111).

Besides its crucial importance as an early score, the Tarasconi Codex is important in other respects as well. It preserves fourteen compositions, including one by Vicentino, that are not known from any other sources.<sup>24</sup> It is also a source, albeit modest, of the French chanson in Italy that has yet to be considered by scholars.<sup>25</sup> Finally, it offers an interesting view, still in need of further clarification, of the musical repertory available to one particular scribe.

### *Physical Description*

The manuscript, which measures 255 × 410 mm, consists of 216 paper folios bearing an original foliation ([1]–224) in the upper right-hand corner.<sup>26</sup> There are three additional folios: an unnumbered, blank folio at the beginning and two folios at the end containing an index, designated f.225–226 by a modern hand. There are several anomalies in the original foliation: 1. two consecutive folios are each labeled 75; 2. one folio, now marked 156bis, was originally glued to f.156 to hide a mistake; and 3. the scribe mistakenly skipped from f.169 directly to f.180.

The gathering structure is quite irregular:

- |                       |                        |
|-----------------------|------------------------|
| 1: f. 1–20 (20 f.)    | 11: f. 134–141 (8 f.)  |
| 2: f. 21–40 (20 f.)   | 12: f. 142–149 (8 f.)  |
| 3: f. 41–42 (2 f.)    | 13: f. 150–155 (6 f.)  |
| 4: f. 43–66 (24 f.)   | 14: f. 156–166 (12 f.) |
| 5: f. 67–77 (12 f.)   | 15: f. 167–186 (10 f.) |
| 6: f. 78–81 (4 f.)    | 16: f. 187–198 (12 f.) |
| 7: f. 82–91 (10 f.)   | 17: f. 199–206 (8 f.)  |
| 8: f. 92–105 (14 f.)  | 18: f. 207–214 (8 f.)  |
| 9: f. 106–125 (20 f.) | 19: f. 215–224 (10 f.) |
| 10: f. 126–133 (8 f.) |                        |

The nineteen gatherings divide into sections according to number of voices: 1–2 (four voices), 3–13 (five voices), 14–17 (six voices), 18 (seven voices), 19 (six voices). Blank pages occur at the

juncture between several of these sections: f. 151<sup>v</sup>–155 (ruled for five voices); f. 207<sup>v</sup>–208 and 213<sup>v</sup>–214 (ruled for seven voices); f. 214<sup>v</sup> (not ruled).

## Notes

1. "Una copiosa raccolta manoscritta di musica e poesia del Cinquecento," *La Bibliofilia* XVIII (1917), 305–328.
2. *The Italian Madrigal* (Princeton, 1949), vol. I, p. 423.
3. Guglielmo Barblan and Agostina Zecca Laterza, "The Tarasconi Codex in the Library of the Milan Conservatory," *Musical Quarterly* LX (1974), 195–211.
4. This arrangement was reported by Bernhard Meier, *Cipriani Rore Opera Omnia, Corpus mensurabilis musicae* 14 (American Institute of Musicology), vol. V (1971), p. xvii. Both Meier and Oscar Mischiati ("Un'antologia manoscritta in partitura del secolo XVI," *Rivista italiana di musicologia* X [1975], 265–328) were hampered by lack of access to the manuscript. The entry in the *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400–1550, Renaissance Manuscript Series 1* (American Institute of Musicology and Hänssler-Verlag, vol. II, 1982), is based on Barblan's study.
5. I count as chansons nos. 19–20, 50, 56–60, 62–63, and 167–168; the language of no. 63 may be Italian. Three of the madrigals actually have secular Latin texts (nos. 36, 46, and 132); they are frequently found among Italian-texted compositions in the madrigal prints. The numbering of the pieces is somewhat arbitrary. I have followed the scribe in listing nos. 19–20 and 88–97 as individual pieces; on the other hand, I have not assigned separate numbers to the second parts of nos. 178, 208, and 228, despite the fact that the scribe did not label them as second parts.
6. Four of the scribe's identifications are problematic. "C.P." (no. 70 and 207) might be Palestrina, but neither composition is attributed elsewhere to him (see the remarks by Barblan, "The Tarasconi Codex," p. 207–208). The scribe attributed no. 203 to Giovanni Animuccia, but Barblan ("The Tarasconi Codex," p. 207) correctly identified the composer as Primavera. The name of the composer of no. 71 is difficult to decipher: "Vild[?];" if we assume that the scribe made a mistake in writing the name, one possible candidate might be Hettore Vidue, a composer whose works are found in 1566/3 and 1566/23.
7. For a listing of fragmentary pieces, see the Remarks following the Contents.
8. Barblan ("The Tarasconi Codex," p. 196) thought that *D'un si bel foco* (no. 186), identified in the index as a ten-voice composition, was for five voices; it does contain ten voices, notated two voices to a staff on paper ruled for five voices.
9. Most of the chanson have text incipits only; whether this reflects the nature of the source from which the scribe was copying or his inability to deal with French (he *did* copy the texts for nos. 19 and 20) is unclear; also unclear is why he should have omitted these pieces from the index.
10. The following pieces do not appear in the index: 1–2, 24, 29, 37, 50, 56–60, 62–63, 75, 99, 162, 167–168, 174, 177, 184–187, 202, 221–229.
11. For a listing of interpolated pieces, see the Remarks following the Contents. Many of these pieces were also omitted from the index.
12. For a listing of the scribe's identification of his sources, see the Remarks following the Contents.
13. The numbers refer to *Recueils imprimés XVIe–XVIIe siècles, Répertoire international des sources musicales* (Munich, 1960).
14. Clerici, "Una copiosa raccolta," p. 305 and 310; Barblan, "The Tarasconi Codex," p. 197.
15. Barblan, "The Tarasconi Codex," p. 198. The documents that could shed light on the musical activities at the Parma court (and perhaps on the identity of the manuscript's scribe, buyer, and seller) have yet to be studied thoroughly; the frequently cited work of N. Pelicelli, "Musicisti in Parma nei sec. XV–XVI," *Note d'archivio per la storia musicale* IX (1932), now badly out-of-date, dealt with only a small fraction of the available documents.
16. See Jessie Ann Owens, "Cipriano de Rore a Parma (1560–1565): Nuovi documenti," *Rivista italiana di musicologia* XI (1976), 5–26.
17. See Mischiati, "Un'antologia manoscritta."
18. They are no. 75, the anonymous *Mille fiato*; no. 187, *Poiche ne priego amor* by Orazio Bassani dalla Viola (both published in 1591/10, *Melodi olympica di diversi eccellentissimi music . . . nuovamente raccolta da Pietro Phillippi inglese . . .*); and no. 53, *Hor le tue forze* by Tartaglino (published in Lambardi's first book of four-voice madrigals, 1600). See Barblan, "The Tarasconi Codex," p. 204. Neither no. 75 nor no. 187 appears in the index, both could be late additions to the manuscript.
19. Barblan ("The Tarasconi Codex," p. 204–206) has proposed a much narrower range, 1586–1588, based on a presumed association of Giulio Bonagionta and Claudio Merulo with the preparation of the manuscript.
20. See Edward Lowinsky, "Early Scores in Manuscript," *Journal of the American Musicological Society* XIII (1960), 126–173, and Mischiati, "Un'antologia manoscritta."

21. See Jessie Ann Owens, "The Milan Partbooks: Evidence concerning Cipriano de Rore's Compositional Process," *Journal of the American Musicological Society* XXXVII (1984), 270–298.
22. Frieder Rempp, *Die Kontrapunkttraktate Vincenzo Galileis*, Veröffentlichungen des Staatlichen Instituts für Musikforschung preussischer Kulturbesitz, IX (Köln, 1980), p. 72–73.
23. Lodovico Zacconi, *Prattica di musica, seconda parte* (Venice, 1622; reprinted, 1967), p. 161–162. This passage was recently cited by James Haar ("A Sixteenth-Century Attempt at Music Criticism," *Journal of the American Musicological Society* XXXVI [1983], p. 197–199) as a description of parody technique.
24. The unica are nos. 1, 2, 48, 49, 55, 60, 63, 70, 71, 171, 172, 177, 186, and 207.
25. I am grateful to Prof. Jane Bernstein for helping me with the chansons in this manuscript.
26. The watermarks still need to be studied thoroughly; they include a unicorn and a crown, both with and without a star.

# Contents

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| ii. Non vide il mondo                             |                                   |                 |
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|       |   |   |                 |
|-------|---|---|-----------------|
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| - 24. | Di tempo in tempo mi si fa men dura, 4v                                       | [Rore] (I.4)                            | 16 <sup>v</sup> |
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|   |                                       |                 |
|---|---------------------------------------|-----------------|
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| 64. Alla dolc'ombra delle belle frondi, 5v<br>ii. Non vid'il mondo  | [Animuccia] (1566/3)                  | 41 <sup>v</sup> |
| 65. Cara la vita mia, 5v<br><br>ii. Poiche con gl'occhi io veggio   | Geaches des Vuert<br>(1583/15)        | 42 <sup>v</sup> |
| 66. Ove sei vita mia, 5v<br><br>ii. Come sei stato o ciel   | Orlando Lassus<br>(1561/10)           | 43 <sup>v</sup> |
| 67. Il vago e liet'aspetto, 5v  | Bartolomeo<br>[Spontone] (1568/12)    | 44 <sup>v</sup> |
| 68. Entr'un gran nuvol d'oro, 5v<br>ii. Ondeggiav'il crin d'oro dal'auro mosso  | [Striggio] (1568/12)                  | 44 <sup>v</sup> |
| 69. Dolor lacrim'al gl'occhi, 5v<br><br>ii. Dhe dov'è la alma mia<br>iii. Ahime cor mio<br>iv. Deh fuss'almen<br>v. Piangi [sic] mi dic'hor<br>vi. Ma sia chi vol | Filippo de Monte<br>(1568/12)         | 45 <sup>v</sup> |
| 70. Piovommi amare lacrime dal viso, 5v<br>ii. Ma gli spiriti miei  | G. P.                                 | 48 <sup>v</sup> |
| 71. Il gran splendor di questa chiara luce, 5v<br>ii. Io fui impoter  | Vild[?]                               | 49 <sup>v</sup> |

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| 72. Come in piu negre tenebre, 5v   | [Palestrina] (1561/10) | 49 <sup>v</sup> |
| 73. Quel sempre acerbo et onorato giorno, 5v<br>ii. L'atto d'ogni gentil pietate          | [Rore] (I.5, 1542)     | 50 <sup>v</sup> |
| 74. Far potess'io vendetta di colei, 5v<br>ii. Così gl afflitti e stanchi pensier miei    | [Rore] (I.5)           | 51 <sup>v</sup> |
| 75. Mille fiate o dolce mia guerriera, 5v   | [anon] (1591/10)       | 52 <sup>v</sup> |
| 76. Da quei bei lumi ond'io sempre sospiro, 5v  | [Rore] (I.5)           | 53 <sup>v</sup> |
| 77. Cantai mentre ch'io arsi del mio foco, 5v   | [Rore] (I.5)           | 54 <sup>v</sup> |
| 78. Hor ch'il ciel et la terra e'l vento tace, 5v<br>ii. Così sol d'una chiara fonte viva | [Rore] (I.5)           | 55 <sup>v</sup> |
| 79. Solea lontana in sonno consolarmi, 5v<br>ii. Non ti sovien                            | C. R[ore] (I.5)        | 56 <sup>v</sup> |
| 80. Strane rupi, aspri monti, 5v<br>ii. A guisa d'huom'                                   | [Rore] (I.5)           | 57 <sup>v</sup> |
| 81. La vita fugge et non s'arresta un'hora, 5v<br>ii. Tornami avanti                      | [Rore] (I.5)           | 58 <sup>v</sup> |
| 82. Per mezz'i boschi inhospiti e selvaggi, 5v<br>ii. Parmi d'udirla                      | [Rore] (I.5)           | 59 <sup>v</sup> |
| 83. Poggiand'al ciel coll'ali del desio, 5v<br>ii. Tal si trova                           | [Rore] (I.5)           | 60 <sup>v</sup> |
| 84. Quand'io son tutto volto, 5v<br>ii. Così davanti ai colpi                             | [Rore] (I.5)           | 61 <sup>v</sup> |
| 85. Perseguedomi amor al luogo usato, 5v<br>ii. Io dicea fra mio cor                      | [Rore] (I.5)           | 62 <sup>v</sup> |
| 86. Chi vol veder quantunque puo natura, 5v<br>ii. Vedra s'arriva                         | [Rore] (I.5)           | 63 <sup>v</sup> |
| 87. Se voi potesti per turbati segni, 5v<br>ii. Che gentil pianta                         | [Rore] (III.5, 1548/9) | 64 <sup>v</sup> |
| 88. Vergine bella che di sol vestita, 5v  | [Rore] (III.5)         | 65 <sup>v</sup> |
| 89. Vergine saggia e del bel numer'una, 5v  | [Rore] (III.5)         | 66 <sup>v</sup> |
| 90. Vergine pura d'ogni parte intera, 5v  | [Rore] (III.5)         | 67 <sup>v</sup> |
| 91. Vergine santa d'ogni gratia piena, 5v   | [Rore] (III.5)         | 68 <sup>v</sup> |
| 92. Vergine sola al mondo senza essemplio, 5v   | [Rore] (III.5)         | 69 <sup>v</sup> |
| 93. Vergine chiara e stabile in eterno, 5v  | [Rore] (III.5)         | 70 <sup>v</sup> |
| 94. Vergine quante lacrime ho gia sparte, 5v  | [Rore] (III.5)         | 71 <sup>v</sup> |
| 75. [Mille fiate]   |                        | 71 <sup>v</sup> |
| 95. Vergine: tale e terra, 5v   | [Rore] (III.5)         | 72 <sup>v</sup> |
| 96. Vergine, in cui ho tutta mia speranza, 5v   | [Rore] (III.5)         | 73 <sup>v</sup> |
| 97. Vergine humana, e nemica d'orgoglio, 5v   | [Rore] (III.5)         | 74 <sup>v</sup> |
| 98. Lasso che mal accorto fui da prima, 5v  | [Rore] (III.5)         | 75 <sup>v</sup> |
| 99. [counterpoint exercise]   | [anon]                 | 75 <sup>v</sup> |

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| 100. | S'honest'amor puo meritar mercede, 5v<br>ii. Ond'io spero             | [Rore] (III. 5)                  | 75 <sup>v</sup> |
| 101. | Quel vago impallidir che 'l dolce riso, 5v<br>ii. Conobbi allor       | [Rore] (III. 5)                  | 75 <sup>v</sup> |
| 102. | Qual donna attende a gloriosa fama, 5v<br>ii. Ivi 'l parlar           | [Rore] (III. 5)                  | 77 <sup>v</sup> |
| 103. | Vestiva i colli e le campagne intorno, 5v<br>ii. Così le chiome mie   | [Palestrina] (1566/3)            | 78 <sup>v</sup> |
| 104. | Se fra quest'herbe e fiori, 5v  | [Palestrina] (1561/10)           | 79 <sup>v</sup> |
| 105. | Io son ferito hai lasso, 5v   | [Palestrina] (1561/10)           | 80 <sup>v</sup> |
| 106. | Si traviato e 'l folle mio desio, 5v<br>ii. Et poi che 'l fren        | [Rore] (III. 5)                  | 81 <sup>v</sup> |
| 107. | S'amor la viva fiamma hor mai, 5v<br>ii. Novo consiglio               | [Rore] (III. 5)                  | 82 <sup>v</sup> |
| 108. | Scarco di doglia e pien di gioia, 5v<br>ii. Ma 'l bel pensier         | [Rore] (III. 5)                  | 83 <sup>v</sup> |
| 109. | Quando fra l'altre donne ad hor, 5v<br>ii. Io benedico 'l loco        | [Rore] (III. 5)                  | 84 <sup>v</sup> |
| 110. | L'augel sacro di Giove a quel valore, 5v<br>ii. Ond' il bel nome      | [Rore] (III. 5)                  | 85 <sup>v</sup> |
| 111. | Ite rime dolenti ite sospiri, 5v<br>ii. E se qualche pieta            | [Rore] (III. 5)                  | 86 <sup>v</sup> |
| 112. | Se ben il duol che per voi donna, 5v<br>ii. Ben voi ch'a piu di mille | [Rore]<br>(IV.5 = 1557/23)       | 87 <sup>v</sup> |
| 113. | Pommi ove' l sol occide i fiori, 5v                                   | [Rore] (III. 5)                  | 88 <sup>v</sup> |
| 114. | Di virtu di costumi e di valore, 5v<br>ii. Così il mio stil           | [Rore] (IV.5)                    | 89 <sup>v</sup> |
| 115. | Se com'il biondo crin della mia Filli, 5v                             | [Rore] (1566/17)                 | 90 <sup>v</sup> |
| 116. | Io piango et ella il volto con le sue mani,<br>5v                     | [anon] (1566/17)                 | 91              |
| 117. | O santo fior felice, 5v   | [Rore] (1566/17)                 | 91 <sup>v</sup> |
| 118. | Il tempo vola e se ne fuggon' gl'anni, 5v<br>ii. Ivi vedrai la gloria | Gianetto Palestrina<br>(1566/17) | 92 <sup>v</sup> |
| 119. | Qual dopo giorni nubilosi e brevi, 5v                                 | Giaches Wert<br>(II. 5, 1561)    | 93 <sup>v</sup> |
| 120. | Hor che ritorn'il sol, 5v   | [Monte] (IV.5, 1571)             | 94              |
| 121. | In qual parte del ciel in qual idea, 5v<br>ii. Per divina bellezza    | [Monte] (IV.5)                   | 94 <sup>v</sup> |
| 122. | Amor et io si pien di meraviglia, 5v<br>ii. Qual mira[co]l' e quel    | [Monte] (IV.5)                   | 95 <sup>v</sup> |
| 123. | Ben credev'io che nel tuo regno, 5v                                   | [Monte] (IV.5)                   | 96 <sup>v</sup> |

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| 124. Fera gentil che con leggiadro modo, 5v<br>ii. Perche si strett'e il nodo   | Cipriano [Rore]<br>(1565/18)    | 97               |
| 125. Poiche m'invita amore, 5v<br>ii. E se pur mi mantiene                      | [Rore] (1565/18)                | 97 <sup>v</sup>  |
| 126. Alma Susana ben felice e il core, 5v                                       | [Rore] (1565/18)                | 98 <sup>v</sup>  |
| 127. Alma real, se come fida stella, 5v   | [Rore] (1565/18)                | 99 <sup>v</sup>  |
| 128. Tra piu beati e piu sublimi cori, 5v<br>ii. Io qui non miro                | [Rore] (1565/18)                | 100 <sup>v</sup> |
| 129. Amor che t'ho fatt'io, 5v  | [Rore] (1565/18)                | 101 <sup>v</sup> |
| 130. Dalle belle contrade d'oriente, 5v   | [Rore] (1566/17)                | 102 <sup>v</sup> |
| 131. Vaghi pensieri che mentre havesti, 5v                                      | [Rore] (1565/18)                | 103 <sup>v</sup> |
| 132. Rex asie et ponti, 5v  | [Rore] (1565/18)                | 104 <sup>v</sup> |
| 133. Quando signor lasciasti entr'alle rive, 5v                                 | [Rore]<br>(IV.5 = 1557/23)      | 105 <sup>v</sup> |
| 134. O morte, eterno fin di tutti i mali, 5v                                    | [Rore] (IV.5)                   | 106 <sup>v</sup> |
| 135. Alme gentili che nel ciel vi ornaste, 5v                                   | [Rore] (1576/5)                 | 107 <sup>v</sup> |
| ~136. Spirto real poiche real pensiero, 5v                                      | Annibale Pado[v]ano<br>(1576/5) | 108 <sup>v</sup> |
| 137. Madonn'al dolce riso, 5v<br>ii. Poi del mio stato accorta                  | Bartolomeo Spontone<br>(1576/5) | 109 <sup>v</sup> |
| 138. D'un si bel foco e d'un si nobil laccio, 5v<br>ii. Scorgo tant'alt'il lume | Giaches Vuert<br>(1576/5)       | 110 <sup>v</sup> |
| 139. Scopriro l'ardor mio, 5v<br>ii. Se voi sete il mio sol                     | Gio. Maria Nanino<br>(1576/5)   | 111 <sup>v</sup> |
| 140. Erano i capei d'oro a l'aura sparsi, 5v<br>ii. Non era l'andar suo         | [Nanino] (I.5, 1579)            | 112 <sup>v</sup> |
| 141. Morir non puo 'l mio core, 5v  | [Nanino] (I.5)                  | 113 <sup>v</sup> |
| 142. Celeste d'amor fiamma, 5v  | [Rosselli] (1561/10)            | 114              |
| 143. Mentre nel piu felice e lieto stato, 5v<br>ii. Poiche ti piace amor        | A. S[triggio]<br>(1561/10)      | 114 <sup>v</sup> |
| 144. Gia verde e forte errando vissi, 5v<br>ii. Nel fin de gli anni             | [Monte] (1576/5)                | 115 <sup>v</sup> |
| 142. Celeste d'amor fiamma, 5v  | Francesco Rosselli              | 116 <sup>v</sup> |
| 75. [Mille fiate]   |                                 | 116 <sup>v</sup> |
| 145. Misera che faro[?] Diro ch'io moro, 5v                                     | Orlando Lasso<br>(1576/5)       | 117 <sup>v</sup> |
| 146. Veramente in amore, 5v   | Flippo di Monte<br>(V.5, 1574)  | 118              |
| 147. Non fia vero giamai se ben lontano, 5v<br>ii. Hor se miei preghi           | [Wert] (V.5, 1571)              | 118 <sup>v</sup> |
| 148. Ite caldi sospiri al freddo core, 5v<br>ii. Dir si puo ben per voi         | Andrea Gabrieli<br>(I.5, 1566)  | 119 <sup>v</sup> |

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| 149. | Ecco l'aurora con l'aurata fronte, 5v<br>ii. Ahime tal fu d'amore                                  | [A. Gabrieli] (I.5)             | 120 <sup>v</sup> |
| 150. | Per monti e poggi per campagne, 5v   | [A. Gabrieli] (I.5)             | 121 <sup>v</sup> |
| 151. | Dimi cieco ch'aventi e fiamm' e strali, 5v<br>ii. Ove son le promesse                              | [A. Gabrieli]<br>(II.5, 1570)   | 122              |
| 152. | Che fai che pensi che pur dietro, 5v<br>ii. Deh non rinovellar                                     | Orlando Lasso<br>(IV.5, 1567)   | 123              |
| 153. | Io vo piangendo i miei passati tempi, 5v<br>ii. Si che s'io viss'in guerra                         | [Lasso] (IV.5)                  | 123 <sup>v</sup> |
| 154. | Voi ch'ascoltate in rime spars'il suono, 5v<br>ii. Ma ben veggi hor                                | [Lasso] (IV.5)                  | 125              |
| 155. | La notte che segui l'horribil caso, 5v<br>ii. Riconosci colei che prima<br>iii. Come non conosc'io | [Lasso] (1561/10)               | 126 <sup>v</sup> |
| 156. | Dolor non fu ne fia, 5v  | Gianetto Palestina<br>(1561/10) | 128              |
| 157. | Oh d'amarissime onde, 5v   | Orlando [Lasso] (1561/10)       | 129              |
| 158. | Donna s'io resto vivo, 5v  | Filippo di Monte<br>(V.5, 1574) | 129 <sup>v</sup> |
| 159. | Non perche lontananza, 5v  | Filippo di Monte<br>(V.5, 1574) | 129 <sup>v</sup> |
| 160. | Di cosi nobil fiamma amor, 5v<br>ii. Felice me che nei piu chiari lumi<br>(II.5, 1575)             | Giovan'Andrea<br>Dragoni        | 130 <sup>v</sup> |
| 161. | Fiera stella s'e'l ciel, 5v<br>ii. Ma tu prendi a diletto  | Orlando Lasso<br>(I.5, 1555)    | 131 <sup>v</sup> |
| 162. | [counterpoint exercises]   | [anon]                          | 132 <sup>v</sup> |
| 163. | Celeste donna dal bel sembiante, 5v  | Hipolito Tartaglino<br>(1582/4) | 132 <sup>v</sup> |
| 164. | Da vaghe perle e da vermiglie rose, 5v<br>ii. Un vago fior vermiglio                               | Gio. Maria Nanino<br>(1582/4)   | 133 <sup>v</sup> |
| 165. | Poi che 'l mio largo pianto, 5v  | [anon] (1567/13)                | 134 <sup>v</sup> |
| 166. | Morir puo 'l vostro core, 5v   | [Nanino] (1583/15)              | 135              |
| 75.  | [Mille fiate]  |                                 | 134 <sup>v</sup> |
| 167. | Pis ne me peult venir, 5v  | [Crecquillon]<br>(1543/15)      | 135 <sup>v</sup> |
| 168. | Sortez mes pleures, 5v   | [Monte] (1575)                  | 135 <sup>v</sup> |
| 169. | Caro dolce ben mio, 5v   | Andrea Gabrieli<br>(1576/5)     | 136 <sup>v</sup> |
| 170. | Poiche del mio dolore, 5v  | [Guami] (III.5, 1584)           | 137              |
| 171. | Amor se voi ch'io torni, 5v  | Fabritio D[e]ntio [?]           | 137 <sup>v</sup> |

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| 172.   | Quanto piu voi dolce mio ben mi dite, 5v<br>ii. Quant'io mi doglio piu      | Fabritio Dentio                              | 138 <sup>v</sup>    |
| 173.   | Soavissimi baci, 5v   | G. G[uami]<br>(III. 5, 1584)                 | 139 <sup>v</sup>    |
| 174.   | Che fai alma che pensi, 5v<br>ii. Tal hor tace la lingua                    | [Monte] (II. 5, 1567)                        | 139 <sup>v</sup>    |
| - 175. | Che val peregrinar di loco in loco, 5v                                      | Baldessara Donato<br>(1576/5)                | 140 <sup>v</sup>    |
| 176.   | Chi fara fede al cielo, 5v  | [Striggio] (1566/3)                          | 141 <sup>v</sup>    |
| 177.   | Saggio signor che con b[i]lancia, 5v  | [anon]                                       | 142 <sup>v</sup>    |
| 178.   | Cari scogli dilette e fide arene, 5v<br>ii. O solitarii colli               | [Monte] (II. 5, 1567)                        | 143 <sup>v</sup>    |
| 179.   | Non e lasso martire, 5v   | [Rore] (1566/17)                             | 144 <sup>v</sup>    |
| 180.   | Che poi tu farmi amore, 5v  | [Giovannelli]<br>(1585/18)                   | 145 <sup>v</sup>    |
| 181.   | Datemi pace o duri miei pensieri, 5v  | [da Nola] (1585/18)                          | 146                 |
| 182.   | Che fa hoggi il mio sole, 5v  | [Marenzio] (1585/18)                         | 146 <sup>v</sup>    |
| 183.   | Amor deh dimi come sta, 5v  | [Nanino] (1585/18)                           | 147                 |
| 184.   | Partiro dunque ohime mi manca, 5v   | [Marenzio]<br>(I. 5, 1580)                   | 147 <sup>v</sup>    |
| 185.   | Questa di verdi herbette, 5v  | [Marenzio] (I. 5)                            | 148 <sup>v</sup>    |
| 186.   | D'un si bel foco, 10v   | [anon]                                       | 149 <sup>v</sup>    |
| - 187. | Poiche ne priego ancor, 5v  | Sig. Oratio Bassani<br>dalla Viola (1591/10) | 150 <sup>v</sup>    |
| 188.   | Nasce la gioia mia, 6v  | [Primavera]<br>(I-II. 5, 1565)               | 155 <sup>v</sup>    |
| 189.   | Alma se stata fossi a pieno accorta, 6v<br>ii. Altro no si potea            | [Monte] (I. 6, 1569)                         | 156bis <sup>v</sup> |
| 190.   | In me tanto l'ardor sempre s'avanza, 6v                                     | Felippo Monte (I. 6)                         | 158 <sup>v</sup>    |
| 191.   | Dolce vista leggiadra e d'amor piena, 6v<br>ii. Tu vedi pur                 | [Monte] (I. 6)                               | 159 <sup>v</sup>    |
| 192.   | Come havra vita amor la vita mia, 6v  | [Monte] (I. 6)                               | 161 <sup>v</sup>    |
| 193.   | Al l'acqua sagra del novello fonte, 6v                                      | Striggio (II. 6, 1571)                       | 162 <sup>v</sup>    |
| 194.   | Dolce ritorn'amor cortes'e pio, 6v  | [Striggio] (II. 6)                           | 163 <sup>v</sup>    |
| 195.   | Dolce mio ben amor mio caro, 6v   | [Striggio] (II. 6)                           | 164 <sup>v</sup>    |
| 196.   | Ancor ch'io possa dire, 6v  | S[triggio] (I. 6, 1560)                      | 165 <sup>v</sup>    |
| 197.   | Nasce le pena mia, 6v   | [Striggio] (I. 6)                            | 166 <sup>v</sup>    |
| 198.   | Lasciat'hai morte senza sol il mondo, 6v<br>ii. Pianger l'aere, et la terra | [Striggio] (I. 6)                            | 167 <sup>v</sup>    |
| 199.   | La ver l'aurora che si dolce l'aura, 6v                                     | [Striggio] (I. 6)                            | 169 <sup>v</sup>    |
| 200.   | S'ogni mio ben havete raccolto, 6v  | [Striggio] (I. 6)                            | 180 <sup>v</sup>    |

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| 201.   | Se ben di sette stelle ardente e belle, 6v<br>ii. Fosti amanti com'io   | [Striggio] (I.6)                                  | 181 <sup>v</sup> |
| 202.   | Amor io fallo e veggio 'l mio fallire, 6v<br>ii. Pero s'oltra suo stile | [Striggio] (I.6)                                  | 183 <sup>v</sup> |
| - 203. | Dolce cantar s'udia, 6v   | Giovan Animuccia<br>[Primavera]<br>(I-II.5, 1565) | 185 <sup>v</sup> |
| 204.   | I begl'occhi ond'io fui percosso, 6v<br>ii. Questi son que begl'occhi   | [Monte] (II.6, 1569)                              | 186 <sup>v</sup> |
| 205.   | Corret' fiumi a le vostre alte fonti, 6v<br>ii. Cosa non vada piu       | [Monte] (II.6)                                    | 188 <sup>v</sup> |
| 200.   | S'ogni mio ben havete raccolto  |   | 190 <sup>v</sup> |
| 206.   | L'alto signor chinarsi a cui non valo, 6v<br>ii. L'una piagh'arde       | Cipriano Rore (IV.5,<br>1557/23)                  | 191 <sup>v</sup> |
| 207.   | In dubbio di mio stato, 6v<br>ii. Hor fia giamai                        | G. P.   | 193 <sup>v</sup> |
| 208.   | Ove ch'i posi gli occhi, 6v<br>ii. Amor e'l ver (Musica nova, 1559)     | Adriano Willaert                                  | 195 <sup>v</sup> |
| - 209. | Deh foss'il ver che miei fosser', 6v                                    | Antonio Barré<br>(1555/26)                        | 197 <sup>v</sup> |
| 210.   | Non pur quell'una bell'ignuda mano, 6v<br>ii. Gl'occhi sereni           | Andrea Gabrieli (II.5,<br>1570)                   | 198 <sup>v</sup> |
| 211.   | O dolci parolette o dolce riso, 6v                                      | Andrea Gabrieli (II.5,<br>1570)                   | 200 <sup>v</sup> |
| 212.   | Tu mi piagasti a morte, 6v  | A. Gabrieli (I.6,<br>1574)                        | 201 <sup>v</sup> |
| 213.   | Quando dal mare uscita, 6v<br>ii. O caso novo e strano                  | [A. Gabrieli] (I.6,<br>1574)                      | 202 <sup>v</sup> |
| 214.   | Per una alma gentil spem'è timore, 6v                                   | [Striggio] (II.6, 1571)                           | 203 <sup>v</sup> |
| 215.   | Ala mia dolce e vaga dona intorno, 6v                                   | [Striggio] (II.6)                                 | 204 <sup>v</sup> |
| 216.   | Se da l'ardente humore, 6v  | [Striggio] (II.6)                                 | 205 <sup>v</sup> |
| 217.   | Partiro dunque, 6v  | [Striggio] (II.6)                                 | 206 <sup>v</sup> |
| 218.   | Alma se stata fossi a pien' accorta, 7v                                 | Bartolomeo Spontone<br>(1566/17)                  | 208 <sup>v</sup> |
| 219.   | Quando nascesti amor?, 7v   | [Willaert] (Musica<br>nova)                       | 209 <sup>v</sup> |
| 220.   | Che fai alma? che pensi?, 7v  | Adriano Willaert<br>(Musica nova)                 | 210 <sup>v</sup> |
| 221.   | Anima dove vai dove mi lasci, 7v  | [Monte] (III.5, 1570)                             | 212 <sup>v</sup> |
| 222.   | Amorosi pensieri lacrime amare, 6v                                      | Monte (III.6, 1576)                               | 215              |
| 223.   | Fu forse un tempo dolce cosa amore, 6v                                  | [Monte] (III.6)                                   | 215 <sup>v</sup> |



|   |                               |                  |
|---|-------------------------------|------------------|
| 224. Orni un piu bel smeraldo la riviera, 6v<br>ii. Creschino a gara insin' al ciel     | [Monte] (I.6, 1569)           | 216 <sup>v</sup> |
| 225. Tra bei rubini e perle, 6v   | [Monte] (I.6)                 | 217 <sup>v</sup> |
| 226. Dolcissimo ben mio speme di questo, 6v   | [A. Gabrieli] (II.6,<br>1580) | 218 <sup>v</sup> |
| 227. Io giur'amor per la tua face eterna, 6v<br>ii. Vist'ho faville                     | [Monte] (III.6, 1576)         | 219 <sup>v</sup> |
| 228. [Leg]giadre ninfe e pargoletti amori, 6v<br>ii. Il dolce e desiato frutto ho colto | [Monte] (I.6)                 | 221 <sup>v</sup> |
| 229. La dolce vista a me si dolcemente, 6v  | [Monte] (I.6)                 | 223 <sup>v</sup> |
| Tavola delli Madrigali che sono in questo libro<br>a4. a5. a6. a7.                      |                               | 225              |

### Remarks

The numbers in parentheses following the composer's name refer to a published source of the music. For example, "I.4, 1550" next to Cipriano de Rore means his first book of four-voice madrigals, published in 1550; cf. *Einzeldrucke vor 1800*, 9 vols. (Basel, 1971–1981). Many of these volumes had multiple editions; the date is provided for reference purposes and does not imply that the scribe necessarily used that particular edition. Sigla such as "1575/15" refer to anthologies listed in *Recueils imprimés XVIe–XVIIe siècles* (Munich, 1960), *Répertoire international des sources musicales*. In some cases, I supply not the earliest known publication, but the source the scribe is likely to have used; this must remain a matter of conjecture until the readings have been checked. For many of the compositions, I was able to draw on information provided by Agostina Zecca Laterza (coauthor with Guglielmo Barblan, "The Tarasconi Codex in the Library of the Milan Conservatory," *Musical Quarterly* LX (1974), 195–211.

11. The inclusion of this piece, first published in the 1575 edition of *Di Cipriano et Annibale Madrigali a quattro voci*, suggests that the scribe used the 1575 rather than the 1561 edition for nos. 21–22 and 45–47.

14. First published in 1547/14, this madrigal joined I.4 with the edition of 1551.

21. The piece was squeezed onto the bottom staff; the scribe ran out of space and concluded the piece on f.16 ("due carte indietro"). He added it to the index after no. 31.

22. The scribe ran out of room on this piece as well, finishing it on the bottom staff of f.15v, right before the conclusion of no. 21.

32–34. These three pieces also appear in Ingegneri's I.4 (1578); they are in some respects atypical of Rore.

37. The scribe fit this piece onto the bottom staff; it does not appear in the index.

45. The scribe fit this piece onto the bottom staff.

48. "Di Don Nicola Vicentino de i Vicentini arcimusici."

53–54. The presence of these two pieces in a late Neapolitan print of Arcadelt's *Libro primo* (1608/14) is suggestive; both do occur in other sources as well.

59. This piece is also attributed to Janequin, Baston and Rogirus. See S. Pogue, *Jacques Moderne: Lyons Music Printer of the Sixteenth Century* (Geneva, 1969).

61. The second part is lacking.

64. At the bottom of the page, the scribe copied five measures in the top voice, five in the second voice, and one in the third voice; when he realized that he had made a mistake, he stopped and finished the section on the following opening.

68. The scribe began the first eight measures in the top voice, made a mistake, drew a line through the music, and began again immediately following.

69. The final part concludes on f.45.

70. The identity of the composer is unknown; see note 6.

71. For speculation about the composer's identity, see note 6.

72. The scribe fit this piece onto the bottom staff, thus interrupting no. 71.
75. The scribe fit this piece onto the bottom staff; it does not appear in the index. Incomplete transcriptions of this piece occur on f. 71<sup>v</sup>, 116<sup>v</sup>, and 134<sup>v</sup>.
87. Concerning the complex history of Rore's Third Book, see Alvin Johnson, "The 1548 Editions of Cipriano de Rore's Third Book of Madrigals," *Studies in Musicology in Honor of Otto Albrecht*, ed. John Walter Hill (Kassel, 1980).
88. Rore revised his setting of Petrarch's canzone *Vergine bella* between the first edition in 1548 and the second edition in 1552. The scribe used the earlier version; he omitted the eleventh stanza. See Mary Lewis, "Rore's Setting of Petrarch's 'Vergine bella': A History of its Composition and Early Transmission," paper read at the Annual Meeting of the American Musicological Society in Philadelphia (1984).
99. The top voice is a new counterpoint to the second voice, which is the alto of the second part of Rore's *Ite rime dolenti* (no. 111).
101. The first part is added onto the bottom staff, interrupting no. 100.
116. "D'incerto autore."
142. The scribe left this attempt incomplete; he provided a complete transcription on f.116<sup>v</sup>. He added the note at the beginning "tutto e errato."
148. "Di Andrea Gabrieli libro primo."
150. Only the first stanza of the canzona is present. The next piece is mislabeled "2a parte."
152. "D'Orlando Lasso [i]bro] 4."
162. There are two phrases for three voices, the first with fifteen measures, the second (incomplete) with eighteen measures.
165. The scribe wrote "Fabritio Dentio" at the top and then crossed it out.
168. The scribe began no. 168 at the middle of the second staff, made a mistake in the top voice, and began again on the third staff.
171. It is not clear whether the composer identification "Fabritio D[e]ntio" in the middle of f.138 refers to no. 171 or 172.
172. The scribe began on f. 138, made a mistake in the top voice, and began again on the next opening (f.138<sup>v</sup>).
174. The scribe added this piece on the bottom staff of two successive openings; it does not appear in the index.
177. The scribe began the piece on the top staff, made a mistake, and started again on the middle staff.
178. The scribe did not identify the second part as a second part.
184. The scribe began this piece on the top staff, made a mistake, and then began it again on the middle staff.
188. The music on f. 155v–156 is the second transcription; the first, on 156v–156bis was incorrect. The scribe glued f. 156 to the next folio, now unglued and labeled 156bis. There is no break in the foliation, an indication that he glued the folios before foliating the volume.
190. "Il Primo di Felippo di Monte a sei."
191. The conclusion of the second part is on the bottom of f.160v.
193. "Del Striggio a 6 libro 2."
196. "Del primo del S."
199. There is an error in the foliation; the numbers jump from 169 to 180.
200. There are two copies of this piece, one on f.180<sup>v</sup> and the other on f.190<sup>v</sup>. The music is almost identical; the only differences between them consist of a cadential ornament in m. 5 of the alto, the placement and frequency of notated sharps and flats, the switching of the third and fourth voices, and the placement of the text.
203. The scribe identified the composer as Giovan Animuccia; Barblan ("The Tarasconi Codex," p. 207) identified the composer as Primavera.
205. "2 libro."
206. "Cipriano Rore a 5 libro 4."
207. The identity of the composer is unknown; see note 6.
208. There is no indication that *Amor e'l ver* is the second part. In the index it is listed as a separate piece, yet *Ove ch'i posi gli occhi* is listed with "2a parte."
213. These are the second and fourth stanzas of *Da le cimerie grotte*.
218. "Di Bartolomeo Spontoni a 7 dialogo."
222. The last three measures were added on a hand-drawn staff on f.214<sup>v</sup>, with the note "Flippo Monte libro 3."
223. "li[bro] 3."
228. There is no indication that *Il dolce e desiato frutto bo colto* is the second part.