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Copied probably in Venice around 1430, the Oxford manuscript contains the most comprehensive surviving collection of secular songs of the late fourteenth and early fifteenth centuries. Of the 326 pieces, 216 are not found in any other source. Including works by Guillaume Dufay, Binchois, and nearly all other leading composers of their generation, it is central to an understanding of fifteenth-century song traditions. Because of the copyist's clear and distinctive hand, it is also significant for studies of late medieval musical notation. David Fallows's introduction includes a history of the manuscript, analysis of its preparation, and survey of its choice of repertory, as well as a full inventory of the music and alphabetical indexes by title and composer. The original-size facsimile includes beta-radiographs of all watermarks, as well as ultraviolet photos that show the copyist's changes and revisions.

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