



THE MANCINI CODEX : A MANUSCRIPT STUDY

by

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VOLUME II

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Editorial Comments

Identification number : The boxed number in the top left hand corner

provides the identification number of the work.

Title line : The title line provides the title of the work, based on the

opening words of the first text-line, the form of the work

and the composer's name where known.

Manuscript incipit : The first system of each piece opens with an incipit

from the manuscript which provides the original clef

and a general impression of the notation style.

Vocal ranges : The range of each of the voices is provided for each piece

between the manuscript incipit and the commencement of the

transcription.

Clefs used : Only those clefs in common modern usage have been employed,

these being the G clef, the octave transposing G clef and the

F clef.

Clef choices : The decision as to which clef to use in each situation was

made purely on pragmatic grounds and primarily in order to

avoid ledger lines. There are no clef changes within a

piece.

Ligatures : The presence of ligatures is noted in the usual way by upper

horizontal square brackets.

Coloration : The presence of coloured notation - black void, red void and

red solid - is noted with lower horizontal square brackets.

A description of the coloration is provided in the manuscript

commentary (Volume I)

Manuscript line changes : Upper square broken brackets indicate the

beginning \lceil and ending \rfloor of manuscript lines.

This is particularly important in this manuscript

where left and right hand margins have often been

trimmed.

Editorial additions : Vertical square brackets enclose all editorial additions.

Manuscript accidental location : Where a manuscript accidental appears several notes before the note to which it applies, its original location is marked by an asterisk. When the asterisk is not provided, the accidental has been positioned in the manuscript directly before the note to which it applies. It is important to note the original location of the accidental for it may well have provided a hexachordal mutation clue to the performer.

Accidental continuance : All accidentals, whether provided in the manuscript or added editorially, apply for the whole bar and only for that bar. Consequently no precautionary accidentals have been provided. Where a manuscript accidental may have some continuance value, this is indicated editorially above the note.

Manuscript accidentals : All accidentals provided in the manuscript are positioned before the note.

Editorial accidentals : All editorial accidentals appear above the note and are provided :

- 1) to avoid unnecessary dissonance, usually in the form of the tritone.
- 2) to indicate the continuance of a manuscript accidental.
- 3) to sweeten a cadence progression at the end of a text-line.
- 4) to clarify accidental ambiguity found in the manuscript.

Text underlay : Text underlay is provided to satisfy one complete rendition of the form. Where extra text is available this is provided in Volume III within the Text Commentaries.



1

La douce ciere Madrigal Bartolino da Padova

C
f. 101'

Ct
f. 1a
Contratenor - La douce ciere etc

T
f. 1a
1. La

5

doul- se vis hu-

15

ce. re d'un fier a-ni- mal
*man le bu- ste d'un li- on

ce cie- re d'un fier a-ni- mal

30

Se in- en- ten- se- gies
tre. poit tre.

Se poit in- ten

La douce ciere 2.

Handwritten musical score for 'La douce ciere 2.' The score is written on three systems of three staves each. The first system contains measures 1-10, with lyrics: 'dre d'un pour sa-ne fian- bri- et al. le.' The second system contains measures 11-20, with lyrics: 'dre pour sa- ne fian- ce. gler Grant que ce Grant'. The third system contains measures 21-30, with lyrics: 'ar- di- mant et um- ble sem- blan- dit li- al. mant sans clee- ti-'. The fourth system contains measures 31-40, with lyrics: 'ar- di- mant et humble sen- blan-'. The fifth system contains measures 41-50, with lyrics: 'ar- di- mant et humble sen- blan-'. The score includes various musical notations such as clefs, time signatures (2/4, 3/4, 6/8), dynamics (p, f), and articulation marks (accents, slurs). Measure numbers 25, 30, 35, 40, and 45 are boxed in the score.

dre d'un pour sa-ne fian-
bri- et al. le.

dre pour sa- ne fian-
ce. gler Grant que
ce Grant

ar- di- mant et um- ble sem- blan-
dit li- al. mant sans clee- ti-

ar- di- mant et humble sen- blan-

La douce cière 3.

50

le san-blam-

ce er

3. 4

55

ce.

3.A

60

san col por-ta une scu-to

san col por-ta un es-chu tot

65

tout blas que de gan-bri-er il fut

blans che dev-gan-brer il fet tot

70

La douce ciere 4.

A handwritten musical score for a piece titled "La douce ciere 4." The score is written on three staves. The top staff is in treble clef and contains the melody, starting with an asterisk (*) and a measure number 75 in a box. The lyrics "tout ga- rans" are written below the notes. The middle staff is in treble clef and contains a harmonic accompaniment. The bottom staff is in bass clef and contains a bass line. The lyrics "grans" are written below the final note of the bottom staff. The score includes various musical notations such as notes, rests, and dynamic markings.

2

Dueil angoisieux

Ballade

Gilles Binchois

C
Ct
T

Dueil an- gois- seux ra- ge des-
Lan- gour sans fin et vi- e

Dueil angoisieux

Dueil angoisieux

5 10

me- su- ré- e. Grief des as-
mal- heu- ré- e. Plai- ne de

15 20

psir plain de tor- son- ne- ment ment
plour d'an- gois- s'et de tor- ment

20 25

Cuer dou- leur-
Cueur douloureux
Cueur douloureux

Dueil angloissex 2.

30

eux que vit ob- scu- re- ment. Te- ne-

This system contains measures 30 through 34. It features a vocal line with lyrics, a piano accompaniment, and a bass line. Measure 30 is marked with a box containing the number 30. The lyrics are: "eux que vit ob- scu- re- ment. Te- ne-".

35

breux corps sur le point par- tir. Ay sans ces-

This system contains measures 35 through 39. It features a vocal line with lyrics, a piano accompaniment, and a bass line. Measure 35 is marked with a box containing the number 35. The lyrics are: "breux corps sur le point par- tir. Ay sans ces-".

40

ser con- ti- nu- el- le- ment Et se ne

This system contains measures 40 through 44. It features a vocal line with lyrics, a piano accompaniment, and a bass line. Measure 40 is marked with a box containing the number 40. The lyrics are: "ser con- ti- nu- el- le- ment Et se ne".

45

puis ga- rir ne ma- rir

50

This system contains measures 45 through 50. It features a vocal line with lyrics, a piano accompaniment, and a bass line. Measure 45 is marked with a box containing the number 45, and measure 50 is marked with a box containing the number 50. The lyrics are: "puis ga- rir ne ma- rir".

Oueil angoisieux 3.

Handwritten musical score for 'Oueil angoisieux 3.' The score is written on three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of four measures. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The fourth measure contains a quarter note C4, a quarter note B3, and a quarter note A3. A box containing the number '55' is positioned above the fourth measure. The score is followed by ten empty staves.

3

Serva ciaschuno

Ballata

Bartolino da Padova

C

T

1.5.Ser-
4. Per

va o-
cias-
igne

chu-
no-
mo-
da-

5

10

co-
don-
m'è
ca
fat-
far
to a
sé

lu-
de'

i;

Fac-
De

no com o è fat- to a
do- don- ca far sé

lu-
de'

i;

Fac-
De

15

cia
quel
per
ad

si,
al-
tri

las-
che

si
ven

sta-
fat-
to a

re al
to a

cia
quel
per
ad

si,
al-
tri

las-
che

si
ven

sta-
fat-
to a

re al
to a

20

tru-
lu-
tru-
lu-

2. Non
3. Si

2. Non
3. Si

25

ser-
che

ve
ben

chi
chiar'

non
se

cre-
ve-

ser-
che

ve
ben

chi
chiar'

non
se

cre-
ve-

30

de
de

Per
che o

quel
gi

do
non

tan-
c'è

to a
a-

ver'
mor,

pos-
ne

de
de

Per
che o

quel
gi

do
non

tan-
c'è

to a
a-

ver
mor,

Serva ciascuno 2.

35

sa da - per ta se te;

pos - sa da - per ta se te;

4

Rechordete de mi Ballata Bartolino da Padova

C f. 24'

1. 5. Re-
4. Non

Ct f. 24'

Contratenor - Rechordete de mi madonna mia etc.

T f. 24'

1. 5. Re-
4. Non

5

b

re-cor-da-te de mi ma- don- na mi-
cogn-os-en- te da in me so- la un di- fet-

10

re-cor-da-te de mi ma- don- na mi-
cogn-os-en- te da in me so- la un di- fet-

15

to non

Quan- che to non

15

to non

20

Quan- che to non

to non t'a- may de fed' e cor-te- si
non do- vre- stie ser- mi sta- ta pi

to non t'a- may de fed' e cor-te- si
non do- vre- stie ser- mi sta- ta pi

25

2. Ben
3. Per

2. Ben
3. Per

30

mil-le si-a-te nan-zi al-to con-spet-to ra Zia te pre-gai con ius-ta fe-d'e
on-or-ari-e tu cru-del-e e du- ra Dan-na-viel mio par-lar pien de sus-

35

mil-le sia-te nan-zi al-to con-spet-to ra Zia te pre-gai con ius-ta fe-d'e
on-or-ari-e tu cru-del-e e du- ra Dan-na-viel mio par-lar pien de sus-

pu-pet- ra-to.

pu-pet- ra-to.

The image shows a handwritten musical score for a piece titled 'Rechordete de mi 2.'. The score is written on five systems of staves. The first system contains measures 25-29, with a key signature change to one flat (B-flat) and a common time signature. The second system contains measures 30-34, with a key signature change to two flats (B-flat and E-flat) and a common time signature. The third system contains measures 35-39, with a key signature change to one sharp (F#) and a common time signature. The lyrics are written below the vocal line in two languages: French and Romanian. The French lyrics are: 'mil-le si-a-te nan-zi al-to con-spet-to ra Zia te pre-gai con ius-ta fe-d'e on-or-ari-e tu cru-del-e e du- ra Dan-na-viel mio par-lar pien de sus-'. The Romanian lyrics are: 'mil-le sia-te nan-zi al-to con-spet-to ra Zia te pre-gai con ius-ta fe-d'e on-or-ari-e tu cru-del-e e du- ra Dan-na-viel mio par-lar pien de sus-'. There are also some handwritten notes like 'a.' and 'a.' in the first system. The page number '-11-' is at the bottom.

5

Zoya de novi odori

Ballata

Bartolino da Padova

1. 5. Zo-
4. On-

5

ia de no- vi- do-
d'io co- tal se- gno-

10

ya de no- vi- do-
d'io co- tal se- gno-

ri re Spe-
Pre-

15

no con ver-meglit- tie bian- chi fio-
go che pon- ga- ti- neg miei ar- do-

20

ri.
ri.

2. Da
3. In

25

quel- la che tal so- ya se- go
cui tan- ta bel- tà on- e- stà

30

quel- la che tal so- ya se- go
cui tan- ta bel- tà on- e- stà

Zoya de novi odori 2.

35

por-scor. ta, E par tra l'al-tre più de-gna d'on-o-
por-scor. ta, Che per di-let-to en lei al-ber-gaa-mo-
re. re.
re. re.

The musical score consists of two vocal staves and a piano accompaniment. The vocal parts are written in treble clef with a key signature of one sharp (F#). The lyrics are in Italian. The piano accompaniment is written in treble and bass clefs. The score is divided into measures by vertical bar lines. A box containing the number '35' is located above the first measure of the vocal staves. The lyrics are written below the notes, with some words hyphenated across measures. The piano accompaniment consists of a few notes in the first measure, followed by a double bar line, and then several empty staves.

6

Per un verde boschetto Ballata Bartolino da Padova

C

T

5

10

un ran

un ran

15

20

per spe. un ran-do de bos-chet- pli- ta ca Se-Me

per spe. un ran-do de bos-chet- pli- to, ca Se-Me

25

gui-scio. t'ò glia l'or-ma d'un gentil bra-chet- stret-

gui-scio. t'ò glia l'or-ma d'un gentil bra-chet- stret-

30

35

40

2. Con 3. On-

2. Con 3. On-

Per un verde boschetto 2.

Handwritten musical score for 'Per un verde boschetto 2.' The score is written on a grand staff (treble and bass clefs) and includes Italian lyrics. The music is divided into three systems, each with a measure number in a box: 45, 50, and 55. The first system (measures 45-50) has a key signature of one sharp (F#) and a time signature of 2/4. The second system (measures 50-55) has a key signature of one sharp and a time signature of 2/4. The third system (measures 55-60) has a key signature of one sharp and a time signature of 2/4. The lyrics are: 'vo-dio ce quasi-mente ma-sa-na na', 'Se-De', 'quita-me la-seguitarlo trando parche di-non penso fa-ti-', and 'ca. ca. ca.'. There are some handwritten annotations, including a 'b' (flat) and a '7'.

45

vo-dio ce quasi-mente ma-sa-na na

50

Se-De

quita-me la-seguitarlo trando parche di-non penso fa-ti-

55

ca. ca. ca.

60

7

La sacrosancta Karita. Ballata

Bartolino da Padova

1. 5. La
4. Ma

5

10

sac- ro-
sop- ra o

sancta
gne ver.

sac- ro san-
sop- ra o- gne

15

ka- ri- tà d'a mo-
tù pre- sia- toe' fro-

re- do Di- co quel-
Pu- ri- ta

20

ca ka- ri- ta d'a mo-
ver- tù b pre- sia- toe' fro- re- do Di- co ri-

25

la man- ve- ra- e ce fe' Che Cias- due vu- li-
man- ca ra- e ce fe' Cias- chun pur guar- da

30

fa- a ce se Nel mon- do tro- va po- di chi
a se Che nel ves- ten- do pan- ni di can-

35

pos- ses- # so-
gia- co- lo-

40

pos- ses- so-
gia- co- lo-

La sacrosancta Karita :

45

Per-
san-
Per-
san-
50
chè
di-
ver-
to è
55
tù
da
ch'è
lu-
la
ma-
ra-
no
di-
in-
ce'el
tel-
no-
do
let-
to
60
ch'è
di-
ver-
to è
65
Di
Nè
quell'
à
a-
pre-
mor
sio
per-
nè
fet-
lo-
70
to.
to.

8

Perchè cangiato

Ballata

Bartolino da Padova

C

T

1. 5. Per-
4. Cos-

1. 5. Per-
4. Co-

5

chè can-gia-toel mon- do da l'on- ti-
si per confi- den- te spes- sa- vi-

chè can- so- toel mon- do da l'an- ti-
si per con- fi- den- te spes- sa- vi-

10

co.
so.

cho.
so.

15

d.
Non
Tal

so chi te- ner de- ca per a-
chea la pro- va mètro- vo ne-

so chi te- ner de- ca per d-
chi la pro- va mi stro vo ni-

20

mi-
mi-

mi-
mi-

Perché cangiato 2.

Handwritten musical score for voice and piano. The score is written in G major (one sharp) and 4/4 time. It consists of four systems of staves, each with a vocal line and a piano accompaniment line. The lyrics are in Italian. Measure numbers 26, 29, and 30 are indicated in boxes. There are several performance markings such as 'cho.', '2. Che', '3. E', '3a sse', 'mi puo', 'ra so.', and '7'. A star symbol is placed above the final measure of the first system.

co. co. 2. Che *

cho. cho. 3. E

tal si dol- ce- nel vi- so

se co. sa a- sse po' a- ver

mi mo- stra Che nel cor soa mente a-

si ca- ra con dan- no mio tra gioia e

mi puo' mo- stra c'ha nel cor so' mente

a- a- ver can dan- no mio, l'ha in gio-

ma- ri- ra so.

iae ri- so.

9

Le aurate chiome Madrigal Bartolino da Padova

f. *ov.*

1. Le

5

Detailed description: This system contains the first five measures of the piece. It features a vocal line in treble clef and a lute line in bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The vocal line begins with a fermata on a whole note, followed by a half note 'Le'. The lute line provides a rhythmic accompaniment with eighth and sixteenth notes.

10

Detailed description: This system contains measures 6 through 9. The vocal line continues with eighth and sixteenth notes. The lute line continues with a steady accompaniment. Measure 9 ends with a fermata on a whole note.

15

au- ra- te chio- me

au- ra- te chio- me

Detailed description: This system contains measures 10 through 14. The vocal line has a melodic line with eighth and sixteenth notes. The lute line continues. The lyrics 'au- ra- te chio- me' are written under the vocal line in two places.

20

no- do- se et a- vol- te

no- do- se et a- vol- te

Detailed description: This system contains measures 15 through 19. The vocal line features a more active melodic line with eighth and sixteenth notes. The lute line continues. The lyrics 'no- do- se et a- vol- te' are written under the vocal line in two places.

30

D'un

D'un

Detailed description: This system contains measures 20 through 29. The vocal line has a melodic line with eighth and sixteenth notes. The lute line continues. The lyrics 'D'un' are written under the vocal line in two places.

35

fil de perla tal- or d'un bel fio- re

fil de perla tal- or d'un bel fio- re,

Detailed description: This system contains measures 30 through 34. The vocal line has a melodic line with eighth and sixteenth notes. The lute line continues. The lyrics 'fil de perla tal- or d'un bel fio- re' are written under the vocal line in two places.

Le aurate chiome 2

40 Per Per

45

50 vir- tù o- cul- ta mi pen- e- tra' co-
vir- tù o- cul- ta me pe- ne- tra' co-

55 re.
re

60 2. I
2. E I me con- ven
me con- vien CA-

65 ca- tar in al- cun lo-
TAR IN Al- cun

70 co Che pur me sento da sos-
lo- co Che pur me sento da sos-

10

Sembre donna Ballata Bartolino da Padova

pre tu el don- na t'a- mai de pu- ra vo- gra-
 bel vi- so to, che me a- le-

glia.
va.

15 Mi 20 tu fai

Sempre donna 2.

25

tu me dai per bre-mio pena e no-
 fai lon-ta-no on d'io mo-ro di do.

me dai per pre-mio pena e no-
 lon-ta-no on d'io mo-ro di do

30

glia.
glia.

35

2. L'o-
3. Ve-

nor to sopra me stesso a- ma-
 der- ti sopr'ogn' al- tra a-pres- ia-

2. L'o-
3. Ve-

40

va.
re.

va.
re.

Sempre donna 3.

45

Et a-ma-e ra mio fer-mo son sem-pre d'a-ma-ra-ra

50

Et a-ma-e ra mio fer-ben-e mo son sem-pre d'a-ma-ra-ra



Non correr troppo

Ballata

Bartolino da Padova

Handwritten musical score for a ballad. The score is written on ten staves, with the first two staves of each system representing a piano accompaniment and the remaining staves representing the vocal line. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal line, with some words appearing on both the vocal and piano staves. The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, and 35 marked in boxes. The lyrics include: "Non Ca-", "cor-dejn rer-ter-", "trop-rae poe la- tien vaj- la 3io ma-ve-", "noal nea fre-me-", and "noal nea fre-me-".

Non Ca-
 cor-dejn rer-ter-
 trop-rae poe la- tien vaj- la 3io ma-ve-
 noal nea fre-me-
 noal nea fre-me-

Non correr troppo 2

Handwritten musical score for 'Non correr troppo 2'. The score is written on ten systems of two staves each (treble and bass clef). The music is in 2/4 time and features various key signatures (one sharp, one flat, and natural). Measure numbers 40, 50, 55, 60, 65, 70, and 75 are marked in boxes. The lyrics are written below the notes.

Lyrics:

no. no. 2. Chè 3. Tos-
no. no. 2. Chè 3. Tos-
chi to vol se gir stan-
chi to vol se gir stan-
più ca e for- su- te bi- ch'el to non per-
più cac i: for- su- te bi- ch'el to non per-
puo- cuo- te te
puo- cuo- te te.

La belle fleur Rondeau Anonymous

12

5

Teneur ~ La belle fleur etc.

10

15

20

25

30

35

40

2^o pars.

La belle fleur 2.

45 50

55

60 65

70

13

Mal vi loyauté Rondeau Anonymous

1. 4. 7. Mal
3. Tut
5. Dous

teneur ~ Mal vi loyauté etc.

5

Mal vi loyauté d'ce tre ar-...
Dous gan ple- (sant) ... bel. je le vars

10

reux yoys Car de A gar nul- la joy- e pus pran- dre de vos se ye suy sans gan ta- q' més

15

em- ple- sir chio- sa q' my pay- sse a- ye re- (pen- tir) me vo- gies pour vo- tre a- mi

2. 8. Pour
6 Or

20

ve- nir Et par vous n'est tre dous vis te- nir Et par vous n'est tre ne se- vis ray.

25

gra- plus fi- io- eux yus

Mon bel amy corteus Rondeau Anonymous

14

1. 4. 7. (Mon)
3. Et
5. Qar

bel a-my cor-teus tous e-gra-ti- si sa-ma-ehiès cor-ge nous de-ma-part a mes no-bles serés

Mon bel amy etc.

5 10

eux deus seus sor Mon tres bon de tu douz vo- ses euers loir che soit sans laymes pour a-mour, jours, jours

15

2. 8. Mon cuer vous d'ang pour fin a vo do- lour Or 6. Qar vous es- tes de tres-toutes me- leurs Le

20

soy-és par- dont je de vous pri-e jog-eux plu par- fait de tous le a- indur-eux

15

Mon bel amy mon confort Rondeau Anonymous

1. 4. 3. (Mon) bel a- my mon con- fort et ma
 3. tout mi pen- ser si ne font au- tre
 5. Vo grant beau- té veult que mon cuer s'oi-

Contratener: ~ Mon bel amy mon confort etc.

Tenar: ~ Mon bel amy mon confort etc.

Joy- e; Joy- eus- se- ment Je me vou- dray he-
 voy- e; Fors A que ver- vous, ou e- tout mi- plai-
 troy- A vous mer, e- pas n'en vœilg fail-

2. 8. En (tel en- droit que vous puis- se ve- ir, Car Moing de vous fai-
 6. Mieux ne en- roul- droye a mon a- vis choi- sir, Pour ce me tieng a

re ne le pour- raq- e.
 vous, où que je sdy- e.

16

Merci pour dieu

Rondeau

Antonio da Cividale

1. f. Mer.
3. Et
5. Ay

ci pour dieu, mer-
puis que vous d'ou-
las puis que ma

Contrateneur: v. merci pour dieu etc.
Teneur: v. Merci pour dieu merci etc.

5

10

ci ma da- me bel- le, car je ne puis si grev- dou- leur
che a mou- ret- ta ma- sel- pei. # le, le, En che mien greus mis ne mon grev- dou- leur
da- me ne che En qi greus ay mis ne mon e- glies e mon

15

sou- frir. On- ges jo- ye n'es- pour ne bien sen-
ga- plei- sir 6. E qi de cuer tout jours je vu ser- #

20

tir se pour dou- chour du- res- sa ne re- bel-
vir Puis quand si est ma bel- le flour nou- vel-

Merci pour dieu 2.

The image shows a handwritten musical score on a page with ten staves. The first three staves contain musical notation, while the remaining seven are empty. The notation includes treble clefs, a key signature of one flat (B-flat), and a 4/4 time signature. A box containing the number '25' is positioned above the first staff. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains a sequence of notes: a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, and a quarter note D5. A box with the number '25' is placed above the eighth note. The second staff contains a treble clef, a key signature of one flat, and a 4/4 time signature. It contains a sequence of notes: a quarter note E4, a quarter note F4, a quarter note G4, and a quarter note A4. A sharp sign (#) is placed above the first note. The third staff contains a treble clef, a key signature of one flat, and a 4/4 time signature. It contains a sequence of notes: a quarter note B3, a quarter note C4, a quarter note D4, and a quarter note E4. A sharp sign (#) is placed above the first note. The fourth staff contains a treble clef, a key signature of one flat, and a 4/4 time signature. It contains a sequence of notes: a quarter note F4, a quarter note G4, a quarter note A4, and a quarter note B4. A sharp sign (#) is placed above the first note. The fifth staff contains a treble clef, a key signature of one flat, and a 4/4 time signature. It contains a sequence of notes: a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. A sharp sign (#) is placed above the first note. The sixth staff contains a treble clef, a key signature of one flat, and a 4/4 time signature. It contains a sequence of notes: a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. A sharp sign (#) is placed above the first note. The seventh staff contains a treble clef, a key signature of one flat, and a 4/4 time signature. It contains a sequence of notes: a quarter note D6, a quarter note E6, a quarter note F6, and a quarter note G6. A sharp sign (#) is placed above the first note. The eighth staff contains a treble clef, a key signature of one flat, and a 4/4 time signature. It contains a sequence of notes: a quarter note A6, a quarter note B6, a quarter note C7, and a quarter note D7. A sharp sign (#) is placed above the first note. The ninth staff contains a treble clef, a key signature of one flat, and a 4/4 time signature. It contains a sequence of notes: a quarter note E7, a quarter note F7, a quarter note G7, and a quarter note A7. A sharp sign (#) is placed above the first note. The tenth staff contains a treble clef, a key signature of one flat, and a 4/4 time signature. It contains a sequence of notes: a quarter note B7, a quarter note C8, a quarter note D8, and a quarter note E8. A sharp sign (#) is placed above the first note.

17

Loingtemps j'ay mis mon cuer Rondeau Antonio da Cividale

C
T
T

1. 4. 7 Loing-
3 Jus-
5. Et

[Tri]plum:~ de Loingtemps etc.

[Ten]eur:~ Loingtemps etc.

5

10

temps que par j'ay a ma mis cy fois. mon he je cuer re ne mon cheuy de pen-vray sir se-e-riens ment tant. en Bien Or vous le me ser-sa-vei-

15

vir, ves, gliés, hpn de vo ou-mon vo nen ser-loir et vir de. a-loy-mbus. mer er. trer.

20

2. 8 Tres
6. Quar

loy-je aut-doub-

Loingtemps j'ay mis 2.

25

ment, et que me par fait es-pe- rer Bon guier- don,
te, que por trop loing tar- der der Ne puis-sea - voir

30

se-le lonc bien droit que ju- ie- ment.
le bien bien que je a- tant

35

se-le lonc bien droit que ju- ie- ment.
le bien bien que je a- tant

18

Va pur Amore Ballata Francesco Landini

1. 5. Va pur, a-
4. Tuo pe. la-

mo- go, re, le con gre- le re- la ti fal- tu- la-
mo- go, re le con ret- ee re- la ti fal- tu- la-

ee ce, Pi- ES-
ee Pi- ES-

35
gla ca cun- que tu vuo-
chè co- me suo-

30
Chi' son di- sciol- to da l'in- gan- ni
As- salt' i tuo a- ver- sie a- bass' i

40
tuo- tuo-
tuo- tuo-

Va pur amore 2.

Handwritten musical score for the song "Va pur amore 2." The score is written on ten systems of two staves each (treble and bass clef). The lyrics are in Italian. The score includes measure numbers 50, 58, 60, 65, 70, 75, 80, and 85. There are some handwritten corrections and markings, such as "ber-ci-" and "ce ce ce" at the end. The lyrics are: "2. Vi- / 3. Nè", "ve-po- / rom-tra' / mi mai / nel con / mar tua / con sa- / li-ga-", "ber-ci- / ta-ta-", "te. / te.", "Co- / Pi-", "me gliar- / l'al-tr'a- / ni- / mal / con dol- / ce / pa- / pa- / mi po' / ch'io / co- / no- / scei / ra- / pa- / pa-".

19

Donna s'i'tò fallito

Ballata

Francesco Landini

f. 34r

1. 5. Don-
4. Vuo'

1. 5. Don-
4. Vuo'

na tu, s'i' per- t'o ch'i' fal- t'a- li- ma-

na tu, s'i' per- t'o ch'i' fal- t'a- li- ma-

to, i, al- tan-

to, i, al- tan-

fr'a- mor che'l tuo se- guir con- sen-
to t'a- mo ch'al- tro ben non sen- sen-

fr'a- mor che'l tuo se- guir con- sen-
to t'a- mo ch'al- tro ben non sen- sen-

to Son di mo- rir per le tuo man con-
to Te- ner la vi- ta mia con tal tor-

to. Son di mo- rir per le tuo man con
Te- ner la vi- ta mia con tal tor-

fen- men-
ten- men-

Donna s'i'tò fallito 2.

Handwritten musical score for the song "Donna s'i'tò fallito 2." The score is written on ten systems of two staves each (treble and bass clef). The lyrics are in Italian. The score includes measure numbers in boxes: 50, 55, 60, 65, 70, 75, 80, 85, and 90. There are also some handwritten annotations like "2. Ma", "3. Per-", and "1.". The lyrics are:
 to to?
 2. Ma
 3. Per-
 to to.
 2. Ma
 3. Per-
 s'io ti por- to et ò mi por- ta- to fe-
 ch'è a di- let- to o mi fai agn- or do- le-
 s'io ti por- to et o mi por- ta to fe-
 ch'è a di- let- to o mi fai agn- or do- le-
 de, Et sem- pr'el tuo vo-
 re, ve- gen- do toa mer-
 de, Et sem- pr'el tuo vo-
 re, ve- gen- do toa mer-
 ler- re de Se- gui- t'ò più che' mie
 ce- ce- man- car nel vi- so bel'
 ler- re de Se- Man- qui- t'ò più che' mie
 ce- ce- Man- car nel vi- so bel'
 co- me tu sa-
 che tol- to m'ha-
 co- me tu sa-
 che tol- to m'ha-
 The score ends with a double bar line and a fermata on the final note.

f. 52^r

1. 5. Con
4. Ahi!

1. 5. Con
4. Ahi!

10

Con lagri-me
Ahi! ingor-da

la-gre-me
in-gor-da

* 15

bagn-an-do me nel vi-
mal-va-sa sen-za fon-
so, do

bagn-an-dom-e el vi-
mal-va-sa sen-za fon-
so, do

35

El mie si-gnor las-sa-
Fuor d'ogn-i tem-per-an-
i, 3a,

El mio segn-or las-sa-
Fuor d'ogn-i tem-per-an-
i, 3a,

35

Don-di mi stru-gho in gua-
Sgrop-pa mai toa ba-lan-
i, 3a. Quan-Poi

On-dio me stru-go in gua-
Sgrop-pa mai toa ba-lan-
i, 3a. Quan-Poi

40

do mi veg-gio ess' ab-bando-na-
che tol-to m'ai ogn-i gio-co e ri-

do io me perv-to so es-ser da luy di-vi-
che tol-to m'ai ogn-i gio-co e ri-

Con lagreme bagnando me

45 to so. 50 me do-len mor. 2. O cru-da mor. 3. Ahi!

55 te! o du-ra dis-par-ti, vi- te! Ahi! des-pie ta-ta

60 ta, ta 65 Che Co- mainon fai ri-tor-me partesti dal

70 no in mio a-ques-mor to mor-cun. 75

80 do. do. do. do.

21 Ave vergene Rondeau Anonymous

Handwritten musical score for the piece "Ave vergene Rondeau" by Anonymous. The score is written for Contratenor (C) and Tenor (T) voices. It consists of four systems of two staves each. The first system includes the vocal entries and the beginning of the piece. The lyrics "Ave vergene etc." are written under the notes. Measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 are marked in small boxes at the end of their respective lines. The music is written in a simple, clear hand, typical of a working draft or a personal manuscript.

Handwritten musical notation on two staves. The first staff contains measures 46 and 50, marked with boxed numbers. The second staff contains measures 47, 48, 49, and 51. The music is written in treble clef with various note values and rests.

Handwritten musical notation on two staves. The first staff contains measures 52 and 55, marked with boxed numbers. The second staff contains measures 53, 54, 56, and 57. The music is written in treble clef with various note values and rests.

Four sets of empty musical staves, each consisting of two lines, provided for further notation.

La fiamma del to amor Ballata Johannes Ciconia

22

1. 5. La.
4. Quel

fiam- suo- ma no a-

fiam- suo-

5

del ma- ta-ro mor me che fe già me strin-re-sen-ti-

ma no a- del ta-ro mor me che già me strin-re-sen-ti-

10

3e.
re

Da Cos- *

3e.
re

Da Cos-

20

da mor- te a- vi- ta da mor- te a- vi- ta l'alma mia sus- pin-
si l'a- mor a- mor Cos- si l'a- mor a- mor la mor- te vin-

da mor- te a- vi- ta l'al- ma mia sus- pin-
si l'a- mor a- mor Cos- si l'a- mor a- mor la mor- te vin-

25

3e.
3e

30

3e.
3e

2. Vo-
3. Do-

la- ve va mi li mei spir- ti 3a per l'au-
res- tau-

2. Vo-
3. Do-

la va ve mi li mei spir- ti 3a per l'au-
res- tau-

La fiamma del tuo amore

Handwritten musical score for the song "La fiamma del tuo amore". The score is written on a grand staff with two treble clefs. It consists of three systems of music. The first system starts at measure 35 and ends at measure 40. The second system starts at measure 40 and ends at measure 45. The third system starts at measure 45 and ends at measure 50. The lyrics are written below the notes. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *pp.* and *p.*. There are also some handwritten annotations like asterisks and a sharp sign. The lyrics are: "ra. ra. Quan- un", "ra. ra. Quan- un", "po- tal- di gri- dar pian- gen- doe di-", "co co la tua men- tee non mo- ri-", "re. re", "re re".

35

ra.
ra.

Quan-
un

ra.
ra.

Quan-
un

40

po- tal- di gri- dar pian- gen- doe di-
co co la tua men- tee non mo- ri-

45

re.
re

re re

23 Donna, poss'io sperare Ballata Niccolò da Perugia

1. 4. 6. Don-
na, o

na

don- na don- na don- na pos- s'io spe- ra-
di- cia- me di- cia- me mes- se'

no

re,
Me- ri- ti de mia

Mes- se non so per che

fe?'

Deh vajh bo- na- ra va las- sa- me sta-

fe?'

2. A- danca voi che mo-
3. A- danqua zap- pein ac-
5. E' re- be- vo gran tor-

na
qua?
fo

Ei te he do- le, ra anco- ra
Tu mai per mendu ac- ca
Tu me vò- i per mor- fo

Deh pensa
Deh pensa
Se iusta

2. Se maria me che fo?
3. A me par bencos- si?
5. Al mio parer, da ti

Cer- to non dalerà
Se Diomai- u- ti si!
E io non so per che.

Donna poss'lo sperare

45

quelche fa?
quel che di-
ta: son c'e.

lo me des- po-re- rà
E non fi di- rò Piu-
E po mor- te me da.

50

de pensa- ce pur tu!
Deh pensa- ci pur tu!
Pa- le- se me la fa.

55

Se te des be- rie io che n'agio af- fa-
Ta- ce per Dio e più non mi- sec- ca-
Eu me- le- mente lo vo compor- ta-

1

ra-
piu-
da-
re
re
re

Rosetta che non cambi Ballata Zachara de Teramo.

24

f. 21. 1. 5. Ro.
4. Non

ro-
non

set-
pos-
ta
so
che non
le-ge-
re
can-
bi
lo
may co-
sal-
te-
lo-
ri-

Rosetta che non cambi 2.

Musical notation for measures 40-44. The system consists of a treble clef staff and a bass clef staff. Measure 40 is marked with a box containing the number 40. The lyrics 're o.' are written below the treble staff. The word 'A Chio' is written below the bass staff. The music features a melodic line in the treble and a supporting bass line.

Musical notation for measures 45-49. The system consists of a treble clef staff and a bass clef staff. Measure 45 is marked with a box containing the number 45. The lyrics 're o.' are written below the treble staff. The word 'A Chio' is written below the bass staff. The music continues with a melodic line in the treble and a supporting bass line.

Musical notation for measures 50-54. The system consists of a treble clef staff and a bass clef staff. Measure 50 is marked with a box containing the number 50. Measure 54 is marked with a box containing the number 54. The lyrics 'a-chio mar te vo-glio' are written below the treble staff. The lyrics 'a chio a te cos-vei che' are written below the bass staff. The music features a melodic line in the treble and a supporting bass line.

Musical notation for measures 55-64. The system consists of a treble clef staff and a bass clef staff. Measure 60 is marked with a box containing the number 60. The lyrics 'sop- non ra ogn- mu- al- ta tro co- fio- lo.' are written below the treble staff. The lyrics 'so- non pra ogn- mu- al- ta tro co- fio- lo.' are written below the bass staff. The music features a melodic line in the treble and a supporting bass line.

Musical notation for measures 65-70. The system consists of a treble clef staff and a bass clef staff. Measure 65 is marked with a box containing the number 65. The music continues with a melodic line in the treble and a supporting bass line.

Musical notation for measures 71-75. The system consists of a treble clef staff and a bass clef staff. Measure 71 is marked with a box containing the number 71. Measure 75 is marked with a box containing the number 75. The music continues with a melodic line in the treble and a supporting bass line.

Rosetta che non cambi 3.

80

85 90

re. re. 2. Se al- 3. E. tru sey me fa tur. fa bar

re. re. 2. Se al- 3. Se. tur. me fa bar, o

90

lan- o

lan-

100

lan- o qui- pian. re e sos- pi- ra- ger o tris- ta.

lan- o qui- pian. re e sos- pi- ra- ger o tris- ta. re re

105 110

115

Rosetta che non cambi 4.

Musical notation system 1 (measures 120-124). Treble and bass clefs. Lyrics: re, re, Tu Pe- me nan-

Musical notation system 2 (measures 125-130). Treble and bass clefs. Lyrics: res-do guar-vai di per con dar- gran de-si- de- si-fri- ge- rio

Musical notation system 3 (measures 135-139). Treble and bass clefs. No lyrics.

Musical notation system 4 (measures 140-144). Treble and bass clefs. No lyrics.

Musical notation system 5 (measures 145-146). Treble and bass clefs. Lyrics: rio. rio. rio. rio.

Empty musical staves for continuation.

25

Un fior gentil

Ballata

Zachara da Teramo

..... (see piedi)

1. 5. Un
4. Poi

fio- re gen- til
com- men- za a m'a- do-

5

par- nar-

10

Un Poi

15

fior gen-til m'a- par-
com- men-za don- ar-

20

se-
me

O as- pi- ra- tio pri- ma
De quel suo dol- ce frut- to Ahi-

Un fior gentil

2.

Handwritten musical score for the song "Un fior gentil". The score is written on four systems of staves, each with a vocal line and a piano accompaniment line. Measure numbers 25, 30, 35, 40, and 45 are marked in boxes above the staves. The lyrics are written below the vocal line.

25
na ne, va per ri- ma.
me' ch'el mundo fut- to.

30
Po; dui cen- quante pri- m'etosto Spar-
Tal fior non se trove- ra bencercar-

35
se. se. 2. An- gelica- men- te ven-
3.

40
no

45
ven- ne a re- par- ar- se fas- sio- na

Un fior gentil 3.

50

pas-sio na pas-sio-na pas-sio-na-to stan-doa gui-di-car-

55

pas-sio-na-to stan-doa gui-di-car-

60

me

26

Deus deorum, pluto Ballata Zachara da Teromo

us de arum pluto or te gran
so in passes-sion a gran re-ti

re-gra-tia, fio-tia,
fio-tia, Mil-Ser-
Mil-Ser-

le-vo mille mer-ce Ge-
mille mer-ce Ge-bel-
Servo de Ca-Cus

bel-les de-mor-gon / Cus Ra-da-man-to
Non-di-ro più / Re-gra-tian-do- / bar-ban gnun tan-
les de-mor-gon, / Ra-da-man-to / Non-di-ro più / Re-gra-tian-do- / bar-ban gnun tan-

bar-ban aar-to per tan- / ron-to. / Poi Pre-
bar-ban aar-to per tan- / ron-to. / Poi Pre-

poi che so rein-te- / prest iusti-tia in gra-toe de lui / po-co tem-po et
poi che so rein-te-gra-toe de / prest iusti-tia in po-co tem- / et

35

sa-
spa-
lui sa-
poet spa-

4

#

40

2. Se- ra in su-
3. Or su-
e-ter-num el no-stro lau- da-
pe-re-te lau-ro el to- pa-

4

41

42

43

44

45

46

47

48

49

De
Che
De

50

51

52

53

54

55

de la ven-det- tae de tanta ius- sti-
che perne- sun com- mes- sa c'e pi- gri-

de la ven- det- tae de tanta ius- ti-
che perne- sun com- mes- sa c'e pi- gri-

56

57

ti- a.
ti- a.
ti- a.
ti- a.

Amor nè tossa Ballata Zachara da Teramo

27

1. 5. A-mor nè tos-sa non se po' ce-la-
 4. Ma se non man-cha el va-lor de la-

Contra tenor: v Amor nè tossa etc.

5

10

15

20

re. ssu.
 Nè Ai
 Ne zoppegar etc.

Amor nè fossa 2.

39-pe gar del pe' E bev se be- la
 la mia fer. ma fè Non se. ra sem pre sen- pra. 39
 70

28

Plorans ploravi

Madrigal

Lachara da Teramo

(ritornello only)

1. Plo-
2. Mal-

15

rans
det-
plo-ra-
ta quel-
la
per. ch'è la
che'l mondo
for- tu-
ra- du.
na, pur
na, quel-

20

so- pra ad
la nu-
me-
tri.
di- ri- za
cel' o- ra
sù po-
che me'l

30

ten-
to-
30.
se.

35

40

Plo-
Na-
ra-
ture
bo- que che a-
de- bi- tum
lei for- gae
in un- da per- sol-
pru- den

Plorans ploravi 2.

Handwritten musical score for 'Plorans ploravi 2.' in G major, 2/4 time. The score consists of six systems of music, each with a measure number in a box at the beginning. The lyrics are written below the notes.

45

50

55

60

65

70

75

80

85

se Re- sus

re sis- te- re sus pi- ri a

non li vat tan- to e lo mio cor sem- pre

in- sa- por- [tu]- du-

na. na.

Plorans ploravi 3.

Handwritten musical score for "Plorans ploravi 3." The score is written on ten systems of two staves each (treble and bass clef). The music is in 3/4 time and features a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *pian.* and *rit.*. Measure numbers 90, 95, 100, 105, 110, 115, and 120 are boxed in the top staff of each system. The lyrics are written below the notes in both Italian and Latin. The Italian lyrics are: "ul-ti-nis ro-pa-nis ex-pi-rao-cum pian-ci-to Per rin- che o-per var nom' le a-vea de Ga-li-ci- per si questo can-vea de Gali-ci-". The Latin lyrics are: "ul-ti-nis ro-pa-nis ex-pi-rao-cum pian-ci-to Per rin- che o-per var nom' le a-vea de Ga-li-ci-". The score concludes with a double bar line and the word "tosto." written vertically.

90

95

100

105

110

115

120

ul-ti-nis ro-pa-nis ex-pi-rao-cum pian-ci-to Per rin- che o-per var nom' le a-vea de Ga-li-ci- per si questo can-vea de Gali-ci-

ul-ti-nis ro-pa-nis ex-pi-rao-cum pian-ci-to Per rin- che o-per var nom' le a-vea de Ga-li-ci-

tosto.

-63-

to a.

29

Sol me trafige 'l cor Ballata Zaccaria.

1. 5. Sol
4. Chi-

Contratensor: v Sol me trafige 'l cor etc.

Tenor: v Sol me trafige 'l cor etc

5

me tra-fige 'l cor la-qui-la bel-
me to-pi ho, ben cre-do mo-ri-

10

la-re-cio Per Sio

15

l'ar-dente di-sio de ri-ve-
non ri-ve-3o la di-a-no

Sol me trafige 'l cor 2

den stel.

30

2. Nov
3. Tan-

so to dia m'az-

Non so diamante etc.

25

man. te di tanta du. rez.
e. se la- dorna va- ghez-

3a.
3a.

Ch'io Da più soa fer. bel. mo rez- non 3a. sia nen

30

Sol me trafige 'l cor 3

35

cos-
pri- teia ser- vi-
mo fe- ri-

re.
re.

Ciaramella me dolze Ballata Zacara da Teramo

1.5. Ciara mella me dol-ze cia

1.5. Ciara mella me dol-ze cia

1.5. Ciara mella me dol-ze cia ciara-

5 Ciara mella me dolze cia dolze cia dolze cia

ciara mella me dol-ze cia dol-ze cia dol-ze cia

mel. la me dolze cia

10 Ciara mella me dol-ze cia o dol-ze cia o dol-ze cia o dol-ze

Ciara mella me dol-ze cia o dol-ze cia dol-ze cia dol-ze

Ciara mella me dolze cia o dol-ze cia o dolze

15 b

cia Ciara mella me dolze ciara mella

2. O tu che por-ti
3. Poi che'l mar-tel-lo

2. O tu che por-ti
3. Poi che'l martello

2. O tu che por-ti
3. Poiche' martello

Je suy navvres / Gnaff'a le guagnele . Ballata Zacara da Teram

31

1.5. Je
4. Tout

Contratenor: v

Tenor: v Je suy navvres: v

Je suy navvres tan fort, o dous a-my
tout le stourment du mond' et glo-nes-sel.

de ait-ner-ol' plet, hay las chantés vra-mant mour-ray
or que vous y. vramant Grant par-la-méht

1.5. gnaff'a le guagnele et to anch to to- gli
4. Li Or-feo e Nar. cis-sus anch to to- gli

1.5. de quoy et de le da- mes ornphcri-er ci-an- tes
4. Bia u sir, e tout le nim-phés, or-fus ap-pres

per cel-les may a-my
de sens, o vray a-my.

2. La no-bil-tà con
3. La li-ber-tà ver-

per le sant Dous si dous a-my
Grant sens et mastrie dous a-my

2. hu- milior tauro
3. Non venditur auro

2. La li-ber-tà con
3. La li-ber-tà ver-

Je suy navvres / Anaff'a le guagnol²

35

tut- te le scien-
tu con le pruden.

ho- mines nobil- i- tant scien-
Homines- que ex- altant pruden.

tutte le scien-
tu con le pruden.

30

tie-
tie

Et l'ar- te li- be- ral con le ric- chez-
Cha- li- o- pe po- e- ta e la for- tez-

Sept ar- tes sacra sac- cra
De- a lo- quent- ti- e

non se- ray
Her- cules

[tie]
tie

Et l'ar- te li- be- ral con le ric- chez-
Cha- li- o- pe po- e- ta e la for- tez-

mai ric-
for- tez-

3e.
3e
che
3e

3e
3e

32

Ad ogni vento Ballata Zacara da Teramo

1. 5. Ad
4. Poi

Contratenor: ~ Ad ogni vento etc.

5

ad poi o- ghe ven- to vol- ta co- me fo-
che e sec- ca e suo fo- glia per-

o- ghe ven- to vol- ta co- me fo-
che e sec- ca e suo fo- glia per-

10

glia, de Se De con- l'al-

glia, de Se De

15

20

dajl so- no cas- si bal- laal bal- lo,
trui pen- sa

con- dajl so- no cas- si bal- laal bal- lo,
l'al- trui pensa

Ad ogni vento 2

25

E E e non vo-ler dal frui più ch'al-trui
E E non cu-rar se re-sun mal ti

non vo-ler dal-frui più ch'al-trui
non cu-rar se ne-sun mal ti

30

vo- vo- glia.
vo- glia.

35

2. Pro- du- ce l'ar- bor el frut-to che se co-
3. Deh non cu- rar se al- trui po- mo to-

2. Pro- du- ce l'ar- bor frut-to che se co-
3. Deh non cu- rar S'al- trui po- mo to-

40

glia,
glia,
O-
Chè a

45

glia
glia
O-
Chè a

Ad ogne vento 3

Handwritten musical score for 'Ad ogne vento 3'. The score is written on four staves. The first staff is a vocal line with lyrics: 'o- dir chi tut-to va- le tut- to per- / Chè con-ten-tar ogn' om sem-pre sta' ver- :'. Above the first measure of this staff is a circled number '42'. Above the second measure is a circled number '50'. The second staff continues the vocal line with lyrics: 'dir chi tut- to vol- è tut- to per- / con-ten-tar ogn' om sem-pre sta' ver-'. Above the first measure of this staff is a circled number '55'. The third staff is a piano accompaniment line with lyrics 'de. de.' at the end. The fourth staff is another piano accompaniment line with lyrics 'de. de.' at the end. The score includes various musical notations such as notes, rests, and bar lines.

Spesso fortuna Ballata anon

1. 8. Spes so for tu na cri do
4. Tu me vol pur in vol ve
7.

5

te; Tu di ci pur de si Ma sempre in fondo di co te, Me
re; Deh di me o no si Se deb i o re sur ge re, O

10

Tu Deh di ei pur de si Ma sempre in fon do di co te, Me
Deh di me o no si Se deb i o re sur ge re, O

tra vo pur cos si sta re pur co se

20

O fal sa che se mae stra, Lo
sin ter ra tu ad as tra, Per

non te pas so co non vo ler mi scio glie
non te pas so co non vo ler mi scio glie

Del glorioso titolo

Madrigal

Antonellus de Caserta

1. Del
2. Da

5 10

15 del glo-rio- da quella so don-

20 del glo-rio- da quella so don-

ti-to- lo d'esto du- na che 3ac siese la-

25 ce, le, Ca- sa

30 ce, le, b 35

Del glorioso titolo 2.

40
Zascun fa festio mai ch'ain sever-tu-
E posse-dette ciò ch'è sol ri-guar-

45
te, da,
te, da,

50
che ch'a
che novo ch'averun
che ch'a
che no-vo Re si ch'a-ver un sposo è

55
Re si nasce per sa-lu-
sposo e sta si len-ta e tar-

60
nasce per sa-lu-
sta' si len-ta e tar-

65
te. da.
te. da.
3. Ma
4. E
3. Ma
4. E

70

75

80

ques-to e quel che per vir-tù ce-le-
 3a mo-nar- ca un scep-tro d'ors'il chia- #

ma ques-to è quel che per vir-tù ce-le-
 3a mo-nar- ca un scep-tro d'or sil chia-

85

ste, ma, Fia no-vo Au-gu-sto cum tri-um-phi e fe-
 Per- ch'èl di- la- ti l'ital-ia- ca ra-

ste, ma, Fia no-vo Au-gus- to cum tri-um-phi e fe-
 Per- ch'èl di- la- ti l'i- tal-ia- ca ra-

95

b

ste. ma.

ste. ma.

1. 5. De mia fu- ri- na te le
4. Quantio vo- mo- le e quan- do jo

5
mie- la- sa- que-
vo- glio sta- gne
2. Et de ques- te mi
3. Fer- ché le fo a mic

10
ge- do
mo- do
do
do

A pianger l'ochi

Ballata

Antonello da Caserta

36

1. 5. A-
4. Que-
A Que-

5
10
pian- ger stè la i'o- spe- chi, ne, i'o- spe- chi ne mei di
A pian- ger Que- stè la i'o- spe- chi, ne, i'o- spe- chi ne mei di

15
pur mei gran com- de- men- si- 3a. ri, Vol Pe-
pur mei gran com- de- men- si- 3a. ri, Vol Pe-

20
for- rò tu- na e des- ti- tri- no sto Che De
for- rò tu- na e mio des- ti- tri- no sto Che De la-

25
30
lo mio cor to- pi- la- gri- me fa- ac- qui- no sto Per Ahi ben las- a- so
mio gri- cor me fa- ac- qui- no sto Per Ahi ben las- a- so

35
35
mar a- ché 3a tal fo pe- ne- ten- den- 3a. 3a.
mar mi ché 3a non fo pe- ne- mia cre- den- 3a. 3a.

40

2. Cos. 3. A *f* si pian-zen
 l'a-mor piac-

2. Cos. 3. A si pian-zen
 l'a-mor piac-

45

doel que, do.lo-ro-so pet-
 a cui fui sog-et-

doel que dol-a or-o-so pet-
 a cui fui sog-et-

50

to to, Sor-gerà sem-
 Far-me sen-tir pre-
 a-
 profundi sos-
 moro-si mar-

to to, Sor-gerà sem-
 Far-me sen-tir pre-
 a-
 profundi sos-
 moro-si mar-

55

pi-ti- ri-
 ti- ri-

Piu chiar ch'el sol Ballata Antonello da Caserta

37

1. 8. Più
4. Ma
7.

Contratenor ~

5

10

più
Ma

15

chiar sem- pre el sol vos- in tro lo mio cor do e

chiar sem ch'el pre el sol vos- in tro lo mio cor cru- doe

19

Lu- spie- ci- ta- a to Li- sta in- 3a- ver.

Lu- spie- ci- ta- a to Li- sta in- 3a- ver.

25

dra so fi-gu-ra de vi Ma-mia don-na
so mi non-za per fo.

30

mi-li-

35

2. Con
3. Et
6.

40

tan-ar-ta de bel-
ar- de zor-

45

ta ve po-se na-tu-
no e not-tee e mia for-tu-
ta ve po-se na-tu-
no e not-tee e mia for-tu-

50

ra
na. Che'l
Non

55

ra
na Ch'el
Non

60

che'l
non mio
vo(ce) co- re e
ch'un po(ce) da tut- to io s'fia- mi-
sia ait-

70

so-
fa. so-
fa.

Piu chiar ch'el sol

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a series of eighth notes (G4, A4, B4, C5) and ending with a quarter note (C5) marked with a fermata and a '7'. The middle staff is a piano accompaniment in treble clef, starting with a quarter note (B3) and a quarter note (C4), followed by a dotted quarter note (B3) and an eighth note (A3), and ending with a quarter note (C4) marked with a fermata and a '7'. The bottom staff is a piano accompaniment in bass clef, starting with a quarter note (G3) and a quarter note (F3), followed by a dotted quarter note (G3) and an eighth note (F3), and ending with a quarter note (C3) marked with a fermata and a '7'. The lyrics 'to to' are written below the vocal staff, and 'to to' are written below the bass staff.

Ten empty musical staves are provided for further notation, arranged in two groups of five staves each.

Deh vogliateme 2.

Handwritten musical score for the piece "Deh vogliateme 2." The score is written on two staves in treble clef. The lyrics are: "toa sì gen-til fi-gu- ra. mor-tal ar-du- ra." The first staff has a fermata over the first measure and a box containing the number "45" above the fourth measure. The second staff has a fermata over the first measure and a fermata over the final measure. The lyrics are written below the notes, with some syllables split across lines. The score ends with a double bar line.

Con dogliosi martire Ballata Antonello da Caserta

39

1. 5. Con do- glio- si mar- ti-
 4. La la- gre- me do- len-

re Che'l mio cor tor- men- tas- ta ta
 te Che nel par- tir git- tas- ti
 re Che'l mio cor- tor- men- tas- ta
 te Chenel par- tir- git- tas- ti

Ro- ma- gno
 Quan- do che

des- con- ten- ta ta
 me las- sas- ti
 des- con- ten- tas- ta
 me las- ti

Segnor mio ca- ro del vos- tro par- ti-
 Quel dol-ze si- gno del to bon de- si-

re re
 re re

2. Via
 3. O

ve n'an- da- te et i-
 dol- ce si- ghor mi-

Las- sa ro- ma- gno
 Per Dio ve pre- go,

Las- sa ro- ma- gno
 Per Dio ve pre- go

scon- so- la- ta- men- te te
 non ves- ca di men- te

scon- so- la- ta- men- te
 non ves- ca di men- te

Or tolta pur Ballata Antonello da Caserta

40

1. 5. Or
4. Che

tol-per ta mia pur me sei da
pena o-ra
tol-per ta mia pur pe- na sei da
ra

l'o-son chi più me-fran- chi
Don-mer- na 3è
l'o-son chi più me-fran- chi
Don-mer- na 3è

per ve cui pre- tan-go t'ò del cri-mio dat' o-me, me, dir o-me,

o-o- me-me- i i
2. Or-
3. Dol-

mor-ze te don- se-rai fi- na zen- til ne al po-
mor-ze don- na ra i pi- til ne al po-

Madonna io me ramento .

Handwritten musical score for the song "Madonna io me ramento". The score is written on a grand staff (treble and bass clefs) and includes Italian lyrics. The first system consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The lyrics are: "De quella fresca ro- sa co- lo- ri- / Nov ve- gen- do toa per- so- na fio- ri-". A circled number "40" is above the first measure of the second system. The second system also has two staves. The lyrics are: "de quella fresca rosa colog- / nov ve- gen- do toa perso- na fio- ri-". A circled number "45" is above the first measure of the second system. The final measure of the second system has the lyrics "ta. ta." written vertically. Below the second system are several empty grand staves.

Vous soyes tres bien venus . Rondeau . Antonio da Cividale.

42

1. 4. 7. Vous soy- es
3. Or ciah- tes
5. 3c. me voj

Triplum: Vous soyes etc.:v

Contra teneure:~

Teneure:~

5

10

15

15

Vous soyes bien venus 2.

20

tres de de bien sus pas. sus. sus. bus.

This system contains measures 20 through 24. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "tres de de bien sus pas. sus. sus. bus." The piano accompaniment features a bass line with a long, sustained note in the left hand and a more active right hand.

25

2. 8. Mes 6. En

This system contains measures 25 through 29. The vocal line continues with the same treble clef and key signature. The lyrics are: "2. 8. Mes 6. En". The piano accompaniment continues with similar textures.

30

loy. aus le nom.

This system contains measures 30 through 34. The vocal line continues with the same treble clef and key signature. The lyrics are: "loy. aus le nom." The piano accompaniment continues with similar textures.

Vous soyes bien venus 3

35 40

Handwritten musical score for measures 35-40. It consists of four staves: two treble clefs and two bass clefs. The music is in 4/4 time. The first staff has a box around the number 35. The fourth staff has a box around the number 40. The melody in the first staff is: G4, A4, B4, C5, B4, A4, G4. The accompaniment in the second staff is: G4, A4, B4, C5, B4, A4, G4. The bass line in the third staff is: G3, A3, B3, C4, B3, A3, G3. The fourth staff is mostly empty with some rests.

45

et
bre
vrays
des

Handwritten musical score for measures 45-50. It consists of four staves: two treble clefs and two bass clefs. The music is in 4/4 time. The first staff has a box around the number 45. The melody in the first staff is: G4, A4, B4, C5, B4, A4, G4. The accompaniment in the second staff is: G4, A4, B4, C5, B4, A4, G4. The bass line in the third staff is: G3, A3, B3, C4, B3, A3, G3. The fourth staff is mostly empty with some rests.

50

a-
can-

mans
tans

Handwritten musical score for measures 50-55. It consists of four staves: two treble clefs and two bass clefs. The music is in 4/4 time. The first staff has a box around the number 50. The melody in the first staff is: G4, A4, B4, C5, B4, A4, G4. The accompaniment in the second staff is: G4, A4, B4, C5, B4, A4, G4. The bass line in the third staff is: G3, A3, B3, C4, B3, A3, G3. The fourth staff is mostly empty with some rests.

43

Atandre Virelai Anonymous.

secunda pars: contra tenoris: ~ Atandre

5

10

15

12

20

44

Par maintes fois Virelai Johannes Vaillant

1. 4. Par main-

Contra teneure: v Par maintes fois etc: v

Par maintes fois etc: v

5 10

tes fois ay auy re-cor-der du ro-si-gnal la douchemelo-die

15

mais ne si veut lecue acor-der

20

ains veut chan-ter contreli par en- vi-

Par maintes fois 2.

25

e cu cu cu cu tou te sa vi-

30 35

e Quar il veut bien à son chan dis-cor der pour ce li dist li ro-

40

si- gnol et cri- e Je vous com- mant qu'on le tu- e et o- ci- tu- e

45

tu- e tu- e tu- e oci oci oci oci oci oci fy fideli fideli fideli fy

50

oci oei o. ci oei oei o. ci o. ci fy fy fy du cu-

55

cu qui d'amours veut par- ler

2. Si
3. As- #

vous sup- pli-
sem- blés vous

60

65

ma tre douce a- lou- et- te que vous voul- les pre nés la car- di- net- te Fai- tes chan- ter

65

70

di- re vostre chon son lire lire lire lire li- re- lon son que dit est Dieu la calle et le san- son Tués bate se cueupi- le bis son Il est pris

70

75

Dieu Que te pris Il est dit Dieu Que pris pris Or dit soit Dieu mis Dieu mort Que te dit Soit mis a Dieu Dieu Que te dit mort mort Soit dit il Dieu Dieu Que te dit mort mort Soit mis a

Handwritten musical score for measures 75-80. It features a vocal line with lyrics and a piano accompaniment with chords and rhythmic patterns. The lyrics are: "Dieu Que te pris Il est dit Dieu Que pris pris Or dit soit Dieu mis Dieu mort Que te dit Soit mis a Dieu Dieu Que te dit mort mort Soit dit il Dieu Dieu Que te dit mort mort Soit mis a".

80

85

Dieu Dieu il est tamps il est tamps que le rous- sinolct diesa chanson. et- mort mort Ora- loms seu- re- ment An jo- li vers vos quer eculir la mo- set- te te O- Ar

Handwritten musical score for measures 80-85. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Dieu Dieu il est tamps il est tamps que le rous- sinolct diesa chanson. et- mort mort Ora- loms seu- re- ment An jo- li vers vos quer eculir la mo- set- te te O- Ar".

90

ei o- ci o- ci o ci o ci o- ci o- ci se- ront qui vos vont guerr- oy- ant mi a- mi a- mi a- mi a- mi a- mi a- mi Toudis se-

Handwritten musical score for measures 90-95. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "ei o- ci o- ci o ci o ci o- ci o- ci se- ront qui vos vont guerr- oy- ant mi a- mi a- mi a- mi a- mi a- mi a- mi Toudis se-".

12.

95

roy le dieux d'amours pri- ant.

Handwritten musical score for measures 95-100. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "roy le dieux d'amours pri- ant.".

mercede, o donna Ballata. Giovanni da Foligno.

45

1. 5. Mer. ce de o don-
4. Ren. cres- ca- ve o-

5

na gi mer. ce de o don-
ren. cresca- ve o na i mo- ro E vui si cru- da
gi ma- gi- ma- De mei mar- tir pe-

10

na gi mer- ce de don- na i o ma- ro E vui si cru- da
ren- cresca- ve o gi- ma- De mei mar- tir pe-

15

sta- nan- te do Al ciel cheen dà cheen dà te- so-
do E piag- 3a- ve 3a- ve dar bar-

20

sta- nan- te do Al E ciel cheen dà cheen dà te- so-
do E piag- 3a- ve 3a- ve dar bar-

25

ro do A gnun- da ta de pie- ta-
do A gnun- tan- ta cru- del- ta-

30

te te i- gnuda de pie- ta- te te 2. Vui con- su-
te a tanta cru- del- ta- te 3. L'a- ni- ma

35

ma- teel co- re vui consuma iel co- re Ohi- mè
mia si mo- re l'a- ni- ma mia si mo- re Per vui

ma- teel co- re vui consuma iel co- re Ohi- mè
mia si mo- re l'a- ni- ma mia si mo- re Per vui



Mercede o donna 2.

40

ohi mè cum pian- ti e quai ohi mè cum pian- ti e qua-
per vui che tan- toa- mai per vui che tanta- ma-

ohi mè cum pian- ti e quai ohi mè cum pian- ti e qua-
per vui che tanta- mai per vui che tanta- ma-

I cani sono fuori Madrigal Johannes Ciconia

46

1. I
2. Guar.

5 10

ca-ni so-no fuo-ra per le mos-
di-seg chi la to-chia questa ca-

ca-ni so-no fuo-ra per le mos-
di-seg chi la to-chia questa ca-

15 20

se 3a Pian. che g. ti cun vol-pe i laccio le tai-o-
3a Pian. che g. ti cun tratto non se dà ris cos-

le se Che Ne per i vostri se-
le se Che Ne con mensura se

25 30

mi a ve-ti sco-
da le per-cos-

mi da se-mia da ve-le ti per- sco-
cos-

35

I cani sono fuori 2.

le se
le se

3. Tri-
3. Tri-

40

sto chi per mal far si fa bi-scor-
sto chi per mal far si fa bi-scor

45

so; Ma pur el cie-lo si fa-ra so
so Ma pur el cie-lo si fa-ra so

50

55

cor-
cor-

60

65

so
so

Chi vole amar. Ballata Johannes Ciconia.

47

1. 5. Chi
4. Ne

5

10

vo-
che le a- mar,
piu di-

15

vo-
che le a- mar
piu di-

a- me cum ve- ra fe-
gnia sia d'a- ver mer- je-

a- gna me cum ve- ra fe-
sia d'a- ver mer- je-

20

25

de. de.

2. Nul-
3. Co-

30

de. de.

2. Nul-
3. Co-

Chi vole amar 2.

35

40

45

Handwritten musical score for the song 'Chi vole amar 2.'. The score is written on a grand staff with two treble clefs. It consists of three systems of staves. The first system contains the vocal melody and accompaniment for measures 35 to 45. The lyrics are: 'la me'l co-per sa è me- gio- me'l co-per sa è me- gio-'. The second system continues the accompaniment. The third system shows the beginning of a new section with the lyrics 're re' and a fermata over the first measure. There are some handwritten annotations, including 'Tr' and '1'.

la me'l co-per sa è me- gio-
me'l co-per sa è me- gio-
re re

Cazando un giorno

Madrigal

Johannes Ciconia.

48

1. Ca-
2. E

1. Ca-
2. E

Ca-
E

Ca-
E

gandoungiorno viduona cer-
ci sèguendo perfarne ven.

gandoungiorno viduona cer-
ci sèguendo per farne ven.

vet-
det-

vet-
det-

ta
ta

ta
ta

Can-
Tos-

Can-
Tos-

di da tut ta piena di cos- fu- me
to mi sparve si chio non la vi- di

di da tut ta piena di cos- fu- me
to mi sparve si chio non la vi- di

che'l
Gri-

che'l
Gri-

cor
dan-

cor
dan-

me a-
do:

me a-
do:

per-
Se-

per-
Se-

Cazando un giorno 2.

Handwritten musical score for 'Cazando un giorno 2.' The score is written on ten systems of two staves each. The lyrics are in Italian. The score includes various musical notations such as treble and bass clefs, time signatures (3/4 and 4/4), and dynamic markings like 'tr' (trill) and 'sf' (sforzando). Measure numbers 40, 45, 50, 55, 60, 65, 70, and 75 are marked in boxes. The lyrics are: 'se e nor', 'par che me con mio per che me', 'me con su per che me sf', 'me di-', 'lor si vol sea', 'la mia voce in de-', 'I- vi se strin set i- vi fe' soa in- se-', and 'gna'.

se e nor
par che me con mio per che me
me con su per che me sf
me di-
lor si vol sea
la mia voce in de-
I- vi se strin set i- vi fe' soa in- se-
gna

Gli atti col danzar. Ballata Giovanni Ciconia.

49

1. 5. Gli at- ti col eru-
4. Per- toa

Contratenor: v Gli atti col danzar etc: v

Tenor: v Gli atti col danzar etc: v

5

10

dan- del- jar to FRAN- CES- CHI- NAN- 3i pas- sa mian
se fu- se

15

si non trans- con- fix- so- el li yn cor po- c'o- gnun per ti las-
ni- ma las.

20

25

sa. 2. Tut- to el mio di- lecto si è de ti
3. Deh, dol- ze mia donna non me vo- ler

secunda pars

secunda pars

Gli atti col danzar 2.

Handwritten musical score for a vocal piece. The score is written on a grand staff with three systems of staves. The first system contains six measures of music. The lyrics are: "mi- rar E ti pur m'a scon- di la tua vaga do- rar nar Tan- to gran pe- na ch'a morte me con-". Above the first measure of the first system is a circled number "30". Above the sixth measure is a circled number "35". The second system contains three measures of music. The lyrics are: "lu- ce du- ce". Above the first measure of the second system is a circled number "35". Above the second measure is a circled number "7". Below the second system, the word "chiuso." is written twice. The score includes various musical notations such as notes, rests, and dynamic markings.

Una pantera

Madrigal

Giovanni Ciconia.

50

1. u-
2. Que-

Contratenor: v Una pantera etc.: v

1. u-
2. Que-

5 10 15

10 15 20

na, sta, u- que- na pan-tera in compa- gnia de la ci- tà lu- mar- ca-
na sta pante- roin guber- ha compa- gnia de la ci- tà lu- mar- ca-

20 25

Handwritten musical score for "Una pantera 2." featuring three systems of music with vocal lines and piano accompaniment. The score includes lyrics in Italian and musical notations such as trills, dynamics, and articulation marks.

System 1:

- Measures 31-35. Includes a trill (Tr) and a fermata (F).
- Lyrics: *te, na, te, na, Con- di- Con- soa*

System 2:

- Measures 36-40. Includes a fermata (F).
- Lyrics: *Con- di- soa do- dol. Jo- ce- do dol. Jo- ce- ve- ja el*

System 3:

- Measures 41-45. Includes a trill (Tr) and a fermata (F).
- Lyrics: *d'un se- renog- dor- ciel dis- pensae do- no na Con- stante l'ar- me chi la guarda in Se- condgel me- ri- tar iu- sta do-*

70

do a cias- cun mor-
do a
do a cias- cun

75

tal che ne sia de-
cias- cun mor- tal che ne sia de-
mor- tal che ne sia de-

80

gno Tri- um- fo glo- riæ
gno Tri um- fo glo- riæ
de- gno Tri- um- fo glo- riæ

85

par- te in que- sto re-
par- te in questo re-
par- te in que- sto re-

Una pantera 5.

Handwritten musical score for 'Una pantera 5.' consisting of three staves. The top staff features a melodic line with eighth and sixteenth notes, including triplets and a circled '95' with a sharp sign. The middle staff contains a bass line with quarter and eighth notes, and a sharp sign. The bottom staff provides a harmonic accompaniment with quarter notes and a flat sign. The piece concludes with a fermata and a circled '7' on each staff, with the word 'gno.' written below the notes. Below the first staff, there are ten empty musical staves.

Le ray au soleyl Canon Giovanni Ciconia?

51

Le ray au sol-eyl qui dretsom karmeyne

Le ray au soleyl qui dretsomkor meyne

5

En soy bra-cant la douce tor-tor. el-le

En soy bra-cant la douce etortarel-le

10

La quel compaignon on-ques reno-

La quel compaignon on-ques reno-vel-le A bon droyt sembla que en toy perfect regne

15

20

vel-le A bon droyt sem-bla que en toy perfect re-gne

Le ray au soleyl qui dretsomkar.

Le ray au soleyl 2.

35

Le ray au
meyne En soy braçant la douce tortorelle

30

sol-eyl qui dret som karmeyne En soy braçant la douce
La quel compagnon on-ques renouvel- le A bon drayt

35

tor-tor-elle
sembla que en toy perfect re-gne

40

La quel compagnon on-ques reno-vel- le A bon drayt
Le ray a soleyl qui dret som karmeyne En soy braçant

Le ray au soleyl 3.

45

sem. bla que en toy perfect re-gne

la douce tortorel-le

La

50

Le ray au soleyl qui

quel compaignon on-ques renov-el-le A bon drayt sem-bla que en toy perfect regne

55

dret som karmeyne

En soy bra-cant la douce tortorel-le

Le ray au soleyl

60

La

dret som karmeyne

En soy bra-cant la douce tortorel-le

Le roy au soleil 4.

65

Handwritten musical score for measures 65-69. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The lyrics are: "quel compaignon on-ques reno-vel- le A bon droyt sem- bla que en". Measure 65 is marked with a circled number 65. There are plus signs above the notes in measures 65, 66, 67, and 68.

70

Handwritten musical score for measures 70-74. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The lyrics are: "toy perfect re- gne. A bon droyt sem- bla que en toy perfect regne." Measure 70 is marked with a circled number 70. There are plus signs above the notes in measures 70, 71, 72, and 73.

Handwritten musical score for measures 75-77. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The lyrics are not present in this section.

Four sets of empty musical staves, each consisting of a treble clef staff and a bass clef staff, arranged in two pairs.

Chi nel servir

Ballata

Giovanni Ciconia

52

1.5 Chi
4. Pos-

Contra tenor: ~ Chi nel servir antico etc.: ~
Tenor: ~ Chi nel servir etc.: ~

5 10

nel ser- vir an- ti- co me- con- du- ce,
to ri- ma- ngo ne les- tre- ma- por- ta

Splen- Per dor se- ce- gui- le- tar ste cov

20

par ch'è lei re- lu- lu- ce

Chi nel servir 2.

2. Lu. ci- di ra- gi man- da più che l' so-
3. Par- miel smar- ri- to cuor da me che vo-

Secunda pars: v

Secunda pars: v

30 le, ch'o- gn'al- tra stel- la col suo lu- me a
le Su- bi- to rat- ta la sua vis- ta a-

35 smor- cor- ta

2. ta.
chiuso

chiuso.

The score is written on four systems of three staves each. The first system includes two vocal parts (2. and 3.) and two piano parts labeled 'Secunda pars: v'. The second system continues the vocal and piano parts. The third system features a vocal line with a '35' measure marker and a piano accompaniment. The fourth system shows a vocal line with a '2.' measure marker and a piano accompaniment, both ending with 'chiuso'.

Per quella strada Madrigal Giovanni Ciconia.

53

1. Per
2. Co-

5

10

Per
Co-

Per
Co-

15

quella strada lac-tea del cie-
per to a drappi ros-si de fin o-

quel-la stra-da lac-fe-g del cie
per to a drappi ros-si de fin o-

20

lo,
ro,

25

De
Ten.

30

De
Ten.

Per quella strada 2.

Handwritten musical score for 'Per quella strada 2.' The score is written on ten staves, with lyrics in Italian. The music is in 2/4 time and features various musical notations such as rests, notes, and triplets. Measure numbers 35, 40, 45, 50, 55, 60, and 65 are marked in boxes. The lyrics are: 'de belle stell'o- vè'l se- ren fer- ten del ti- mor ver- san- 30- li can- de belle stell'o- vè'l se- ren fer- ma- ter- de del ti- mor ver- san- 30- li can- tan- ma- tan- to do Ve- El Ve- El ve- de- vùn carràn- dar tutt'a- bra- sa- el carro trium- fal viensu mon- tan-'. The score includes dynamic markings like 'p.' and 'p.b.', and articulation marks like 'tr' and 'o.'. The bottom of the page has the number '-122-'.

Handwritten musical score for 'Per quella strada 3.' The score is written on four systems of staves, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 3/4. The score includes measure numbers 70, 75, 80, 85, and 90. The lyrics are in Italian and describe a journey through a green world.

70
to. do. 1
3. De ver- di
3. De ver-

75
lau- ri co- ro- ne men- a-
di lau- ri co- ro- ne men- a-

80
va. Che
va. Che

85
che d'ale- grez-ze mon- do ver- de- za-
che d'ale- grez-ze mon- do ver- de- za-

90
va. 1
va.

Poi che morir

Ballata

Giovanni Ciconia.

54

1. 5. Doi Mer-
4. Mer-

1. 5. Poi Mer-
4. Mer-

5

10

Poi Mer- che se mo- per

15

rir Di- mi con- vien per tag- mo-
Do ca- ro mio te- so-

20

re re Las-
A-

30

so, bi Las- so- te don- na el
bi A- bi pie- ta de

35

mio do- len- te co-
mi to ser- vi- to-

40

mio do- len- te co-
mi to ser- vi- to-

Piangono l'ochi . Ballata Anonymous

55

Pian-go-no l'o-chie l'al- ma mia sus-
 o spe-chio e lu- ce e' l mio con-

Pian-go-no l'o-chie l'al- ma mia sus-
 o spe-chio e lu- ce e' l mio con-

pi-ten- ra to
 Per Vol- u- gi na don- na chiel mio cor de-
 gi bel o- chie ver- so mi te

si- gi ra ra 2. Con 3. Per gra- ve
 de- te si- gi ra ra 2. Con 3. Per gra- ve
 gi ra ra 2. Con 3. Per gra- ve

do- dea glia pian- go'l mio do- lo- re
 che che m'a fe- ri- to el co- re

Piangono l'ochi 2.

Che più non aver- o del cor- so- la-
Et pietà novà del mio grav' tor-

Che più non a- ve- ro del con- sol- a-
Et pie- tà non à del mio grav' tor-

men- to
men- to

men- to
men- to

35

Ahimè per tutto Ballata Anonymous.

56

1. 5. Ahi- mè per tutto l'or per
4. Chi- mè c'o- gnung ad- os- c'o-

1. 5. Ahi- mè per tut- to per tutto
4. Chi- mè c'o- gnung ad- c'o- gnung ad

5

tut- to l'or
gnung ad- os-

u- so us- na da un-
cir mi-

l'or os- u- so us- na da un-
cir mi-

10

di- ci re Del mon- do i' non las- so- re e
pa- re Di là di qua co- me ca-

di- ci re Del mon- do in non las- sa- re e sua
pa- re Di là di qua co- me ca- ni a

15

sua bel- le le- z- za Per con- su- ma- re la som- ma
ni a le cac- cie Et è- mi- a- vi- so che tut- to

bel- le le- z- za Per con- su- ma- re la som- ma dol-
le cac- cie Et è- mi- a- vi- so che tut- to mi

20

dol- cez- strac- 3a. cie

dol- cez- strac- 3a. cie

30

Con me- coc sta- ta ad mor- te con me- coc sta- ta ad mor- te
Et par- mian- dare come fra Et par- mian- dare come fra

Con me- coc sta- ta ad mor- te con me- coc sta- ta ad mor- te
Et par- mian- dare come fra Et par- mian- dare come fra

cento-
gatt' do- di- ci
so- ri- ci
2. Or chi sa-
3. I miei ca-

cen- to- do- di- ci
gatt' so- ri- ci
2. Or chi
3. I miei

35

pes- sei val- pas- siei mon-
pil- li al ciel par che sien- gion-
sapes- sei val- li pas- siei mon-
capil- li al ciel par che sien- gion-

40

ti
ti
jen-
sen-
jen-
sen-

45

nar do- ven- fi- rò per non be- a-
3a spi- ri- to- in cor- po par- mi an- re
1. re

50

da- re.
da- re

Ay las quant je pans Rondeau Anonymous.

57

1. 4. 7. Ay
3. A.
5. A.

Contraténor:v

Ay las quant je pans etc.:v

los vant donoh

Ténor:v Ay las quant je pans etc.:v

5

quant lan. que je qui. de. pans ray ray. le de ma biau. dueil me. fé et tres. de de tris. mour tour d'a. nour

10

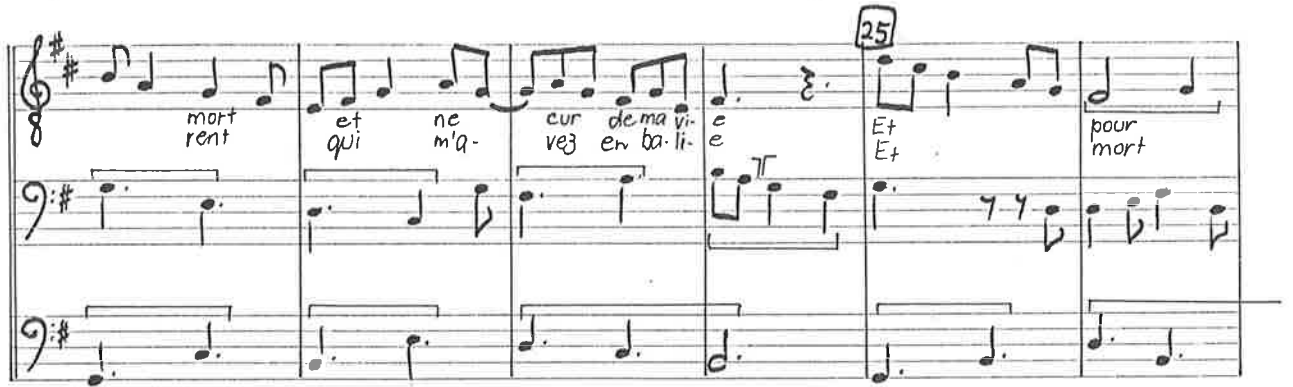
15

Et que d'autre part de on. bi-ques fé au li que d'autre d'au- j'ay de pain- ne as- sez mour plus ne que

20

n'est me ne my. di. que. 2. 2. e. 6. A. quier vous la me

Ay las quant je pans 2



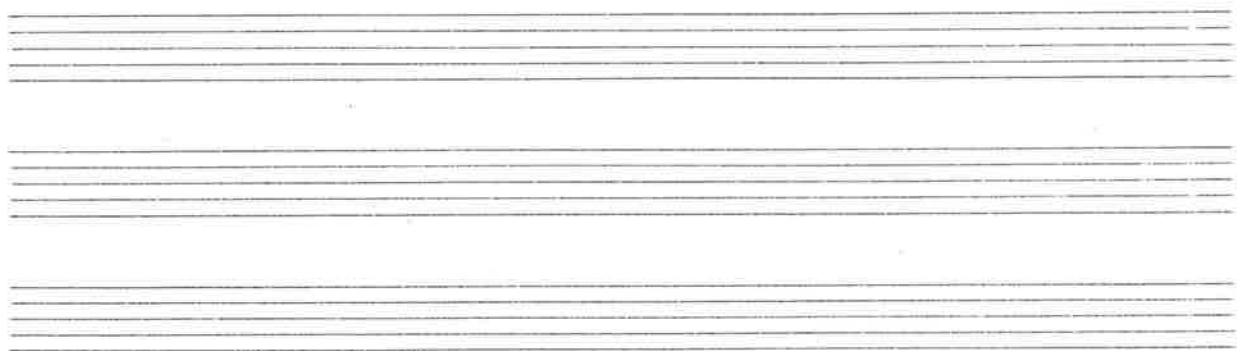
Handwritten musical score system 1. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The key signature has one sharp (F#). The lyrics are: "mort rent et qui ne m'a- cur de ma vi- e Et Et pour mort". A box containing the number "25" is positioned above the fourth measure of the treble staff.



Handwritten musical score system 2. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The key signature has one sharp (F#). The lyrics are: "c'est ou mon mer- ci vis sou- vent can- gie co- quier tout". A box containing the number "30" is positioned above the fourth measure of the treble staff.



Handwritten musical score system 3. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The key signature has one sharp (F#). The lyrics are: "jour. jour". A box containing the number "35" is positioned above the fourth measure of the treble staff. There are also some handwritten markings like "7" above the notes in the treble and bass staves.



Four sets of empty musical staves, each consisting of a treble clef staff and a bass clef staff, arranged in two pairs.

Non credo donna Ballata Anonymous

58

1. 5. Non
4. Et

1. 5. Non
4. Et

5

Non credo don-na chela dol-ce fia la dolce
Et ogne mio pen-sieroin te ri-col- in te ri-

Non cre-do don-na chela dol-ce la dol-ce
Et o-gne mio pen-sieroin te ri- in te ri-

10

fia la dol-ce fia la dolce, fia la dolce, fiam- ma- Cheac.cesse l'alto
col in te ri-col in te ri-col- to Des-facum fierogr-

la dol-ce la dol-ce la dol-ce fiam- ma- Cheac.cesse l'alto
in te ri- in te ri- in te ri-col- to Des-facum fierogr-

15

co- do- re. re. spen-ta mai fia per al-tro nova-mo-
do- re. El ser-vo to, che per te viveet mo-

co- do- re spen-ta mai fia per al-tro nova-mo-
do- re El ser-vo to, che per te viveet mo-

25

re. re. 2. Tem-
re. re. 3. L'ar-

30

po den- ne te lo- co- loco qual dis-tan- te fos-
den- te spir- to- spir-to giam- mai non ri- mos-

po den- ne te lo- co- loco qual dis-tan- te fos-
den- te spir- to- spir-to giam- mai non ri- mos-

Non credo donna 2

se se qual più dagli- chi me ceta- to e tol-
dal dol- ce re- cor- dar del to bel. vol-

se se qual più dal och- i me ceta- to e tol-
dal dol. ce re- cor- dar del to bel. vol-

35

40

to to

Tal sotto l'acqua

Ballata

Niccolò da Perugia

59

1. 5. Tal
4. Or

1. 5. Tal
4. Or

5

sot-di-ca a l'acqua pia-pes-ce-re Et Chi

sot-di-ca a l'acqua pia-pes-ce-re Et Chi

7

cre-de-chi' nol ve-me tien cu-cu-ve-3a 3a Ch'io Ch'io

cre-de-chi' nol ve-me tien cu-cu-ve-3a 3a Ch'io Ch'io

5

li to-ro la re-te el pes-la ce el es-trem-pas-pet-to et ar-mo be-es-tres-

li to-ro la re-ar-te el mo pes-la ce el be-es-tres-

30

ca. ca. 2. I 3. Ma * es-tres-ca. 2. I 3. Ma

35

36

sov chiama-to mat-io staro gu-at-to to to to to

sov chiama-to mat-io staro gu-at-to to to to to

Tal sotto l'acqua 2.

Handwritten musical score for the piece "Tal sotto l'acqua 2." The score is written on three systems of two staves each. The first system starts at measure 35. The vocal line (top staff) has lyrics: "Per- che ch'io fo vis- ta non se mai al- cun non se". The piano accompaniment (bottom staff) has lyrics: "Per- ch'io fo vis- ta non se mai al- cun non se". The second system starts at measure 40. The vocal line has lyrics: "pur di non ve- de- pen- te per ta- ce-". The piano accompaniment has lyrics: "pur di non ve- de- pen- te per ta- ce-". The third system starts at measure 45. The vocal line has lyrics: "re. re". The piano accompaniment has lyrics: "re. re". There are several empty staves below the third system.

Fugir non posso Ballata Anonymous.

60

1. 5. Fu- gir non pos- so dal tuo dolze
4. Pe- ro so fer- mo d'es- ser tuo sug-

5

vol- et- dal tuo dolze vol- get- dal tuo dolze vol- get-
d'es- ser suo su- d'es- ser suo su- d'es- ser suo su-

10

dal tuo dolze vol- get- dal tuo dolze vol- to Pe- ro ch'el cor tu se-
d'es- ser suo su- d'es- ser suo su- get- to E mai el cor se-

15

mai fu- ra- toe tol- sciol-
ra da te di-

20

to 2. I fui fe- ri- to a- mor si dolze-
3. Quan- do con l'o- chia ri- der me con

25

men- si dolze- men- si dolze- men- te. Dal tuo li-
sen- der me con- sen- der me con- sen- te. Con dol- ce

men- si dolze- men- si dolze- men- te Dal tuo li-
sen- der me con- sen- der me con- sen- te Con dol- ce

Fugir non posso 2.

Handwritten musical score for the piece "Fugir non posso 2." The score is written on a grand staff with two treble clefs and a common time signature. The lyrics are written below the notes. The first system contains two staves of music, with the lyrics "ja-vol- dro e gratio- so as- pet- vol- to pien d'ogni di- let-". The second system continues the melody with lyrics "ja- dro e gra- tio- so as- pet- vol- to pien d'ogni di- let-". The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations and a small box containing the number "32" at the beginning of the first system.

I senti matutino

Ballata

Andrea Stefani

61

I senti ma-tu-ti-
Et poco stantan-co-

no so-nar do-po le squit- le Et po ben più di mil-
ra U-di si ben con-ta-re E drieto po'so-ha-

le Gal-li can-far ma-ti- no-
re Trom-betel hacca-ti car-i- no-
le Gal-li can-far ma-ti- no-
re Trom-betel hacca-ri ca-ri- no-
no-
no-
2. Po
3. lo

do Po do-po questi tan- ti
as-lo as-cal-tando ques-ti-
do Po do-po questi tan- ti
as-lo as-cal-tando ques-ti-
ti-
to

Can ca-na ca-nia-bai-are'h fro- ta Et poco stant'al lot-
Sen sen-ti Sen-tigial-tri sto-ment- ti Che più di cento-ven-
Can ca-na ca-nia-bai-are'h fro- ta Et poco stant'al lot-
Senti sen-ti Sen-tigial-tri star-men- ti Che più di cento-ven-

ta U-di un trombet-ti- no-
ti Pa-riencal tambo-ri- no-
ta U-di un trombet-ti- no-
ti Pa-riencal tambo-ri- no-
no-
no-
7

Imperiale sedendo Madrigal Bartolino da Padova

62

1. Im-
2. Le

Contratenor: Imperiale sedendo etc.:v

5

10

15

pe-ro. ria-te le soa

pe-ro. ria-te le soa

30

se-gui- den-da- do van fra più stel- do- quattro

35

le ne

se-gui- den-da- do van fra quat- più tro stel- do- le ne

Imperiale sedendo 2.

Handwritten musical score for "Imperiale sedendo 2." The score is written on four systems of three staves each. The first system contains measures 30-34, with the vocal line starting with "Dal Iu-". The second system contains measures 35-39. The third system contains measures 40-44, with the vocal line starting with "ciel disces un carro d'onor de- sti tiqe Temper antia con For- tez-". The fourth system contains measures 45-49, with the vocal line starting with "gno 3a". The piano accompaniment consists of a right hand and a left hand. The score includes various musical notations such as treble clefs, notes, rests, and dynamic markings like *p*. Measure numbers 30, 35, 40, and 45 are boxed in the original manuscript. The lyrics are written below the vocal line.

Imperiale sedendo 3.

50

dal ciel disces e un car-ro d'o-nor de-
 ius-ti-tia e Tem-pe- ran-tia con For-tez-

55

dal ciel disces e un car-ro d'o-nor de-
 ius-ti-tia e Tem-pe- ran-tia con For-tez-

60

Sol- Et

65

Sol- Et

70

to am Sol- Et
 to am Prudentia

al-tro via be-ne-
 con cotan-ta al-tez-

via be-
 tan-ta al

The image shows a handwritten musical score for a piece titled 'Imperiale sedendo 3.'. The score is written on three systems of three staves each. The first system (measures 50-54) features a vocal line with lyrics 'dal ciel disces e un car-ro d'o-nor de- ius-ti-tia e Tem-pe- ran-tia con For-tez-'. The second system (measures 55-64) continues the vocal line with the same lyrics and includes a 'gro 3a' marking. The third system (measures 65-70) includes a vocal line with lyrics 'Sol- Et' and 'to am Sol- Et' and a piano accompaniment line with lyrics 'to am Prudentia' and 'al-tro via be-ne- con cotan-ta al-tez-'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Imperiale sedendo 4

Handwritten musical score for 'Imperiale sedendo 4'. The score is written on three systems of three staves each. The first system includes the vocal line with lyrics 'ne-tes-' and a measure number '75' in a box. The second system includes measure numbers '80' and '85' in boxes. The third system includes measure number '90' in a box and the instruction '3. Nel' written above the staff. The score features various musical notations including notes, rests, and dynamic markings such as 'p.' and 'f.'. The key signature has one flat (B-flat) and the time signature is 3/4. The piece concludes with a double bar line and the instruction '3. Nel' written below the staff.

gno
3a.

3. Nel

Imperiale sedendo 5.

Handwritten musical score for 'Imperiale sedendo 5.' The score is written on four systems of three staves each. The first system (measures 95-100) features a treble clef and a key signature of one flat. The second system (measures 101-106) includes the lyrics 'me- zo un sa- ra- cin con l'a- le d'o-'. The third system (measures 107-110) includes the lyrics 'le d'o-'. The fourth system (measures 111-115) includes the lyrics 'ro'. The score contains various musical notations including treble clefs, time signatures, notes, rests, and dynamic markings such as 'me- zo un', 'cin', 'con', and 'l'a-'. Measure numbers 95, 105, 110, and 115 are boxed in the original manuscript.

Imperiale sedendo 6.

Te- nel fa-bri-ca-tor del so te-
Te- nel fa-bri-ca-tor del so te-
so- nel fa-bri-ca-tor del so te-
so- nel fa-bri-ca-tor del so te-
ro.

120
125
130
135

7
7
7

The musical score is written for voice and piano. It consists of four systems of three staves each. The first system contains the first two systems of the vocal line and piano accompaniment. The second system contains the next two systems. The third system contains the final two systems. The fourth system contains the final two systems, which end with a double bar line. The lyrics are written below the vocal lines. There are several triplet markings (3) and measure numbers (120, 125, 130, 135) in boxes. The piano part includes some trills (tr) and a fermata (9. tr) in the second system. The final system ends with a double bar line and the word 'ro.' below the first staff.

A tanti omini Ballata Anonymous.

63

1. 5. A
4. El

5

10

A tan- ti ò- mi- ni tan- ti ma un- a le- fi-
El nè mes- tier che chi a-

A tan- ti ò- mi- ni tan- ti ma un- a le- fi-
El nè me- stier che chi a-

Di quel che tu vôi io vo- lo ta- ce-
Tosto son pre- stia d o- gne bon pia- ce-

re a. Di Tosto quello che tu vôi io vo- lo ta- ce-
to sov pre- stia d o- gne bon pia- ce-

20

re. re. mor per- fet- ta e
3. 0. gni co- sa ven

ce- ce

re. re. mor per- fet- ta e
2. A. 3. 0. gni co- sa ven

30

toe ven lial- mente ser- vi re Ven cogno- scu- dae
vèn mese final mo- ri- re Per sove- gni- re un

lial- men- te ser- vi re ven cogno- scu- dae
mese- fin al mo- ri- re Per sove- gni- re un al

35

vo- len- tier pre- mi- a.
al bi- so- gno en vi- a.

len- tier pre- mi- a.
bi- so- gno en vi- a.

O cuor del corpo

Ballata

Anonymous.

64

ppp
4
cuor

Detailed description: This block contains the first system of musical notation, measures 64 to 68. It begins with a treble clef and a 2/4 time signature. Measure 64 starts with a piano (ppp) dynamic and a fermata. Measure 65 contains a whole note chord with a '4' below it and a dotted line. Measure 66 has a quarter note 'cuor'. Measure 67 has a quarter note 'cuor' with a slur. Measure 68 ends with a fermata.

5 10

del corpo mio per- chè me fa- i Sen-

Detailed description: This block contains the second system of musical notation, measures 69 to 74. Measure 69 starts with a box containing the number '5'. Measure 70 has the lyrics 'del corpo mio'. Measure 71 has 'per- chè me fa-'. Measure 72 has 'i'. Measure 73 has 'Sen-'. Measure 74 ends with a fermata. A box containing the number '10' is above measure 74.

15

za ca-son mo-ri- read si gran tor-

Detailed description: This block contains the third system of musical notation, measures 75 to 80. Measure 75 has 'za ca-son mo-ri-'. Measure 76 has 'read si gran'. Measure 77 has 'tor-'. Measure 78 has a fermata. Measure 79 has a fermata. Measure 80 has a fermata. A box containing the number '15' is above measure 78.

30

to chio so di chia- ro quan- do m'a-

Detailed description: This block contains the fourth system of musical notation, measures 81 to 86. Measure 81 has 'to'. Measure 82 has 'chio so di'. Measure 83 has 'chia-'. Measure 84 has 'ro'. Measure 85 has 'quan- do'. Measure 86 has 'm'a-'. Measure 87 has a fermata. Measure 88 has a fermata. Measure 89 has a fermata. Measure 90 has a fermata. A box containing the number '30' is above measure 84.

25

vrai mar- to che mille vol- te te ne pen- ti- ra-

Detailed description: This block contains the fifth system of musical notation, measures 91 to 96. Measure 91 has 'vrai mar- to'. Measure 92 has 'che mille vol-'. Measure 93 has 'te'. Measure 94 has 'te ne pen- ti-'. Measure 95 has 'ra-'. Measure 96 has a fermata. A box containing the number '25' is above measure 92.

30 35

1. 2. Et 3. Sos-

Detailed description: This block contains the sixth system of musical notation, measures 97 to 102. Measure 97 has '1.'. Measure 98 has '2. Et'. Measure 99 has '3.'. Measure 100 has 'Sos-'. Measure 101 has a fermata. Measure 102 has a fermata. A box containing the number '30' is above measure 97, and a box containing the number '35' is above measure 100.

O cuor del corpo 2.

40



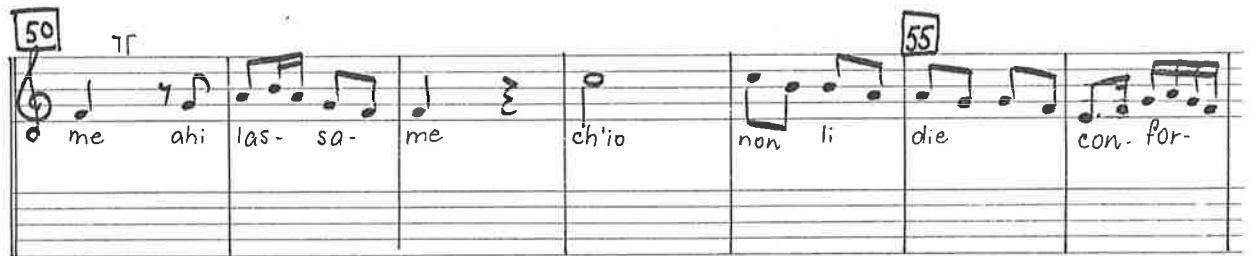
pi-ran-do più più vol-più vol-te di-ra

45



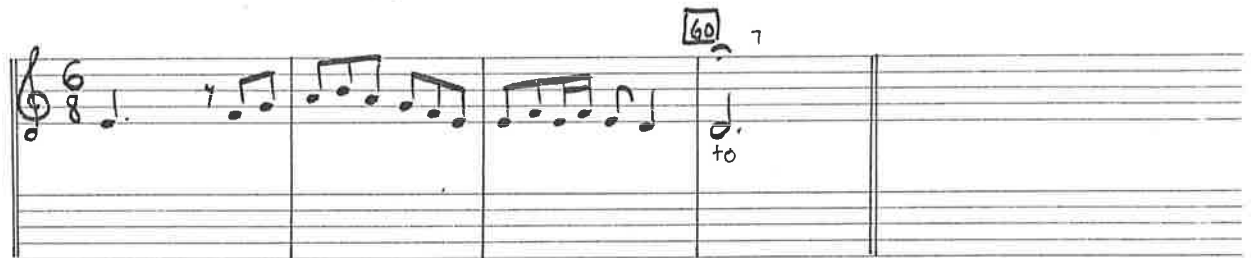
i. Ahi las-sa

50 55



me ahi las-sa-me ch'io non li die con-for

60 7



to



Mille merze

Ballata

Anonymous

65

Musical notation for the first system, starting with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody begins with a series of eighth notes, followed by a quarter note, and then a half note. A measure rest is present in the second measure.

Musical notation for the second system, continuing the melody from the first system. It includes the lyrics "mil-non le mer-ze e o mia ca-ra mia. san-cti".

Musical notation for the third system, continuing the melody. It includes the lyrics "lu-di- ce-re".

Musical notation for the fourth system, continuing the melody. It includes the lyrics "Ai-ur ta fa ni-ma mia Et pur ve a do-rogat chia-".

Musical notation for the fifth system, continuing the melody. It includes the lyrics "che se des-truz-je-ce 2. A- mar- 3. Vo- ria".

Musical notation for the sixth system, continuing the melody. It includes the lyrics "a- mente ben me Ve- per vostre ma- no o-".

Mille merze 2.

40

30 may lan-mo- gui-

45

re re Zen. A til sta- ma-re-

50

55

60

65

7

1

30 may lan-mo- gui- re re Zen. A til sta- ma-re- don-lar- na-me, per poi vos-che tra vos- du-tra al. rez-tez- ja. ja.

Je suy madame Rondeau Anonymous.

66

1. 4. 7. Je
3. A
5. De

Tenour: v Je suy madame etc: v

Je suy ma- da- me en de- par- tir Da vous
A vob's je- las tout sans fa- lir mon cuer
De re- tor- ner prev. dray de- sir N'aiés

tre ma bel- lee douch a- mi- a.
a ma ar- mal mee ma ba- li- ti- a. a. a.

2. 8. Adieu, adieu,
6. Marsi, per Dio,

tout ma vi- a,
n'ou- bliés mi- a,
Tres- tout
La ma

ma jo- ye, e mon plai- Sir
gran pai- ne e mon mar- tir

Merci, merci noble creature . Virelai Anonymous.

67

Contraténor: ~ Merci, merci noble creature: ~

Detailed description: This system contains five measures of music. The first measure is a whole rest. The second measure contains a half note G4. The third measure contains a half note F4. The fourth measure contains a half note E4. The fifth measure contains a half note D4. The lyrics 'Contraténor: ~ Merci, merci noble creature: ~' are written below the notes.

5

10

Detailed description: This system contains five measures of music. The first measure contains a half note G4. The second measure contains a half note F4. The third measure contains a half note E4. The fourth measure contains a half note D4. The fifth measure contains a half note C4. The lyrics 'Contraténor: ~ Merci, merci noble creature: ~' are written below the notes.

15

Detailed description: This system contains five measures of music. The first measure contains a half note G4. The second measure contains a half note F4. The third measure contains a half note E4. The fourth measure contains a half note D4. The fifth measure contains a half note C4. The lyrics 'Contraténor: ~ Merci, merci noble creature: ~' are written below the notes.

20

25

Detailed description: This system contains five measures of music. The first measure contains a half note G4. The second measure contains a half note F4. The third measure contains a half note E4. The fourth measure contains a half note D4. The fifth measure contains a half note C4. The lyrics 'Contraténor: ~ Merci, merci noble creature: ~' are written below the notes.

merci, merci noble creature 2.

30

35

seconde pars: v

40

45

50

Chyus: v

O pensieri vani

Madrigal

Anonymous

68

1. O
2. Et

5

pen- sie (ri) va-
tem- po in fu-

o pen sie (ri) va-
et tem po in fu-

10

ni o tu-
spe ran za fal-
ro mai non sa-

ni o tu-
spe ran- za fal-
ro mai non s'aspet-

15

la-
spet- ce ta
ce ta
O Et

men- te cieca o co- re che
tu ve- chio nu- te le ai fer-

men- te cieca o co- re che
tu ve- chio nu- te le ai fer-

20

tar- mez- di 3a
Non t'ac- cogi del fo- cain che tu ar-
Et non t'ave- di che non è ta frez-

tar- mez- di 3a
Non t'ac- cogi del fo- cain che tu ar-
Et non t'ave- di che non è ta frez-

25

tar- mez- di 3a
Non t'ac- cogi del fo- cain che tu ar-
Et non t'ave- di che non è ta frez-

tar- mez- di 3a
Non t'ac- cogi del fo- cain che tu ar-
Et non t'ave- di che non è ta frez-

30

tar- mez- di 3a
Non t'ac- cogi del fo- cain che tu ar-
Et non t'ave- di che non è ta frez-

tar- mez- di 3a
Non t'ac- cogi del fo- cain che tu ar-
Et non t'ave- di che non è ta frez-

O pensieri vani 2.

The musical score is written for two staves, likely representing a vocal line and a piano accompaniment. It consists of four systems of music. The first system starts at measure 35 and includes the lyrics "di-di-di" and "las-so". The second system starts at measure 40 and includes the lyrics "ben vezo o-gni mio ma-" and "ben vezo ogni mio". The third system includes the lyrics "le va-les-seel pentir co-me non va-" and "ma- le va-les-seel per- fir co-me non va-". The fourth system starts at measure 45 and includes the lyrics "le." and "le.". The score features various musical notations such as treble and bass clefs, time signatures, and dynamic markings like "3. Ay".

Spinato intorno

Ballata

Anonymous.

70

i. s. Spi-
4. O

spi- na- ta in- tor- no, spi- na- ta in- sex- qui- ter- tia

torna al cor co- me spi- no- ter- tia de ma- ior per- fet- to

so- to Ma- u- na spi- na et tan- to me pun- Bre- ve de- li- be- ra- te che sia mi-

ge- a. Pri- Quel- ma, pri- ma de- pos- ta a prima fine la, quel- la che se- co porta l'alma

giun- mi- ge- a. Is- mem- ora- to ma quel fior gio- o- po- Che lo mio spirto a- bia un pocho ri- po-

Spinato intorno 2.

so.
so.

Le la- bre rosse so
El vi- soe'l sguardog- gel- d'un i- d'un i-

Le la- bre rosse so
El vi- soe'l sguardog- ge- d'un li- d'un li-

fior coet gen- ti- le. E la bocca pi-
u- mi- le. Pas- sa- to m'a lo

fior coet gen- ti- le E la bocca pi-
u- mi- le Pas- sa- to m'a lo

chi- cor na d'u- de na Ro- sai-
chi- cor na d'u- de na Ro- sai-

55 set- et- ta.
set- et- ta.
ta.
ta.

S'i' ti so' stato

Ballata

Francesco Landini

71

so' cer- can- to e do al- vo- tro gl'es- mo- ser do fe- non de- tru- o-
 so' cer- can- to e do al- tro gl'es- mo- ser do fe- non de- tru- o-
 le. va. le. va.
 Per- Per- ch'è far- non ti driz' ben a pia- pia- to- ta sa le di
 Per- Per- ch'è far- non ti driz' ben a pia- pia- to- ta sa le di
 tuo cru- ve- de- tuo cru- ve- de-
 tuo cru- ve- de- le. le. le. le. 2. Cru- 3. E' 2. Cru- 3. E'

45 50

da non sel- va- gia don- na bel- 3 le
non fa- ra tua du- rez- ja tal

da non sel- va- gia don- na bel- l'e
non fa- ra tua du- rez- ja tal

55

va- pia- ga. ga.
va- pia- ga. ga.

60 65

I Chal pur Ser- ti vir-
I Chal pur Ser- ti vir-

70 75

vin- ce- re di lun- ga pro-
te mie fe non sia piu no-

vin- ce- re di lun- ga pro-
te mie fe non sia piu no-

80

va. va. 7
va. va.

Con tutta gentilezza

Ballata

Andrea Stefani

72

3/4
4

Con tutta gen- ti- lez-
is- guar- dan- do con quel-

Contratenor: v Con tutta gentilezza etc: v

Tenor: v Con tutta gentilezza etc: v

75

3^a
li

Ve- Jos e ssi pu- li- ta- Di- nan- zi me pa-
A gui- sa di due stel- le Con le sue lu- ci

10

ri- bel- ta- le Que- sta fan- ciu- la re con somma bel-
con tutta dol-

15

leg- cez-

20

3^a
3^a

Morte m'à sciolt Madrigal Andrea Stefani

73

1. Mor-
2. On-

5 * 10

te d'io m'ia
d'io m'ia
dbl

15

sciolt', A- mor d'o- gni tuo leg-
ce si- gnor no spe- ro ma-

sciolt', A- mor d'o- gni tuo leg-
ce si- gnor no spe- ro ma-

20 25

ge
i

30 35

Quel-
Es-
Quel-
Es-

morte m'ài sciolt 2.

Handwritten musical score for the piece "morte m'ài sciolt 2." The score is written on six systems of two staves each (treble and bass clef). It includes various musical notations such as notes, rests, trills (tr), and dynamic markings (p). Measure numbers 40, 45, 50, 55, 60, 65, and 70 are indicated in boxes above the staves. The lyrics are written below the staves, with some words split across lines. The lyrics include: "quel-les- la chera mie don. n'al ciel n'e ggi- ser di don. na fe- del ser- vi. do.", "ta re", "La- Chien", "scian. te-", "do tri- si'e li- be ra a ques- ta don. ha do tri- si'e li- be ra a ques- ta don. na".

morte m'à sciolt 3.

Handwritten musical score for a piece titled "morte m'à sciolt 3.". The score is written on ten staves, with the first two staves of each system containing vocal lines and the remaining staves containing piano accompaniment. The music is in a key with one sharp (F#) and a common time signature (C). The lyrics are in Italian and describe a scene of death and resurrection.

Lyrics:
ra di mie vi-
di va- lo-
ta re
ta re
qual nel pa- ra- di- s'or vi- ven pa-
qual nel pa- ra- di- s'or
vi- ven pa- ce

Measure numbers: 75, 80, 90, 95, 100, 105.

Performance markings: Tr (trill), # (sharp), p (piano), 3 (triple), 4 (quadruple).

Morte m'À Sciolt 4.

Handwritten musical score for 'Morte m'À Sciolt 4.' The score is written on three systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'In quel-la glo-ria del Si-ghor ve-ra- ce'. The score includes measure numbers 110, 115, 120, and 125. There are various musical notations such as trills (tr), triplets (3), and dynamic markings (p). The score ends with a double bar line.

S'avesse forza Ballata

Bonaiuto Corsini

74

1. Sa- ves- da se bel- for- li- o-
4. Sa- se ves- da se bel- for- li- o-

5
3a.o chi sde- non gno quan- trie- ta a- gua o mo- pa- re ce Io Mor-
3a.o chi sde- non gno quan- trie- ta a- gua o mo- pa- re ce Io Mor-

non sa- re fe- de- nel- le. A't- te don- na cru-
te po- trie be- negl- la. Tor- mia te don- na
non sa- re fe- de- nel- le. A't- te don- na cru-
te po- trie be- negl- la. Tor- mia te don- na

5
de- bel- le la. Ma li- be- ro sa-
Ma sde- gno no, ne
de- bel- le la. Ma li- be- ro sa-
Ma sde- gno no, ne

20
rebb' og- gi' mie co-
i- ra he fu- ro-
rebb' og- gi' mie co-
i- ra he fu- ro-

25
re re 2. Se te ca- ro' mie
3. Dam- mi pur sa- ver
re re 2. Se te ca- ro' mie
3. Dam- mi pur sa- ver

S'avesse forza 2.

30
ma- ta- le. Et dol- ze la mie
le. Et for- za tan- tae

35
ma- ta- le. Et dol- ze la mie
le. Et for- za tan- tae

pe- le. na. I' son con-
le. na. Ch'i' sos- ten-

pe- le. na. I' Ch'i' son con-
le. na. Ch'i' sos- ten-

45
ten- to po' che at- te pia-
ga el cor che ssi dis- fa-

ten- to po' che at- te pia-
ga el cor che ssi dis- fa-

50
ce ce
ce

La vaga luce

Ballata

Paolo da Firenze

75

1. 5. La va-ga lu-ce
4. Et qua-si'l cor-po

che, dall' che ffa in-vi-dia di-so-vi-le so-Quan-EI
che, dall' che ffa in-vi-dia di-so-vi-le so

do si mo-strad'a-vantagliochi mie-i. I tre-per
che mi do let non so si vor-re- i. Sol per

Quan-do si mostra d'a-vantagliochi mie-EI chemi do let non so si vor-re- i. Sol tre-per mo-us.

mo-us. di cir dol-ce-za di-cogi-me, chi-me, ohi-me, ohi-me-
di tan-ti-gi-fanni re; ni re; ni re; ni re-

di cir dol-ce-tan-za di-cogi-me, ohi-me, ohi-me-
di tan-ti-gi-fanni re; ni re; ni re-

i. 2. O- me, ohi-me ohi-me ohi-me-ve-di-chi'
3. Nen- cio, Nen- cio Li-sa ne chie-gi-tro-te.

i. 3. Nen- me cio ohi-me sa ohi-me ve-di-chi'
3. Nen- me cio Li-sa ne chie-d'al-tro-te.

mo-so. ro ro Per Che quel-le tre-ze d'o-ro, Che mano-da-ro'l
mo-so. ro ro Per Che quel-le tre-ze d'o-ro, Che mano-da-ro'l cor
quel-l'al-ma cha-do-ro, Discesain ter-ra par' ter-ra' cor par'

La vaga luce 2.

30 1. 2.

cor chi port an- ci- so.
par del pa- ra- di- so.

chi port an- ci- so
del pa- ra- di- so.

The musical score consists of two staves. The top staff is for a vocal line, starting with a treble clef and a key signature of one flat. It contains a first ending marked '30 1.' and a second ending marked '2.'. The lyrics are written below the notes. The bottom staff is for a piano accompaniment, starting with a bass clef. It contains a few notes corresponding to the vocal line. The rest of the page contains several empty musical staves.

Tra speranza e fortuna

Ballata

Anonymous

76

1. 5. Tra spe- ran-
4. ma io non

3a e for- tu-
ti. ni. rò

na pe. pur rò m'a- gi-
pe. rò la tres-

ro. ca. Et Del ri- mio me- dio non
ca. Et Del ri- mio se- quir(e) per

trov' al mie so mar- ti-
quel vi- so ch'i' mi-

ro. ro. 2. Et quan- to
ro. 3. Di duo bel-

ro. 2. Et quan- to
3. Di duo bel-

The image shows a handwritten musical score for a ballad. It consists of six systems of music, each with a vocal line and a piano accompaniment line. The score is written in treble clef with a 3/4 time signature. The lyrics are in Italian. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. There are also some performance instructions like '3a e' and 'ti.' above notes. The page number '76' is in a box at the top left. The page number '-170-' is at the bottom center.

Tra speranza. 2.

Handwritten musical score for 'Tra speranza. 2.' in G major, 4/4 time. The score consists of six systems of two staves each. The lyrics are written below the notes. Performance markings include *tr* (trills), *sfor.* (sforzando), and *39* (triplets). Measure numbers 35, 40, and 45 are boxed. The piece concludes with a double bar line and the word 'ca.' (cadenza) written on both staves of the final system.

35
più mi chi sfor. 39 più m'a re- tra.
li-o chi più du-ri che pe- tra.

40
Da In se' che quel in- vol- to
Da In se' che quel in- va- no

45
che mi presall es-
la mia lenza pes-
che mi presall es-
la mia lenza pes-
ca. ca.