

THE MANUSCRIPT PARIS, BIBLIOTHEQUE NATIONALE,
FONDS ITALIEN 568 (*Pit*)

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Of the four principal sources of Trecento secular polyphony, *Pit* has a special importance because it is the only codex to contain the works of Paolo. Room was indeed left for the works of this composer on f. 56-71 of *Sq*, but they were never inserted¹, and *Lo* and *PR* each contain one work only by him. In addition, the composite Mass Ordinary nos. 192 and 194-197 is a unique feature of this manuscript. The French compositions, mostly textless, which fill in a number of blank spaces in *Pit*, may on the other hand be paralleled by those in *FP*. If its Florentine origin is not quite so certain as that of *Sq* and *FP*, nevertheless it may be considered as a central source, for many pieces were copied from it into *Sq*.

THE MANUSCRIPT

The codex Paris, Bibl. Nat., fonds italien 568 is a quarto manuscript measuring 257 x 175 mm. The leaves are of parchment and the binding, which dates from the reign of Charles X, is of brown leather. It bears the title *Chansons italiennes en musique* on the spine and the French device of three lilies together with Charles' monogram on the front cover. There were originally 140 folios with a Roman foliation at top right recto, but the addition of folios A-I containing the old index was made shortly after the original corpus was written. The same remark may be made concerning f. 141, for this contains a Guidonian hand paralleling the solmisation exercises by intervals on f. 140v. Interestingly enough, there are sharp, flat and natural forms of such notes as C sol fa ut and D la sol re in the Guidonian hand. The paper flyleaves at front and rear, which belong to the modern binding, do not concern us here; but f. A bears two older call-numbers of the King's Library at the head of the page: "no. 165 du supplément" and "supplément français no. 535" respectively. The ink foliation of folios A-I and 141 at top right recto doubtless dates from the time of the modern binding. Like f. 140v-141, an illustration on f. 1 suggests ecclesiastical origins, since solmisation exercises and references to basic musical theory are unlikely to have originated outside the church. The painting in question

¹ Pirrotta L III, 141.

shows the female personification of music playing a portative organ, underneath which is a representation of a bearded man hammering on an anvil. To his left and right are two columns, one listing the intervals which compose an octave, the other giving solmisation syllables.

Dating the manuscript is not a simple matter, though it was probably written shortly after 1400. One of Paolo's madrigals *Godi, Firenze* suggests the date 1406, for it doubtless refers to the conquest of Pisa by Florence in that year. Fischer² puts forward the following chronology: c. 1405 for fascicles 1-5, 7 and 9-14; c. 1410 for the interpolated fascicles 6 and 8. All the fascicles are in fact quinios, but Ludwig pointed out that nos. 6 and 8 were interpolated later into the main corpus³. He and Apel date *Pit* c. 1400⁴. Pirrotta, with his tendency to postdate on paleographical grounds, suggests 1430⁵, but this seems unlikely. Fascicles 6 and 8, whether interpolated or not, do not appreciably change the situation. Paolo's work already appears in fascicles 4 and 5, and after fascicle 8 it is continued smoothly into no. 9. The part played by Paolo in the make-up of *Pit* is an important one. Not only does the ms preserve 33 of his works, but also his name is nearly always indicated by the abbreviation P. This suggests considerable familiarity with his work, and such familiarity is otherwise only indicated in the case of Landini and then only after he has been referred to as Francesco through a large part of the ms. Could Paolo himself have written the ms? At all events, there can be no doubt that this scribe is intimately connected with Paolo, since he wrote down *Pit* 100 in *Luc*⁶ and *Pit* 73, 102 and 112 in *Lw*⁷. The possibility that Andrea Stefani was one of the scribes in *Luc* has been considered⁸, but not Paolo himself, though Pirrotta is of the opinion that the majority of Paolo's compositions in *Pit* were written by the scribe in question⁹. Coinciding with this idea that Paolo himself played a large part in compiling *Pit* is the date when we know Paolo was abbot of San Pietro di Pozzuoli near Lucca, 1404-1408¹⁰. Although the attachment to Lucca was probably nominal, it seems

² P. 93.

³ F. Ludwig, 'Beschreibung der "Geschichte der Mensural-Notation von 1250-1460" von Joh. Wolf' in *Sammelbände der Internationalen Musikgesellschaft* VI (1904-5), 615.

⁴ MachM II, 27b; Apell, 3.

⁵ PirrottaL III, 119, note 13.

⁶ PirrottaL I, 124.

⁷ N. Pirrotta, 'Paolo da Firenze in un nuovo frammento dell' *Ars Nova*' in *Musica Disciplina* X (1956), 65.

⁸ PirrottaL I, 122.

⁹ *Ibid.*, 123.

¹⁰ Cf. N. Pirrotta, 'Paolo Tenorista, fiorentino "extra moenia"' in *Estudios dedicados a Menendez Pidal* III (1952), 577 ff.

likely that Paolo spent some time there, and this might account for the copying of certain pieces by the *Pit* scribe in *Luc*. On the other hand, the Florentine connections of *Pit* are very obvious, and there seems no reason why the ms should not have been written there. Paolo was himself a Florentine, and, as a member of the suite of cardinal Angelo Acciaiuoli, he was also in the service of a Florentine ecclesiastic. Florentine traits in *Pit* are the central Trecento repertoire it contains, the presence of French compositions (as in *FP*, with which it has a number of French concordances) and the direct borrowing for *Sq*. Wolf thought the old index revealed the different stages of the manuscript's growth, and Ludwig confirmed it¹¹. Only two pieces have been omitted from the index. Characteristically these do not belong to the main Trecento repertoire: no. 11 is an anonymous three-part French Rondeau and no. 59 a madrigal by Paolo. Incidentally, the full names of each composer are given for the pieces of the mass ordinary in the old index except for Paolo, who retains the typical abbreviation of the ms corpus.

The whole codex is ruled for music with 8 red six-line staves per page. The notation is black, though particularly Paolo makes use of white notes and occasional red ones. Semiminim tails are nearly always turned to the left. In spite of the relatively full use which *Pit* makes of Italian mensuration letters and *puncti divisionis*, the manuscript is not without French tendencies, especially in connection with mensuration signs. The mass movements in particular employ the following forms for Vitry's *quatre prolations*: ☉, ☺, ☻, ☼; and even Vitry's ☐ crops up for Gherardello's Gloria. This is interesting, because it suggests Vitry's treatise was followed in the form in which it was preserved in the Vatican version¹². It is clear that originally this box-like mensuration sign was derived from the symbols we see in certain motets of the *Roman de Fauvel*. These look like two or three semibreve rests: ☐ or ☐☐, and indicate imperfect or perfect mode. In order to introduce such a sign into a theoretical work, it was enclosed in a frame, thus: ☐☐ or ☐☐☐, as we see it in *Sq*¹³. The box containing two or three horizontal bars can only be considered a corruption. Paolo is again particularly worth mentioning for his use of Italian mensuration letters in the *Benedicamus*, while all the other mass pieces use French mensuration signs. Moreover, his piece is in three parts and is clearly a *Nachtrag*, for it forms a clear contrast with the two-part madrigal texture of the four pieces by the older writers. The intimate connection between the scribe of the Paolo work and the codex as a whole is shown by the

¹¹ WolfG I, 250; MachM II, 27 f.

¹² See G. Reaney, A. Gilles and J. Maillard, 'The "Ars Nova" of Philippe de Vitry' in *Musica Disciplina* X (1956), 27.

¹³ FischerS, 116.

fact that he leaves the work anonymous in the corpus, but indicates it as the work of Paolo in the index. Paolo's modernity is revealed by his liking for new note-forms like the dragma, e.g. ♠ and ♠, though these do not occur many times. Such characteristic Italian note-forms as ♠ and ♠ also belong to the late Trecento. In no. 110 Paolo uses a French text for the refrain, and this may account for the French mensuration signs C and D, which occur in this section, for he normally sticks to the Italian mensuration letters. The rather complex question of *longa* versus *brevis* notation has been well treated by Professor von Fischer, who indicates that there are four examples of the special use of *longa* notation in *Pit*¹⁴. The semi-Gothic script of this source employs initials in red and blue. The use of a dot underneath an elided vowel is an interesting feature of *Pit* which was taken up by Ludwig for his Machaut edition.

THE CONTENTS

Codex *Pit* contains 199 pieces, of which 2 have been copied twice. This however was a mistake in both cases, and both pieces are textless in the second copy and have the word "vacat" in the margin. For this reason they have not been numbered individually in the second case, but bear the numbers 23a and 67a respectively. The basic arrangement of the ms is by composers, with the usual preference given to Madrigals and Cacce before the more recent Ballate. The Madrigals are confined to the first 5 fascicles, with the exception of 6 Madrigals by Paolo in fascicle 6 and an anonymous work in fascicle 14. Again typically, the gaps left on double pages by these large two-part works are often filled by shorter Ballate or French compositions. From fascicle 7 onwards Ballate predominate: indeed, nos. 81-174 are all in this form (no. 84 is a Virelai, but this is essentially the same form as the Ballata). Fascicle 13 consists mainly of French compositions, with a few Ballate at the end; and fascicle 14 is principally made up of the composite mass, which only lacks the Kyrie, a common omission at this period.

With respect to the number of voices employed in polyphony, *Pit* is quite standard, for the Italians rarely wrote in more than three parts, and there is not a single four-part composition in this codex. Nor are there any monodies, which are in any case rare in Trecento sources. The entire manuscript consists of 110 two-part and 89 three-part compositions. The adherence of this source to the central tradition becomes clear from the fact that all the Madrigals have the text in all voices, whether they are in two or three parts. Of the Ballate, 47 two-part works have the text in both

¹⁴ K. von Fischer, 'Zur Entwicklung der italienischen Trecento-Notation' in *Archiv für Musikwissenschaft* XVI (1959), 87.

voices, while the remaining 8 have it only in the upper voice. The three-part Ballate rarely have the text in all voices, and French influence is clearly present in the large number of compositions with textless tenors and contratenors. *Pit* has 23 Ballate of 3¹ type, 27 of 3², but only 8 of 3³.

At the side of *FP*, *Lo* and *Sq*, the codex *Pit* is not well represented by the Caccia form. Out of 25 known examples, it only contains 5, while *FP* has 15. The Ballades, Rondeaux and Virelais are a fairly representative batch. *Adiu, adiu, dous dame yolie* was written by Landini, and hence is hardly to be included with the French compositions, while *Or sus, vous dormés trop*, an anonymous work, is known principally from Italian sources. The three Ballades by Machaut were extremely popular, like *De ce que fol pense* by P. des Molins, the anonymous *Jour a jour la vie* and *Je languis d'amere mort*. It is interesting to find that a number of the lesser-known pieces turn up in such peripheral sources as *Pr* and *Str*, both Strasbourg manuscripts. About 1400 this town was undoubtedly a meeting-point for music of the most diverse origins: French, Italian, German and Dutch. The contacts with *Ch* too are probably another confirmation of that source's Florentine origin.

The following table shows the exact distribution of the contents of *Pit*, according to the various musical and poetic forms employed. The numbers are those of the progressive numeration assigned in the inventory proper. Those numbers followed by an asterisk refer to *unica*.

TABLE 1

Species	Total	Number in <i>Pit</i>
Madrigals	45	1, 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 23, 24-26, 28, 29, 31, 33, 35, 36, 38, 39, 42, 44, 46, 51, 55*, 56, 57 (= 67a)*, 58*, 59*, 61, 62, 66, 68, 69*, 75*, 76*, 77*, 78*, 79*, 80*, 198*.
Ballate	113	7, 9, 13, 17, 47, 49*, 50, 60, 63, 70, 71, 72*, 73, 74, 81*, 82, 83, 85-98, 99*, 100, 101*, 102, 103*, 104*, 105*, 106*, 107*, 108*, 109*, 110*, 111*, 112, 113*, 114*, 115*, 116*, 117*, 118*, 119, 120, 121*, 122-127, 128*, 129, 130, 131*, 132-134, 135*, 136, 137*, 138, 139*, 140*, 141-145, 146*, 147*,

Species	Total	Number in <i>Pit</i>
		148-152, 153*, 154-159, 160*, 161*, 162*, 163*, 164-171, 172*, 173*, 174*, 187, 188*, 189, 190*, 191, 199*.
Cacce	5	40, 48, 53, 65, 67.
Ballades	10	3*, 45, 54, 64, 175, 177, 180, 182, 183, 185.
Rondeaux	11	5, 11, 19, 21*, 27*, 30*, 34 (= 23a)*, 41, 52*, 179*, 184*.
Virelais	8	15*, 32*, 37*, 43*, 84, 181, 186, 193.
Isorhythmic Rondeau	1	176.
Rondeau refrain	1	178.
Gloria	1	192.
Credo	1	194*.
Sanctus	1	195.
Agnus dei	1	196*.
Benedicamus	1	197*.

Included in the above list are pieces concordant with the lost mss *Str* (partially available in de Coussemaker's copy) and *Trem*, as well as keyboard arrangements and tablatures in *Loch*, *Bux* and *Fa*. These may be checked from the concordance table and the inventory proper.

COMPOSERS

Many pieces in *Pit* bear the composer's name in the upper margin, and in certain cases there is a supplementary piece of information. Such titles as Maestro, Don and Ser are usually given in the earlier part of the manuscript (fascicles 1-5), and Paolo is called *tenorista*, Bartolino *schappuccia* (Franciscan). The town of origin is often given too, Bologna for Jacopo and Florence for Giovanni, Francesco, Lorenzo and Paolo, the

village of Cascia near Florence for Donato. Francesco Landini is called Francesco degli orghany, and Florence is not mentioned for him. Frate Guilielmo di Francia is coupled with one Egidius in *Sq*, and it has been conjectured that Egidius was the poet and Guilielmus the musician¹⁵. This seems quite likely, seeing that Guilielmus alone is mentioned in *Pit* and *Lo*. In the latter source he is named Guigliemo di santo spirito, that is, of the Augustinian Santo Spirito in Florence¹⁶. On the other hand, there certainly is an Augustinian Egidius represented in *Mod* and *Ch* who composed French works¹⁷, so that it is difficult to decide what part Egidius played in the composition of the pieces also attributed to Guilielmus. Pirrotta has suggested that Guilielmus was a slightly older composer than Egidius, because Guilielmus wrote a madrigal on a text by Sacchetti c. 1365¹⁸, but the Egidius of the French compositions could hardly have been much older than the Egidius of the Italian works, since he wrote his Ballade *Courtois et sages* for the election of Pope Clement VII in 1378. Whatever connection there may have been between the musical theorist Egidius de Murino and the composer Egidius Augustinus, it seems clear that there was a definite connection between Egidius Augustinus (the composer of the French works and presumably of the Italian works at least in regard to the texts) and Guilielmus. The latter is in fact a Parisian according to one reference, and not merely French¹⁹.

The names of the French composers, like the texts, seem to be generally omitted, though P. des Molins is called De Mulino in no. 5. Gian Toscano is known by only one composition (*Pit* 81), though Professor von Fischer suggests that he may be identical with the Johannes Florentinus whose madrigal *Quando amor gli ochi* appeared in the lost Roquefort fragment, or perhaps with the Jovannes horghanista de Florentia whose works were to have been included on the empty pages of *Sq* starting at f. 195v²⁰. Arrigo too, who is called Henricus in *PR*, has left only one Ballata, while Ser Feo, not necessarily to be identified with Francesco Landini, has left two Ballate, one in *FP* and one in *Pit*. Ciconia's *Con lagrime bagnandome*, the only piece in *Pit* by this composer, seems to have been a late addition,

¹⁵ FischerS, 8.

¹⁶ G. Reaney, 'The Manuscript London, British Museum, Additional 29987 (*Lo*)' in *Musica Disciplina* XII (1958), 71.

¹⁷ G. Reaney, 'The Manuscript Chantilly, Musée Condé 1047' in *Musica Disciplina* VIII (1954), 69.

¹⁸ N. Pirrotta, 'Il Codice Estense lat. 568 e la musica francese al principio del '400' in *Atti della Reale Accademia di Scienze, Lettere e Arti di Palermo*, Serie IV, vol. 5, part II (1944-45), 129, note 3.

¹⁹ O. Gombosi, review of Apell in *Musical Quarterly* XXXVI (1950), 604.

²⁰ FischerS, 34, notes 143 and 144; 70, note 344.

as its position at the end of the letter Cs in the index suggests. Pirrotta has put forward the theory that the Bartholy who wrote the Patrem no. 194 is a different person from the well-known Bartolino da Padua, by whom we have some 38 compositions in Madrigal and Ballata form²¹. This Bartholus de Florentia is however a somewhat shadowy figure, and the only reason for Pirrotta's hypothesis seems to be that the Patrem is older in style than the other compositions written by Bartholino da Padua. The identification should therefore be viewed with some caution. The fact that the other composers of mass movements in *Pit*, namely Gherardello, Lorenzo and Paolo, are well-known for their secular pieces, suggests that Bartholy too is likely to belong among the Trecento musical celebrities.

Of the 199 polyphonic works, 152 can be definitely attributed to their authors and 47 are anonymous. The following list groups under each composer's name the works attributed to him, indicated by their ordinal number according to the inventory published below. Numbers printed with asterisks refer as before to *unica*. In addition to the 47 definitely anonymous compositions, 29 polyphonic works are anonymous in *Pit* whose composers' names are to be found in other sources. Of these, 20 are by Italian and 9 by French composers, if Ciconia is included with the French. The apparently large number of Italian compositions which are anonymous compared with French works is due to the fact that the writer obviously omitted the name of Landini on a few occasions in the very large Landini section which runs from f. 84v-118 almost without a break (17 occasions, to be precise). At other times, as has been mentioned, he simply wrote in the initial F for Francesco. Thus only 3 pieces remain anonymous in *Pit* which can be traced to other Italian composers than Landini in other sources.

TABLE 2

Composer	No. of works	Number in <i>Pit</i>
Andrea	1	70.
Arrigo	1	138.
Bartolino da Padua	5	60-62, 68, 194*.
Ciconia	1	74.
Donato da Cascia	5	24-26, 28, 67.
Garinus	1	176.

²¹ PirrottaM, introduction.

Composer	No. of works	Number in <i>Pit</i>
Gherardello	5	40, 42, 44, 192, 196*.
Gian Toscano	1	81*.
Giovanni da Cascia	4	29, 31, 33, 35.
Grimace	1	64.
Guilielmus de Francia	2	9, 17.
Jacopo da Bologna	11	1, 2, 4, 6, 8, 10, 12, 14, 16, 18, 65.
Landini, Francesco	61	7, 13, 20, 22, 23, 82-98, 119, 120, 122-127, 129, 130, 132-134, 136, 141-145, 148-152, 154-159, 164-171, 187.
Lorenzo	4	36, 38, 39, 195.
Machaut	3	175, 180, 183.
Magister Franciscus	1	54.
Nicolo da Perugia	6	46-48, 50, 66, 189.
Paolo	33	55*, 56, 57*, 58*, 59*, 71, 72*, 73, 75*, 76*, 77*, 78*, 79*, 80*, 99*, 100, 101*, 102, 103*, 104*, 105*, 106*, 107*, 109*, 110*, 111*, 112, 113*, 114*, 115*, 116*, 117*, 197*.
Philippot de Caserta	1	185.
Pierre des Molins	2	5, 182.
Ser Feo	1	161*.
Vincenzo da Imola	2	51, 53.

CONCORDANCES

The codex *Pit* contains the relatively low number of 4 *unica*, if we except the anonymous works and those of Paolo. This is partly accounted for by the fact that the compositions of the principal Trecento composers

except Paolo, who should also have been included, were copied, in many cases from *Pit*, into *Sq*. Of Paolo's works 27 are *unica*, and 4 of the remaining 6 pieces are in the fragmentary Paolo codex *Lw*. Altogether, however, *Pit* contains 67 *unica*, which shows that the anonymous compositions form the main body of works which do not appear outside this codex. The following table shows the distribution of the *unica* among the various species represented in the manuscript.

TABLE 3

Species	Total	Species	Total
Madrigals	12	Virelais	4
Ballate	40	Credo	1
Ballades	1	Agnus dei	1
Rondeaux	7	Benedicamus	1

The following table of concordances makes clear the relationship between *Pit* and the 31 manuscripts containing any one of the works copied therein, whether in whole or in part, in original version or in arrangement.

TABLE 4

Source	Number of Concordances	Number in <i>Pit</i>
<i>Aut</i>	1 Cantus	54.
<i>Bux</i>	1	74 (4 versions).
<i>CaB</i>	3	19, 182, 193.
<i>Ch</i>	7	45, 54, 64, 176, 182, 183, 185.
<i>Em</i>	2	98, 178.
<i>Fa</i>	11	1, 2, 6, 8, 62, 68, 83, 144, 175, 178 (2 versions), 182.
<i>FC</i>	2 Cantus + 1 T	12 (Cantus only), 14 (T only), 31 (Cantus only).
<i>FP</i>	85	1, 2, 4, 6-8, 10, 12-14, 16-20, 22, 24, 26, 29, 31, 33, 35, 36, 38-40, 42, 44, 46, 60, 62, 63, 65, 82, 83, 85-87, 89-98, 119, 120, 122-127, 129, 130, 132-134, 136, 141, 142, 144, 145, 149, 154, 156-159, 165-171, 175, 178, 180, 182, 183, 193.

Source	Number of Concordances	Number in <i>Pit</i>
<i>Iv</i>	3	5, 19, 181.
<i>Lo</i>	32	14, 16, 18, 22, 35, 38, 40, 42, 50, 51, 53, 56, 60, 62, 63, 66, 83, 84, 89, 90, 93, 94, 119, 120, 129, 130, 143, 145, 165, 170, 181, 189.
<i>Loch</i>	1	74.
<i>Luc</i>	6 + 1 Cantus and Ct + 1 T and Ct + 1 T	60, 62 (T and Ct only), 68, 74 (T only), 97, 100, 120 (Cantus and Ct only), 127, 191.
<i>Lw</i>	2 + 1 Cantus and T + 1 Cantus	71, 73 (Cantus and T only), 102, 112 (Cantus only).
<i>Mach</i>	3	175, 180, 183.
<i>McV</i>	1	182.
<i>Mod</i>	5	68, 130, 175, 183, 186.
<i>PadA</i>	5	8, 93, 120, 127, 132.
<i>PadC</i>	3	8, 65, 181.
<i>Parma</i>	1 Ct	193.
<i>PC</i>	1 T	74.
<i>Pist</i>	1 + 1 Cantus and T	91 (Cantus and T), 122.
<i>Pr</i>	6	5, 11, 132, 177, 183, 193.
<i>PR</i>	41	1, 2, 4, 6, 8, 10, 12, 14, 16, 18, 29, 41, 54, 60, 62, 63, 65, 68, 82, 83, 85, 91-94, 96, 98, 120, 127, 129, 138, 143, 149, 152, 156, 178, 180-182, 186, 193.
<i>Pz</i>	1	144.
<i>RO</i>	1 T + 1 Cantus	31 (T only), 38 (Cantus only).
<i>Rs</i>	1 Cantus	31.
<i>RU₁</i>	2	192, 195.
<i>Sq</i>	102	1, 2, 4, 6-10, 12-14, 16-18, 20, 22, 23, 24-26, 28, 29, 31, 33, 35, 36, 38-40, 42, 44, 46-48, 50, 51, 53, 60-62, 65-67, 68, 70, 82-98, 119, 120, 122-127, 129, 130, 132-134, 136, 141-145, 148-152, 154-159, 164-171, 187, 189.
<i>Str</i>	11	5 (twice), 11, 41, 98, 133, 175, 177, 178, 181, 182, 193.
<i>Tit</i>	1	178.
<i>Trem</i>	8	5, 19, 54, 175, 178, 180, 182, 183.

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- WolfSing J. Wolf, *Sing- und Spielmusik aus älterer Zeit*, Leipzig, 1931.

MANUSCRIPTS CITED AND THEIR SIGNATURES

- Aut* Autun, Bibl. municipale, 46.
- Bux* Munich, Staatsbibl., Cim. 352b (= mus. 3725).
- CaB* Cambrai, Bibl. communale, 1328 (1176). See descriptions by F. Ludwig in *Archiv für Musikwissenschaft* V (1923), 283 ff and MachM II, 20; and H. Besseler in *Archiv für Musikwissenschaft* VII (1925), 197-199.
- Ch* Chantilly, Musée Condé, 1047. Inventory by G. Reaney, *Musica Disciplina* VIII (1954), 88-95.
- Em* Munich, Staatsbibl., mus. 3232a. Inventory in Dez, 79-99.
- Fa* Faenza, Bibl. Comunale, 117. Inventory of keyboard music in Plamenac, 197-201.
- FC* Florence, Bibl. del Conservatorio D 1175. Description in FischerS, 10.
- FP* Florence, Bibl. nazionale, Panciatichi 26. Provisional list in WolfG I, 245-249.
- Iv* Ivrea, Bibl. capitolare. Inventory by H. Besseler, *Archiv für Musikwissenschaft* VII (1925), 188-191.
- Lo* London, British Museum, Additional ms 29987. Inventory by G. Reaney, *Musica Disciplina* XII (1958), 78-86.
- Loch* Berlin, Deutsche Staatsbibl., ms 40613. The *Lochamer Liederbuch*. Inventory by W. Salmen, *Das Lochamer Liederbuch*, Leipzig, 1951, 27-30.
- Luc* Lucca, Archivio di Stato (Codex Mancini) and Perugia, Bibl. Comunale. Inventory in PirrottaI, 134-138.
- Lw* Berkeley, Library of Professor E. Lowinsky. Inventory by N. Pirrotta, *Musica Disciplina* X (1956), 62.
- Mach* Machaut mss. Full descriptions in MachM II.
- Mod* Modena, Bibl. Estense, a.M. 5.24 (*olim* lat. 568). Inventory by N. Pirrotta, *Atti della Reale Acad. di Scienze, Lettere e Arti di Palermo*, Serie 4, vol. V, 2 (1945), 116-120; or offprint, 1946.
- PadA* Padua, Bibl. Universitaria, 1475 and 684; and Oxford, Bodleian Library, Canonici Pat. lat. 229. Inventory by H. Besseler, *Archiv für Musikwissenschaft* VII (1925), 228 and VIII (1927), 235.
- PadC* Padua, Bibl. Universitaria, 658. Description by H. Besseler, *Archiv für Musikwissenschaft* VII (1925), 231-232.
- Parma* Parma, Archivio di Stato, 52. Inventory by H. Besseler, *Archiv für Musikwissenschaft* VII (1925), 232.
- PC* Paris, Bibl. nationale, nouvelle acquisition française 4379. Inven-

- tory of ff. 1-42 by D. Plamenac, *Musical Quarterly* XXXVIII (1952), 100-117, 248-249, 260-265; incomplete inventory of ff. 43-60v in WolfG I, 211-213; index of tenors on ff. 61-65 by H. Besseler, *Archiv für Musikwissenschaft* VII (1925), 233.
- Pist* Pistoia, Archivio Capitolare del Duomo. Inventory by F. Ghisi, *Journal of Renaissance and Baroque Music* I (1946), 180.
- Pr* Prague, Universitäts-Bibl., XI. E. 9. Inventory in Kammerer, 15-16.
- PR* Paris, Bibl. nationale, nouvelle acquisition française 6771. Inventory by K. von Fischer, *Musica Disciplina* XI (1957), 53-77.
- Pz* Paris, Bibl. nationale, nouvelle acquisition française 4917.
- RO* Rome, Bibl. Vaticana, Ottob. 1790. Inventory by F. Ludwig, *Archiv für Musikwissenschaft* V (1923), 201, note 1.
- Rs* Rome, Bibl. Vaticana, Rossi 215. Inventory by H. Besseler, *Archiv für Musikwissenschaft* VIII (1927), 234.
- RU1* Rome, Bibl. Vaticana, Urb. lat. 1419. Inventory by H. Besseler, *Archiv für Musikwissenschaft* VII (1925), 227.
- Sq* Florence, Bibl. Laurentiana, Pal. 87. Provisional list in WolfG I, 233-244.
- Str* Strasbourg, Bibl. de la ville, M. 222 C. 22. Inventory by Ch. van den Borren, *Le Manuscrit musical M. 222 C. 22 de la Bibliothèque de Strasbourg*, Antwerp, 1924.
- Tit* London, British Museum, Cotton Titus A XXVI. Index by H. Besseler, *Archiv für Musikwissenschaft* VII (1925), 233.
- Trem* Château de Serrant (Maine-et-Loire), ms of the duchess de la Tremoille. Inventory by H. Besseler, *Archiv für Musikwissenschaft* VIII (1927), 235 ff.

ABBREVIATIONS

B	Ballade	O	Ordinary of the Mass
Ca	Caccia	R	Rondeau
Ct	Contratenor	Rr	Rondeau refrain
isR	Isorhythmic Rondeau	T	Tenor
itB	Italian Ballata	Tr	Triplum
Ma	Madrigal	V	Virelai

EDITIONS OF TEXTS

- G. Bertoni, 'Poesie musicali francesi nel cod. Estense lat. 568' in *Archivum Romanicum* I (1917), 27-57: all French texts of *Mod* = *Pit* 68, 130, 175, 183, 186.
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- 'Musica e poesia nel mondo elegante italiano del secolo XIV' in *Opere* VIII, Bologna, 1893, 366 (*Pit* 1), 386 (*Pit* 8), 358 (*Pit* 14), 380 (*Pit* 18), 358 (*Pit* 35), 373 (*Pit* 58), 385 (*Pit* 66), 383 (*Pit* 69), 375 (*Pit* 76), 394 (*Pit* 77).
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INVENTORY OF PARIS, BIBL. NAT., FONDS ITALIEN 568 (Pit)

No.	Folio	Beginning of text	Voices	Form	Composer	Concordances	Remarks
1	1v-2	Sotto l'imperio	3 ³	Ma	Maestro Jacopo da Bologna	FP I, 71v-72; PR I, 1v-2 (an.); Sq I, 7v-8; Fa no. 18 (2 voc. tab., an.)	Facs. Marrocol. front pl. (Sq); Gandolfi, pl. VIII (Sq). Edn. Marrocol. 95; WolfSq. 17.
2	2v-5	Aquil' altera forma	3 ¹⁺¹⁺¹	Ma	M. Jacopo da Bologna	FP I, 91v-92; PR I, 2v-5 (an.); Sq I, 8v-9; Fa no. 22 (2 voc. tab., an.)	Soll. no. 23. Facs. ApelN, 375 (Pit); WolfS, pl. 79 (Sq). Edn. Hasmann, 50; Marrocol. 51; WolfSq. 19.
3	5	Fortune	2 ⁰	B	—		Textless except for incipit. Facs. ApelN, 375.
4	5v-4	Un bel sparver gentil	2 ²	Ma	M. Ja(copo)	FP I, 73v-74; PR I, 4 (an.); Sq I, 9v-10	Facs. WolfS, pl. 77-78 (Sq). Edn. Marrocol. 108; WolfG II-III, no. 40; WolfSq. 21.
5	5v-4	Amis, tout (dous vis)	5 ⁰	R	D ^e mulino	In 5 (13 voc.); Pr. 20 (2 ¹ voc.); Str. 35 (with two versions of the Cantus, both employing coloration) and 134; Trem. 18	Textless except for incipit. Soll. no. 52. Edn. Kammerer. 145; Borren. 101.
6	4v-5	Non al su amante	2 ²	Ma	M. Jacopo	FP I, 71; PR I, 3v (an.); Sq I, 10v-11; Fa no. 25 (2 voc. tab., an.)	Text by Petrarch. Soll. no. 48. Facs. Osthoff (PR). Edn. HAM, no. 49; Marrocol. 99; Osthoff; VanNl, OL 1; WolfSq. 25.
7	4v-5	Non creder, donna, che nessuna	2 ²	iB	Francesco degli orghani	FP I, 2v; Sq I, 156v	Text by Sacchetti (c. 1370). Edn. ElfinwoodL, no. 75; FirotaS, no. IX; WolfSq. 252.
8	5v-6	O cieco mondo	2 ²	Ma	M. Jacopo	FP I, 65; PadA no. 26 (fragm., an.); PadC, no. 1 (an.); PR I, 5v (an.); Sq I, 11v-12; Fa no. 21 (2 voc. tab., an.)	Facs. MGG III, pl. 52 (Fa); Marrocol. pl. 6 (PadC). Edn. Marrocol. 71; WolfSq. 25.

No.	Folio	Beginning of text	Voices	Form	Composer	Concordances	Remarks
9	5v-6	Piaceste a dio	2 ¹	iiB	Frate Guglielmo di Francia	Sq f. 173v (Egidius and Guilielmus)	Facs. Gandolfi, pl. XVII (Sq). Edn. WolfSq. 310.
10	6v-7	Possando sour un acqua	2 ²	Ma	M. Jaco(po)	FP f. 63v; PR f. 9 (an.); Sq f. 10v-11	Edn. Marrocco, 84; Wolff 321; WolfSq. 24.
11	6v-7	Esperanse qui en mon cuer	5 ⁰	R	—	Pr. 2 (2 ⁰ voc.); Str 117	Edn. Kammerer, 117.
12	7v-8	Nel bel gardino	2 ²	Ma	M. Jaco(po)	FP f. 63v; PR f. 5 (an.); Sq f. 9v-10; FC (Cantus only, an.)	Facs. WollS, pl. 77-78 (Sq). Edn. Marrocco, 65; WolfSq. 22.
15	7v-8	S'andra sança merçe	2 ²	iiB	Francesco (Landini)	FP f. 11; Sq f. 167	Edn. EllinwoodL., no. 89; WolfSq. 304.
14	8v-9	O dolci apres'un bel parlare	2 ²	Ma	M. Jaco(po)	FP f. 62v; Lo 1 and 5 (an.); PR f. 7v (an.); Sq f. 14v-15; FC (I only, an.)	The name ANNA appears in the text. Facs. Marrocco, pl. 2 (Pr). Edn. Marrocco, 74; WolfSq. 51.
15	8v-9	Mort, pourquoy	2 ⁰	V	—	FP f. 60v-67; Lo 14;	Textless except for incipit.
16	9v-10	Prima virtute chonstringr la lingua	2 ²	Ma	M. Jaco(po)	PR f. 6 an.; Sq f. 12v-13	Facs. Marrocco, pl. 2 (PR). Edn. Marrocco, 87; WolfSq. 20.
17	10	Tutta sol[e]tha] si gia	2 ¹	iiB	Frate Guilielmo	FP f. 6v-7 (an.); Sq f. 174 (Egidius and Guilielmus de Francia)	Edn. WolfSq. 320.
18	10v	Di novo e giunt'um chavalier errante	2 ²	Ma	M. Jaco(po)	FP f. 68; Lo 2; PR f. 10v (an.); Sq f. 11v-12	Facs. Reese, pl. VIII (Sq). Edn. Marrocco, 36; Reese, 365; WolfSq. 26.
19	11	Quiconques veut d'amors	5 ⁰	R	—	CaB f. 8 (4 ¹ voc.); In 10 (5 ¹ voc.); FP f. 79v-80 (5 ¹ voc.); Trem 87	Facs. CousstH, pl. XXXVI (CaB). Edn. Günther, no. 7.
20	11v-12	Nonn an Narcisso	2 ²	Ma	Francesco (Landini)	FP f. 46v-47; Sq f. 115	Edn. EllinwoodL., no. 4; WolfSq. 205.
21	12	Hé, dieus d'amours	2 ⁰	R	—	—	Textless except for incipit.

No.	Folio	Beginning of text	Voices	Form	Composer	Concordances	Remarks
22	12v-13	Si dolce non sono	3 ³	Ma	Francesco (Landini)	FP f. 44v-45; Lo 10 (5 ² voc.); Sq f. 123v-124	Facs. EllinwoodL., pl. IV (FP). Edn. EllinwoodF., no. 2; EllinwoodL., no. 12; Gleason, 113; HAM, no. 54; WolfSq. 201.
23	13v-14	Mestromm(t) amor (Passerose, flours excellent)	2 ² 3 ⁰	Ma R	Francesco (Landini)	Sq f. 124v Identical with 34	Edn. EllinwoodL., no. 5; WolfSq. 204.
24	14v-15	Lucida pecorella	2 ²	Ma	Don Donato da Cascia	FP f. 83v-84; Sq f. 73v-74	"vocat." appears in the margin of both f. 13v and f. 14.
25	15v-16	Un bel girfalco	2 ²	Ma	Don Donato	Sq f. 71v-72	Edn. WolfSq. 102.
26	16v-17	Seguendo'l canto d'un uccel	2 ²	Ma	Don Donato	FP f. 81v-82; Sq f. 72v-73	Text by Soldanieri. Facs. Gandolfi, pl. XII (Sq). Edn. WolfG II-III, no. 47; WolfSq. 99.
27	16v-17	Humbles regars	3 ⁰	R	—	—	Textless except for incipit.
28	17v-18	L' fu gia usignolo	2 ²	Ma	Don Donato	Sq f. 73v-74	Text by Soldanieri. Edn. WolfSq. 105.
29	18v-19	Agnel son bianco	2 ²	Ma	Maestro Giovanni da Firenze	FP f. 48v-49; PR f. 12v (an.); Sq f. 1	Soll, no. 25. Facs. Gandolfi, pl. VII (Sq). Edn. PirrottaM, no. 2; Wolff, 653; WolfSq. 5.
30	18v-19	Dame playans	2 ⁰	R	—	FP f. 47v-48 (2 ¹ voc.); RO no. 2 (fragm. T only, an.); Sq f. 1v-2	Textless except for incipit.
31	19v-20	La bella bella, stella	2 ²	Ma	M. Giovanni	(Cantus only); FC	Facs. Barnister II, pl. 170b (RO). Edn. PirrottaM, no. 8; WolfSq. 4.
32	20	Bene puis siderer	2 ⁰	V	—	FP f. 55v-56; Sq f. 3	Textless except for incipit.
33	20v-21	Togliendo l'un all' altra	2 ²	Ma	M. Giovanni	—	Edn. PirrottaM, no. 17; WolfSq. 7.
34	21	Passerose, flours excellent	5 ⁰	R	—	—	Textless except for incipit. Edn. Wolff II-III, no. 28.
35	21v-22	O parlare gentil	2 ²	Ma	M. Jolanni	FP f. 57v-58; Lo 4 (an.); Sq f. 4v-5	Facs. Vecchi 1, XI (FP). Edn. PirrottaM, no. 11; WolfSq. 11.
36	22v-23	Nel chiaro fiume	2 ²	Ma	Scr Lorenzo da Firenze	FP f. 77v-78; Sq f. 48v-49	Edn. WolfSq. 85.

No.	Folio	Beginning of text	Voices	Form	Composer	Concordances	Remarks
37	22v-23	Kere dame chi m'otry	5 ⁰	V	—	FP f. 78v-79; Lo 46;	Textless except for incipit.
38	23v-24	Vidi nell' ombra d'una bella	2 ²	Ma	Ser Lorenzo	RO 4 (fragm. of Cantus only, an.); Sq f. 47v-48	Edn. WolffN II, 70; WolfSq, 70.
39	24v-25	Sovra la riva d'un corrente	2 ²	Ma	Ser Lorenzo	FP f. 75v-76; Sq f.	Text by Sacchetti (c. 1354). Edn. Pir-
40	25v-26	Testo d'ell' alba	5 ²	Ca	Ser Gherardello	48v-49 FP f. 86; Lo 31; Sq f. 23v	rottaS, no. 1; WolfSq, 81. Facs. (all Sq) Gandolfi, pl. IX; Levi, 274; MaroccoC, pl. 1. Edn. Conte- Sc, no. 26; Gleason, 101; HAM, no. 52; Levi, 274; MaroccoC, no. 19; RiemannH I, 2, 524; PirrottaM, no. 53; Wolff, 626; WolfSq, 47.
41	25v-26	Passerose de biauté	5 ⁰	R	—	PR f. 65v-66 (5 ¹ voc.);	Textless except for incipit.
42	26v-27	Solto verdi fraschetti	2 ²	Ma	Ser Gherardello	Sr 20 FP f. 88v-89; Lo 62; Sq f. 26v	Facs. Parrish, pl. LVIII-LIX (Pit). Edn. PirrottaM, no. 51; WolfSq, 50.
43	27	S'Amours me liet	2 ⁰	V	—	FP f. 85v; Sq f. 51	Textless except for incipit.
44	27v-28	Intrando ad abita[r]	2 ²	Ma	Ser Gherardello	Ch 25	Facs. MaroccoM (FP). Edn. Pirrotta- M, no. 26; WolfSq, 61.
45	27v-28	Sans vois [avoir ne puer]	2 ⁰	B	—	FP f. 86v-87; Sq f.	Textless except for incipit.
46	28v-29	Nel meco già del mar	2 ²	Ma	Ser Nicholo del Proposto	81v-82	Text by Sacchetti (1354-1362). Facs. Gandolfi, pl. XIII (Sq). Edn. Pir- rottaS, no. IV; WolfSq, 119.
47	29	Dio mi guardi di peggio	2 ²	itB	(Ser Nicholo)	Sq f. 87v-88	Text by Sacchetti (1362-1364). Edn.
48	29v-30v	Passando con pensier	5 ²	Ca	Ser Nicholo	Sq f. 85v-86	MaroccoC, no. 14; PirrottaS, no. V; WolfSing, no. 7; WolfSq, 120.
49	30v	Amor, merce	1 ¹	itB	—	Lo 98; Sq f. 90	Text by Soldanirri. Edn. WolfSq, 141.
50	31	Chascun faccia per se	2 ²	itB	Ser Nicholo	Lo 61 (2 ¹ voc); Sq f.	Facs. Gandolfi, pl. X (Sq). Edn.
51	31v-32	Ita se n'era star	2 ²	Ma	Liabate Vincencio da Imola	35v	WolfG II-III, no. 50; WolfSq, 65.
52	31v-32	Amours par qui	5 ⁰	R	—		Textless except for incipit. Edn. Wolf- G II-III, no. 29.

No.	Folio	Beginning of text	Voices	Form	Composer	Concordances	Remarks
53	32v-33	Nell' acqua chiara	5 ²	Ca	L'abate Vincencio (Magister Franciscus)	Lo 50; Sq f. 50v-57	Facs. MaroccoC, pl. III (Lo). Edn. MaroccoC, no. 12; WolfSq, 67.
54	33v-34	De Narcisus	5 ⁰	B	—	Ch 16 (5 ¹ voc.); PR 173 (5 ¹ voc., an.); Aut f. 160v (Cantus only, an.); Trem 48 (an.)	Facs. MGG IV, 654 (PR). Edn. Apol- L, no. 55.
55	34v-35	Non più felicit	2 ²	Ma	Don Paolo tenorista da Firenze	Lo 70	Text after a sonnet by M. Frescobaldi.
56	35v-36	Se non ti piacque	2 ²	Ma	Don Paolo	Identical with 67a	
57	36v-37	Tra verdi frondi	2 ²	Ma	Don Paolo		
58	37v-38	Una fera gentil	2 ²	Ma	D(on) Paolo		
59	38v-39	Un pellegrin uccel	2 ²	Ma	Don Paolo		
60	39v-40	Per un verde boschetto	5 ³	itB	Frater Bartholomeus	FP f. 66 (2 ² voc. a 5th lower); Lo 114; Luc f. 23v (2 ² voc.); PR f. 23v (an.); Sq f. 120v	Soll, no. 25. Facs. Parrish, pl. LV (PR). Edn. WolfSq, 104.
61	40v-41	La liera testa	2 ²	Ma	Schiappuccia Frate Bartolino	Sq f. 104v-105	Macaronic text, possibly by Petrarch and certainly for the Visconti. Edn. WolffG II-III, no. 44; WolfSq, 164.
62	41v-42	La douce cete	2 ²	Ma	Frate Bartolino	FP f. 108v-109 (5 ¹ voc); Lo 17 (5 ¹ voc); Luc f. 1a (XX) (5 ² voc. Cantus mis- sing); PR f. 15v-14 (5 ² voc, an.); Sq f. 101v-102 (5 ³ voc.); Fa, no. 20 (2 voc. tab., an.)	Soll, no. 25. Facs. Gandolfi, pl. XIV (Sq). Edn. WolffG II-III, no. 45; WolfSq, 159.
63	42v	Io son un pellegrin	2 ²	itB	—	FP f. 47v-48; Lo 29; PR f. 27v-28	Macaronic text, possibly by Petrarch and certainly for the Visconti. Edn. WolffG II-III, no. 44; WolfSq, 164. Soll, no. 25. Facs. Gandolfi, pl. XIV (Sq). Edn. WolffG II-III, no. 45; WolfSq, 159.
64	43	Se Cefirus Se Iuppiter	5 ⁰	B	(Grinace)	Cl. 15 (5 ¹ +1 voc.)	Soll, no. 25? Facs. Parrish, pl. LIV (Pit). Edn. Bardia, 21c; Einstein, no. 11; HAM, no. 51.

No.	Folio	Beginning of text	Voices	Form	Composer	Concordances	Remarks
65	43v-44	Oselletto selvaggio	2 ²	Ca	M. Jacopo	FP f. 72v-73; PadC (fragm.); PR f. 8v-9 (an.); Sq f. 13v	Madrigal set as a Caccia. Facs. MarroccoC, pl. V (Pit). Edn. MarroccoC, no. 20; MarroccoL, 111; WolfG II-III, no. 42; WolfSq, 27. Text by Stefano di Cino Mercasio. Edn. WolfG II-III, no. 54; WolfSq, 134.
66	44v-45	Non dispreghiar virtù	2 ²	Ma	S. Nicholo	Lo 60; Sq f. 87	Madrigal set as a Caccia. Edn. WolfSq, 108.
67	45v-46	Faccia chi de'	3 ³	Ca	Don Donato	Sq f. 75v-76	Textless and with the word "vacat" in the margin.
67a	46v-47	(Tra verdi frondi)	2 ²	Ma	(Don Paolo)	Identical with 57	On the Carrara family of Padua. Soll, no. 25; Edn. WolfSq, 174.
68	47v-48	Imperial sedendo	2 ²	Ma	(Bartolino)	Luc f. 109v-210 (5 ² voc., an.); Mod 56 (attrib. to Dactylus de Padua); PR f. 23v-25 and f. 15 (Cantus only) (both anonymous); Sq f. 109v-110; Fa no. 23 (2 voc. lab., an.)	
69	48v-49	Una smaniosa insensata	2 ²	Ma	--	Sq f. 185	Edn. WolfSq, 338.
70	49v-50	vecchia Donna, se raçi de be, de begli occhi	2 ²	iB	Frate Andrea	Lu 5 (an.)	
71	50v	Doglia continua per la suo partita	2 ²	iB	Pa(ulus)	Lu 1 (end of Cantus and complete T, 2 ² voc., an.)	Edn. WolfG II, 76.
72	51	L'assol' grev'e'l partir	2 ²	iB	P(aulus)		
73	51v-52	S'amor in cor gentil a signoria	3 ²	iB	P(aulus)		

No.	Folio	Beginning of text	Voices	Form	Composer	Concordances	Remarks
74	52v-53	Con lagrime bagnandome	2 ²	iB	(Ciconia)	Luc f. 5b (T only); PC 69 (T only, an.); Loeh f. 86-87 (2 voc. lab. dated 1455, an.); Bux 58, 137, 138, 139 (5 voc. lab., all an. except 38, which is by M. c.c. (Magister Conrad Caecus = Conrad Paumann))	Soll, no. 55; Facs. Ameln, 86 (Loeh); BuxOrg, no. 58, 137, 138, 139 (Bux).
75	54v-55	Era Venus	2 ²	Ma	P(aulus)		
76	55v-56	Nell' ora c'a segar	2 ²	Ma	P(aulus)		
77	56v-57	Godi, Firenze poi	3 ³	Ma	P(aulus)		
78	57v-58	Ventilla con tumulto	2 ²	Ma	P(aulus)		
79	58v-59	Fra duri scogli	2 ²	Ma	P(aulus)		
80	59v-60	Corse per l'onde	2 ²	Ma	P(aulus)		
81	60v	Se tu di male in peggio	2 ²	iB	Giun. Toscan	FP f. 8v; PR f. 26v-27 (an.); Sq f. 161v	Soll, no. 48; Edn. EllinwoodL, no. 18; Husmann, 47; Edn. WolfSq, 298.
82	61	Anna, donna, chi t'ama	2 ²	iB	Francesco (Landini)	FP f. 50v (5 ¹ voc., an.); PR f. 52 (5 ¹ voc., an.); Sq f. 134; Fa no. 29 (2 voc. lab., an.)	Edn. EllinwoodL, no. 135; WolfSq, 225; FischerV, no. 1 (opening of Fe).
83	61v-62	Nonn ara ma pietra	3 ²	iB	Francesco (Landini)	Lo 39 (2 ¹ voc.); Sq f. 104v	Edn. WolfG II-III, no. 61. Edn. WolfF, 644.
84	62	Adu, adiu, dous danes yolie	3 ¹	V	Francesco (Landini)	FP f. 21v; PR f. 48 (an.); Sq f. 166	Soll, no. 48; Edn. EllinwoodL, no. 18; Husmann, 47; Edn. WolfSq, 298.
85	62v-63	Per seguir la speranza che mi accade	3 ³	iB	Francesco (Landini)	FP f. 5v-6 (2 ² voc.); Sq f. 149v	Edn. EllinwoodF, no. 6; EllinwoodL, no. 142; WolfSq, 302.
86	62v-63	Dona, 'l tuo partimento	3 ¹	iB	Francesco (Landini)	FP f. 149v	Edn. EllinwoodL, no. 116; WolfSq, 208.
87	63v-64	Caro signor, palesa la tuo	3 ²	iB	Francesco (Landini)	FP f. 25v (3 ¹ voc.); Sq f. 165v	Edn. EllinwoodL, no. 107; WolfSq, 205.

No.	Folio	Beginning of text	Voices	Form	Composer	Concordances	Remarks
88	64	Angelica hita, venut e in terra	2 ²	itB	Francesco (Landini)	Sq f. 123v-124	Edn. Ellinwood, no. 20; Gleason, 103; Schering, no. 23; WolfN I, 108; WolfSq, 204.
89	64v-65	Perche di novo adegno Vendetta far dovrey Perche tuo serve L'alma mie piange	3 ¹⁺¹⁺¹	itB	Francesco (Landini)	FP f. 30; Lo 30; Sq f. 164	Edn. Ellinwood, no. 140; WolfSq, 207.
90	65v-66	Genil' aspecto in cui la mente	3 ³	itB	Francesco (Landini)	FP f. 31v-32; Lo 106 (5 ² voc.); Sq f. 151	Soll, no. 54. Edn. Ellinwood, no. 127; WolfSq, 210.
91	66v-67		3 ²	itB	Francesco (Landini)	FP f. 27v-28; Pist no. 7 (fragm. and Ct. missing, an.); PR f. 32v (an.); Sq f. 133; (all concordances 3 ¹ voc. except Pist)	Edn. Ellinwood, no. 120; WolfSq, 223.
92	67v-68	Sie maladetta l'or e' di	2 ²	itB	Francesco (Landini)	FP f. 6v; PR f. 28	Edn. Ellinwood, no. 94; WolfSq, 314.
93	67v-68	Gran piant' agli ochi	3 ²	itB	Francesco (Landini)	FP f. 26; Lo 38; PodA no. 17; PR f. 34v (an.); Sq f. 133v.	Soll, no. 54. Edn. Ellinwood, no. 123; Barthe, 248; Gleason, 104; LudwigK, 450; WolfSq, 224.
94	68v-69	Gia perch'i penso	2 ²	itB	Francesco (Landini)	FP f. 1v; Lo 82 (an.); PR f. 48v (an.); Sq f. 169	Edn. Ellinwood, no. 54; WolfSq, 310.
95	68v-69	Gli ochi che'n prima	2 ²	itB	Francesco (Landini)	FP f. 7; Sq f. 148v	Edn. Ellinwood, no. 37; WolfSq, 261.
96	69v	Chi pregio vuol in virtu	2 ²	itB	Francesco (Landini)	FP f. 11v; PR f. 51 (an.); Sq f. 157	Edn. Ellinwood, no. 23; WolfSq, 282.
97	70	Va pure, amore, colle	2 ²	itB	Francesco (Landini)	FP f. 9; Luc f. 50 (XXXVII); Sq f. 171	Edn. Ellinwood, no. 08; WolfSq, 315.
98	70v	Questa fanciull' amor	3 ²	itB	Francesco (Landini)	FP f. 22v (5 ¹ voc.); Sq f. 158; PR f. 85 (2 ¹ voc. tab., an.); Em 110 (contrafactum, an.); Str 27 (5 ⁰ voc., an.)	Em has a Kyrie text. Str a text incipit <i>Est illa</i> . Edn. Ellinwood, no. 147; Reese, 368; WolfN II, 218; WolfSq, 234.

No.	Folio	Beginning of text	Voices	Form	Composer	Concordances	Remarks
99	71	Non c'e rimasa fe	3 ²	itB	P(aul)us	Luc. f. 17bv-16b (2 ² voc., an.)	
100	71v-72	La vaga luce che fa	3 ²	itB	P(aul)us	Luc. f. 17bv-16b (2 ² voc., an.)	Facs. ApelN, 400 (Pit).
101	72v-73	Ma' ri avere	3 ¹	itB	P(aul)us		
102	73v-74	Amor, tu solo l say	3 ²	itB	P(aul)us		
103	74v-75	Lena virtù et speranza	3 ²	itB	P(aul)us		
104	75v-76	Chi vuol veder l'angelica belleça	3 ¹	itB	P(aul)us		
105	76v-77	Che l'agg' i' fatto	3 ²	itB	P(aul)us		
106	77v-78	Vago et benigno amor	3 ¹	itB	P(aul)us		
107	78v-79	Se per virtù amor	3 ¹	itB	P(aul)us		
108	78v-79	Amor mi stringe	2 ¹	itB	---		
109	79v-80	Amor da po' che tutti	3 ²	itB	P(aul)us		
110	80v	Solfrin m'estuet et plus	3 ¹	itB	P(aul)us		
111	81	Donna, per che mi veggì	2 ²	itB	Don Paolo		
112	81v-82	Amor, de, dimmi se sperar merçe	3 ²	itB	Don Paolo	Lu 5 (Cantus only, an.)	Ripresen and Volta have a French, the Pied an Italian text.
113	82	U'on cosa di veder	3 ¹	itB	Don Paolo		
114	82v	Or sie che puo con a vo	2 ²	itB	Don Paolo		
115	83	Poc' anno di mirar gli ochi	2 ²	itB	Don Paolo		
116	83v	Perche vendetta	2 ²	itB	Don Paolo		
117	84	Bencie partito da tte	3 ¹	itB	Don Paolo		
118	84v-85	De, dolce morte, cava mi da pena	3 ¹	itB	---		
119	84v-85	Ei gran disio	2 ¹	itB	Francesco (Landini)	FP f. 31; Lo 104 (an.); Sq f. 147 (all concordances 3 ¹ voc.)	Text by Malatesta. Edn. Ellinwood, no. 118; WolfSq, 237.

No.	Folio	Beginning of text	Voices	Form	Composer	Concordances	Remarks
120	83v-86	Donna, s' i' o fallito	2 ²	iiB	(Francesco Landini)	FP f. 1; Lo 27; Luc f. 59v (XXXXV[is] (T missing); PadA no. 52; PR f. 54 (an.); Sq f. 158	Soll. no. 48. Edn. EllinwoodL. no. 45: WolfSq. 284.
121	85v-86	Donne et fontaille Fortuna ria. Amor e crudel donna	2 ² 2 ²	iiB iiB	(Francesco Landini)	FP f. 10; Pst 2 (fragm. n. 2 ¹ voc. an.); Sq f. 147v	Edn. EllinwoodL. no. 51: WolfSq. 258.
123	86v-87	O fanciulla giulia	5 ¹	iiB	(Francesco Landini)	FP f. 54v; Sq f. 150v (5 ² voc.)	Edn. EllinwoodL. no. 137: WolfSq. 287.
124	87v-88	Cosa nulla piu fe	5 ³	iiB	Francesco (Landini)	FP f. 55v (5 ² voc.); Sq f. 152	Edn. EllinwoodL. no. 112: WolfSq. 221.
125	88v-89	Posto che dall' aspetto	3 ²	iiB	Francesco (Landini)	FP f. 55; Sq f. 154	Edn. EllinwoodL. no. 144: WolfSq. 275.
126	88v-89	Per servar un'illa	2 ²	iiB	Francesco (Landini)	FP f. 3; Sq f. 168v	Edn. EllinwoodL. no. 84: WolfSq. 309.
127	89v-90	S' i' ti so stato	2 ²	iiB	(Francesco Landini)	FP f. 8; Luc f. 10bv; PadA 18 (an.); PR f. 48v-49 (an.); Sq f. 142v	Edn. EllinwoodL. no. 95: WolfSq. 246.
128	89v-90	De, passa temp' amaro	2 ²	iiB	(Francesco Landini)	FP f. 26v-27 (5 ³ voc.); Lo 68 (5 ³ voc.); PR f. 50 (5 ¹ voc. an.); Sq f. 143v (5 ³ voc.)	Edn. EllinwoodL. no. 145: WolfSq. 248.
129	90v-91	Quanto piu caro fai	5 ²	iiB	(Francesco Landini)	Lo 68 (5 ³ voc.); PR f. 50 (5 ¹ voc. an.); Sq f. 143v (5 ³ voc.)	
130	91v-92	Se pronto non sara	2 ²	iiB	Francesco (Landini)	FP f. 12v; Lo 55 (an.); Mod 23; Sq f. 170	Facs. ApelN. 501 (Sq); Cappelli. 1 (Mod). Edn. EllinwoodL. no. 93: RiemannB. no. 5: WolfSq. 315.
131	91v-92	Checc'a tte piaccia	5 ¹	iiB	(Francesco Landini)	FP f. 23; PadA 22; Pr 8 (5 ⁰ voc. an.); Sq f. 165v	Edn. EllinwoodL. no. 145: WolfSq. 300.
132	92v-95	Po che partir convien	5 ¹ 5 ¹	iiB iiB	(Francesco Landini)		

No.	Folio	Beginning of text	Voices	Form	Composer	Concordances	Remarks
133	93v-94	Lasso! di donna vana	5 ¹	iiB	Franciscus (Landini)	FP f. 28v; Sq f. 152v; Sir 104 (fragm., con- tractum)	Text in Sir is "Dilectus meus misit". Edn. EllinwoodL. no. 129: WolfSq. 222.
134	94v-95	D' amor mi biasmo chi	2 ²	iiB	(Francesco Landini)	FP f. 5v; Sq f. 145v	Edn. EllinwoodL. no. 28: WolfSq. 353.
135	94v-95	Monte la fe e lo sperar	2 ²	iiB	Franciscus (Landini)	FP f. 4v; Sq f. 168	Edn. EllinwoodL. no. 76: WolfSq. 306.
136	95v-96	Non per fallir di me	2 ²	iiB	(Francesco Landini)	PR f. 06v-07 (attrib. to Henrici, 2 ² voc.)	Edn. VolfG II-III, no. 57.
137	96v-97	Facto n'a sdegno	5 ²	iiB	Arrigo		
138	96v-97	El capo biondo	2 ¹	iiB	(Francesco Landini)	FP f. 22; Sq f. 158v	Edn. EllinwoodL. no. 146: WolfSq. 350.
139	97v-98	Se partir mi convien	5 ²	iiB	(Francesco Landini)	Lo 112 (2 ⁰ voc.); PR f. 47v (5 ² voc. an.); Sq f. 159 (2 ¹ voc.)	Facs. ApelN. 587 (FP). Edn. EllinwoodL. no. 27: WolfSq. 282.
140	98v	Sic mille volte benedecia	2 ²	iiB	(Francesco Landini)	FP f. 22; Sq f. 158v	Edn. EllinwoodL. no. 146: WolfSq. 350.
141	99	Cogli ochi assai ne miro	2 ²	iiB	Francesco Landini	Lo 112 (2 ⁰ voc.); PR f. 47v (5 ² voc. an.); Sq f. 159 (2 ¹ voc.)	Text by Soldanieri. Edn. EllinwoodL. no. 126: WolfSq. 265.
142	99v	Quel sol che raggia	5 ¹	iiB	(Francesco Landini)	Pz f. 10v-20 (2 ² voc. an.); Sq f. 159v; Fa no. 27 (2 ¹ voc. tab. an.)	Edn. EllinwoodL. no. 109: Husmann. 40; WolfSq. 218.
143	100	La dolce viata che dagli ochi	2 ²	iiB	(Francesco Landini)	FP f. 53; Lo 71 (an.); Sq f. 145 (all concordances 5 ¹ voc.)	
144	100v-101	Che pena e quest' al cor	5 ³	iiB	(Francesco Landini)	FP f. 33; Lo 71 (an.); Sq f. 145 (all concordances 5 ¹ voc.)	Edn. EllinwoodL. no. 115: WolfSq. 352.
145	101v-102	Donna, i prego amor	5 ²	iiB	(Francesco Landini)	Sq f. 141v	Edn. EllinwoodL. no. 80: WolfSq. 244.
146	101v-102	Actuur' uomo	2 ²	iiB	(Francesco Landini)	FP f. 10v; PR f. 49 (an.); Sq f. 167	Edn. EllinwoodL. no. 109: WolfSq. 305.
147	102v	O me! Si oglio	2 ²	iiB	(Francesco Landini)		
148	103	Oy me! I core non piu ardore	2 ²	iiB	(Francesco Landini)		
149	103v	Vita non e piu miser	2 ²	iiB	(Francesco Landini)		

No.	Folio	Beginning of text	Voices	Form	Composer	Concordances	Remarks
150	104	Che fai? che pensi? che cercaudo.	2 ²	iB	(Francesco Landini)	Sq f. 157v-158	Edn. Ellinwood., no. 23; WolfSq. 283.
151	104v-105	Selvaggia fera, di Diana serva	3 ¹	iB	(Francesco Landini)	Sq f. 157	Facs. Ellinwood., pl. VI (Pit). Edn. Ellinwood., no. 148; WolfSq. 232.
152	104v-105	Donna che d'amor senta	2 ²	iB	(Francesco Landini)	PR f. 56v (an.); Sq f. 150	Soll., no. 55? Facs. Ellinwood., pl VI (Pit). Edn. Ellinwood., no. 38; WolfSq. 265.
153	105v-106	Se già seguir altra	3 ¹	iB	—	FP f. 20; Sq f. 158	Edn. Ellinwood., no. 140; WolfIN II, 217; WolfSq. 235.
154	106v	Si fossi certo del dover	3 ¹	iB	(Francesco Landini)	Sq f. 140v	Edn. Ellinwood., no. 60; WolfSq. 240.
155	107	La mala lingua d'ogni mal	2 ²	iB	(Francesco Landini)	FP f. 52v; PR f. 71	Facs. Ellinwood., pl. VII (PR). Edn. Ellinwood., no. 111; WolfSq. 271.
156	107v-108	Conviensi a fede le	3 ¹	iB	(Francesco Landini)	(an.); Sq f. 152v-153	Edn. Ellinwood., no. 79; WolfSq. 242.
157	108v	Or e ita l'alma mia	2 ²	iB	(Francesco Landini)	FP f. 7v-8 (an.); Sq f. 141	Edn. Ellinwood., no. 103; WolfSq. 270.
158	108v-109	Amor in uom genitil	3 ¹	iB	(Francesco Landini)	FP f. 54; Sq f. 152	Edn. Ellinwood., no. 70; WolfG II, III, no. 31; WolfSq. 242.
159	109v-110	Mia' non s'andra per questa donna altera	2 ²	iB	(Francesco Landini)	FP f. 66v-67; Sq f. 141	
160	110v-111	De, fa per quella speme	3 ²	iB	—		
161	111v	O mel' al cor dolente sento peccè	3 ¹	iB	Ser Feo		
162	112	Asio non mori may! Ne puo morir	2 ²	iB	—		
163	112v	De, belle donne di virtù	3 ¹	iB	(Francesco Landini)	Sq f. 140v (3 ¹ voc.)	Edn. Ellinwood., no. 105; HAM, no. 53; WolfSq. 241.
164	115	Amor c'al tuo subgetto	2 ¹	iB	(Francesco Landini)	FP f. 82; Lo 110; Sq	Facs. MGG VIII, pl. 4 (Pit). Edn. Ellinwood., no. 110; WolfSq. 273.
165	113v-114	Contemprar le gran cose	3 ¹	iB	(Francesco Landini)	FP f. 53v-54; Sq f. 165v	Edn. Ellinwood., no. 38; WolfSq. 301.
166	113v-114	I fu tuo serv' amore	2 ¹	iB	(Francesco Landini)	FP f. 65; Sq f. 156v	Edn. Ellinwood., no. 102; HMS, 21; Husmann. 48; WolfSq. 280.
167	114v-115	Amor si li alti tuo	3 ¹	iB	(Francesco Landini)		

No.	Folio	Beginning of text	Voices	Form	Composer	Concordances	Remarks
168	114v-115	Nella partita piansor gli occhi	2 ²	iB	(Francesco Landini)	FP f. 56; Sq f. 150	Edn. Ellinwood., no. 71; WolfSq. 237.
169	115v-116	N'en ciascun mie pensiero	3 ²	iB	(Francesco Landini)	FP f. 58v; Sq f. 159v	Edn. Ellinwood., no. 153; WolfSq. 238.
170	116v-117	Nessun ponga speranza nella suo giovineça	3 ³	iB	(Francesco Landini)	FP f. 40; Lo 107 (5 ² voc. an.); Sq f. 162v	Facs. ApelIN, 305 (Sq); Ellinwood., pl. VIII (Pit). Edn. Ellinwood., no. 134; WolfSq. 294.
171	117v-118	Gia non biasim' amor	3 ²	iB	(Francesco Landini)	FP f. 50; Sq f. 169v	Edn. Ellinwood., no. 121; WolfSq. 311.
172	117v-118	Merce per dio perche morto	2 ²	iB	—		
173	118v-119	Altro che sospirar non so	3 ²	iB	—		
174	119v-120	Gia la speranza in te	3 ²	iB	—		
175	120v	De toutes flours	3 ⁰	B	(Machaut)	Mach; FP f. 99v (5 ¹ voc.); Mod 45 (5 ¹ voc.); Str 168 (4 ⁰ voc.); Trem 27; Fa no. 8 (2 voc. tab.) (all concordances an. except Mach)	Textless except for incipit. Facs. Pla- menac, ill. 1 (Fa). Edn. MachM I, B. 311; Plamenac, 189; Schrade III, 118.
176	121	Loyauté	3 ⁰	isR	(Garinus)	Ch 51 (3 ¹ voc.)	Textless except for incipit. Edn. Apel- L, no. 78.
177	121v	Je Fortune	2 ⁰	B	—	Pr. 14; Str 60	Textless except for incipit. Edn. Kam- merer, 132.
178	121v	Jour a jour la vie	2 ⁰	Rr	—	Em 86 (4 ⁰ voc.); FP f. 73v-74 (5 ⁰ voc.); PR f. 66 (4 ¹ voc.); Str 72 (5 ⁰ voc.); Trem 73; Fa nos. 2 and 15 (2 voc. tab.); Tit f. 3v (3 ¹ voc.)	Sir 72 attributed to Machaut. Em has contractum text "Christus rex pa- cificus". Ci varies in different sour- ces. Facs. Dez, 99 (Em); Plamenac, ill. 2 (Fa). Edn. Dez, 99; Gün- ther, no. 1; Plamenac, 190.
179	121v-122	Creature	2 ⁰	R	—	Mach; FP f. 97 (5 ¹ voc. an.); PR f. 65	Textless except for incipit. Facs. FischerPR, 40 (PR). Edn. Mach- M I, 93; Schrade III, 138.
180	122	En amer la douce vie	3 ⁰	B	(Machaut)	(4 ¹ voc. an.); Trem 33 (an.)	

No.	Folio	Beginning of text	Voices	Form	Composer	Concordances	Remarks
181	122v-124	Or sus, vous dormés trop, madame	3 ¹	V	—	<i>Id</i> 23; <i>Lo</i> 108 (5 ⁰ voc.); <i>PadC</i> 2 (incomplete); <i>PR</i> f. 78v-79; <i>Sir</i> 127 <i>Ch</i> 87 (5 ¹ voc.); <i>CaB</i> f. 5v and 10 (4 ¹ voc. an.); <i>FP</i> f. 86v-87 (5 ⁰ voc. an.); <i>McV</i> 2 (5 ¹ voc. an.); <i>PR</i> f. 71v (4 ¹ voc. an.); <i>Sir</i> 52 (5 ⁰ voc. Wilhelm de Maschandi); <i>Trem</i> 26 (an.); <i>Fa</i> no. 11 (2 voc. tab. an.)	Soll, no. 25. <i>Sir</i> has contrafactum text "Ave Stella". Edn. Apell, no. 70; VanM, OL 3. <i>Sir</i> has contrafactum text "Surge, anima". Edn. Wolff I, 554; Droz et Thibault, 21.
182	124	De ce que fol pense	5 ⁰	B	(P. des Molins)		
183	124v	De petit peu	5 ⁰	B	(Machaut)	<i>Mach</i> ; <i>Ch</i> 14 (5 ¹ voc. an.); <i>FP</i> f. 100 (an.); <i>Mod</i> 46 (4 ¹ voc. an.); <i>Pr</i> 32 (2 ⁰ voc. an.); <i>CaB</i> f. 15 (4 ¹ voc. an.); <i>Trem</i> 45 (an.)	Edn. Wolff II-III, no. 24; MachM I, B 18; Kammerer, 164; SchradeN III, B 18.
184	125	S'espoir n'estoit qui me done pouvoir	3 ¹	R	—	<i>Ch</i> 54 (5 ¹ voc.)	Textless except for incipit. Edn. Wolff G II-III, no. 27.
185	125v-126	Par le grant sens d'Adriane	3 ⁰	B	(Philip of Caserta)	<i>Mod</i> 65; <i>PR</i> f. 80 (5 ¹ voc.)	Textless except for incipit.
186	126v-127	Je la remiray sans mesure	5 ⁰	V	—	<i>Sq</i> f. 129v-130	Edn. ElinwoodL, no. 131; WolfSq, 216.
187	127v-128	Mort' oramai, de, misero, dolente	3 ³	itB	Fra(n)cesco Landini		
188	128v-130	In quella parte	3 ¹	itB	—		
189	128v-130	Benche partir da tie	2 ²	itB	—		
190	129v-130	Se le n'era pieta	3 ²	itB	Ser Nic(olo)	<i>Lo</i> 72; <i>Sq</i> f. 92v	Soll, no. 35? Edn. WolfSq, 146.

No.	Folio	Beginning of text	Voices	Form	Composer	Concordances	Remarks
191	130v-131	Tra speranza e fortuna	3 ²	itB	—	<i>Luc</i> f. 16b	Facs. PirrottaL, I, 133 (<i>Luc</i>).
192	131v-133	Et in terra	2 ²	O	Ser Gherardello	<i>RU</i> 4 (an.)	Edn. PirrottaM, no. 22; VanM, 1.
193	132v-133	Je languis d'amere mort	3 ⁰	V	—	<i>FP</i> f. 69 (5 ¹ voc.); <i>Parma</i> 7 (Ct only); <i>Pr</i> 11 and 12 (2 ⁰ voc.); <i>PR</i> f. 70v (4 ¹ voc.); <i>Tr</i> by Petrus de Vigiliis; <i>Sir</i> 106 (5 ⁰ voc.)	Textless except for incipit. Edn. Kammerer, 128.
194	133v-136	Patrem	2 ²	O	Bartholy	<i>RU</i> 6 (an.)	Edn. PirrottaM, no. 1; VanM, 5.
195	136v-137	Sanctus	2 ²	O	Ser Lorenzo		Edn. VanM, 15.
196	137v	Agnus dei	2 ²	O	Ser Gherardello		Edn. PirrottaM, no. 21; VanM, 16.
197	138	Benedicamus domino	3 ³	O	P(a)ulus		Facs. ApellN, 379. Edn. VanM, 18; Wolff II-III, no. 48.
198	138v-139	Gimod' un bel falcon	2 ²	Mia	—		
199	139v-140	Se l' mie fallir	3 ²	itB	—		