Milan, Biblioteca del Conservatorio di Musica Giuseppe Verdi, The Tarasconi Codex

Introduction by Jessie Ann Owens
Introduction

The 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. 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. In 1952 Guglielmo Barblan, searching among the Clerici families of Parma, found the manuscript in the possession of Clerici's heir. 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. 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. 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. 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. 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.

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). 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.

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.

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." 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 delle 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 famme madrigali a cinque voci de diversi eccellentissimi musici di novo posti in luce per Giulio Bonajontus (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).

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 Alessandro Tarascone ho co[m]parato questo libro per ducatotti sei da[m]esser Guilielmo todesco dal 1589" ("I, Alessandro Tarasconi, bought this book from Guilielmo todesco for six ducatotti in 1589"). Unfortunately, neither Tarasconi nor Guilielmo 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. Guilielmo todesco is completely unknown; Barblan has speculated that he might be the Parma court musician Giovanni Guilielmo detto il Pelsino, but there is no evidence aside from the shared name. If Guilielmo 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. 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 Bourdeney manuscript, another large manuscript anthology containing many of his compositions in score. 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. 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).

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. 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. 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 contrapuntists in score; he boasted that he himself had copied some fourteen thousand compositions.

Lodovico Zacconi gave similar advice. He recommended that a student keep a commonplace 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. 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 rite dolentii (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. It is also a source, albeit modest, of the French chanson in Italy that has yet to be considered by scholars. 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. 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.)
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.151v–155 (ruled for five voices); f.207v–208 and 213v–214 (ruled for seven voices), f.214v (not ruled).

Notes

4. This arrangement was reported by Bernhard Meier, Cipriano Re Opera Omnia, Corpus mensurabilis musicæ 14 (American Institute of Musicology), vol. V (1971), p. xvi. 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. "G. 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.
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.
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," Nota d’archivio per la storia musicale IX (1932), now badly out-of-date, dealt with only a small fraction of the available documents.
17. See Mischiati, "Un’antologia manoscritta.
18. They are no. 75, the anonymous Mille fiate; no. 187, Poche ne prieo amor by Orazio Bassani dalla Viola (both published in 1591/10, Melodi olympica di diversi eccellentissimi music . . . nuovamente raccolta da Pietro Philippini inglese . . . ), and no. 53, Hor le tuze force by Tartaglino (published in Lamberti’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.


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

1. Hora ch`ogni animal ripose e dorme, 2v  [anon]  1
2. Se ben di sette stelle ardenti e belle, 2v  [anon]  1
3. Alla dolce ombra, 4v  Cipriano [de Rore] (I.4, 1550)
   ii. Non vide il mondo
   iii. Un lauro mi difese
   iv. Pero più fermo
   v. Selve, sassi, campagne
   vi. Tanto mi piacque prima
4. Signor mio caro ogni pensier, 4v  [Rore] (I.4)  4v
   ii. Carita di signore, amor di donna
5. Anchor che co'l partire, 4v  [Rore] (I.4)  5v
6. Io credea ch'il morire, 4v  [Rore] (I.4)  6
7. Io cantarei d'amor si nuovamente, 4v  [Rore] (I.4)  6v
8. Com'havran' fin le dolorose tempre, 4v  [Rore] (I.4)  7
9. Non è ch'il duol mi scemi', 4v  [Rore] (I.4)  7v
   ii. Ma mentr'io lasso
10. La bella netta ignuda e bianca mano, 4v  [Rore] (I.4)  8v
11. Se qual e il mio dolore, 4v  [Rore] (1575/15)  9
12. Amor ben mi credevo, 4v  [Rore] (I.4)  9v
13. Chi con eterna legge, 4v  [Rore] (I.4)  9v
14. Quel focolo che tant'anni, 4v  [Rore] (I.4)  10v
15. L'inconstantia, che secò han, 4v  [Rore] (I.4)  10v
16. Se'l mio sempre per voi donna, 4v  [Rore] (I.4)  11v
17. Non gemo non fin oro, 4v  [Rore] (I.4)  12
18. Qual'e piu grand'o amore, 4v  [Rore] (I.4)  12v
19. En voz adieux, 4v  [Rore] (I.4)  13
20. Hellas comment voules vous, 4v  [Rore] (I.4)  13v
21. Ben qui si mostra il ciel vago e sereno, 4v  [Rore] (1561/15)  13v
22. Era il bel viso suo, qual esser suole, 4v
   ii. E ne la face de' begl'occhi
23. Donna ch'ornata sete, 4v
   ii. L'occhi e le chiome
24. Di tempo in tempo mi si fa men dura, 4v
25. Il desiderio e la speranza amore, 4v
26. Schiét'arbuscel di cui ramo, 4v
27. Datemi pace o duri miei pensieri, 4v
28. Mentre la prima mia novella etade, 4v
29. [fragment without text, first voice only, crossed out]
30. O sonno, 4v
   ii. Ove'l silentio
31. Beato me direi se mi mostrasse, 4v
32. Spess'in parte del ciel lucent'e bella, 4v
33. Non mi tog'll ben mio, 4v
34. Chi vol veder tutta raccolo [sic] insieme, 4v
   ii. Vedra i biondi capei
35. Felice sei Trevigi, 4v
36. Musica dulci sono, 4v
37. S'all'hor che piu sperai da voi conforto, 4v
38. Giovane donna i vaghi e dolci accenti, 4v
39. Per pianto la mia carne si distilla, 4v
40. Appariran per me le stell' in cielo, 4v
41. Non vi vieto per questo, 4v
42. Quando da voi madonna son lontano, 4v
43. Vatene lieta hormai copia d'amici, 4v
44. Da bei rami scendea dolce, 4v
45. Madon na poi che uccider mi volete, 4v
46. Calami sonum ferentes, 4v
47. Gravi pene in amor si provan molte, 4v
48. Era sereno il ciel chiara la luce, 4v
   ii. Ond'io ringrato amore
49. In questi panni ond io vestito e ignudo, 4v
- 50. Jesu mon Dieu, 4v

51. Fugga longe da me tormento e noia, 4v

52. Io vo' cantar mai sempre, 4v

53. Hor le tue forze adopra per ancidermi, 4v

54. Io mi son giovinetta et volentieri, 4v

55. Dentro pur foco e fuor candida neve, 4v

56. Dame D'honneur vives en sperace, 4v

57. La grand ardeur de mon affection, 4v

58. Une filliette, 4v

- 59. Je prens en grey la dure mort, 4v

60. Canzon francese, 4v

61. Vita della mia vita, 4v

62. Tout ce qu'on peut en elle voir, 4v

63. Trope la face ardente, 4v

64. Alla dolc'ombra delle belle frondi, 5v

- 65. Cara la vita mia, 5v

66. Ove sei vita mia, 5v

67. Il vago e liet'aspetto, 5v

68. Entr'un gran nuvol d'oro, 5v

69. Dolor lacrim'al gl'occhi, 5v

70. Piovommi amare lacrime dal viso, 5v

71. Il gran splendor di questa chiara luce, 5v
72. Come in piu negre tenebre, 5v

73. Quel sempre acerbo et onorato giorno, 5v
   ii. L’atto d’ogni gentil pietate

74. Far potess’io vendetta di colei, 5v
   ii. Così gli afflitti e stanchi pensier miei

75. Mille fiate o dolce mia guerriera, 5v

76. Da quei bei lumi on’dio sempre sospiro, 5v
   ii. Tornami avanti

77. Cantai mentre ch’io arsi del mio foco, 5v
   ii. Così sol d’una chiara fonte viva

78. Hor ch’il ciel et la terra e’l vento tace, 5v
   ii. Non ti sovien

79. Solea lontana in sonno consolarmi, 5v
   ii. A guisa d’huom’

80. Strane rupi, aspri monti, 5v
   ii. La vita fugge et non s’arresta un’hora

81. La vita fugge et non s’arresta un’hora, 5v
   ii. Tornami avanti

82. Per mezz’i boschi inhospiti e selvaggi, 5v
   ii. Poggiand’al ciel coll’ali del desio

83. Poggiand’al ciel coll’ali del desio, 5v
   ii. A guisa d’huom’

84. Quand’io son tutto volto, 5v
   ii. Tornami avanti

85. Perseguendomi amor al luogo usato, 5v
   ii. A guisa d’huom’

86. Chi vol veder quantunque puo natura, 5v
   ii. A guisa d’huom’

87. Se voi potesti per turbati segni, 5v
   ii. Che gentil pianta

88. Vergine bella che di sol vestita, 5v

89. Vergine saggia e del bel numer’una, 5v

90. Vergine pura d’ogni parte intera, 5v

91. Vergine santa d’ogni gratia piena, 5v

92. Vergine sola al mondo senza esempio, 5v

93. Vergine chiara e stabile in eterno, 5v

94. Vergine quante lacrime ho gia sparite, 5v

95. Vergine: tale e terra, 5v

96. Vergine, in cui ho tutta mia speranza, 5v

97. Vergine humana, e nemica d’orgoglio, 5v

98. Lasso che mal accorto fui da prima, 5v

99. [counterpoint exercise]
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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 Amabile 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 ar·cimusici."
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.
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. 71v, 116v, and 134v.
99. The top voice is a new counterpoint to the second voice, which is the alto of the second part of Rore’s L’rime dolenti (no. 111).
101. The first part is added onto the bottom staff, interrupting no. 100.
142. The scribe left this attempt incomplete, he provided a complete transcription on f. 116v. He added the note at the beginning “tutto e errato.”
150. Only the first stanza of the canzona is present. The next piece is mislabeled “2a parte.”
152. “D’Orlando Lasso [libro] 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. 138v).
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. 180v and the other on f. 190v. 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. 124v, with the note “Flippo Monte libro 3.”
228. There is no indication that Il dolce e desiato frutto bo colto is the second part.