1-9-87

THE MANCINI CODEX : A MANUSCRIPT STUDY

by

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B. Mus (Hons)

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1-9-87

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 ⌜ and ending ⌝ 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 satisy one complete rendition of the form. Where extra text is available this is provided in Volume III within the Text Commentaries.

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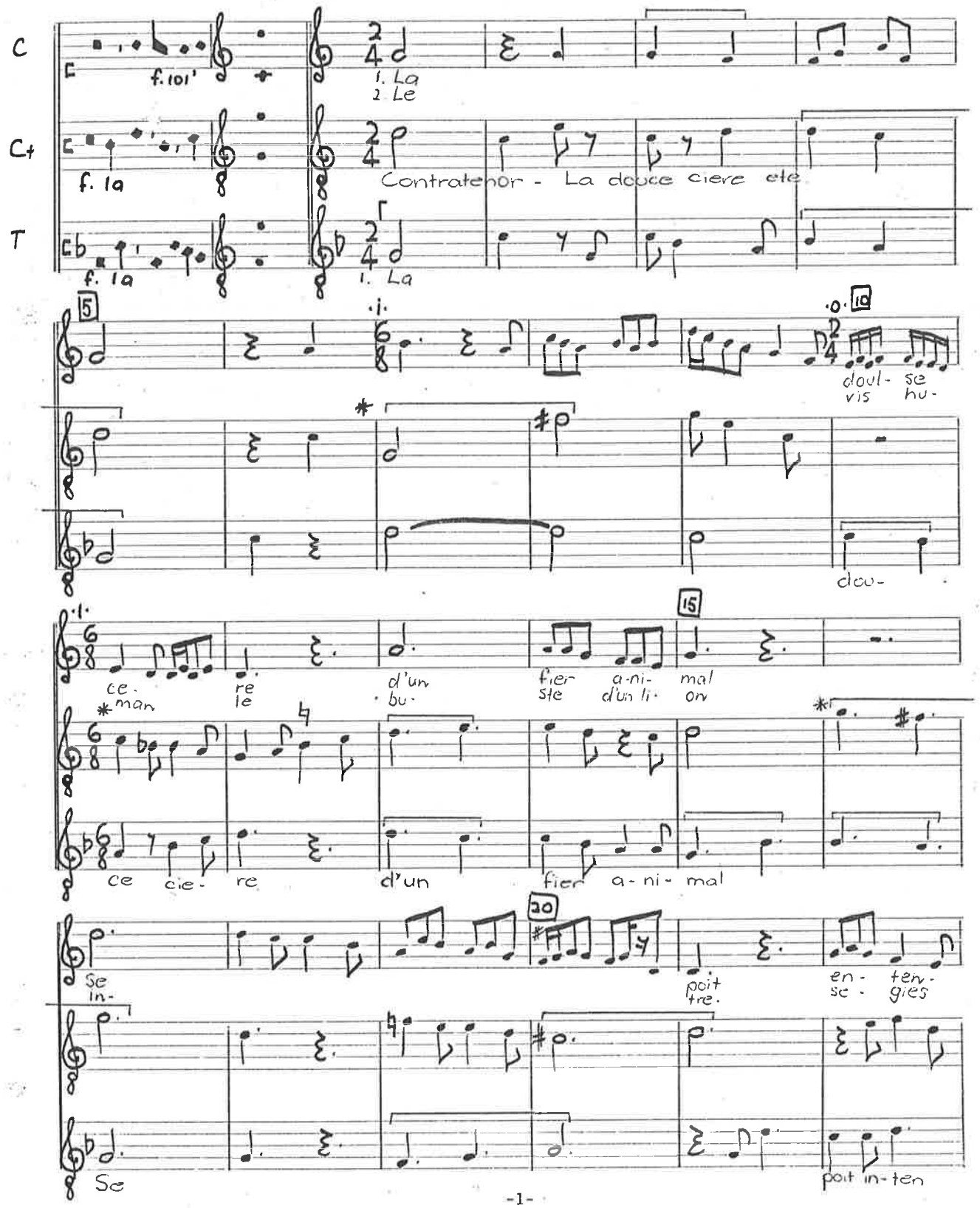
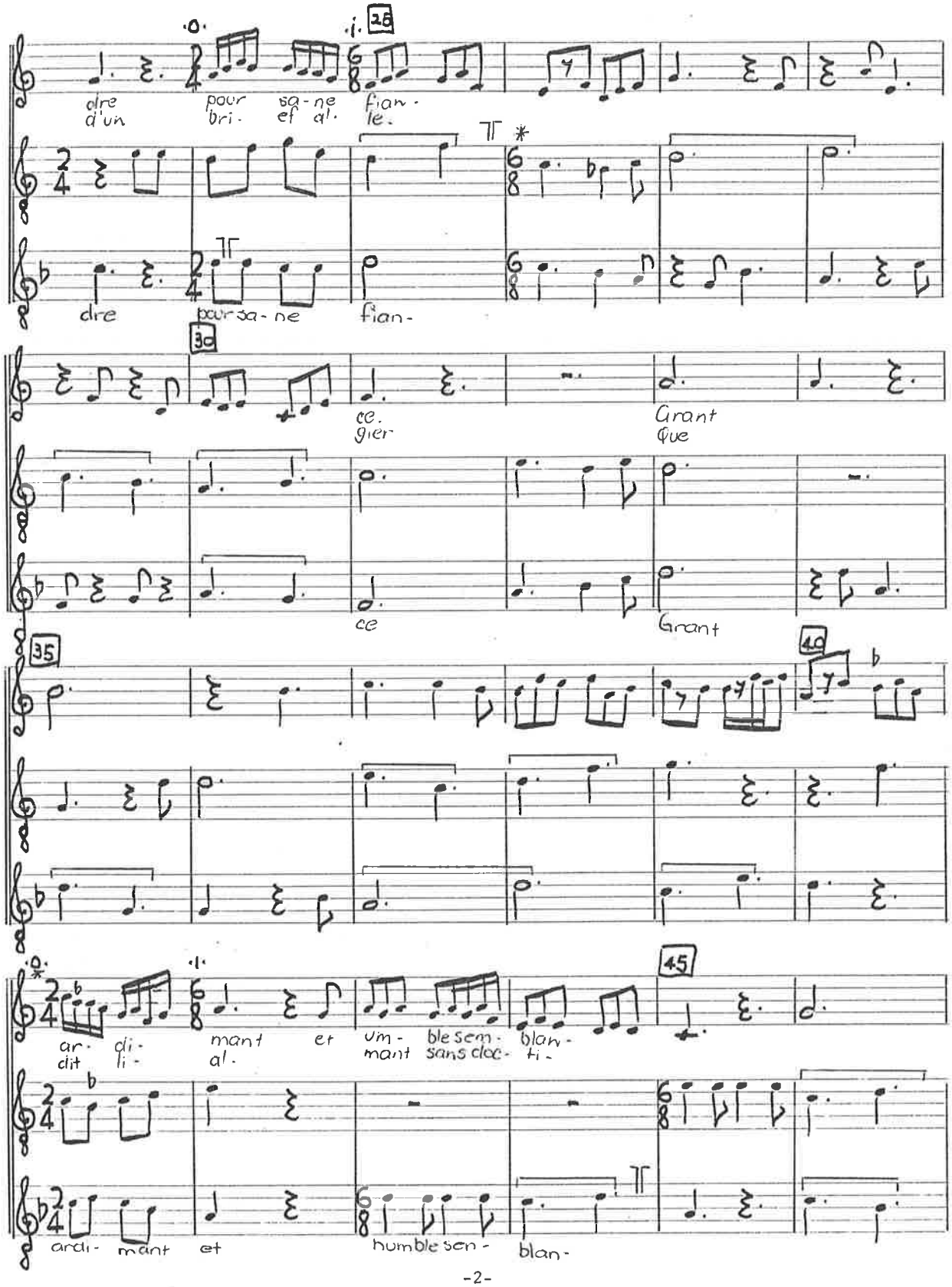
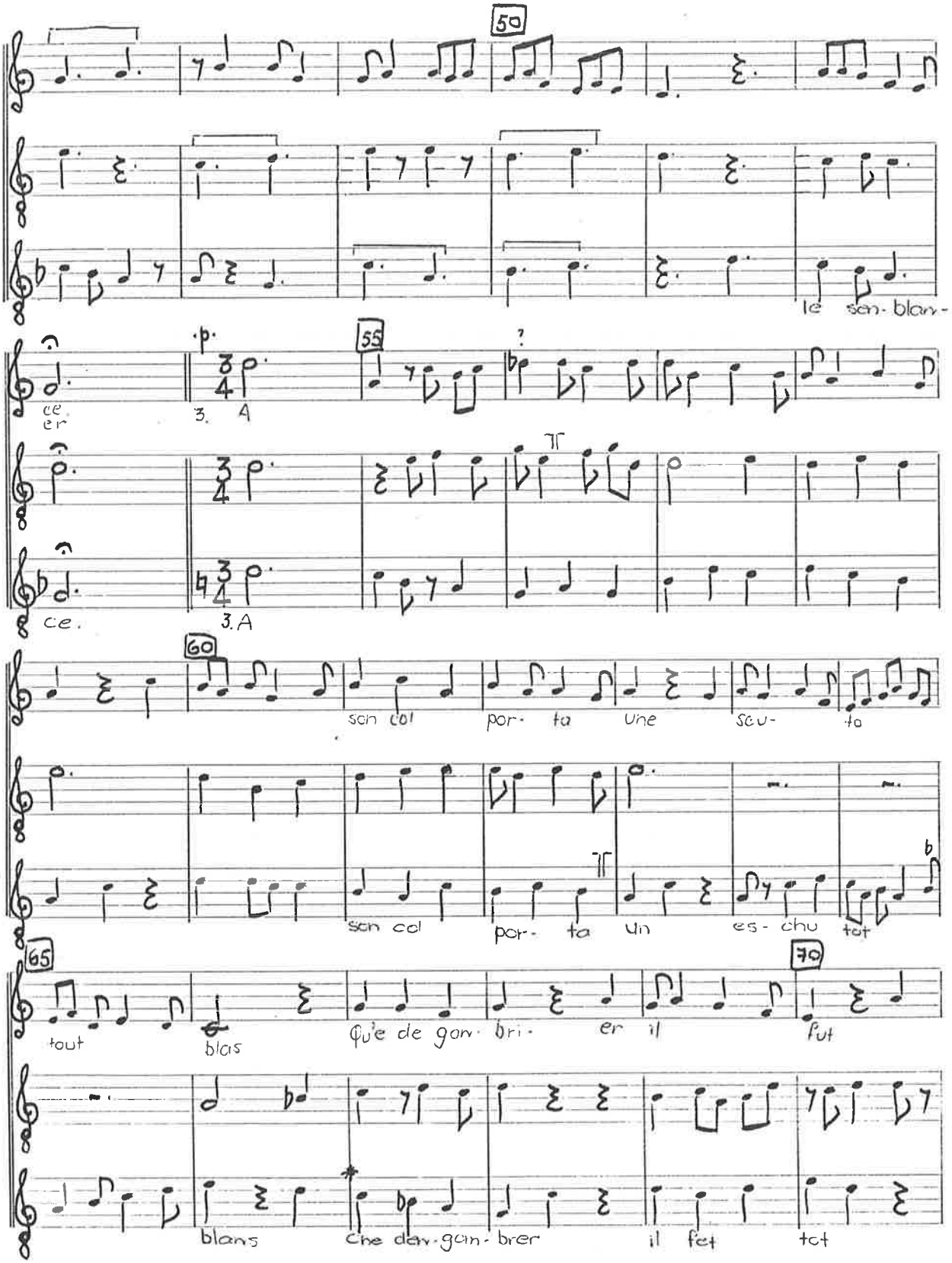
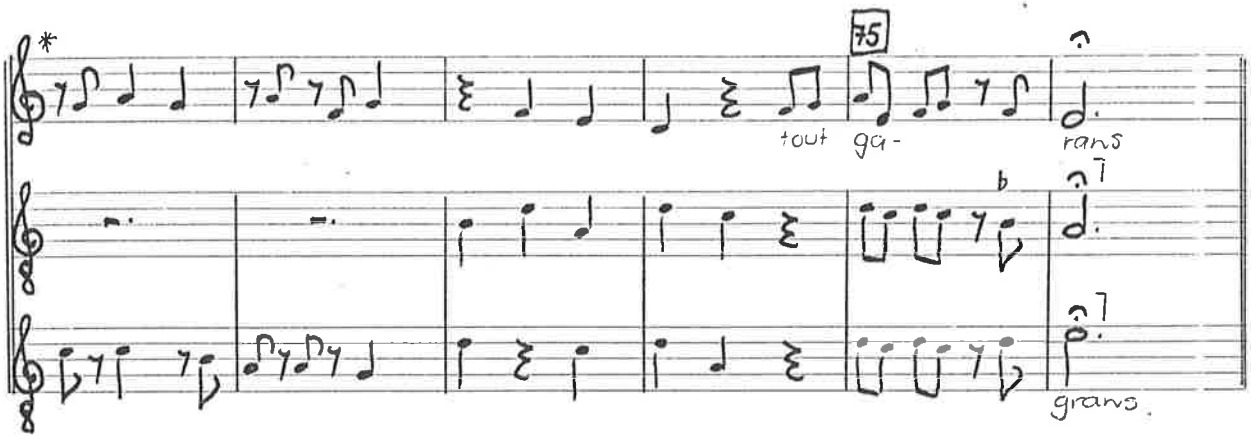
1

La douce ciere Madrigal Bartolino da Padova

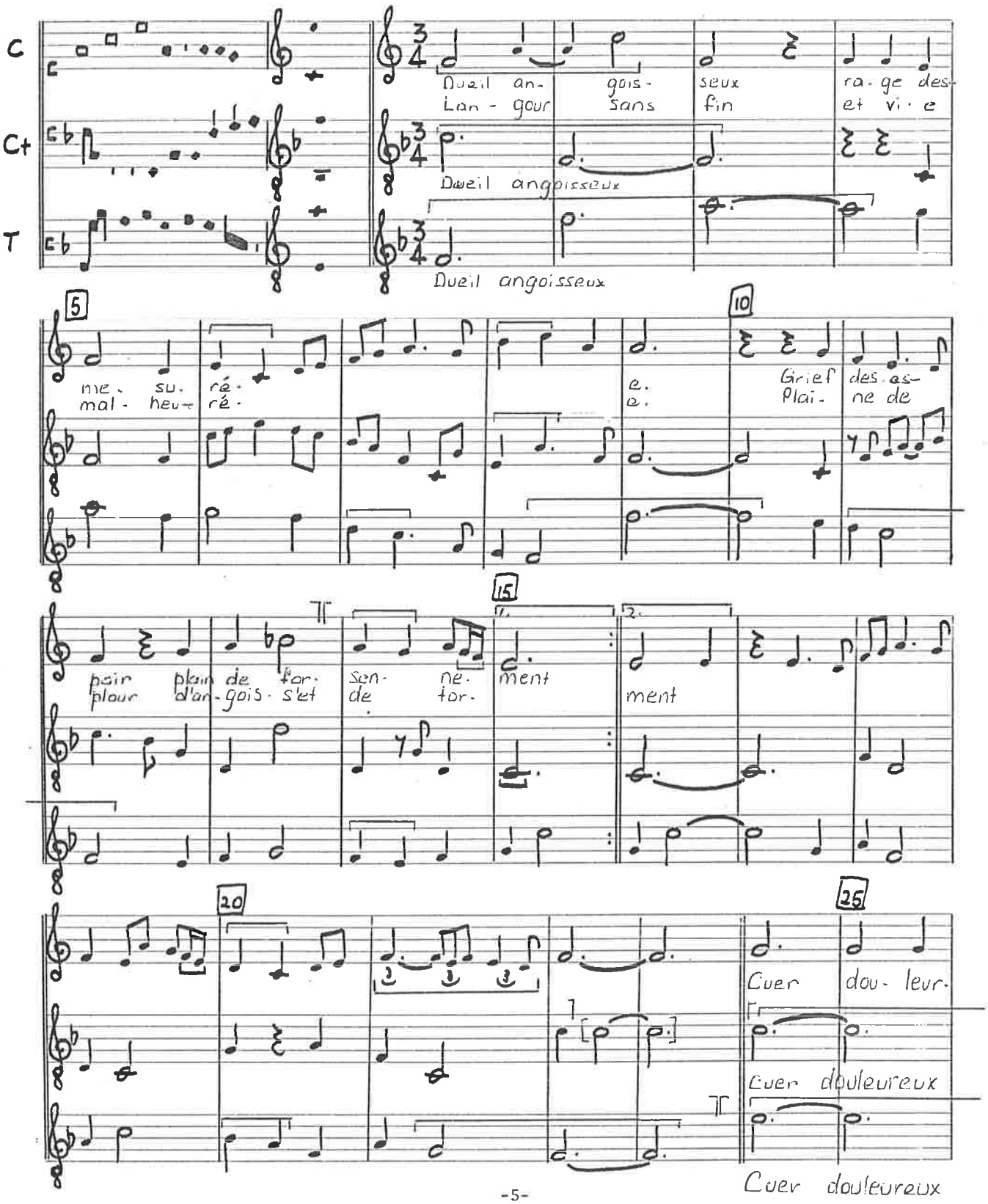


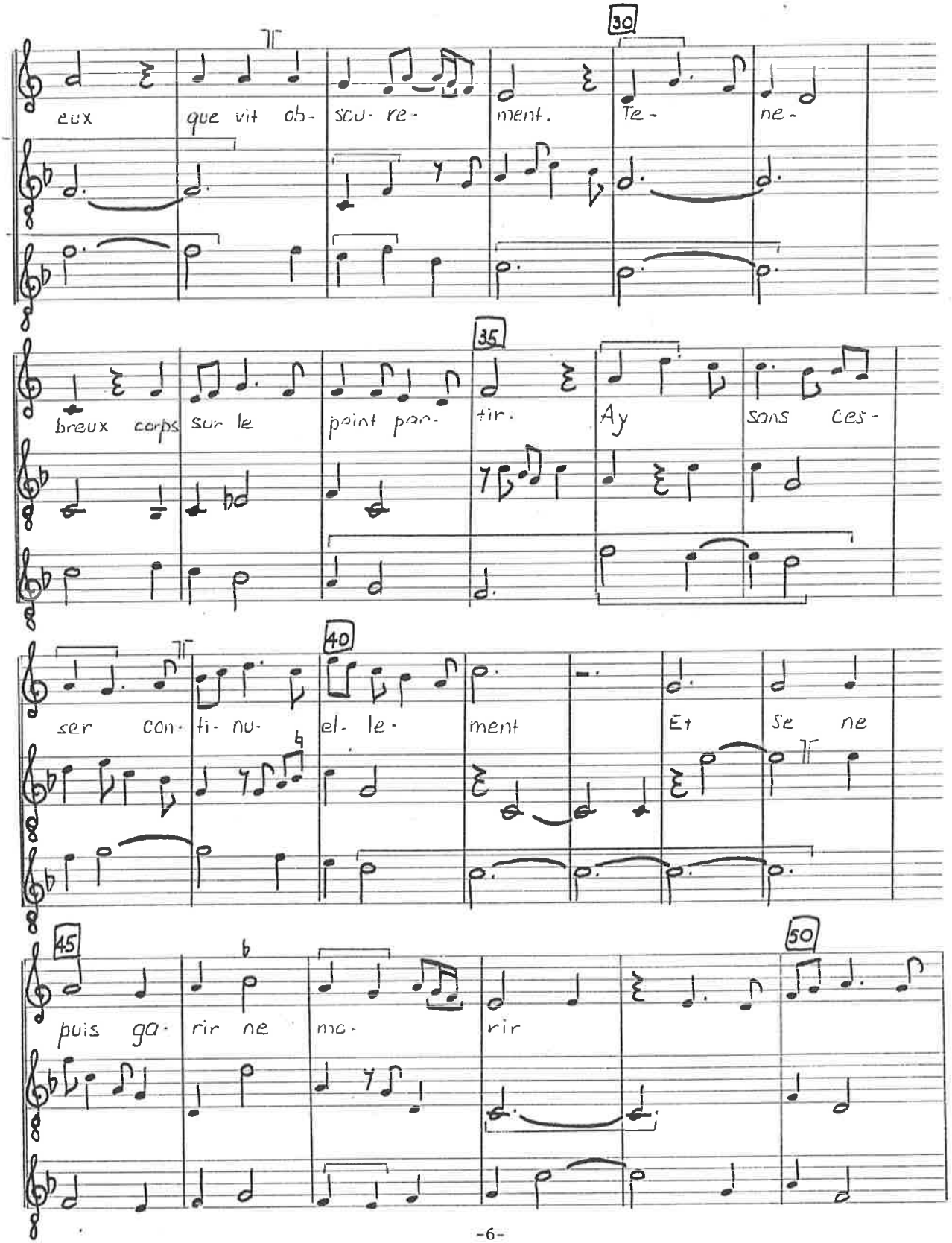

dre pour sa-ne fian-
d'un bri- ef al- le.
dre pour sa-ne fian-
ce. Grant
gier Que
ce Grant
ar- di- mant et um- ble sem- blan-
dit li- al. mant sans doc- ti-
ardi- mant et humble sen- blan-

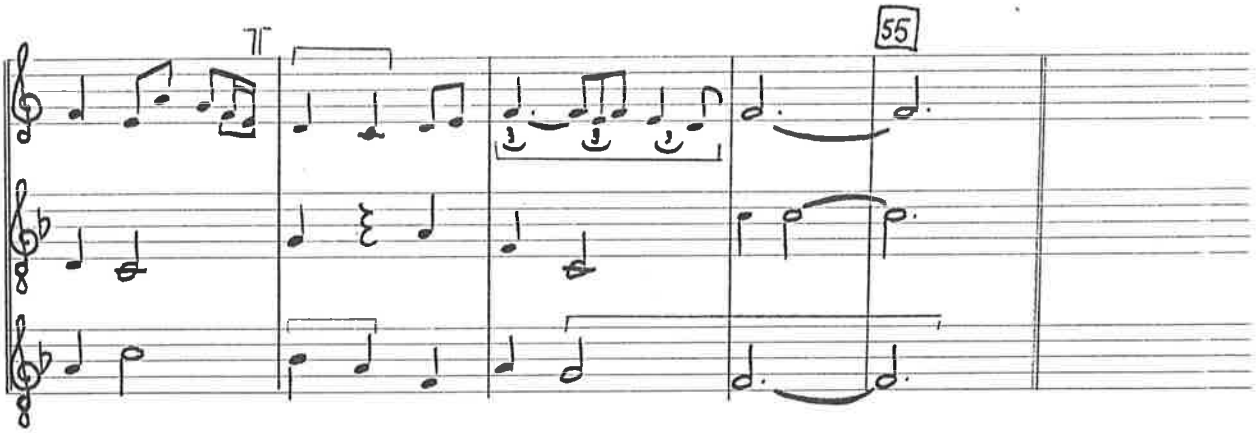

50
le sen- blan-
55
ce er
3. A
ce.
3. A
60
son col por- ta une seu- ta
son col por- ta un es- chu tot
65
tout blas
70
que de gan- bri- er il fut
blans che dan- gan- brer il fet tot


*
75
tout
ga-
rans
grans

2 Dueil angoisseux Ballade Gilles Binchois

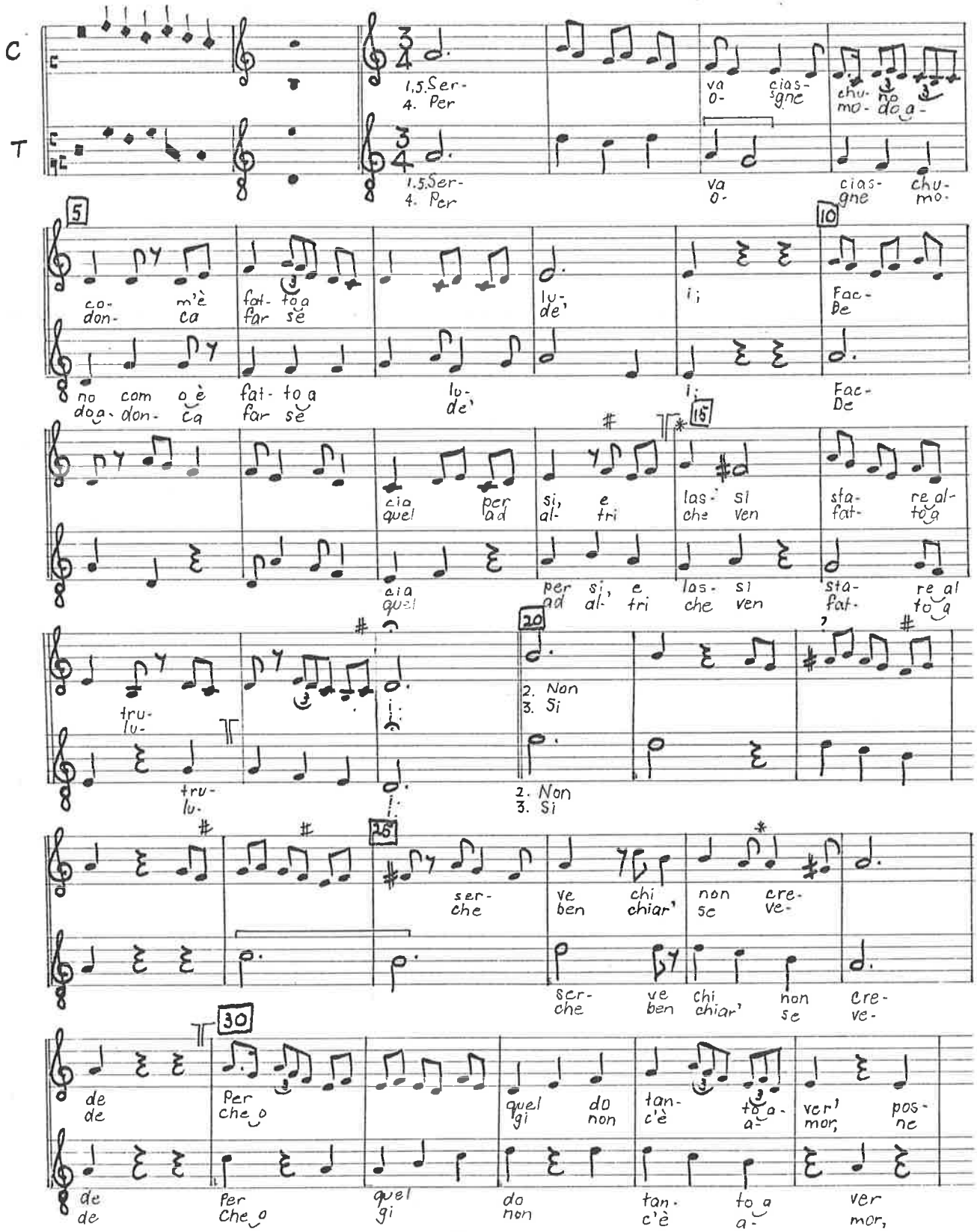


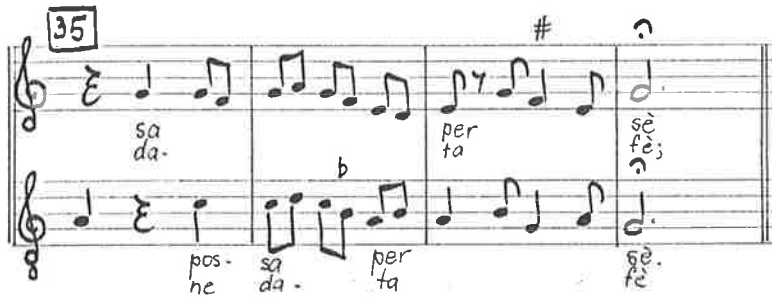

30
eux que vit ob- scu· re- ment. Te- ne-
35
breux corps sur le point par- tir. Ay sans ces-
40
ser con· ti· nu- el· le· ment Et se ne
45
puis ga· rir ne mo- rir
50


55

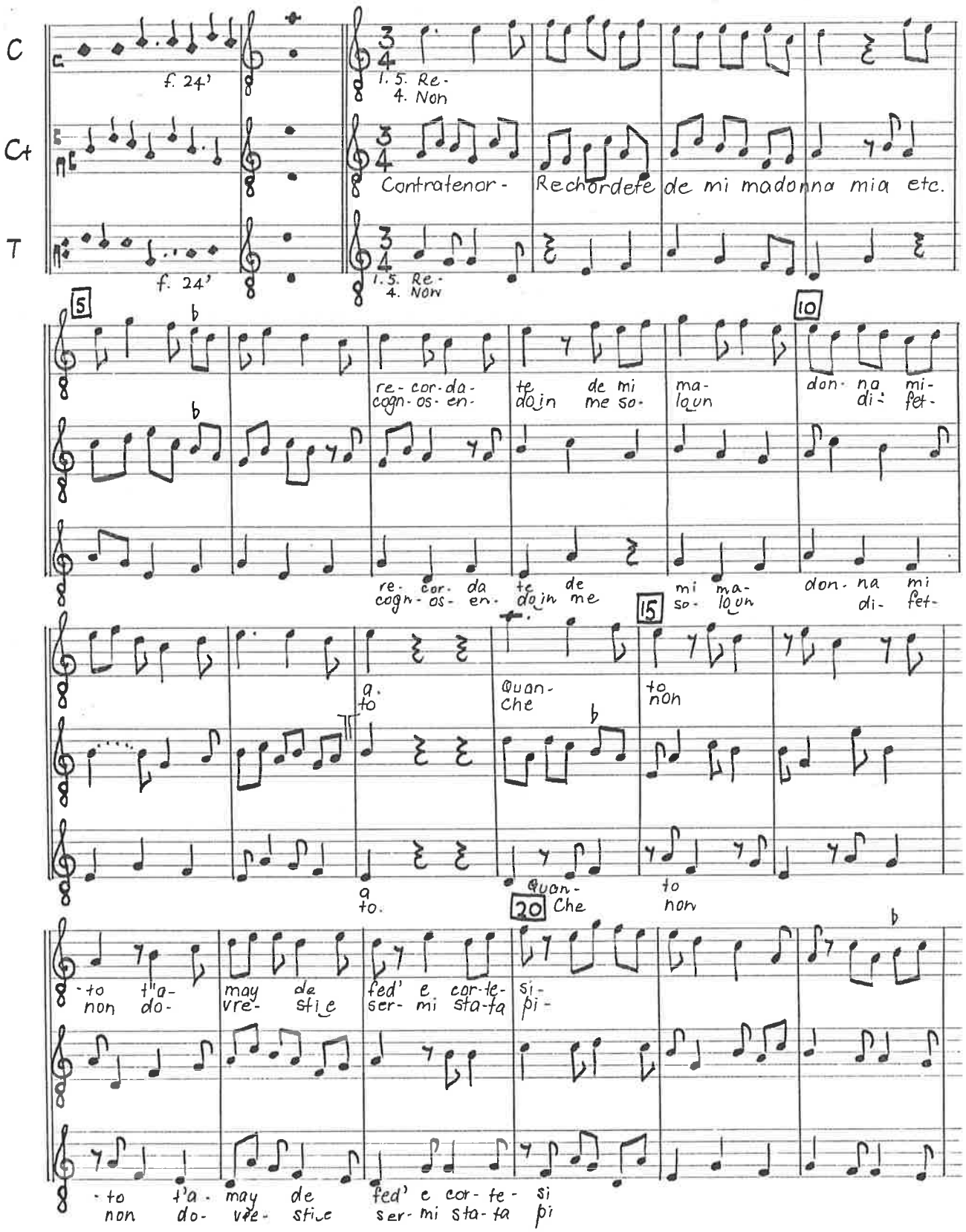
3

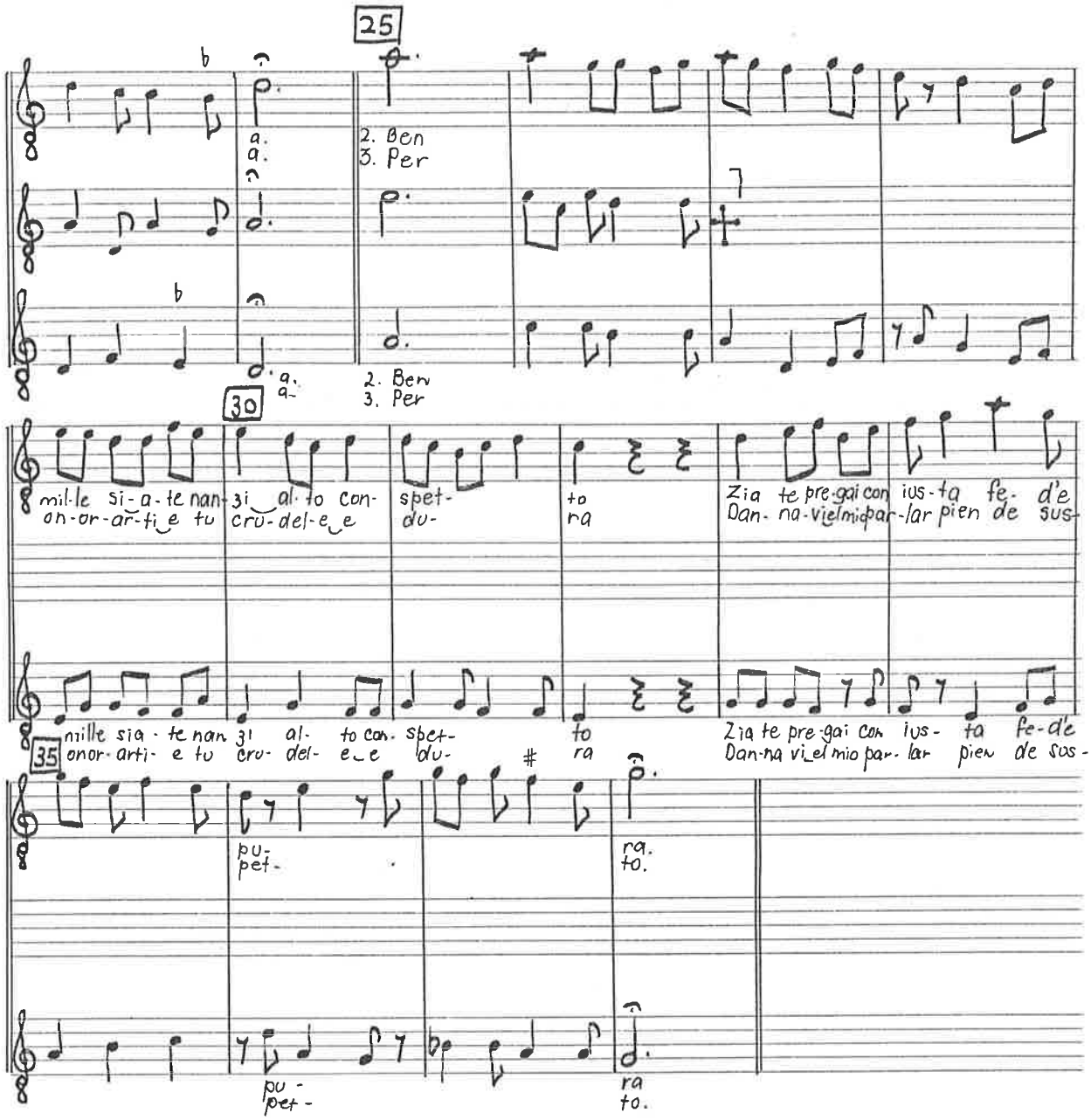
Serva ciaschuno Ballata Bartolino da Padova




35
sa
da.
per
ta
sè
fe;
pos-
he
sa
da.
per
ta
sè.
fe

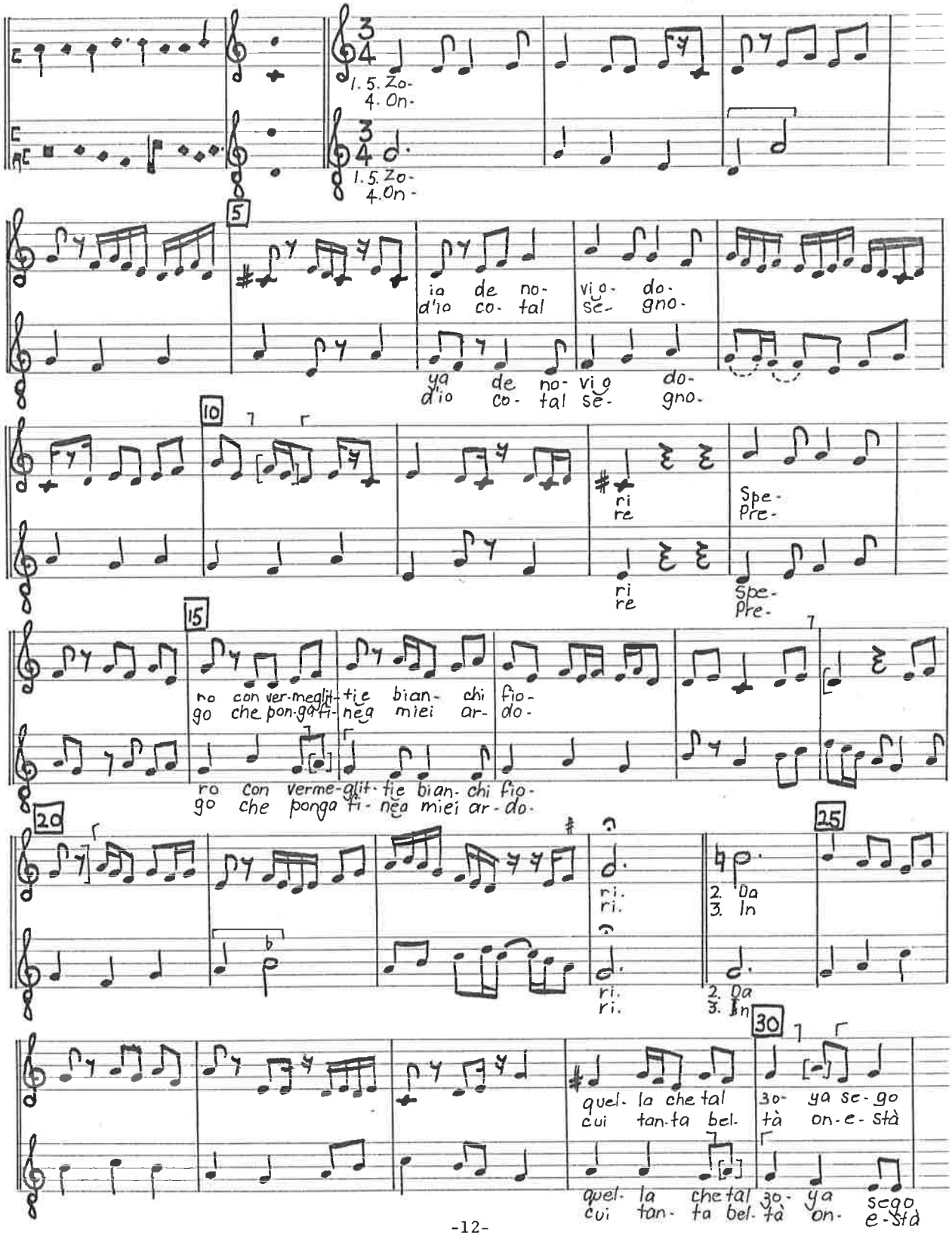
4 Rechordete de mi Ballata Bartolino da Padova

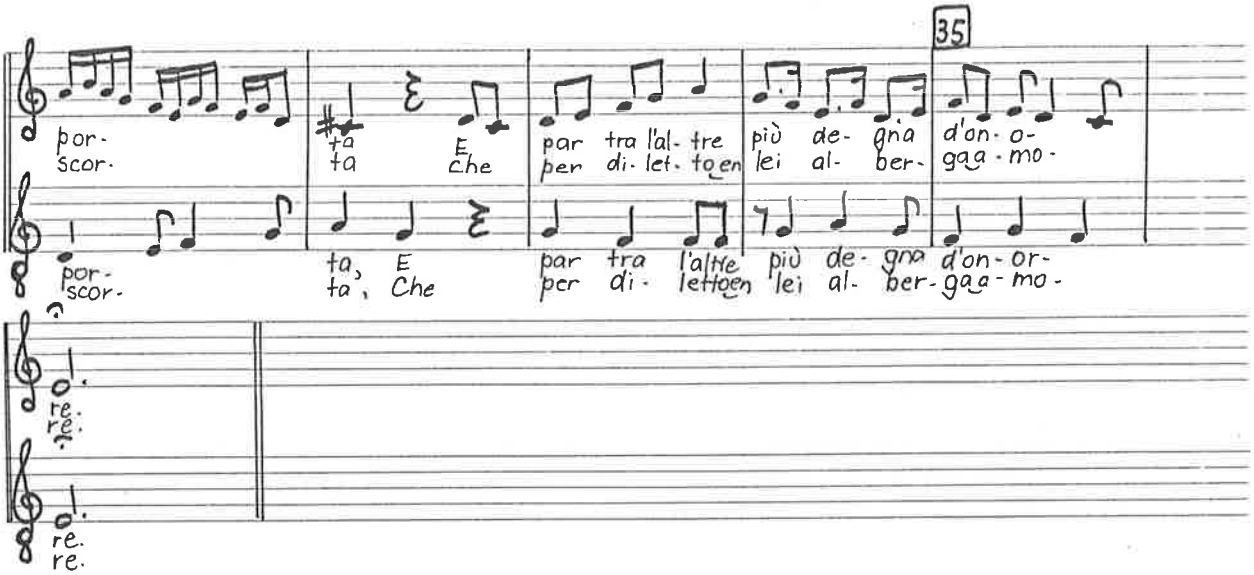



25
a.
a.
2. Ben
3. Per
a.
a-
2. Ben
3. Per
30
mil·le si-a-te nan-zi al·to con- spet- to
on-or-ar-ti-e tu cru-del-e-e du- ra
Zia te pre-gai con ius-ta fe- d'e
Dan-na-vi-el mio par-lar pien de sus-
35
nille sia-te nan zi al- to con- spet- to
onor-arti- e tu cru- del- e-e du- ra
Zia te pre-gai con ius- ta fe-d'e
Dan-na vi-el mio par- lar pien de sus-
pu-
pet-
ra.
to.
pu-
pet-
ra
to.

5

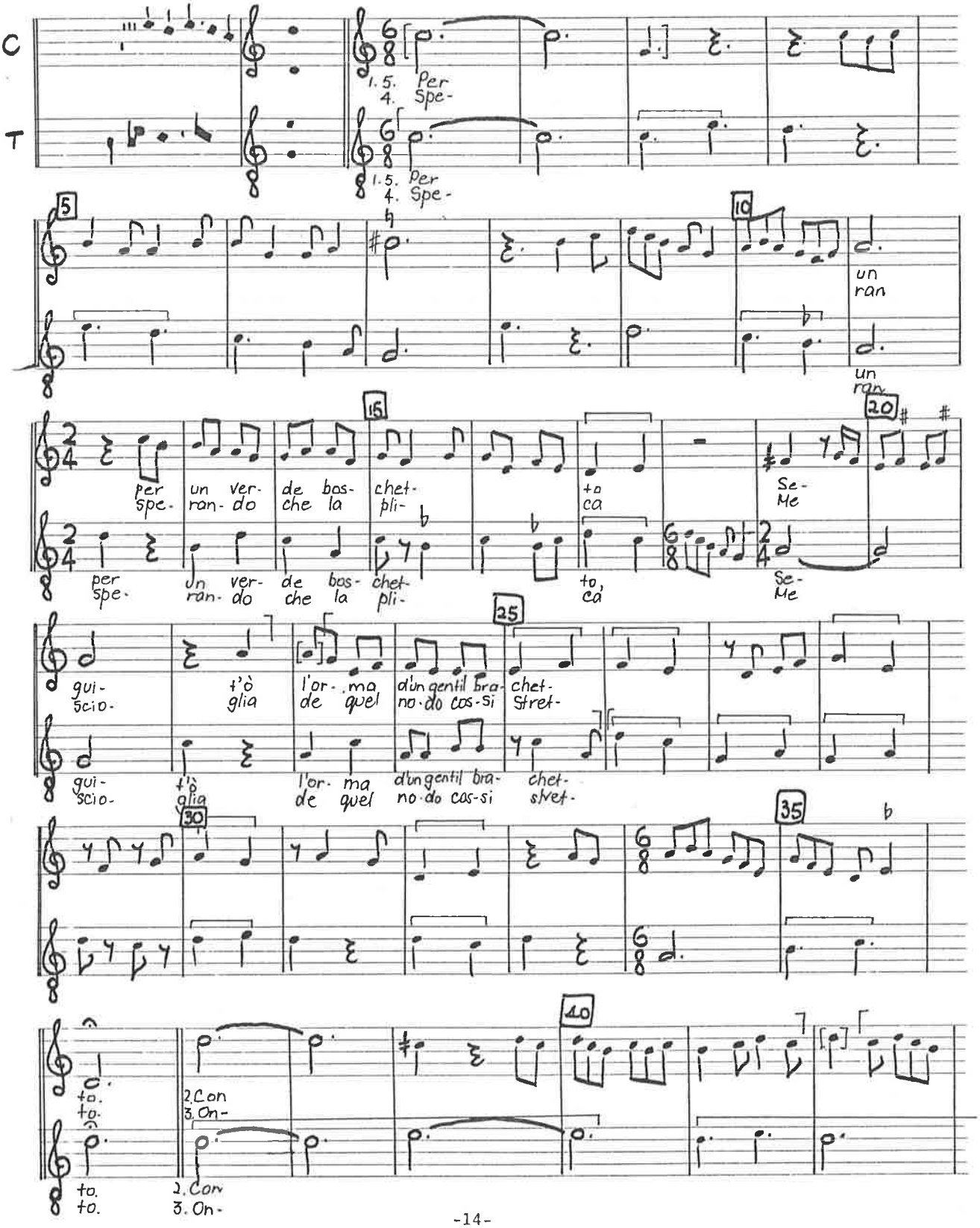
Zoya de novi odori Ballata Bartolino da Padova

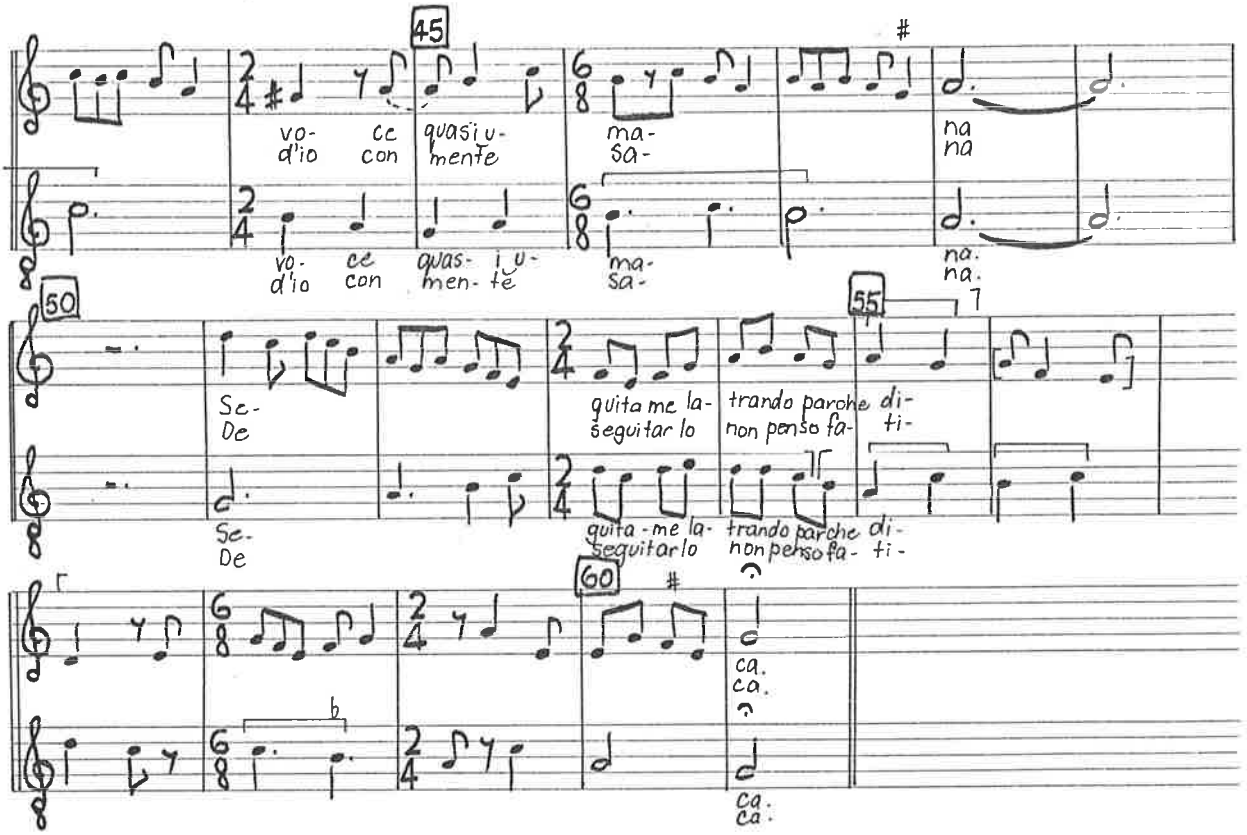



35
por-
scor-
ta
ta
E
Che
par tra l'al- tre
per di- let- to en
più de- gna
lei al- ber-
d'on- o-
ga- mo-
por-
scor-
ta, E
ta, Che
par tra l'altre
per di- letto en
più de- gna
lei al- ber-
d'on- or-
ga- mo-
re.
re.
re.
re.

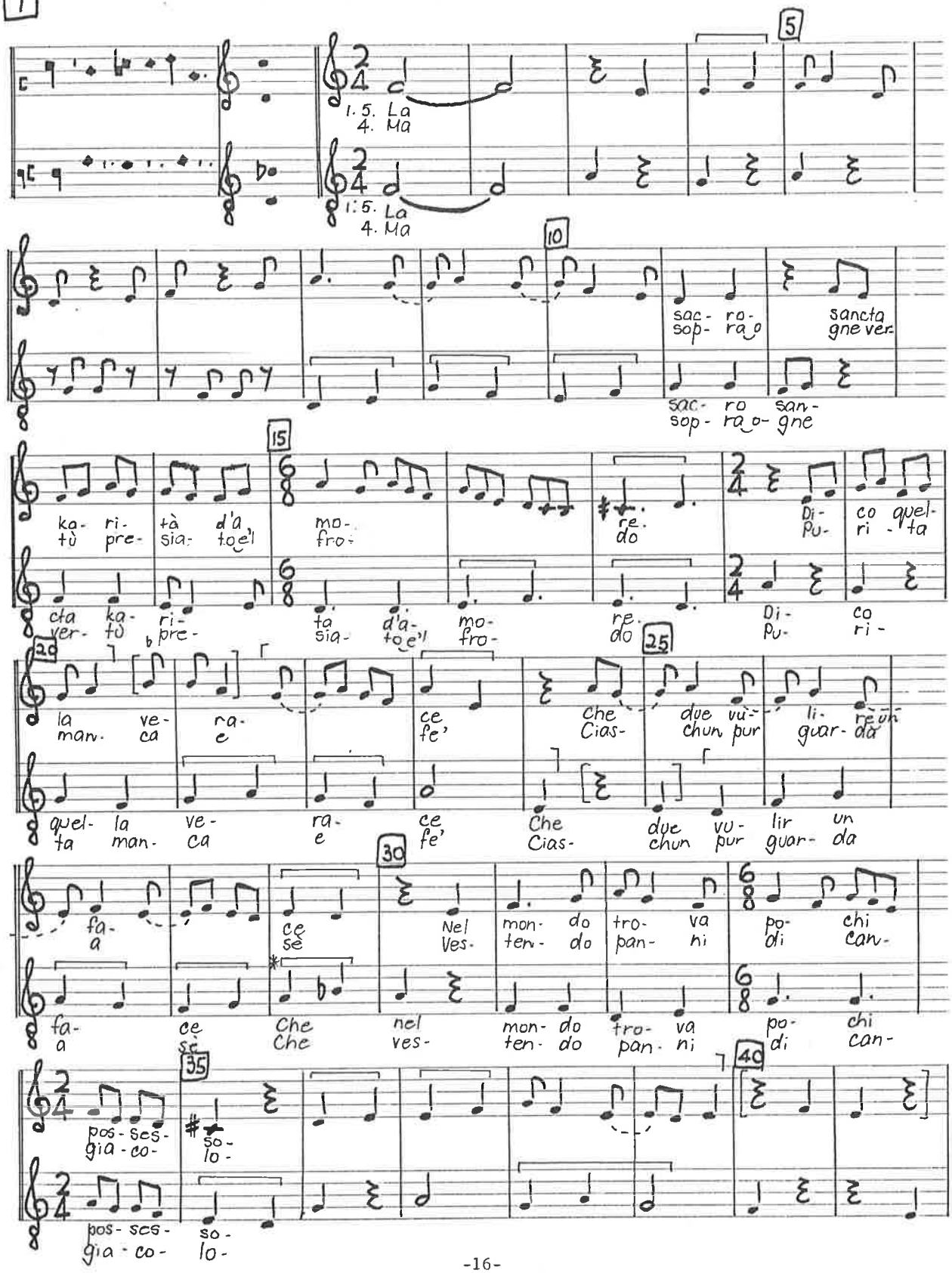
6

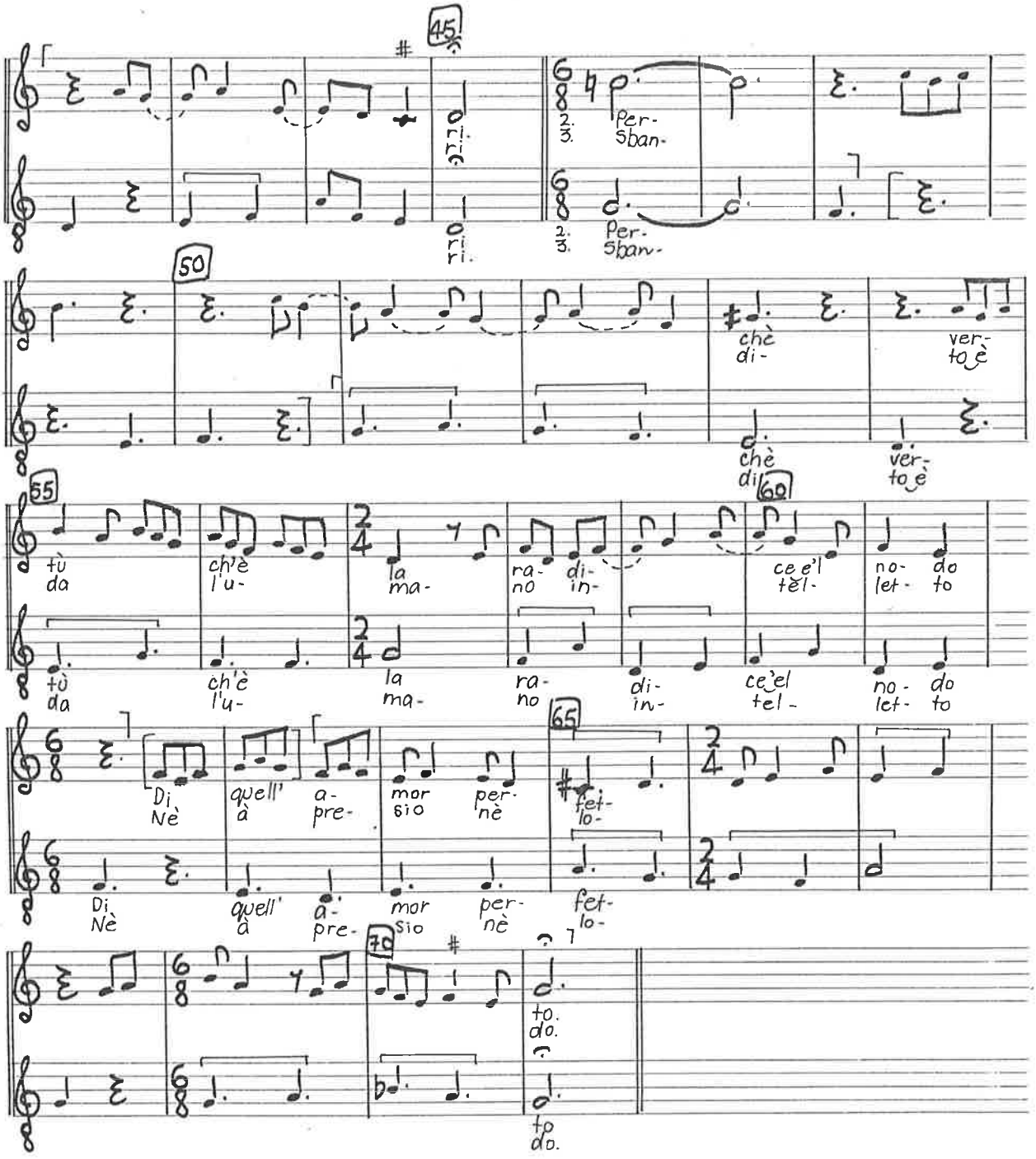
Per un verde boschetto Ballata Bartolino da Padova



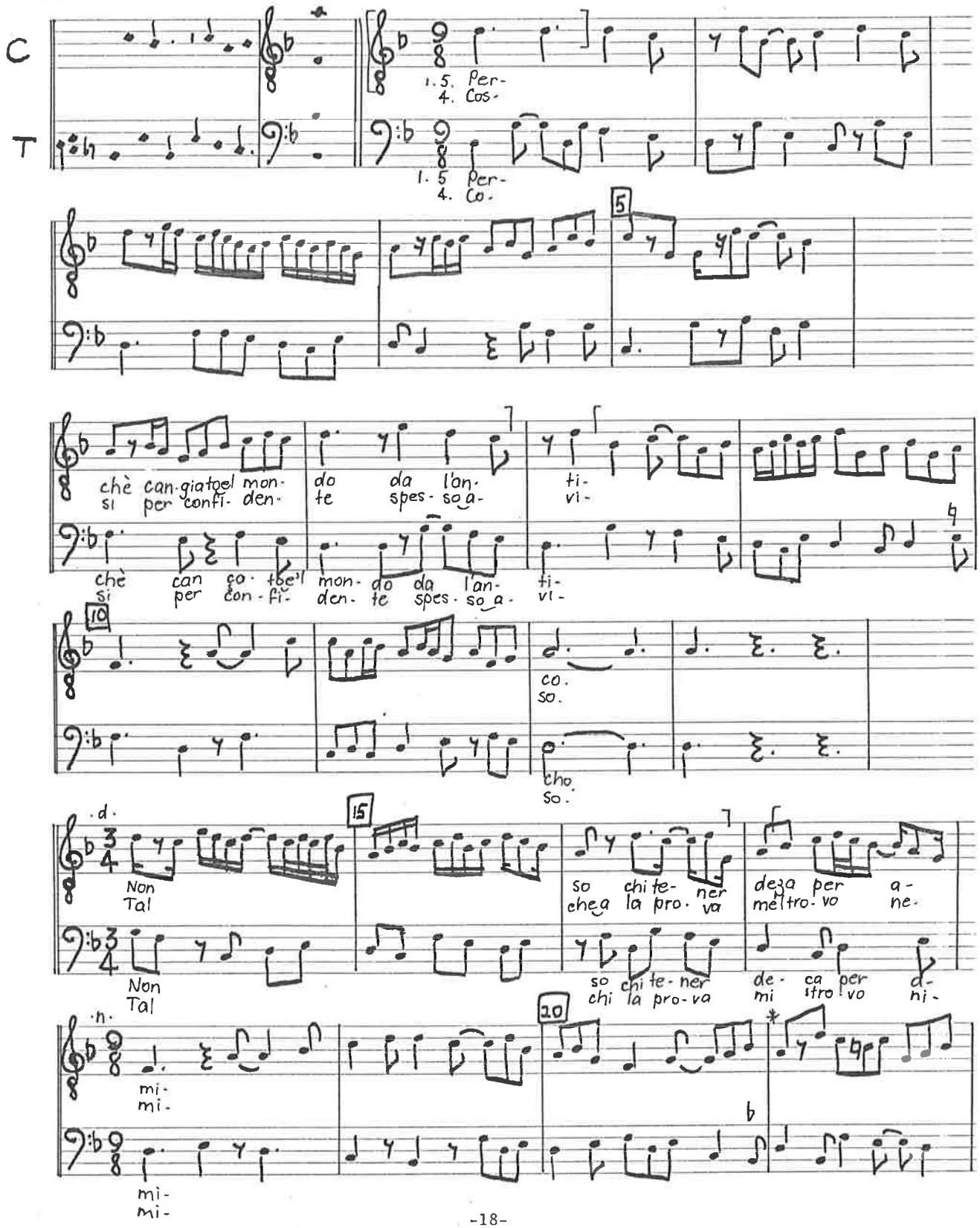

45
vo- cc quasi u-
d'io con mente
ma-
sa-
na
na
vo. ce quas- i u-
d'io con men- te
ma-
sa-
na.
na.
50
Se-
De
55
quita me la- trando parche di-
seguitar lo non penso fa- ti-
quita-me la- trando parche di-
seguitarlo non penso fa- ti-
Se-
De
60
ca.
ca.
ca.
ca.

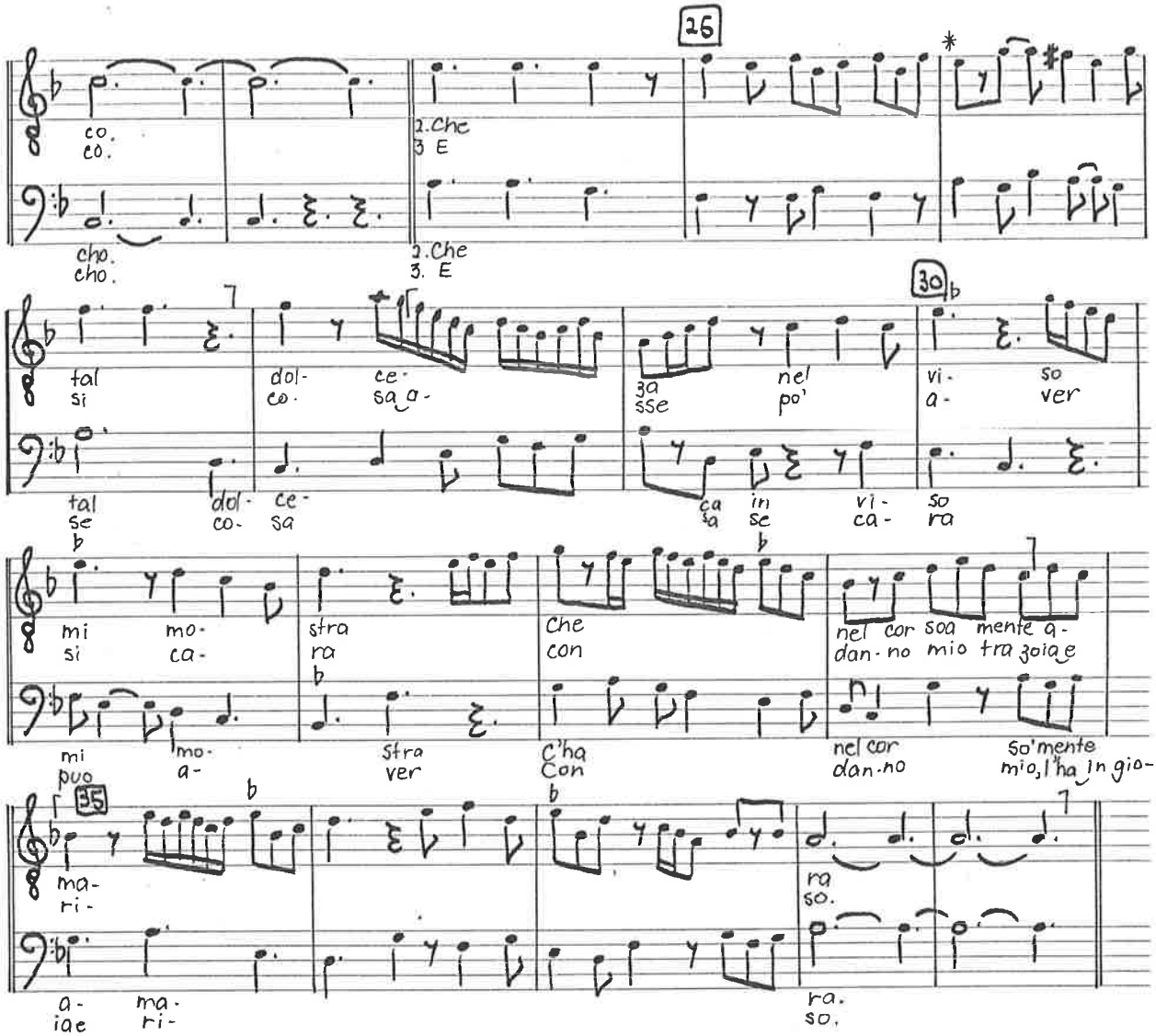
7 La sacrosancta Karita - Ballata Bartolino da Padova



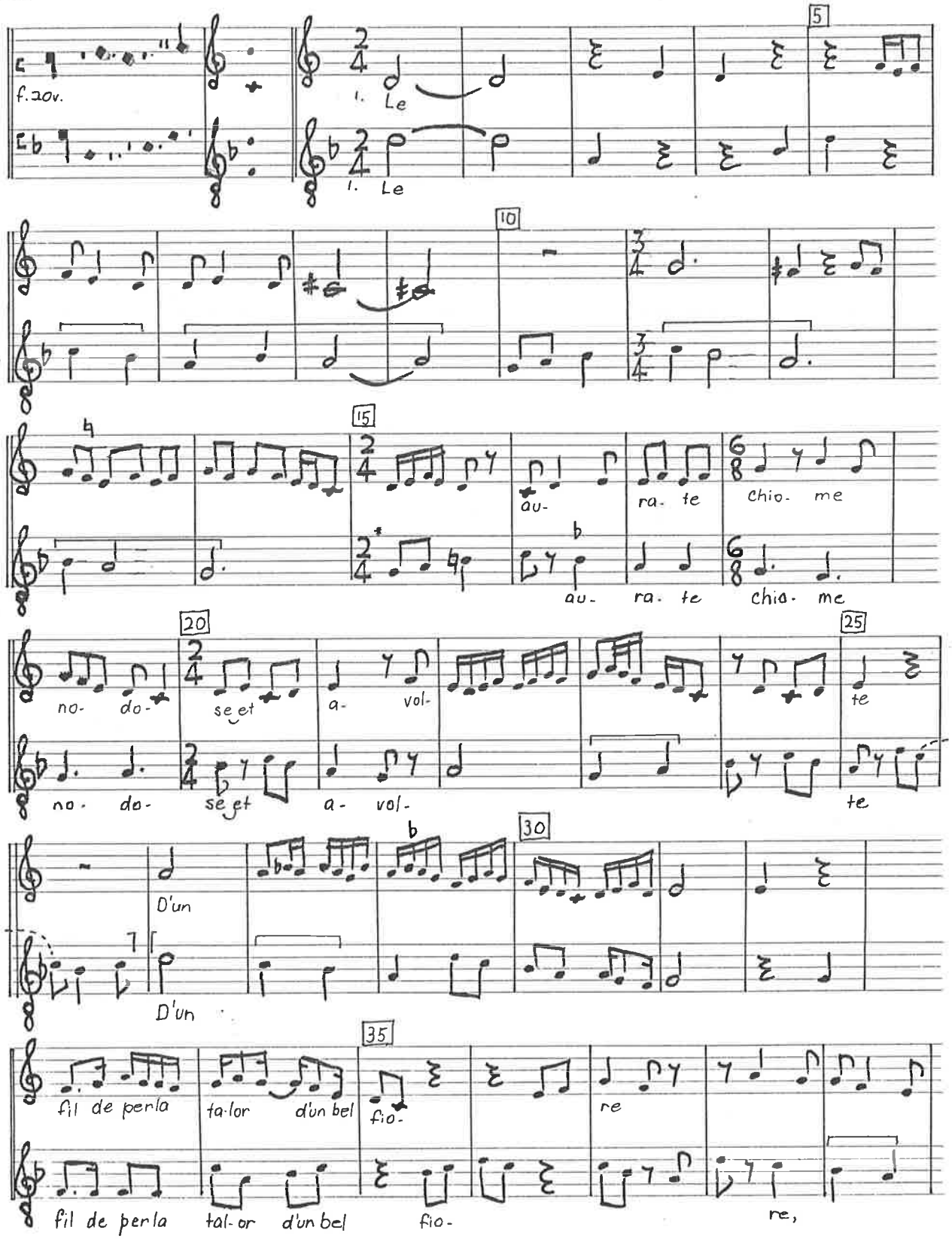

45
ri-
ri-
2.
3.
Per-
Sban-
2.
3.
Per-
Sban-
50
chè
di-
ver-
to è
chè
di-
ver-
to è
55
60
tù
da
ch'è
l'u-
la
ma-
ra-
no
di-
in-
ce e'l
tël-
no-
let-
do
to
tù
da
ch'è
l'u-
la
ma-
ra-
no
di-
in-
ce'el
tel-
no-
let-
do
to
65
Di
Nè
quell'
à
a-
pre-
mor
sio
per-
nè
fet-
lo-
Di
Nè
quell'
à
a-
pre-
mor
sio
per-
nè
fet-
lo-
70
to.
do.
to
do.

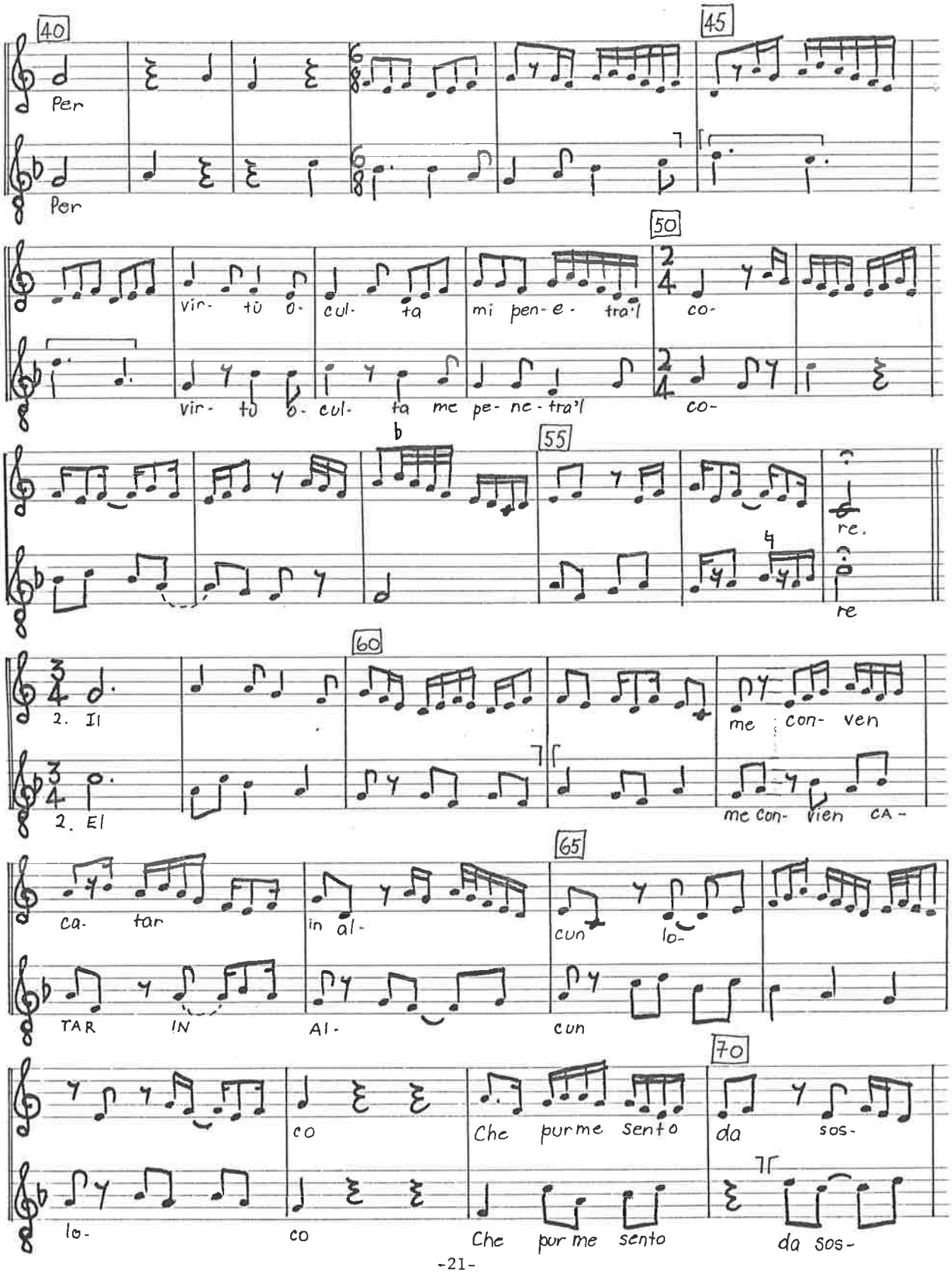
8 Perchè cangiato Ballata Bartolino da Padova

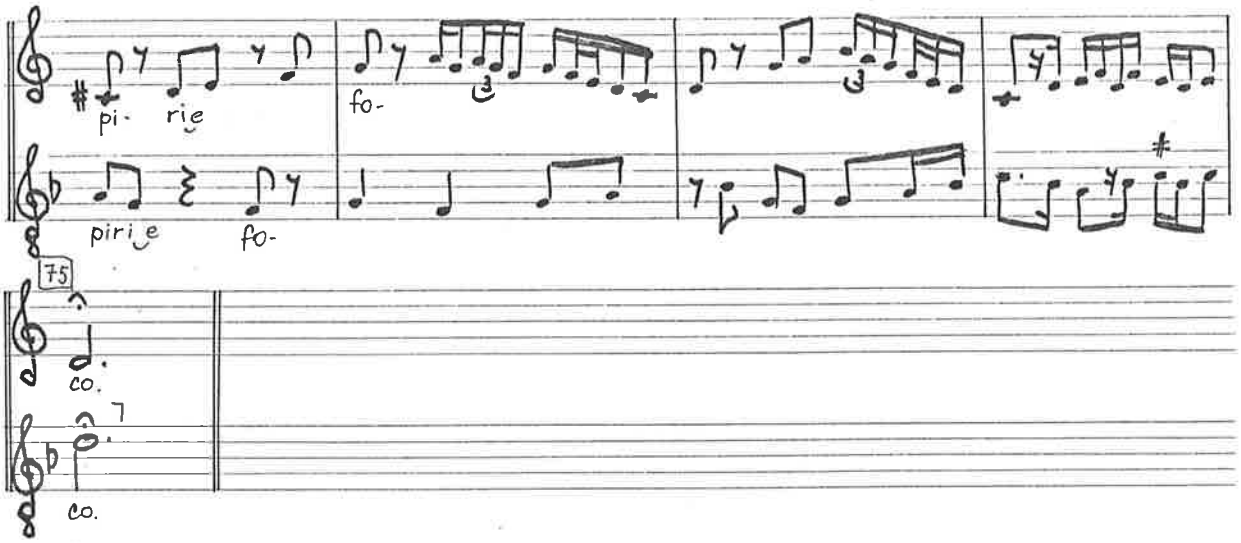



26
co.
co.
cho.
cho.
2.Che
3 E
2.Che
3. E
30
tal
si
dol-
ce-
co.
sa a-
za
sse
nel
po'
vi-
so
a-
ver
tal
se
dol-
ce-
co-
sa
ca
sa
in
se
vi-
ca-
so
ra
mi
si
mo-
ca-
stra
ra
che
con
nel cor soa mente a-
dan-no mio tra zoia e
mi
puo
mo-
a-
stra
ver
C'ha
Con
nel cor
dan.no
so'mente
mio, l'ha in gio-
35
ma-
ri-
ra
so.
a-
iae
ma.
ri-
ra.
so.

9 Le aurate chiome Madrigal Bartolino da Padova

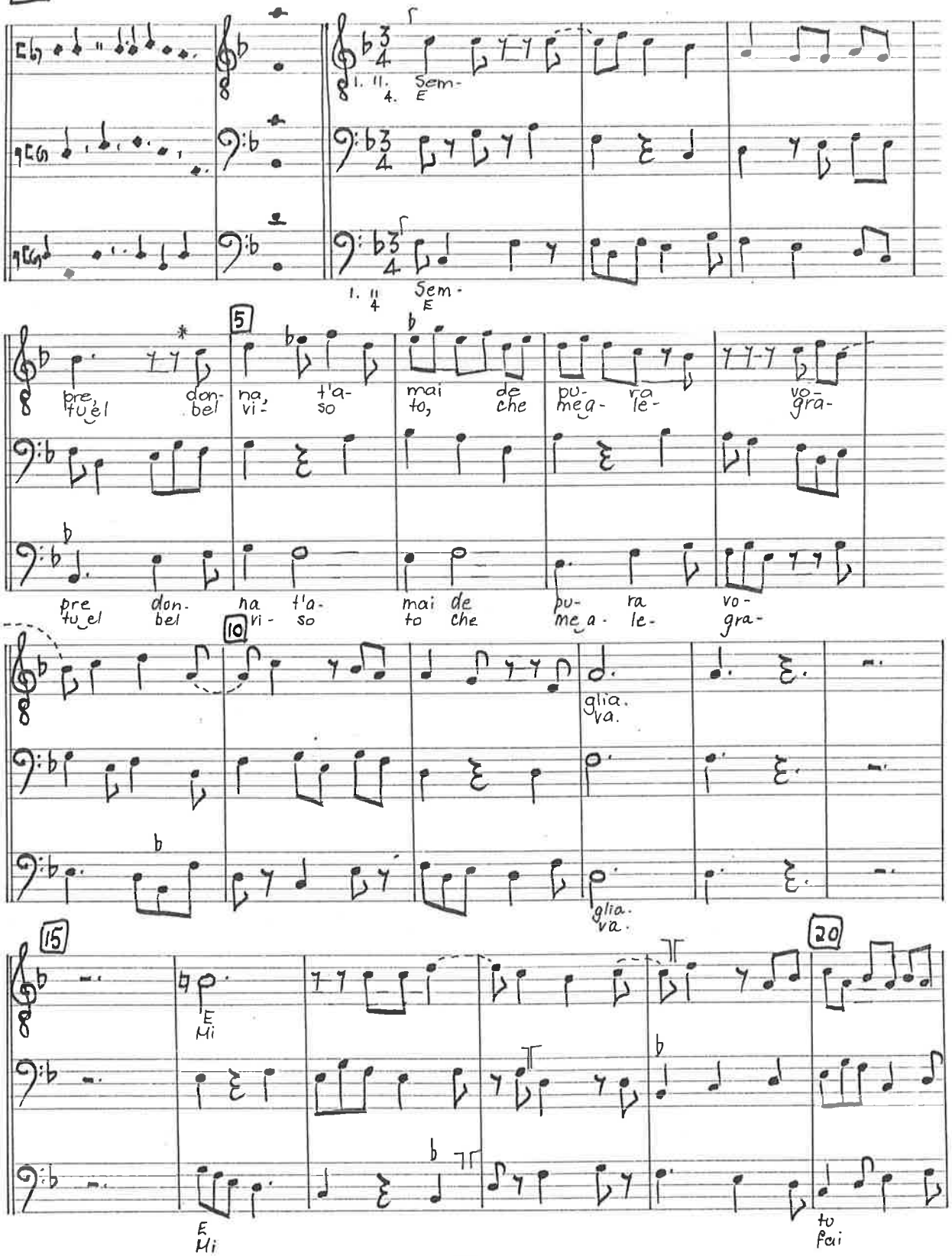


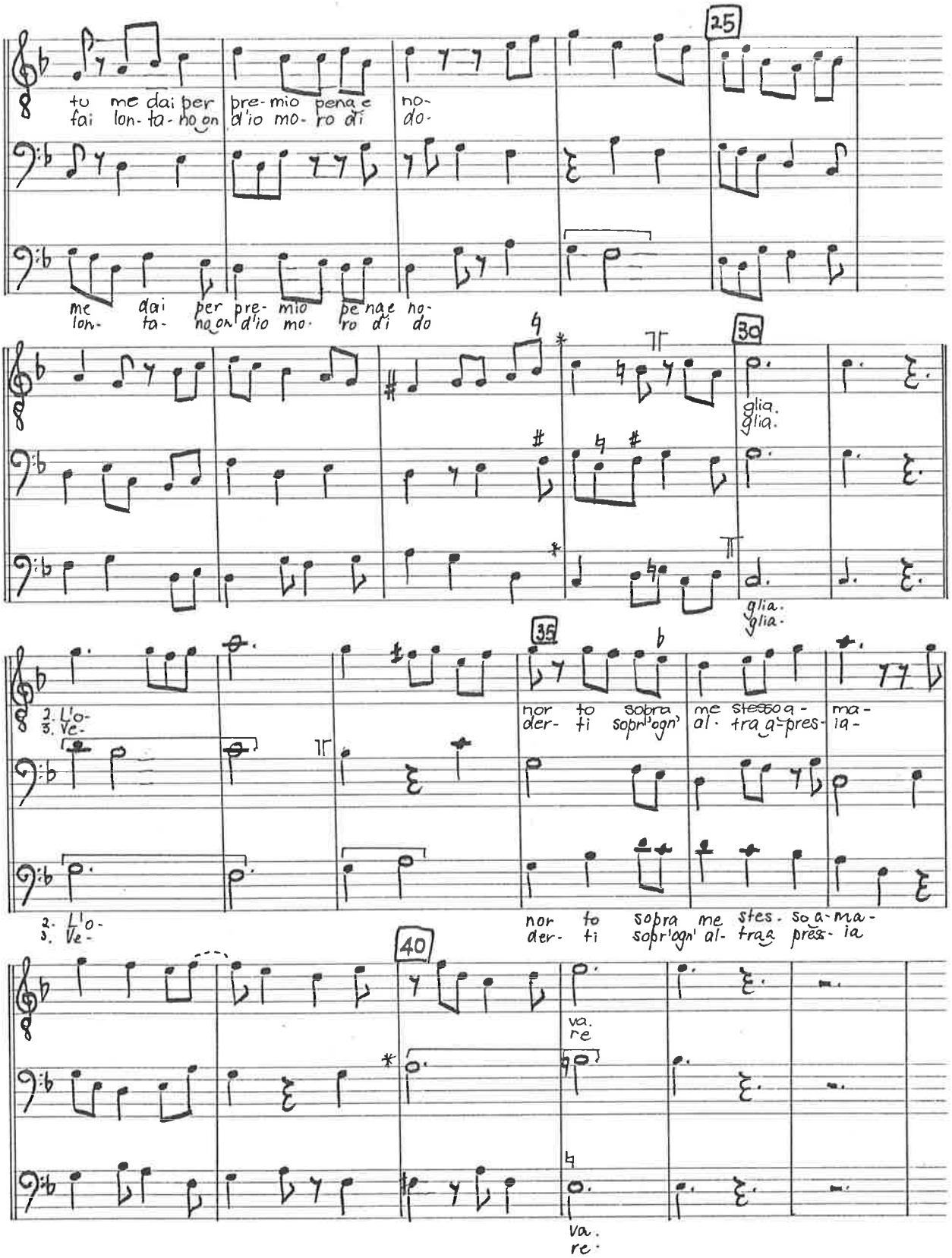

40
Per
Per
45
50
vir- tù o- cul- ta mi pen- e- tra'l co-
vir- tù o- cul- ta me pe- ne- tra'l co-
55
re.
re
60
2. Il
2. El
me con- ven
me con- vien CA-
65
ca- tar
in al-
cun lo-
TAR IN Al- cun
70
co
Che pur me sento
da sos-
lo- co Che pur me sento da sos-

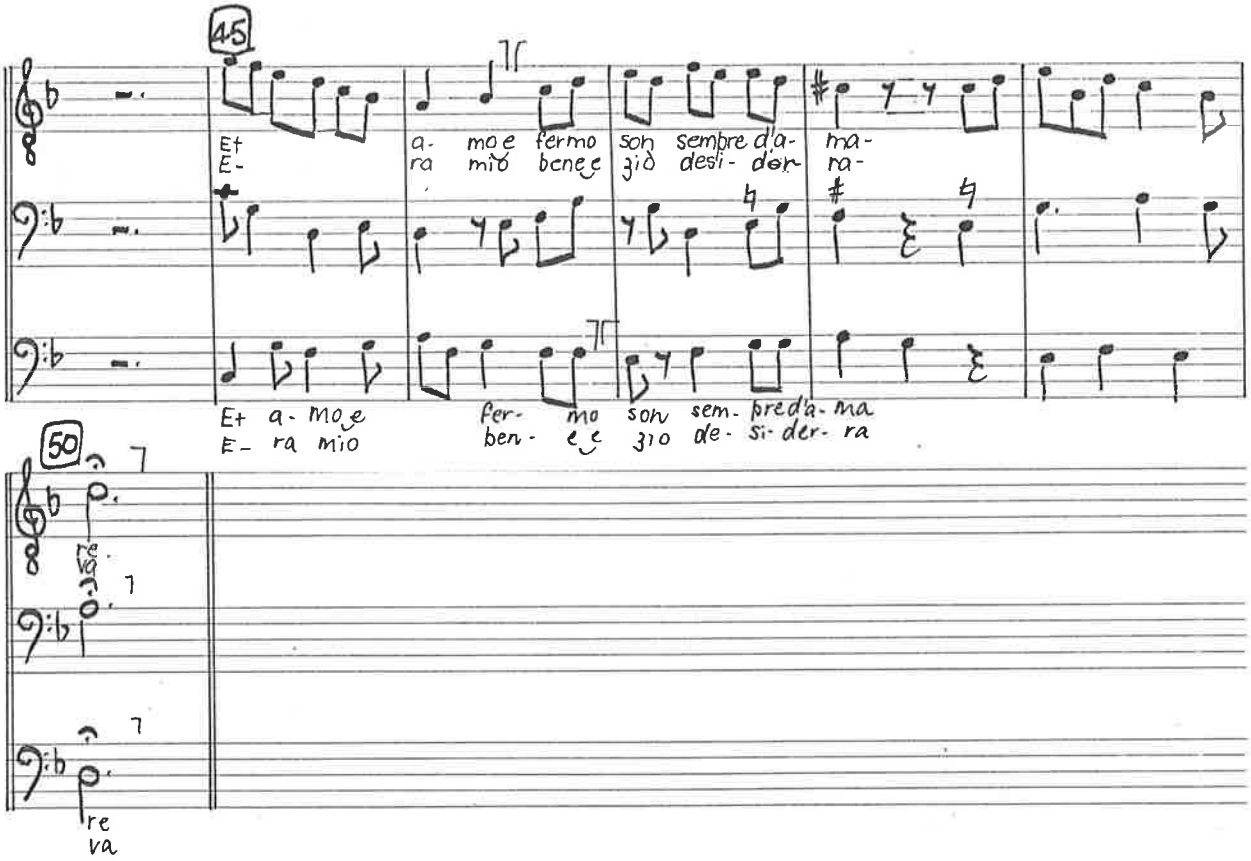

pi- rie
fo-
piri e
fo-
75
co.
co.

10

Sembre donna Ballata Bartolino da Padova

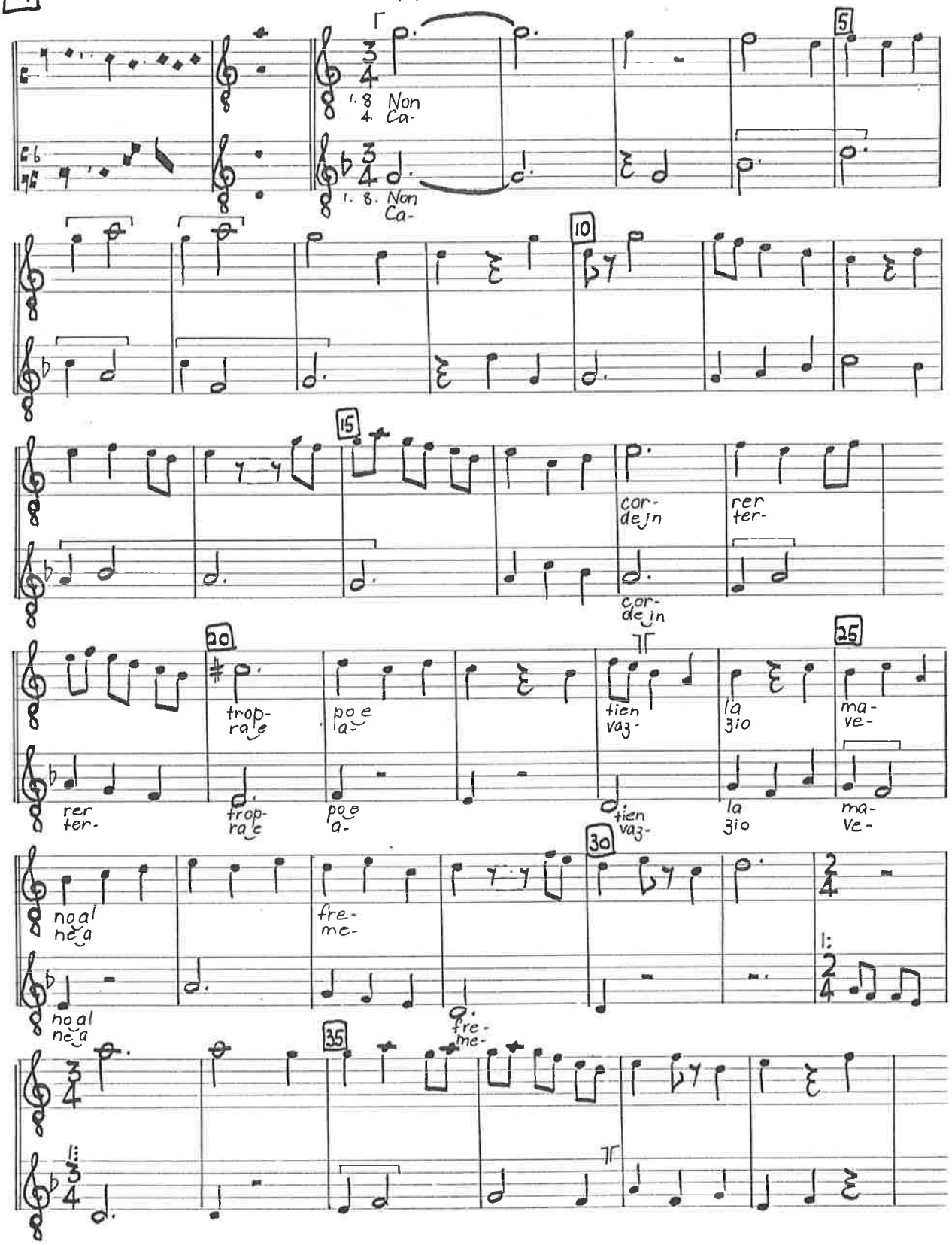


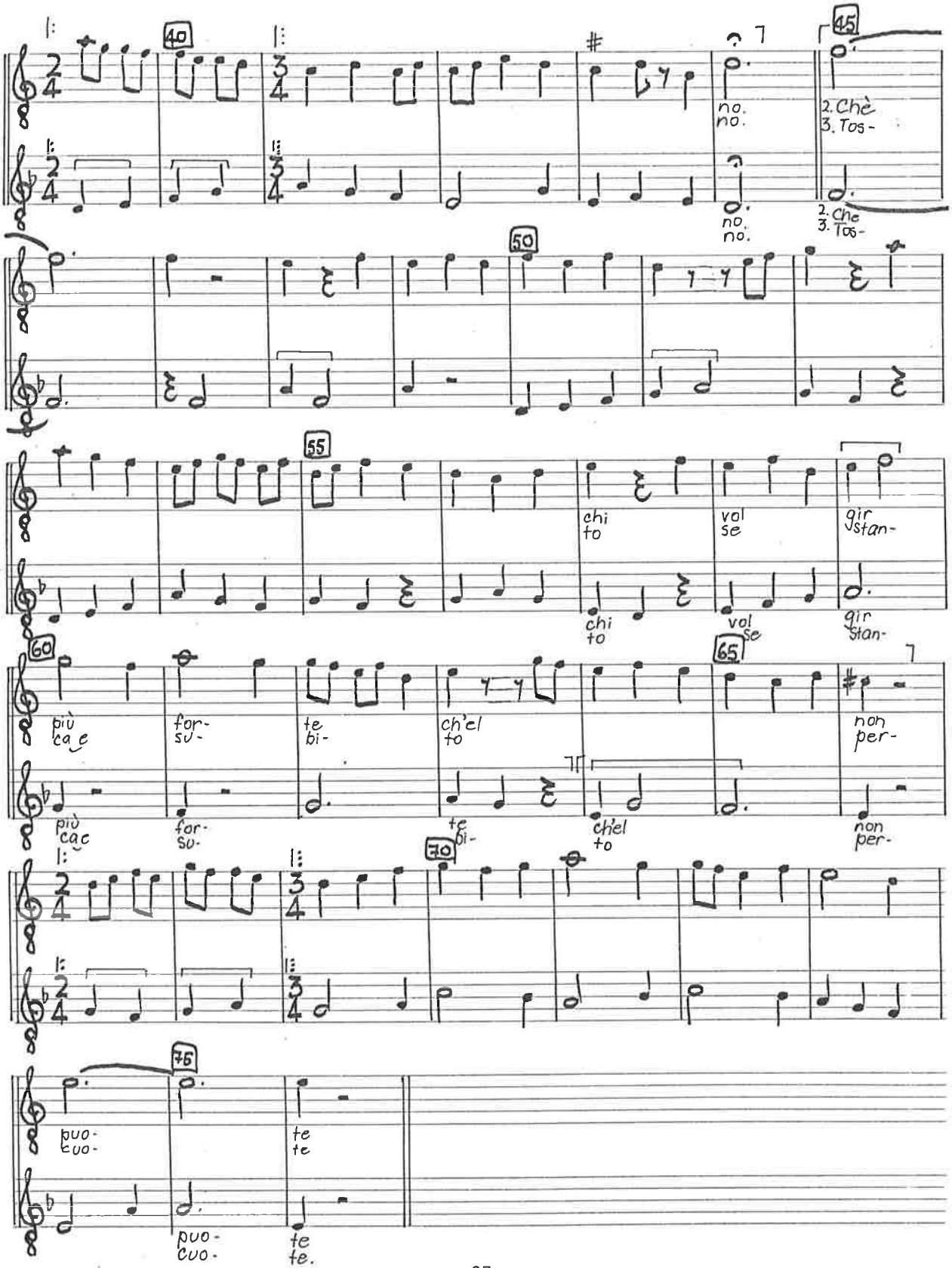

25
tu me dai per pre- mio pena e no-
fai lon- ta- no on d'io mo- ro di do-
me dai per pre- mio pe na e no-
lon- ta- no on d'io mo- ro di do
30
glia.
glia.
glia.
glia.
35
2. L'o-
3. Ve-
nor to sobra me stesso a- ma-
der- ti sopr'ogn' al- tra a- pres- ia-
2. L'o-
3. Ve-
nor to sopra me stes- so a- ma-
der- ti sopr'ogn' al- tra a pres- ia
40
va.
re
va.
re.


45
Et a- mo e fermo son sempre d'a- ma-
E- ra mio bene e gio desi- der- ra-
Et a- mo e fer- mo son sem- pre d'a- ma
E- ra mio ben- e e gio de- si- der- ra
50
re
va

11

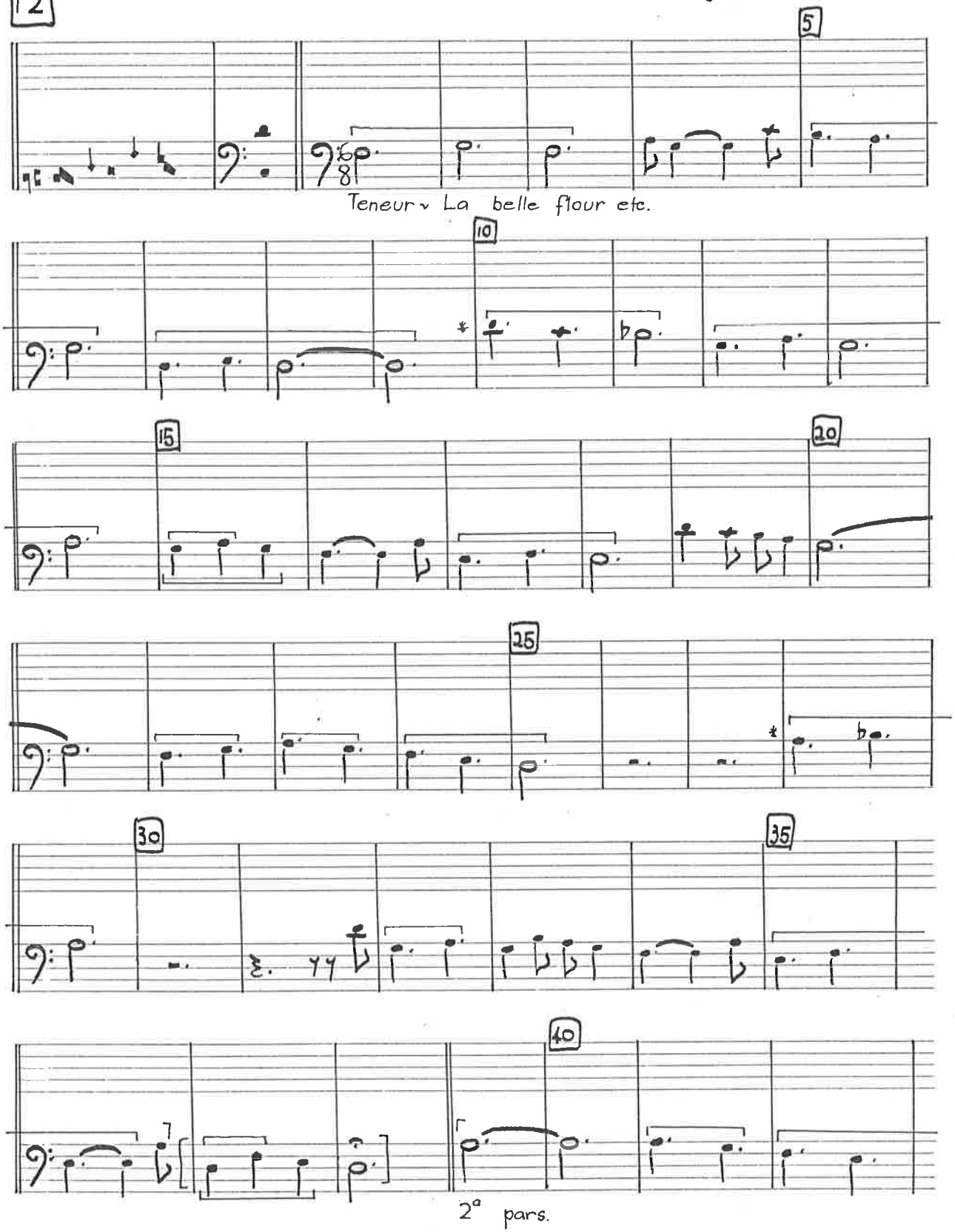
Non correr troppo Ballata Bartolino da Padova

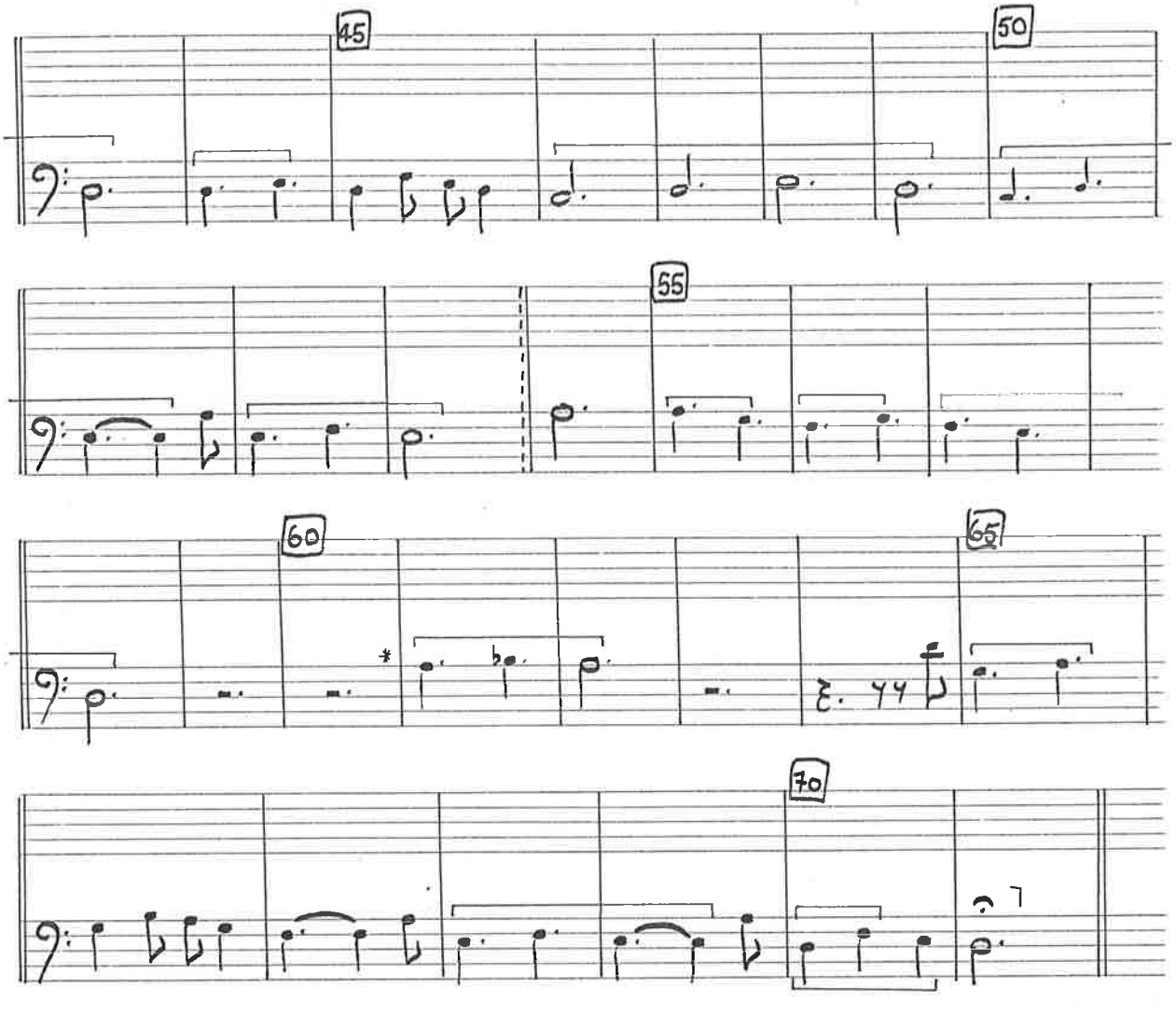



40
45
50
55
60
65
70
75
no.
no.
2. Chè
3. Tos-
chi
to
vol
se
gir
stan-
più
cae
for-
su-
te
bi-
ch'el
to
non
per-
puo-
cuo-
te
te.

12

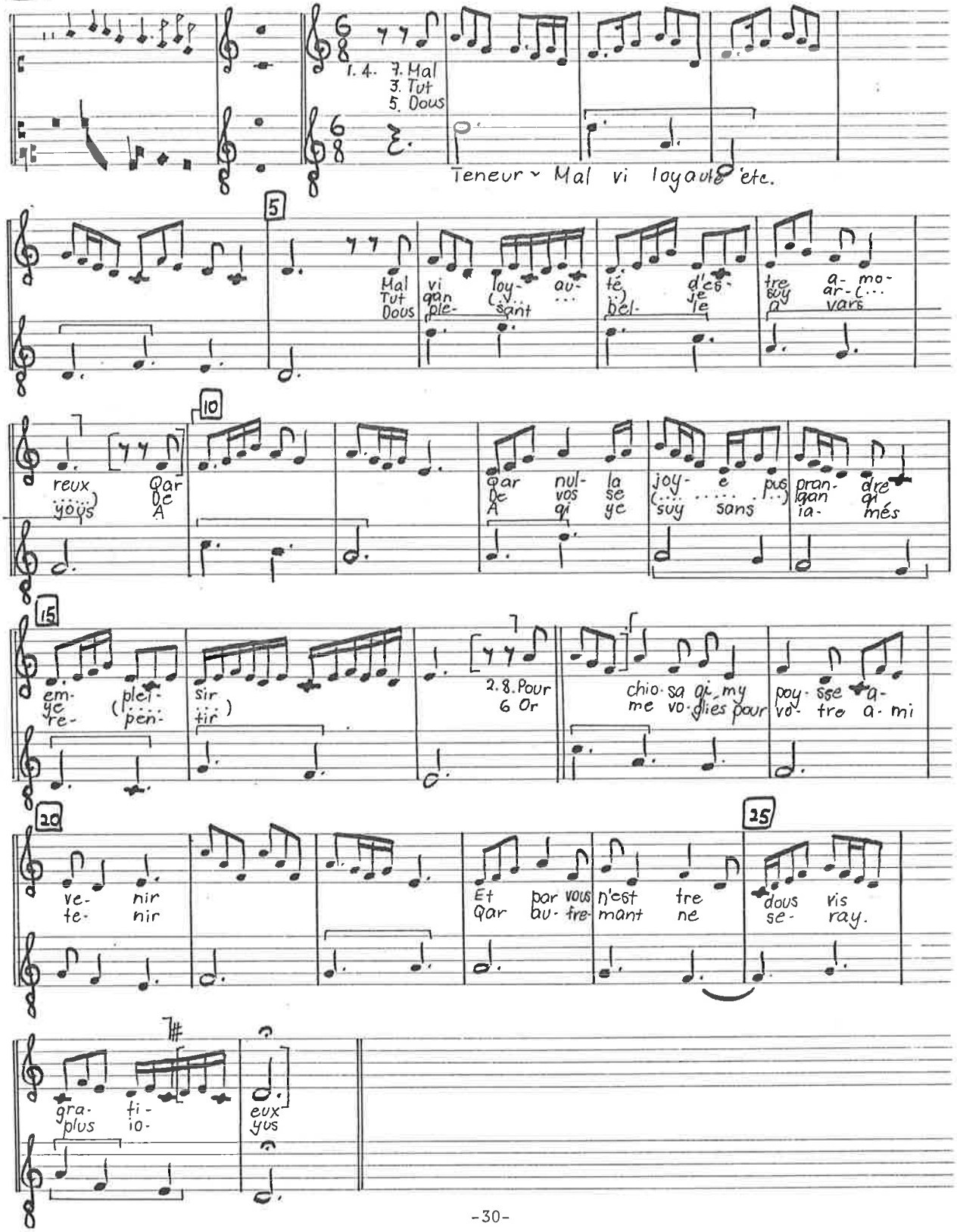
La belle flour Rondeau Anonymous



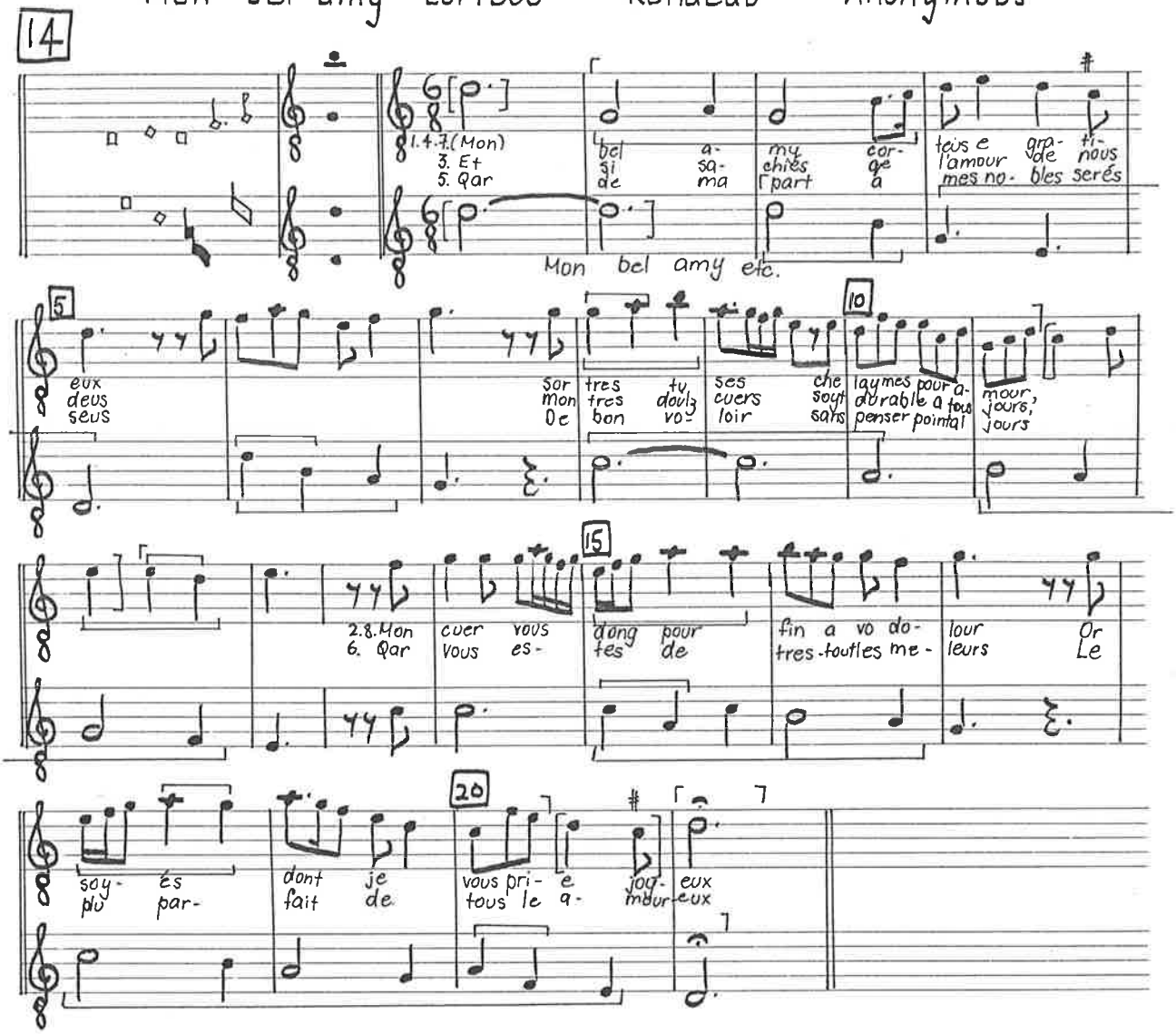

45
50
55
60
65
70

13

Mal vi loyauté Rondeau Anonymous

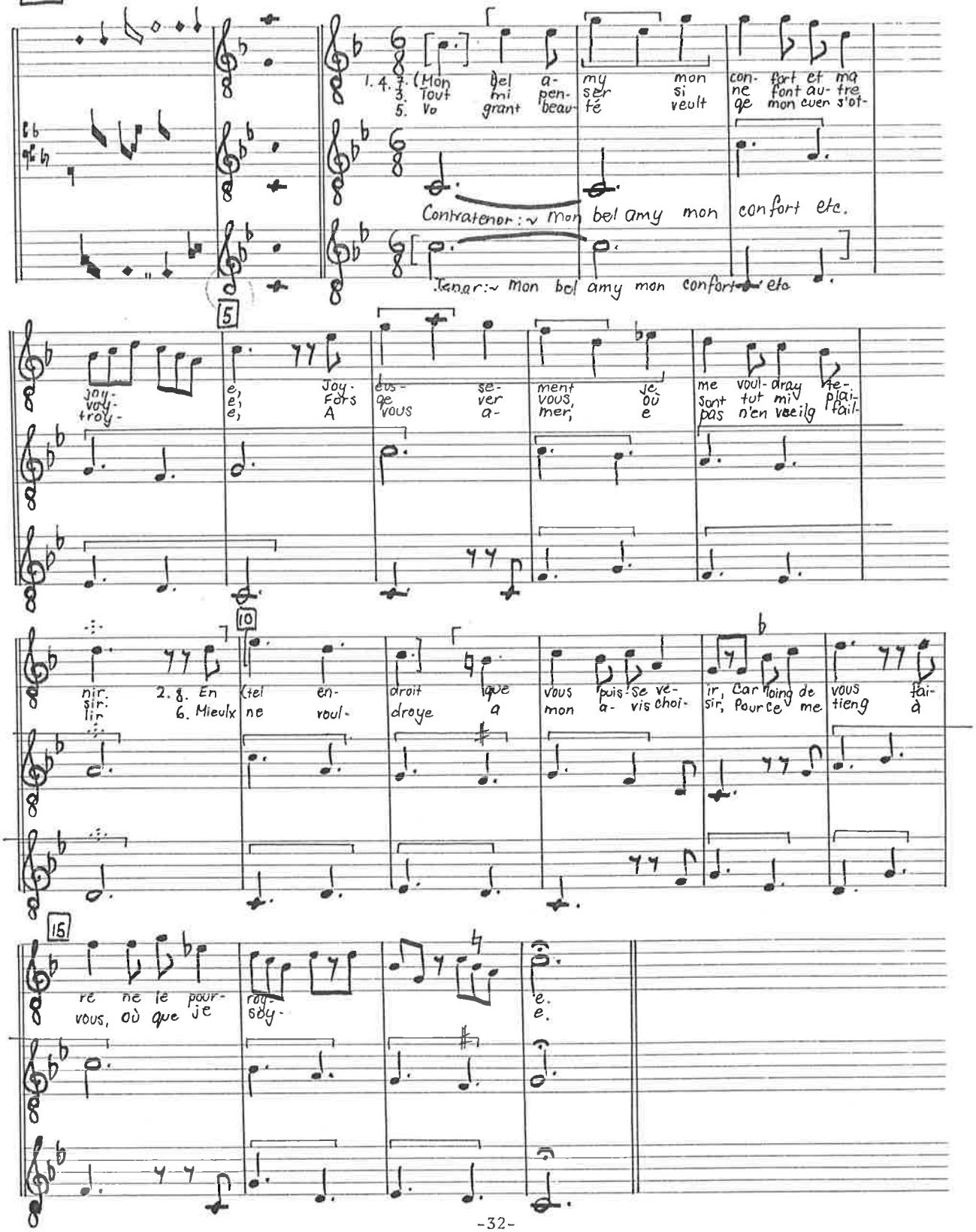


Mon bel amy corteus Rondeau Anonymous



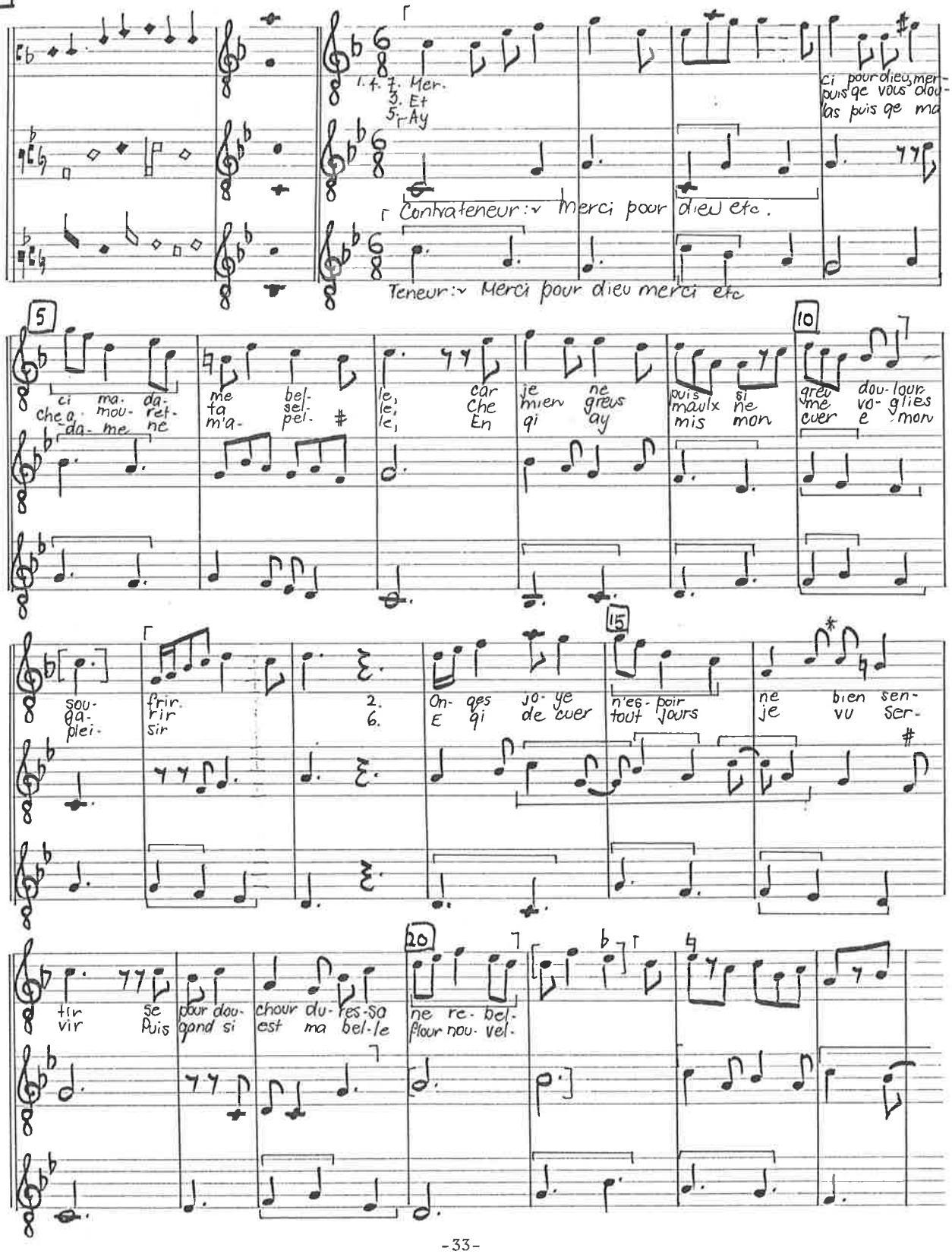
15

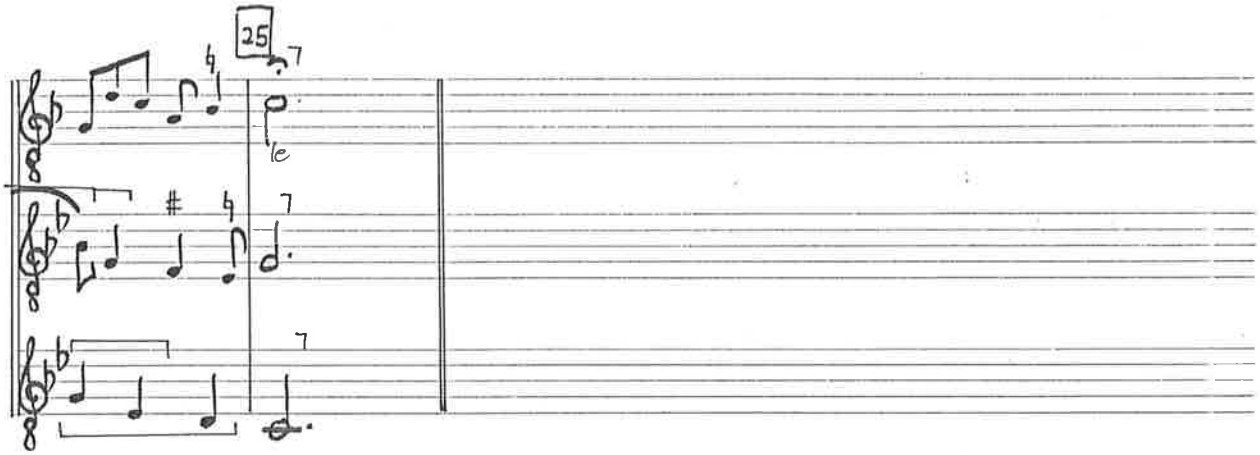
Mon bel amy mon confort Rondeau Anonymous



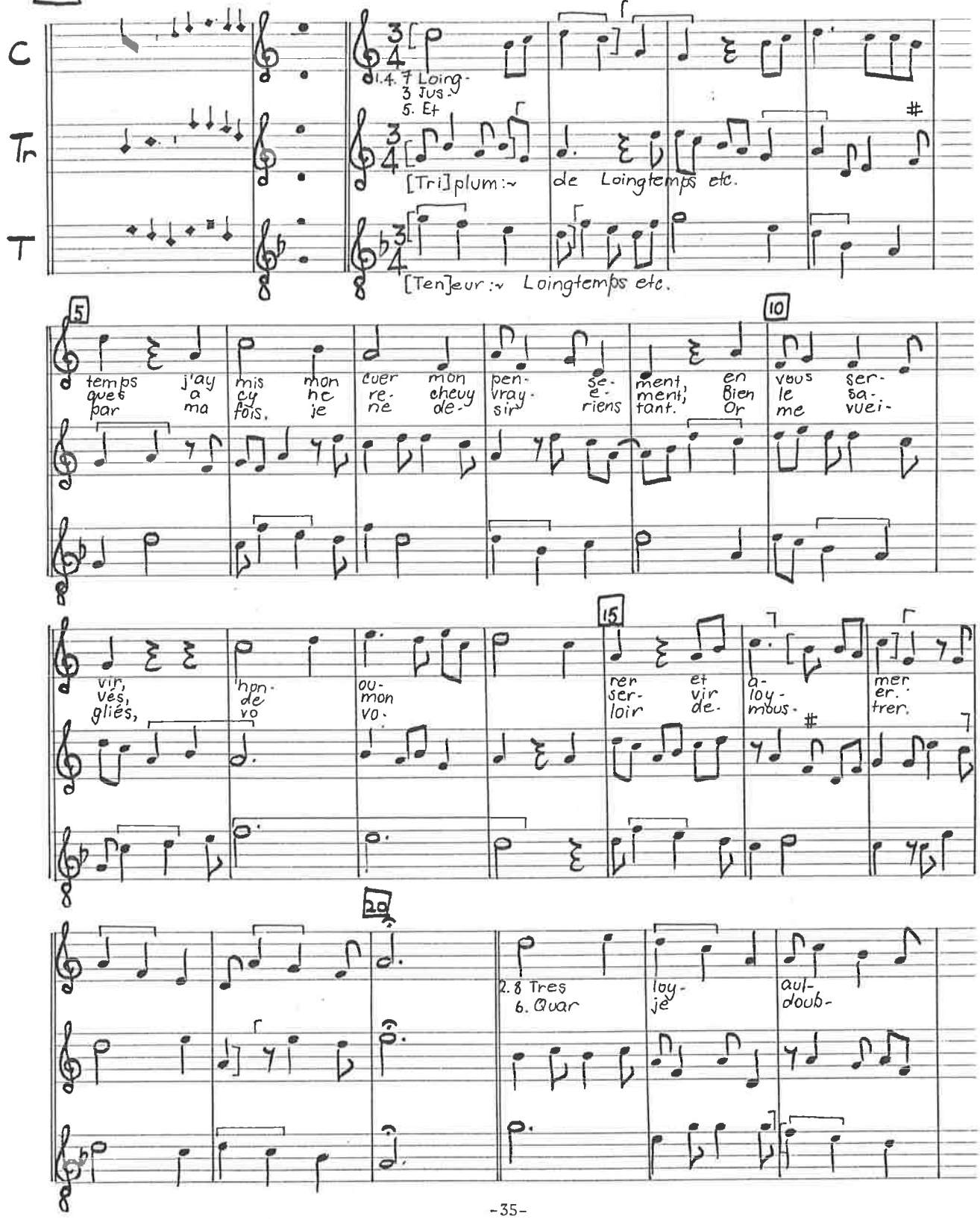
16

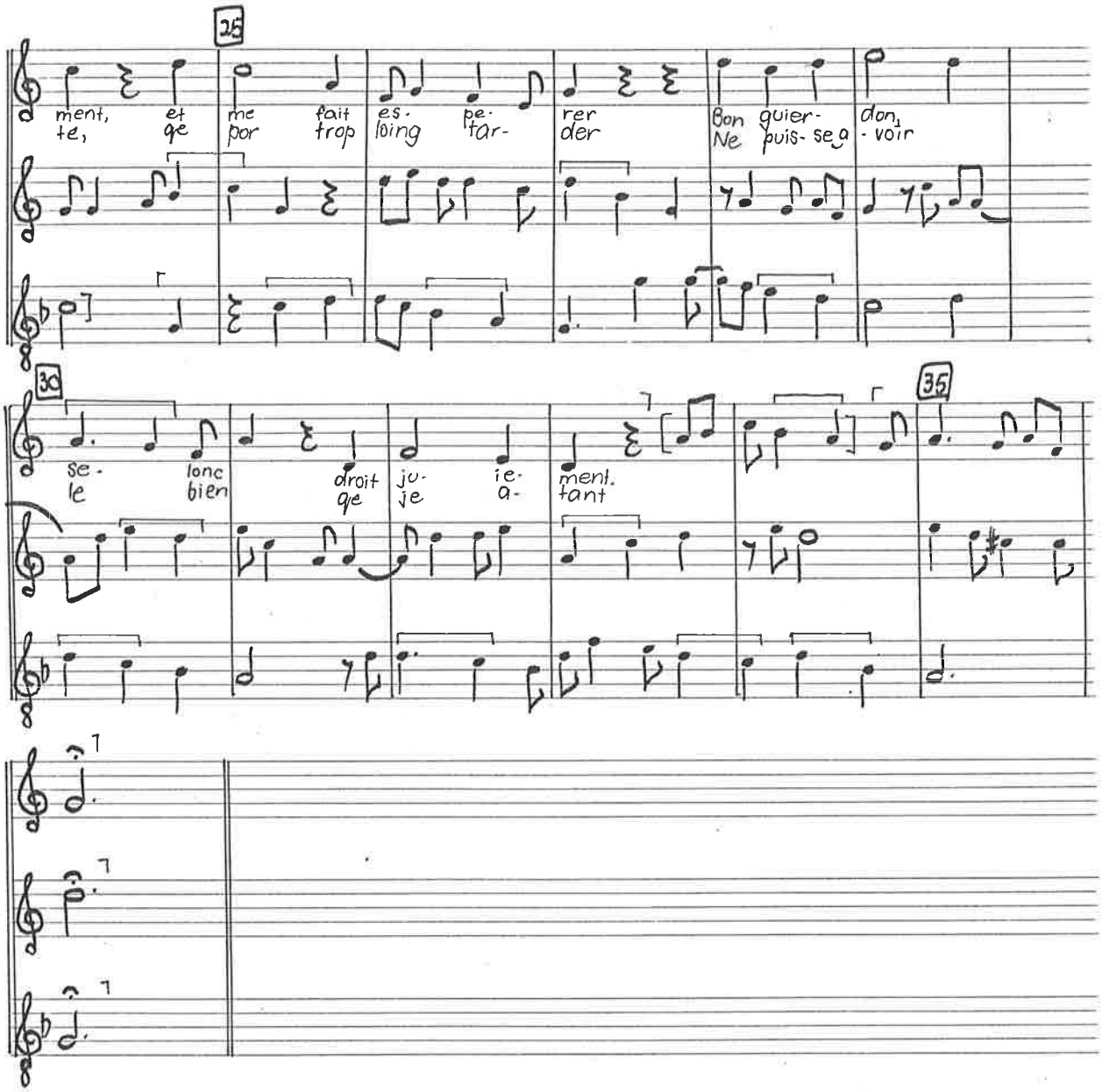
Merci pour dieu — Rondeau — Antonio da Cividale




25
le

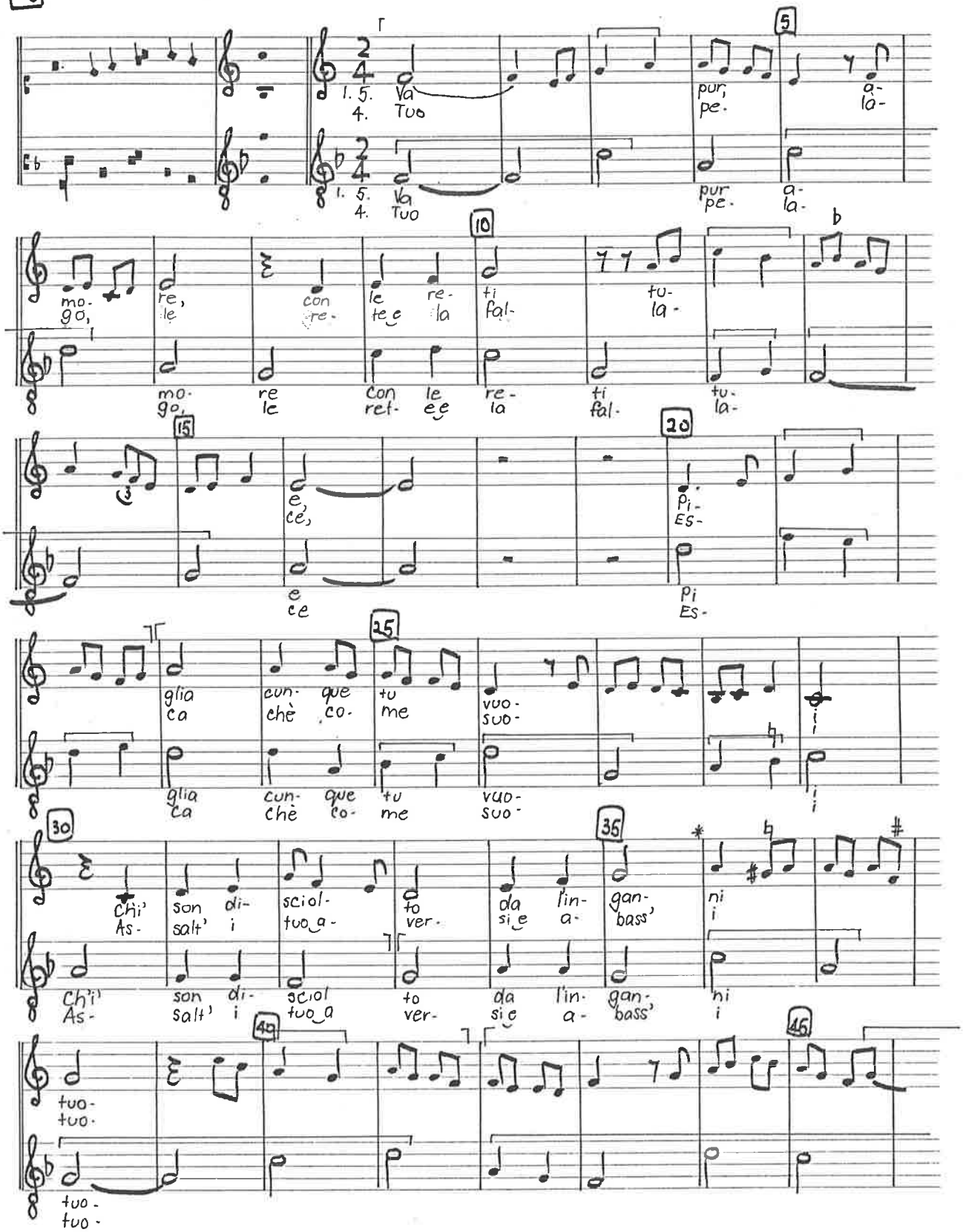
17 Loingtemps j'ay mis mon cuer Rondeau Antonio da Cividale

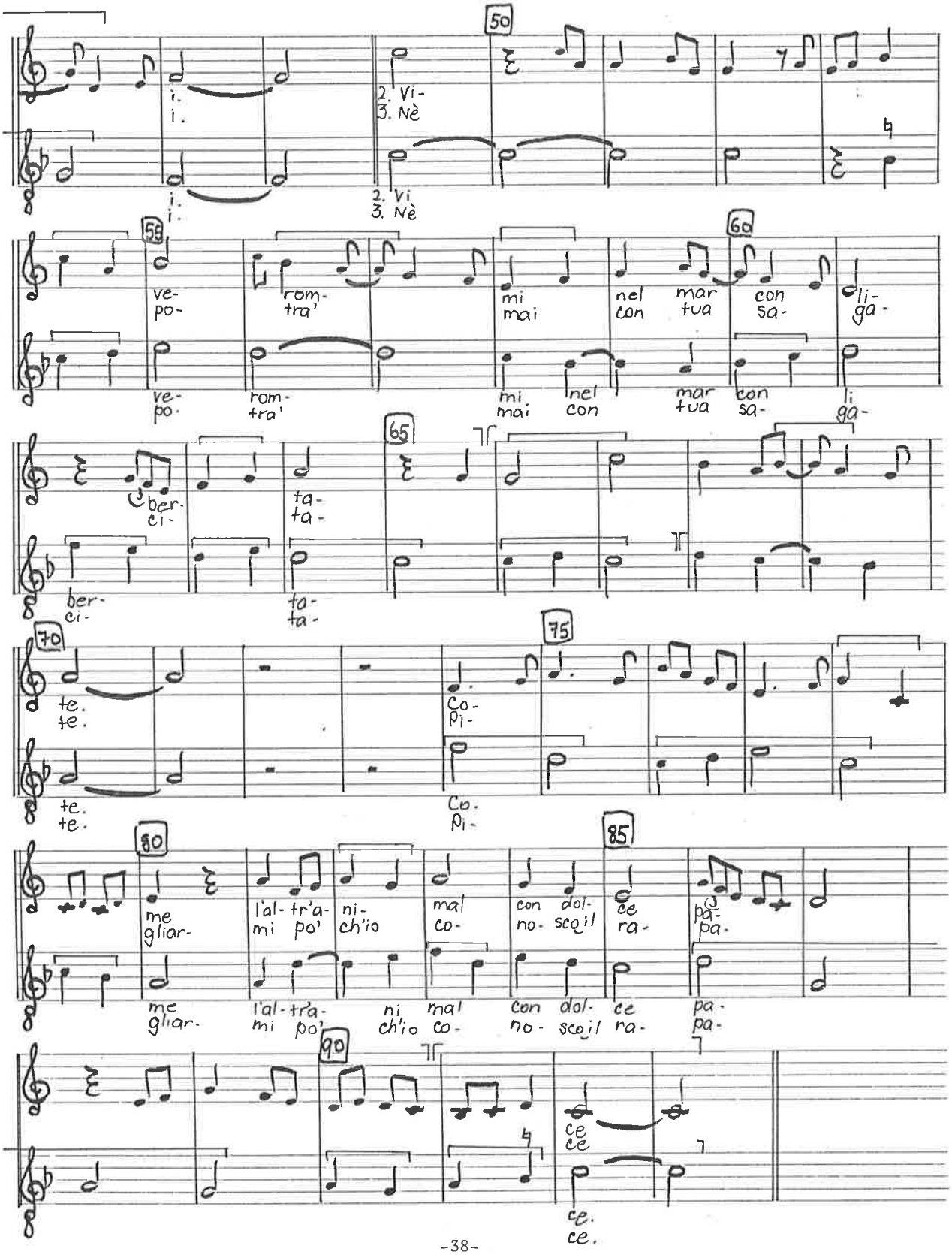



25
ment, et
te, qe
me fait es- pe-
por trop loing tar-
rer
der
Bon quier-
Ne puis- se a
don,
- voir
30
se-
le
lonc
bien
droit
qe
ju-
je
ie-
a-
ment.
tant
35

18

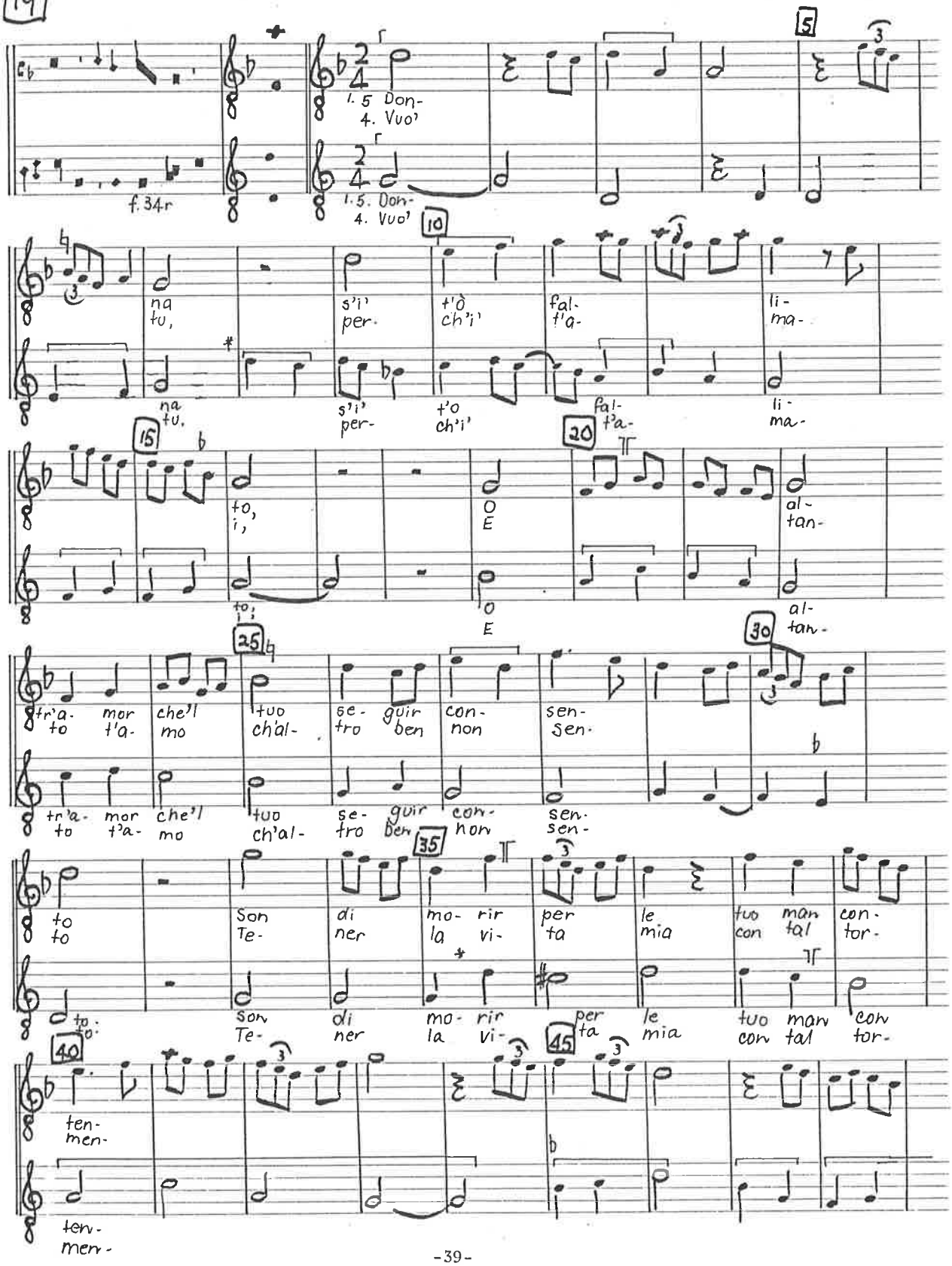
Va pur Amore Ballata Francesco Landini

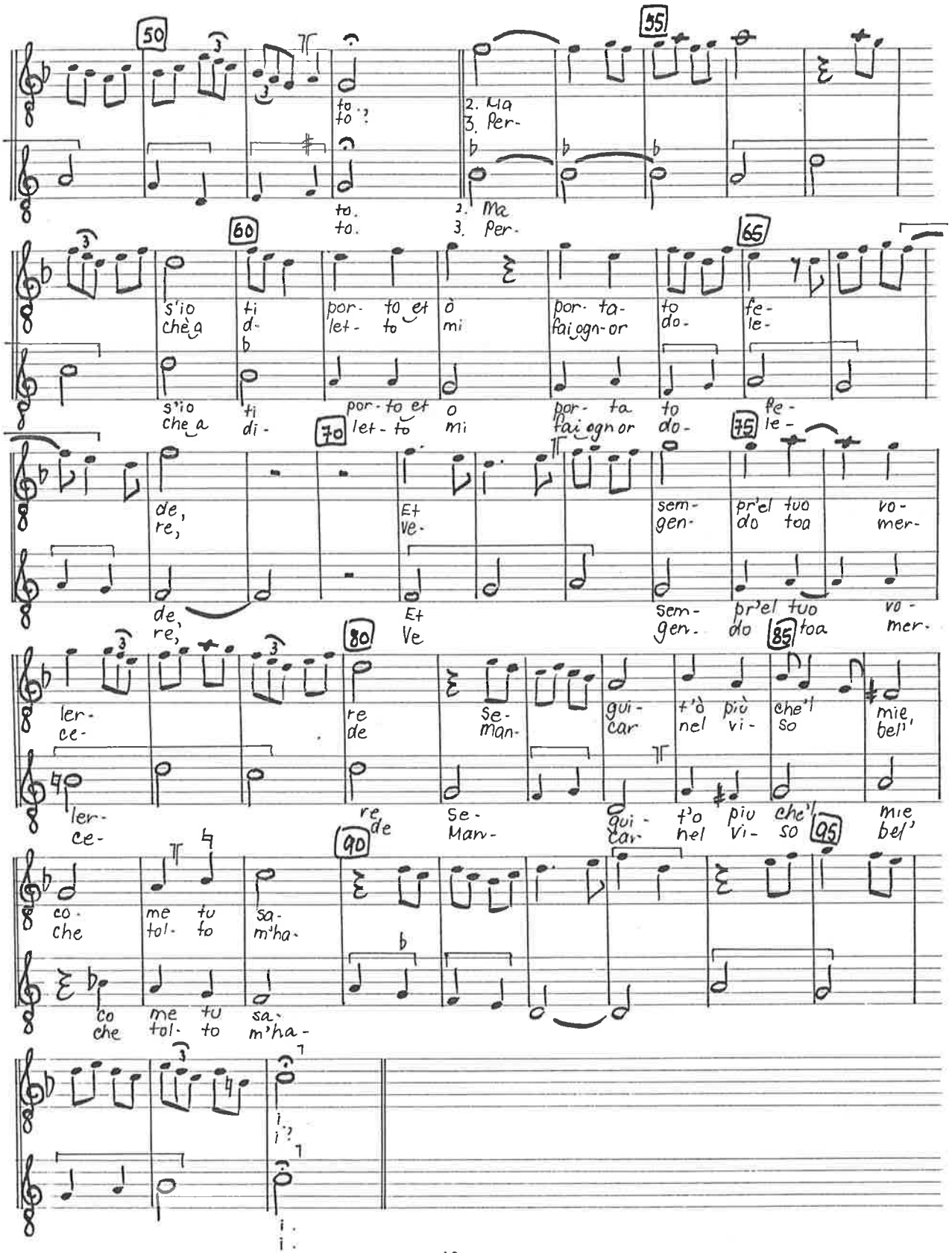



50
i.
i.
2. Vi-
3. Nè
i.
i.
2. Vi
3. Nè
55
ve-
po-
rom-
tra'
mi
mai
nel
con
mar
tua
con
sa-
li-
ga-
ve-
po.
rom-
tra'
mi
mai
nel
con
mar
tua
con
sa-
li-
ga-
60
65
ber-
ci-
ta-
ta-
ber-
ci-
ta-
ta-
70
te.
te.
te.
te.
75
Co-
pi-
Co.
pi-
80
me
gliar-
l'al-
mi
tr'a-
po'
ni-
ch'io
mal
co-
con
no-
dol-
sce
il
ce
ra-
85
pa-
pa-
me
gliar-
l'al-
mi
tr'a-
po'
ni
ch'io
mal
co-
con
no-
dol-
sce
il
ce
ra-
pa-
pa-
90
ce
ce
ce.
ce.

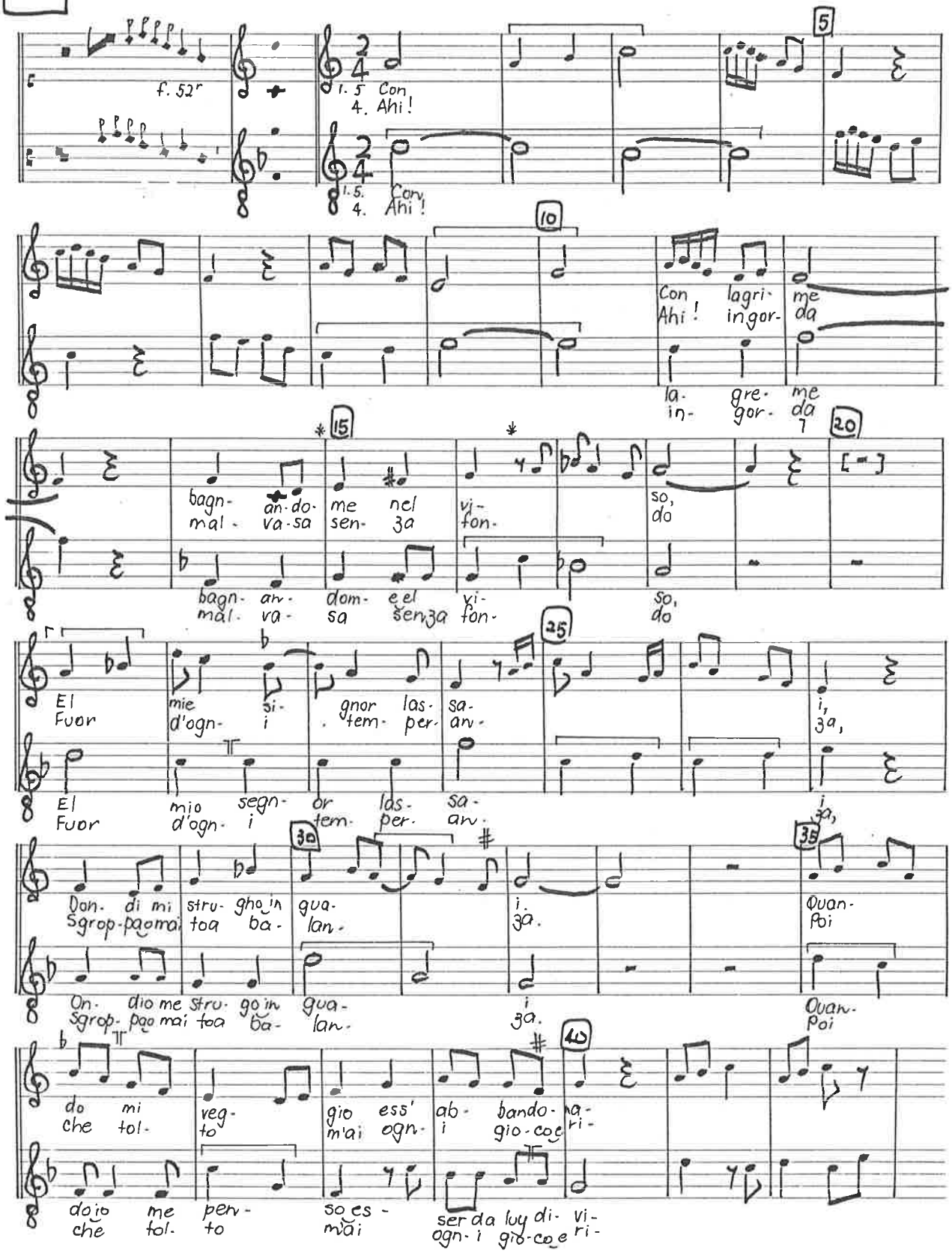
19

Donna s'i'tò fallito Ballata Francesco Landini




50
55
60
65
70
75
80
85
90
95
to
to.
2. Ma
3. Per-
s'io
che a
ti
di-
por-to et
let-to
o
mi
por-ta
fai ogn-or
to
do-
fe-
le-
de,
re,
Et
Ve-
sem-
gen-
pr'el tuo
do toa
vo-
mer-
ler-
ce-
re
de
Se-
man-
gui-
car
t'ò
nel
più
vi-
che'l
so
mie
bel'
co-
che
me
tu
to
sa-
m'ha-
i
i.

20 Con lagreme bagnandome Ballata Johannes Ciconia



Con lagreme bagnandome

45 50

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

so. 2. Ay me do- len
so. 3. Ahi! cru- da- mor-

55

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

te! Ay du- ra dispar- ti-
te! Ahi! des- pie- ta- ta vi-

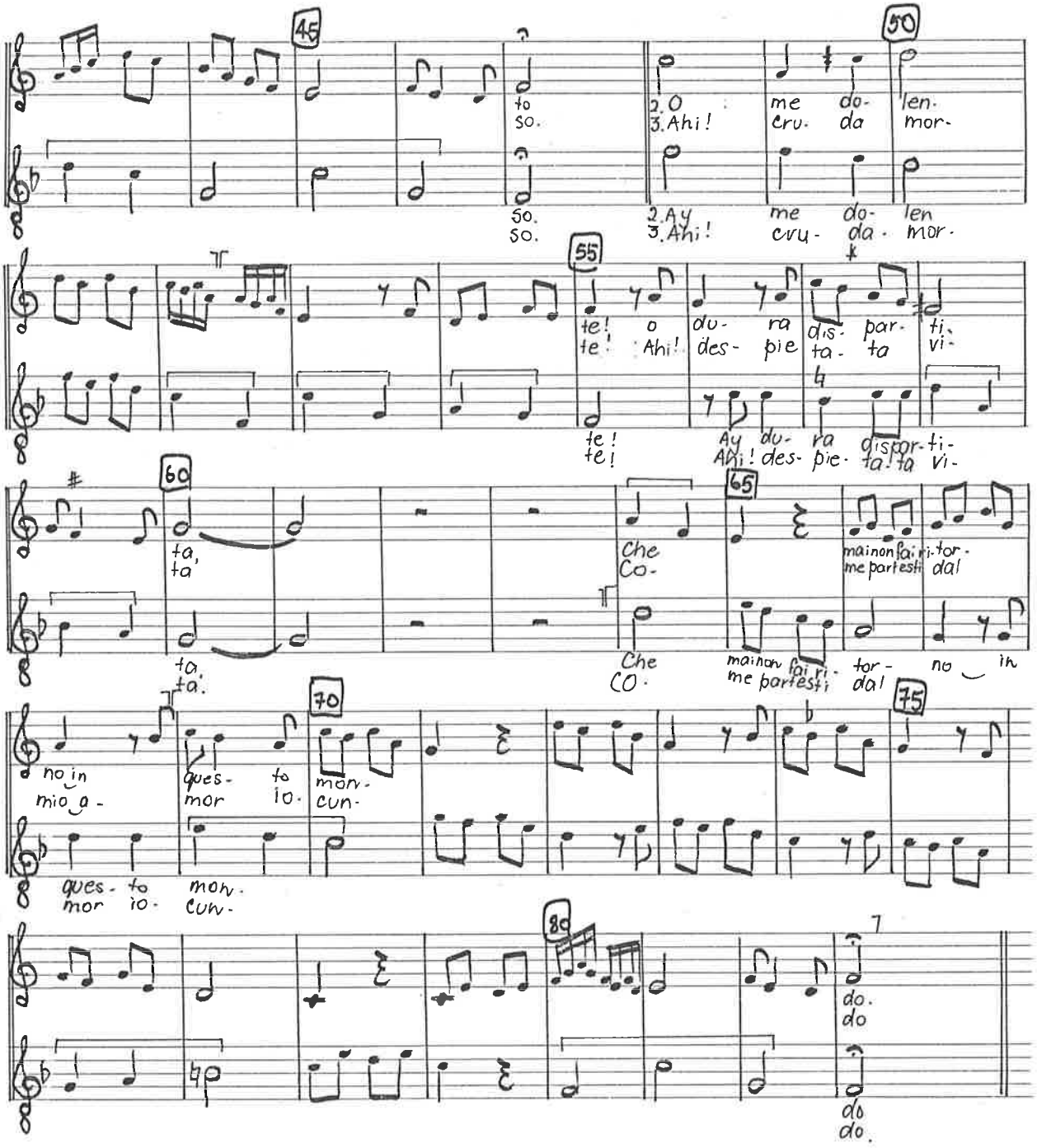
60 65

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

ta, Che mainon fai ri- tor- no in
ta. CO- me partesti dal

70 75

no in ques- to mon-
mio a- mor io- cun-



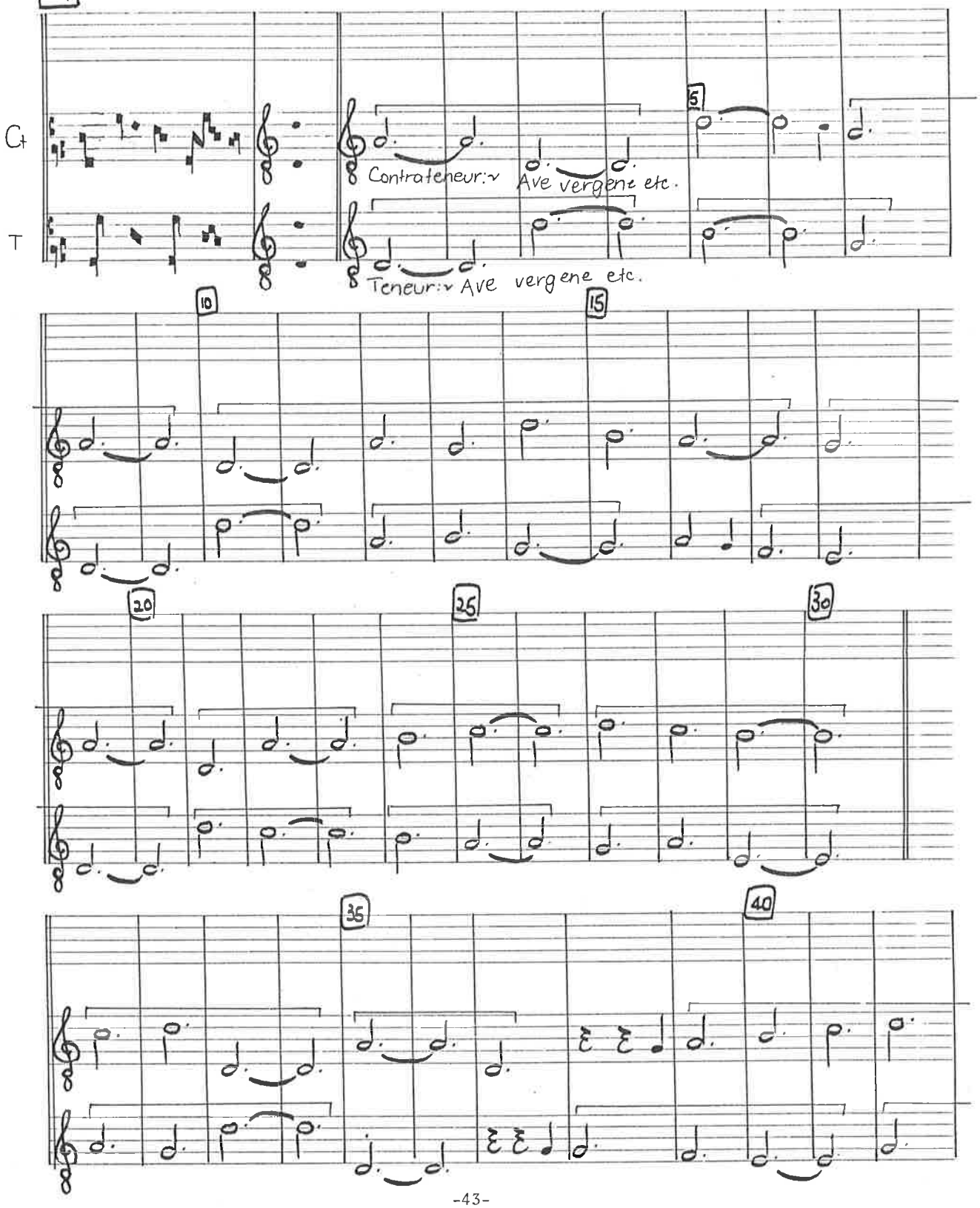
ques- to mon-
mor io- cun-

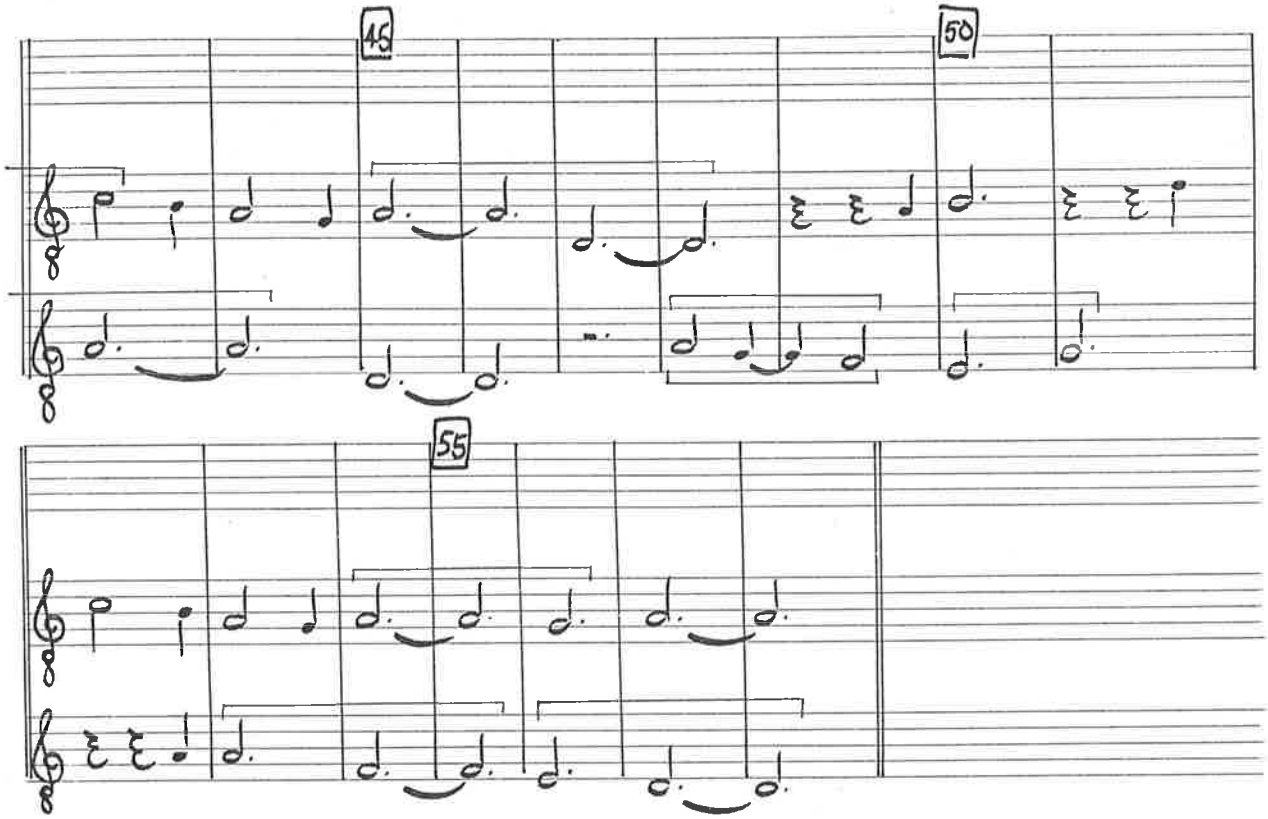
80

do.
do

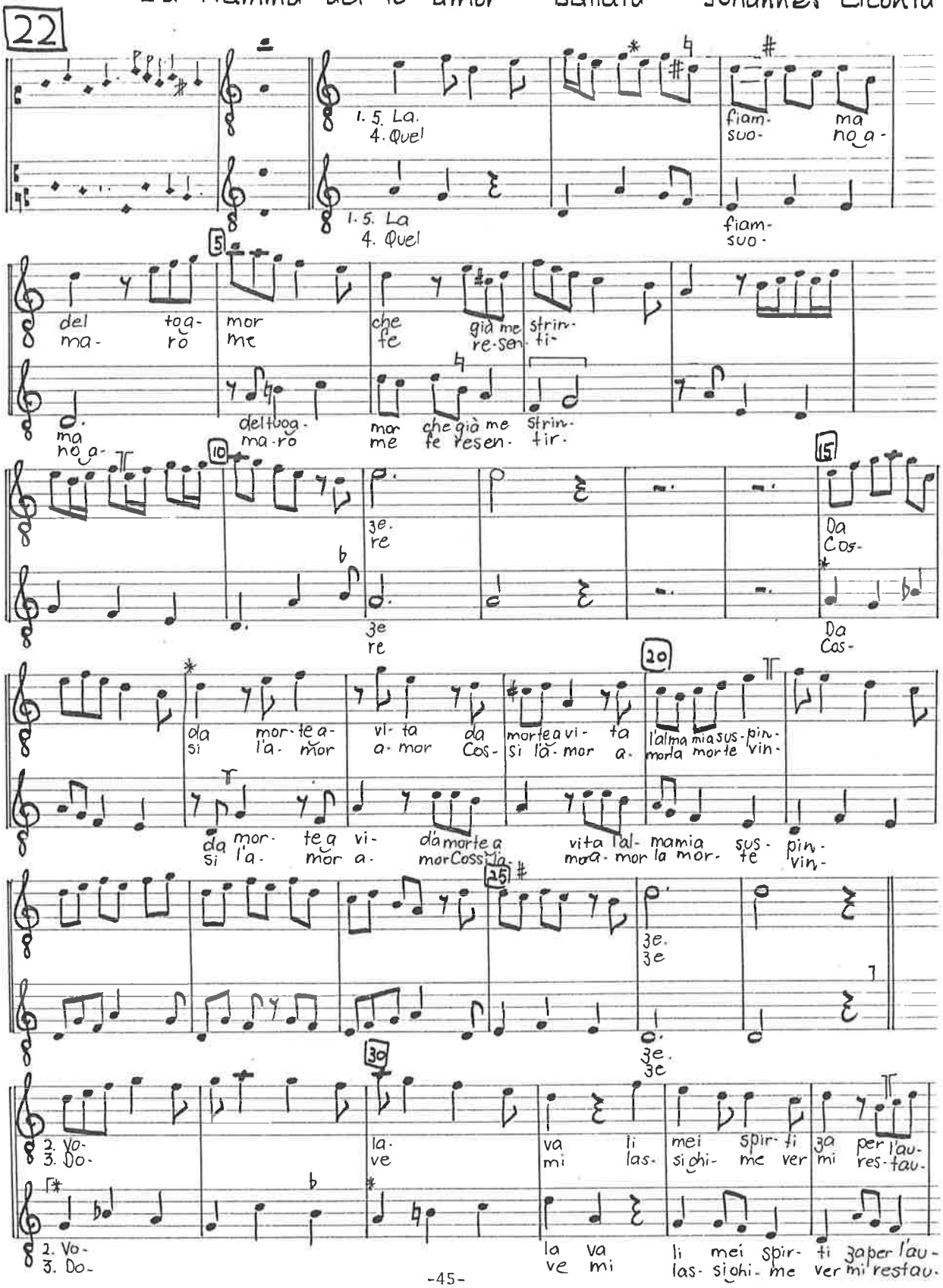
do
do.

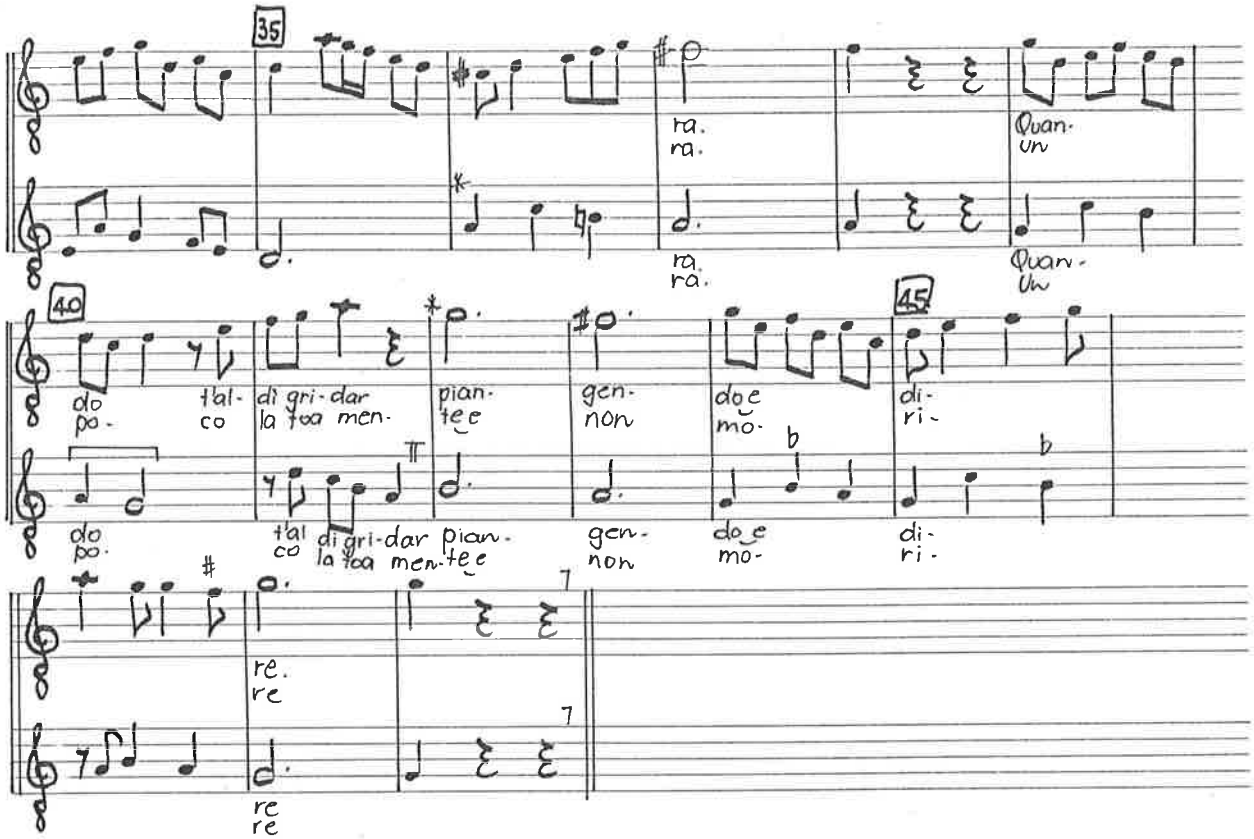
21 Ave vergene Rondeau Anonymous



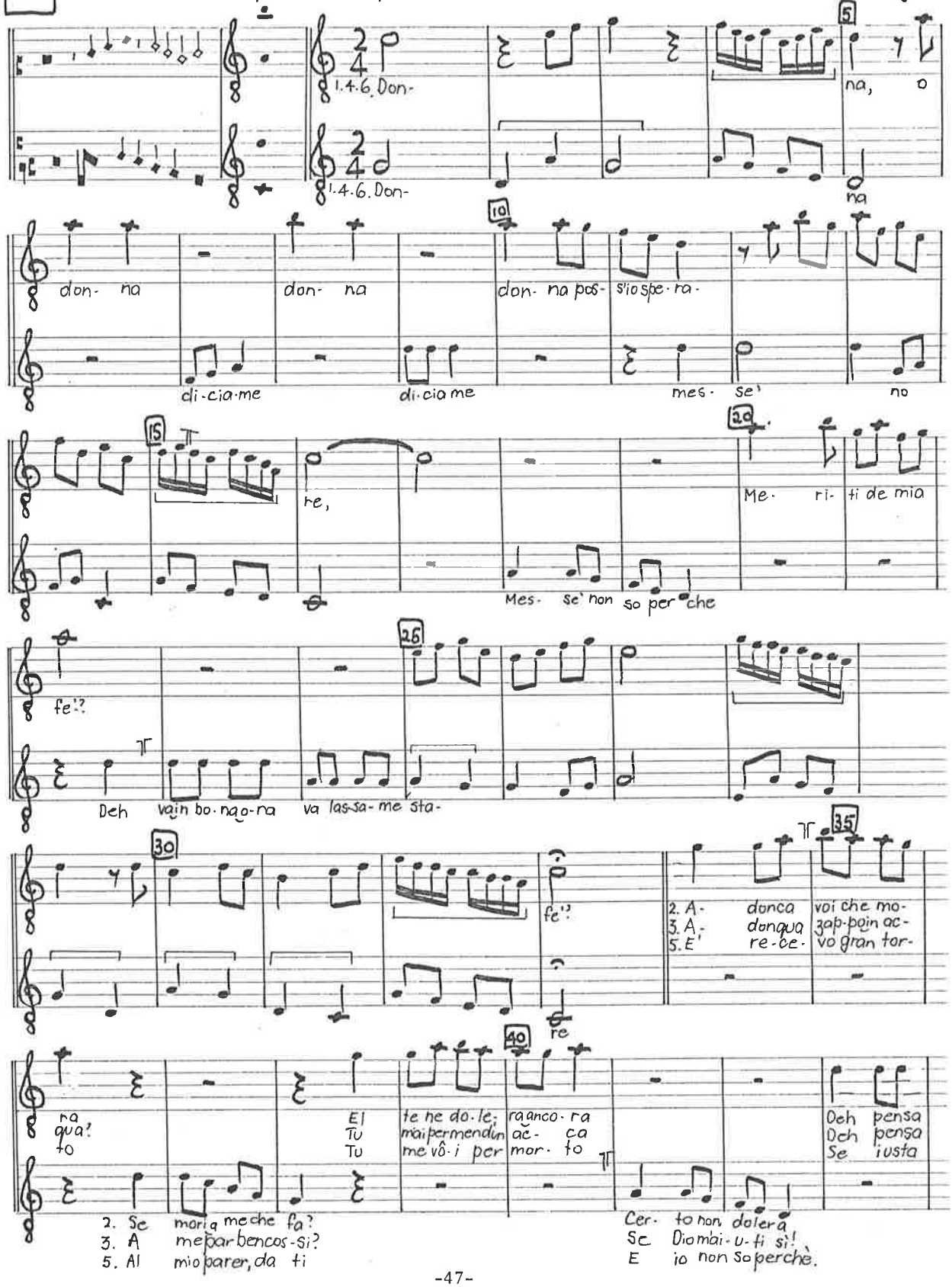

45
50
55

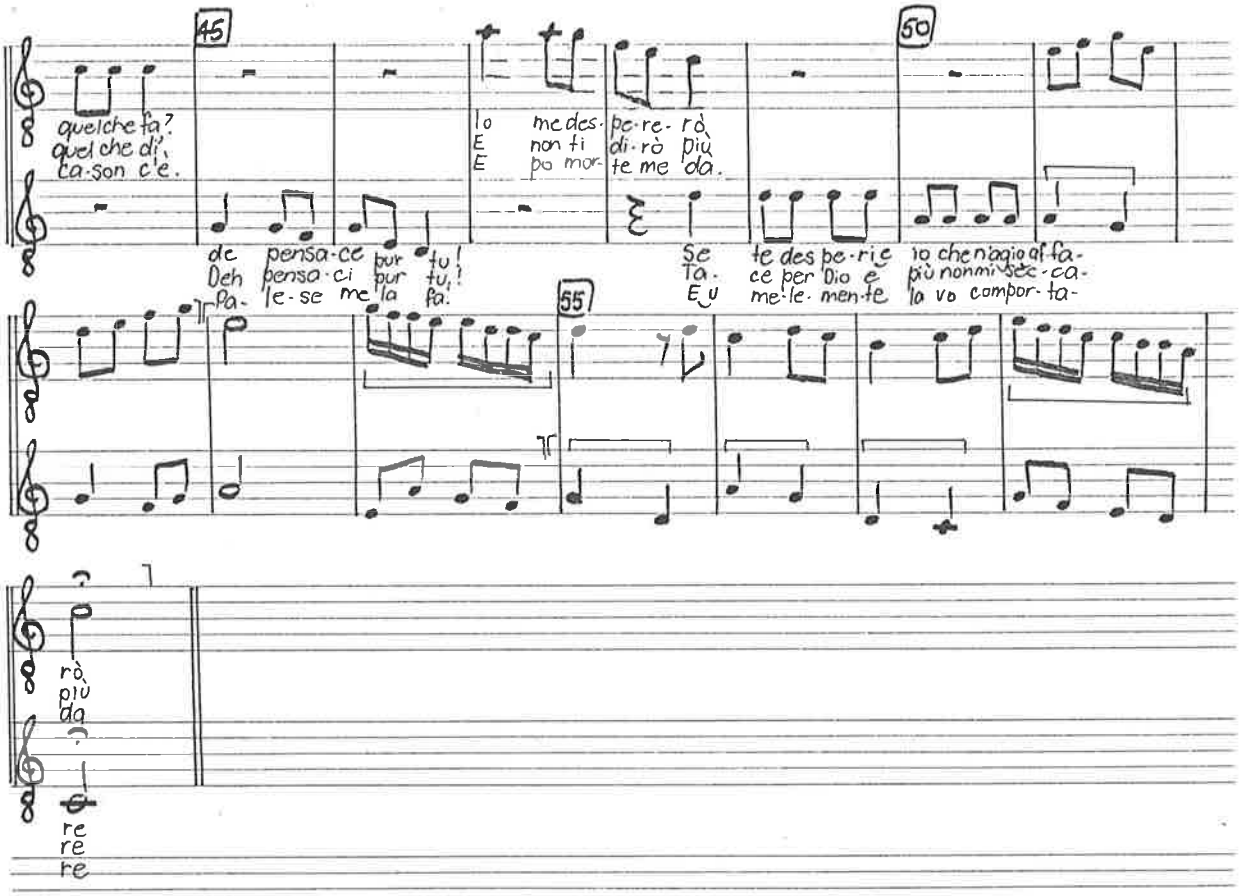
La fiamma del to amor Ballata Johannes Ciconia



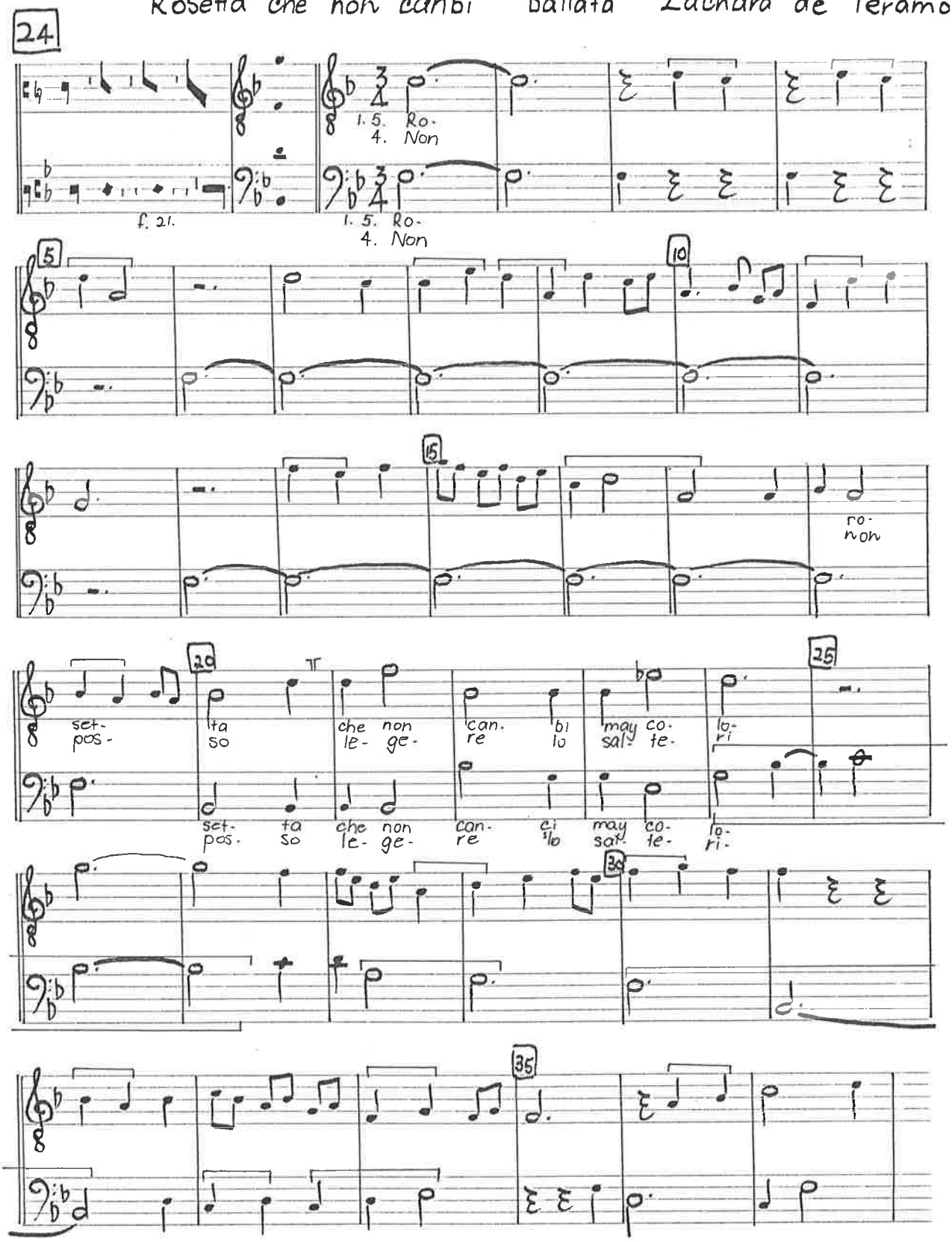

35
ra.
ra.
Quan.
un
ra.
ra.
Quan.
un
40
do
po.
t'al
co
di gri-dar
la toa men.
pian.
te e
gen.
non
doe
mo.
45
di.
ri.
do
po.
t'al
co
di gri-dar pian.
la toa men.te e
gen.
non
doe
mo.
di.
ri.
re.
re
re
re

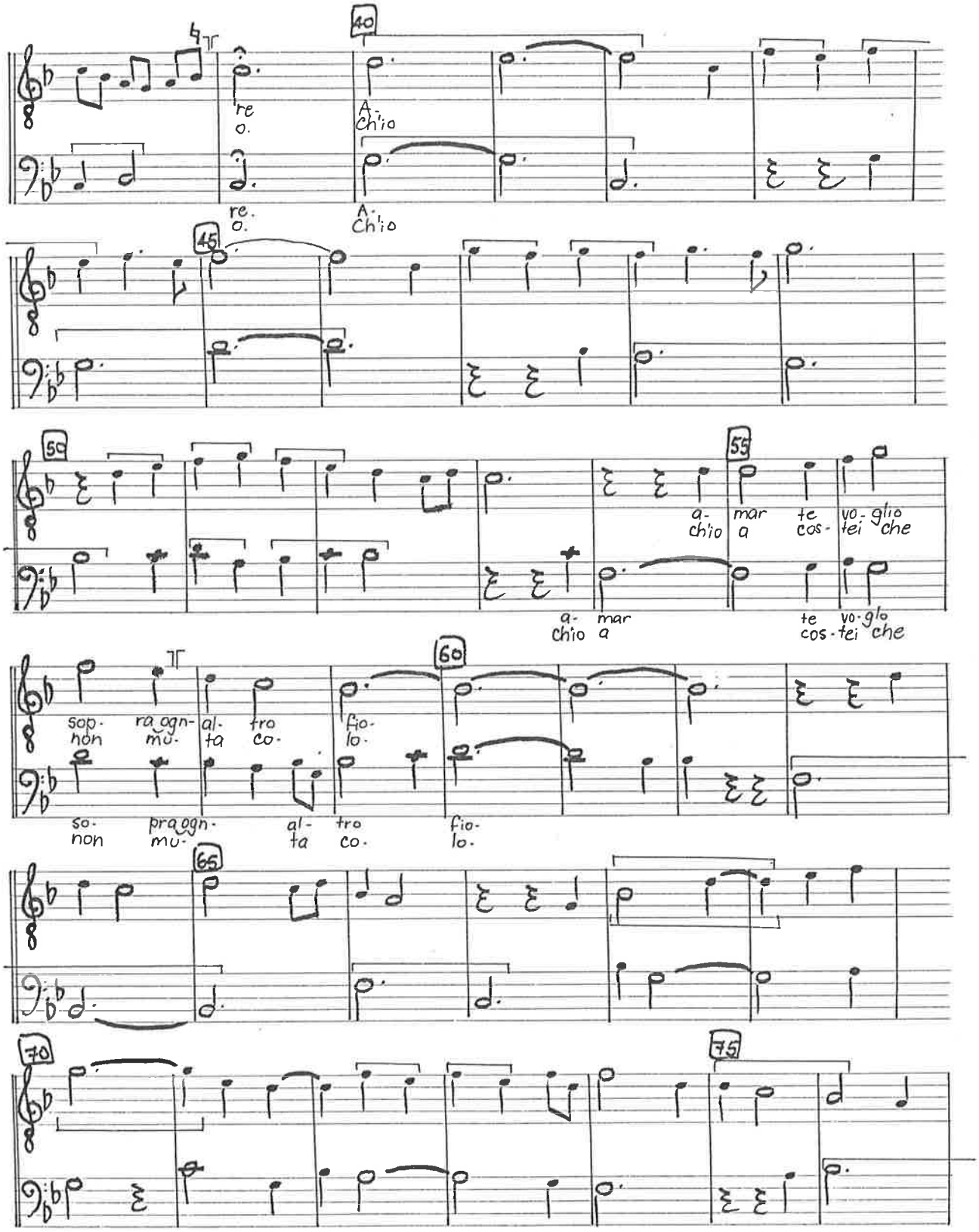
23 Donna, poss'io sperare Ballata Niccolo da Perugia

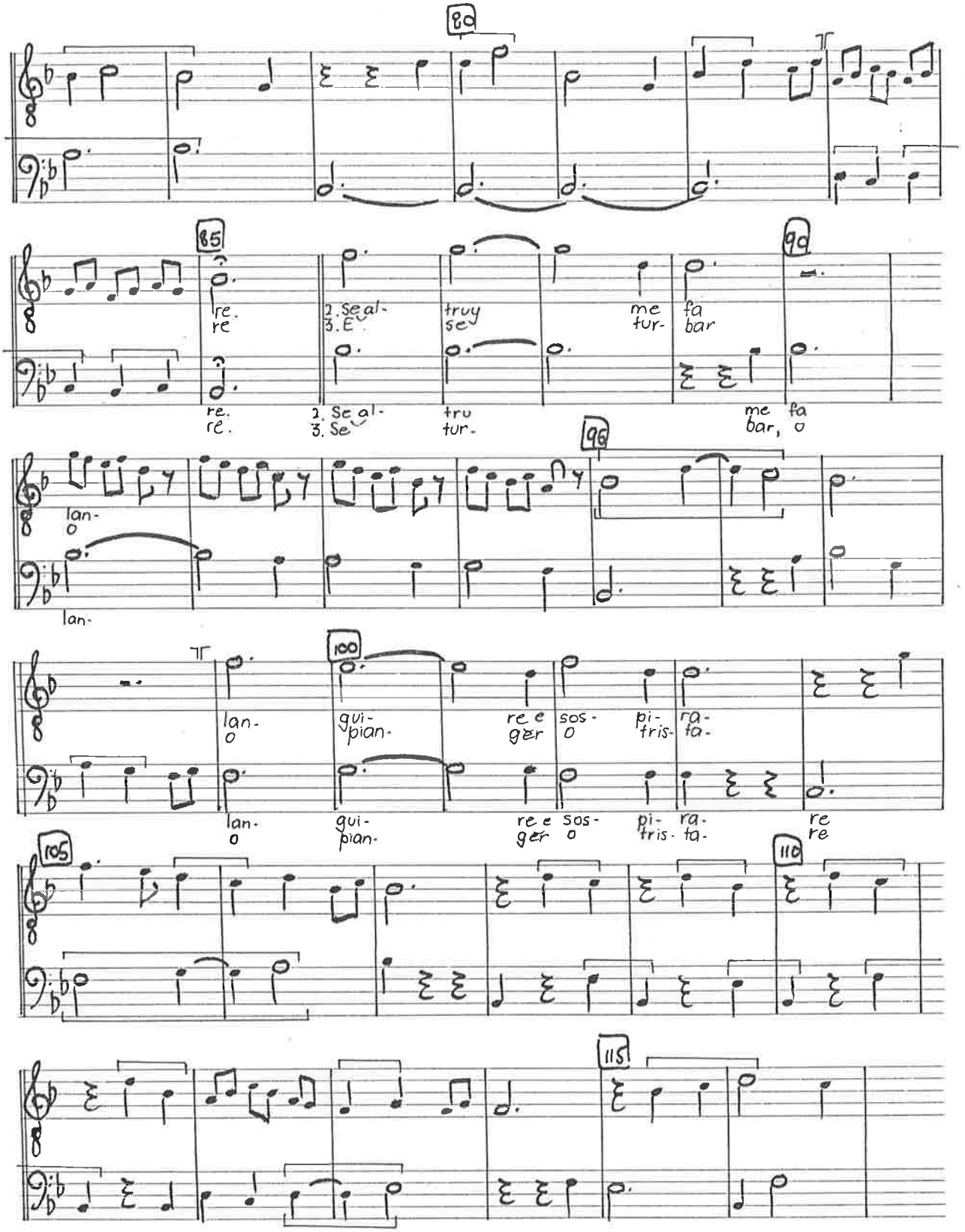


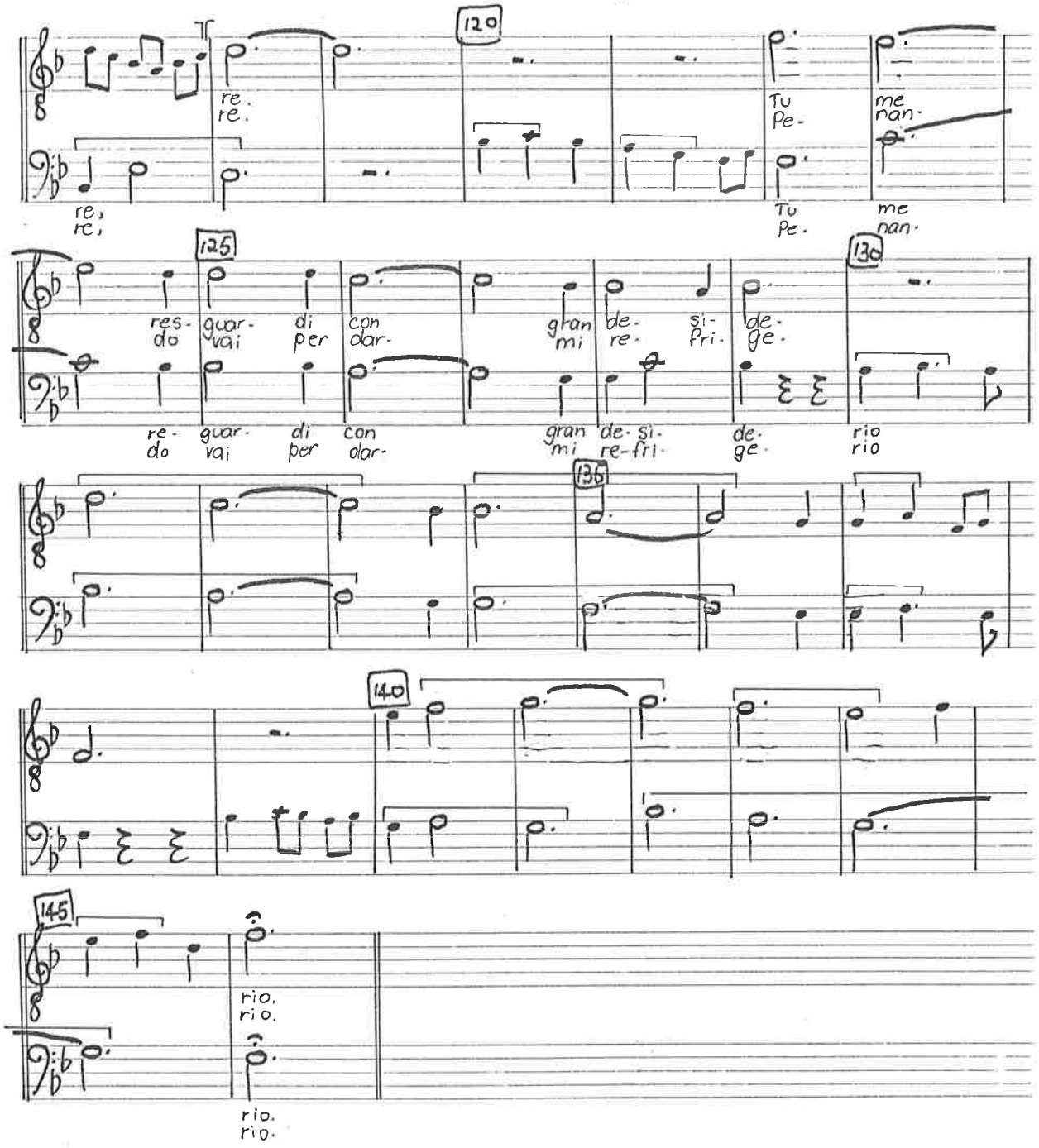

45
50
55
quel che fa?
quel che di',
ca-son c'è.
lo me des-pe-re-rò
E non ti di-rò più
E po mor-te me da.
de pensa-ce pur tu!
Deh pensa-ci pur tu!
Pa-le-se me la fa!
Se te des pe-ri e io che n'agio al fa-
Ta-ce per Dio e più non mi sec-ca-
E u me-le-men-te la vo compor-ta-
rò
più
da
re
re
re

Rosetta che non canbi Ballata Zachara de Teramo.



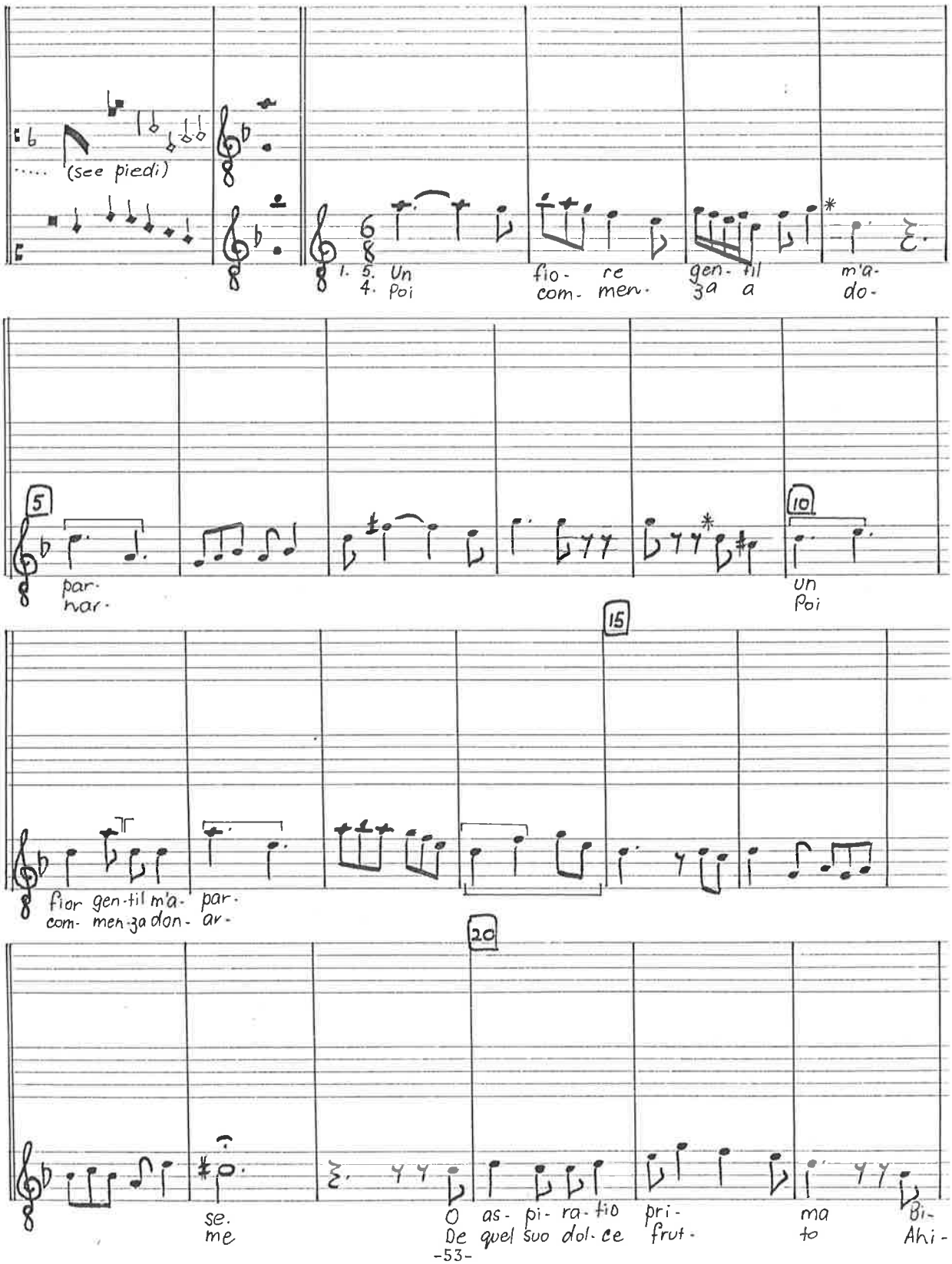

40
re
o.
A-
ch'io
re.
o.
A-
ch'io
45
50
55
a-
ch'io
mar
a
te
cos-
vo-glio
tei
che
a-
chio
mar
a
te
cos-
vo-glo
tei
che
60
sop-
non
ra ogn-
mu-
al-
ta
tro
co-
fio-
lo-
so-
non
pra ogn-
mu-
al-
ta
tro
co-
fio-
lo-
65
70
75

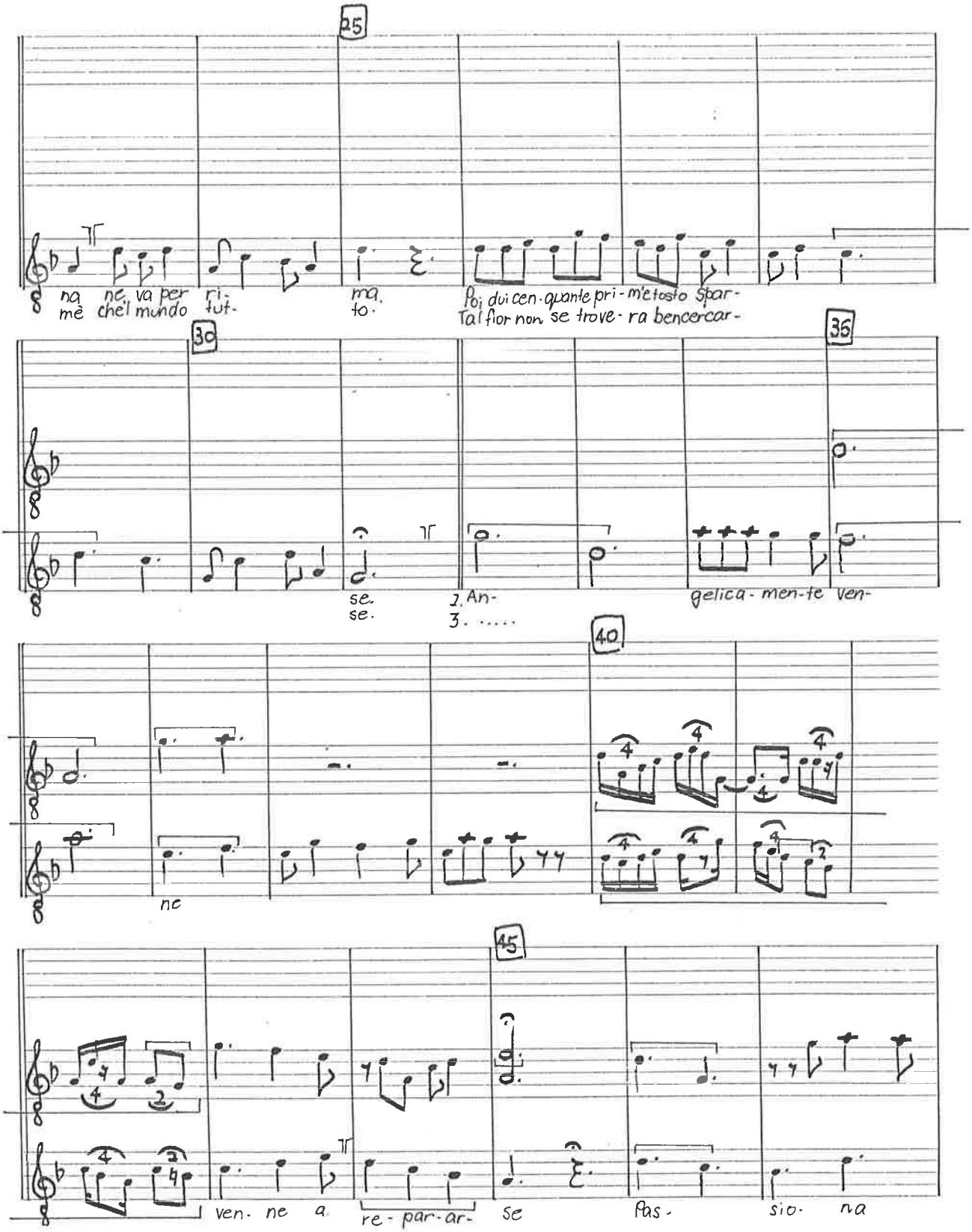

80
re.
re
2. Se al-
3. E
truy
se
me
tur-
fa
bar
85
90
re.
re.
2. Se al-
3. Se
tru
tur-
me fa
bar, o
96
lan-
o
lan-
100
lan-
o
gui-
pian-
re e
ger
sos-
o
pi-
tris-
ra-
ta-
lan-
o
gui-
pian-
re e sos-
ger o
pi- ra-
tris. ta-
re
re
105
110
115

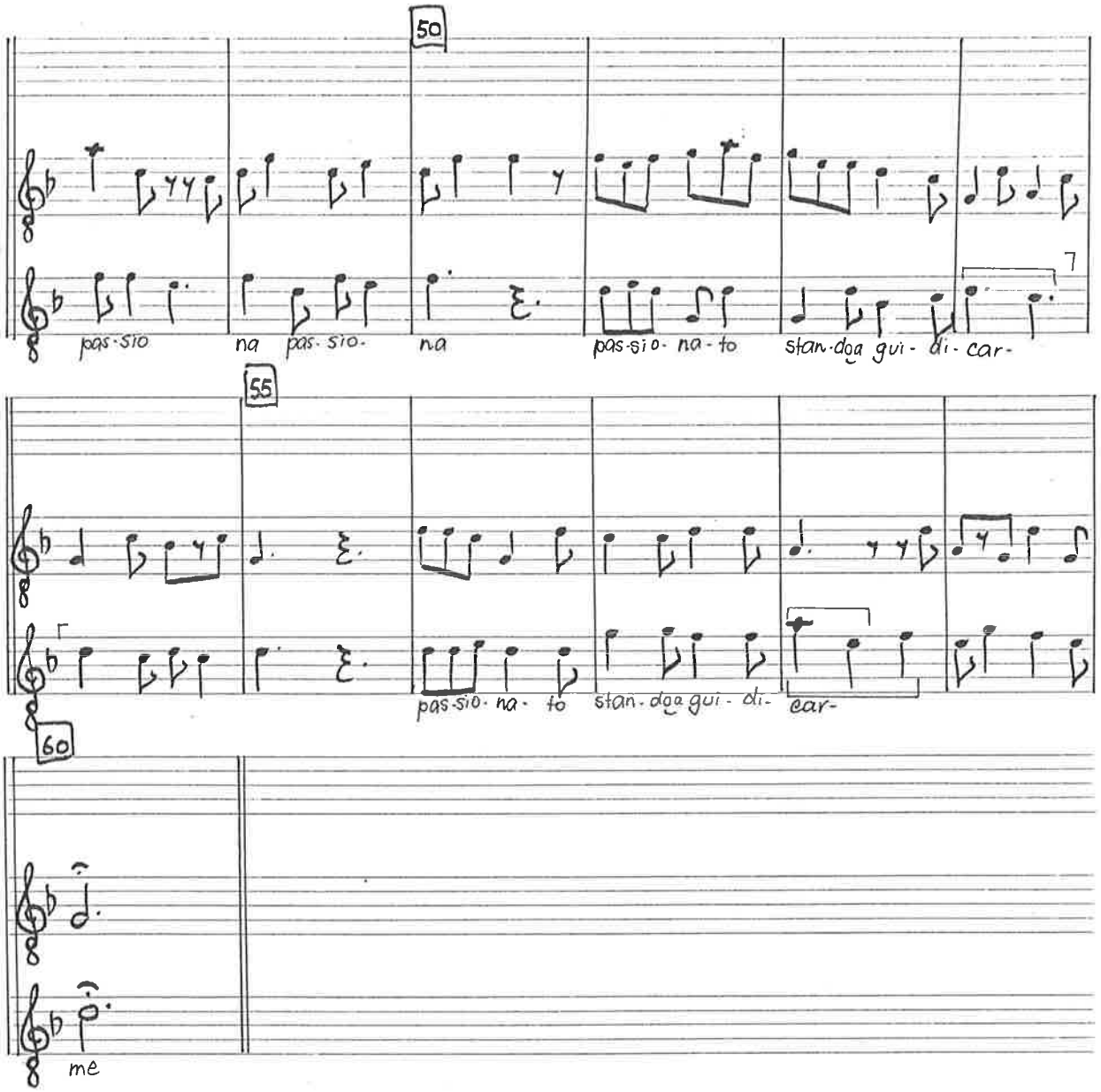

120
re.
re.
re,
re,
Tu
Pe-
Tu
Pe.
me
nan-
me
nan.
125
res-
do
re-
do
guar-
vai
guar-
vai
di
per
di
per
con
dar-
con
dar-
130
gran
mi
gran
mi
de-
re.
de-
re-
si-
fri.
si-
fri-
de-
ge.
de-
ge.
rio
rio
135
140
145
rio.
rio.
rio.
rio.

25

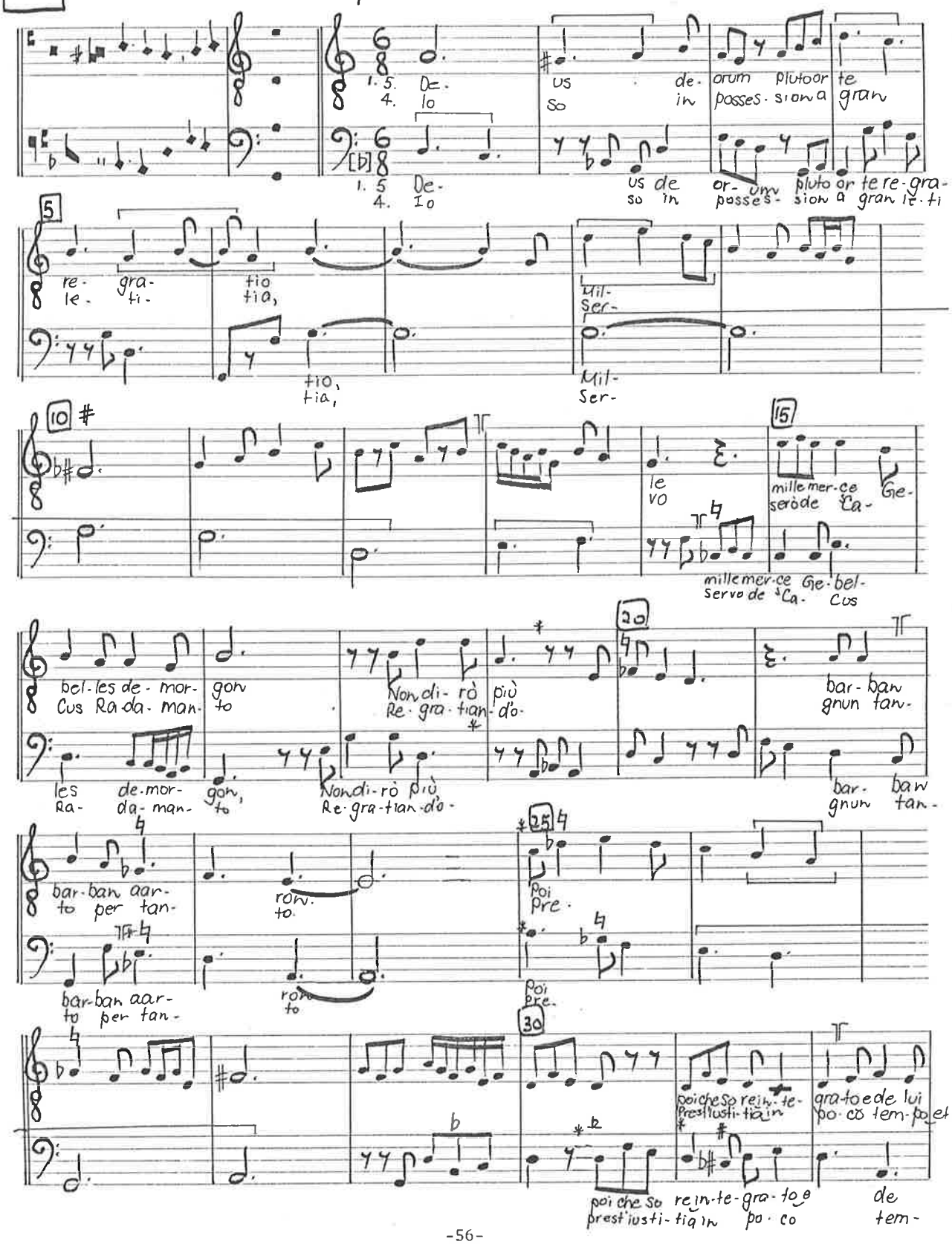
Un fior gentil Ballata Zachara da Teramo

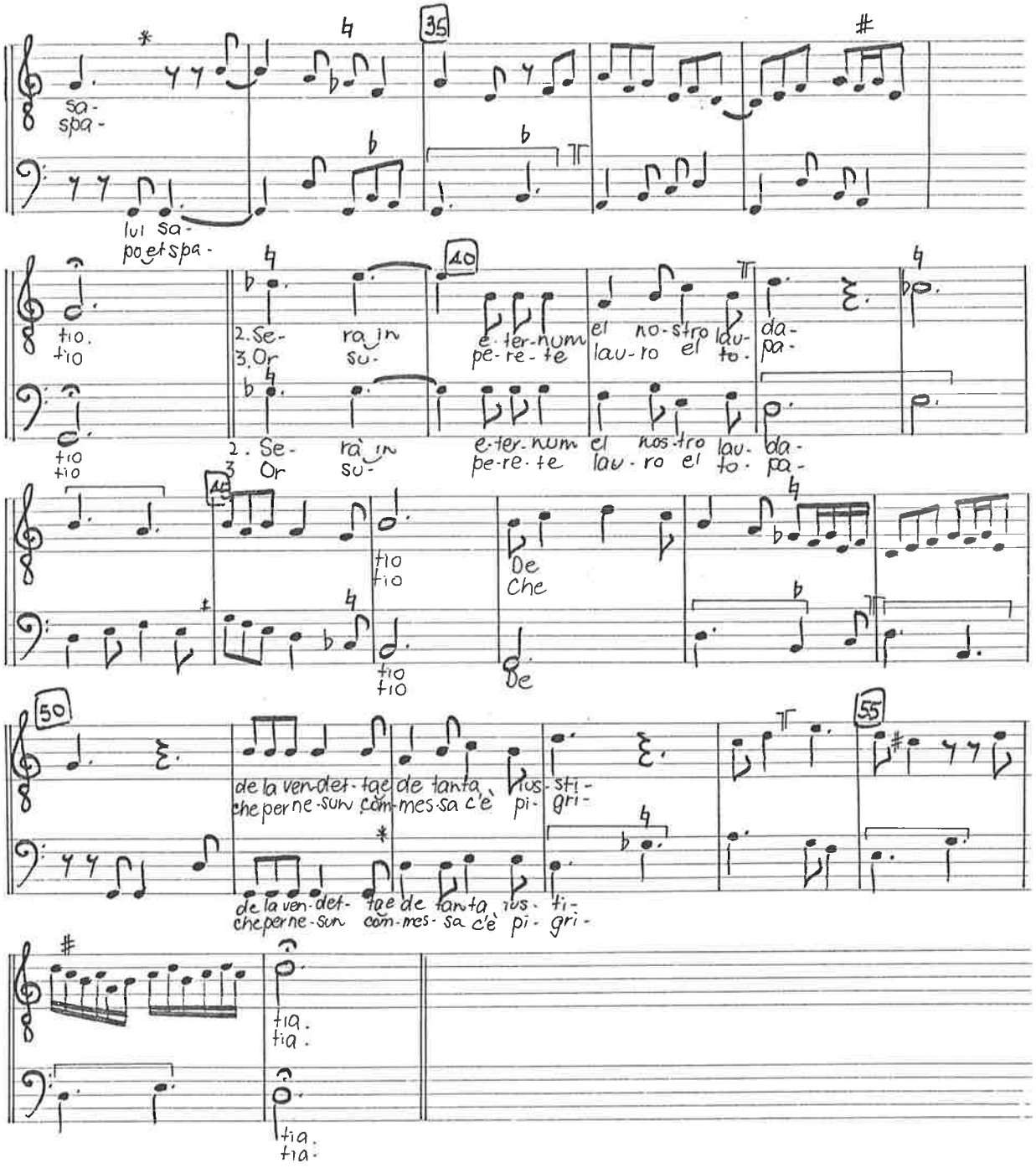



25
na ne va per ri-
mè chel mundo fut-
ma.
to.
Poi dui cen-quante pri-m'e tosto spar-
Tal fior non se trove-ra bencercar-
30
se.
se.
1. An-
3. .....
35
gelica-men-te ven-
40
ne
45
ven-ne a
re-par-ar-
se
pas-
sio-na


50
pas-sio na pas-sio- na pas-sio- na-to stan-doa gui- di- car-
7
55
pas-sio- na- to stan- doa gui- di- car-
60
me

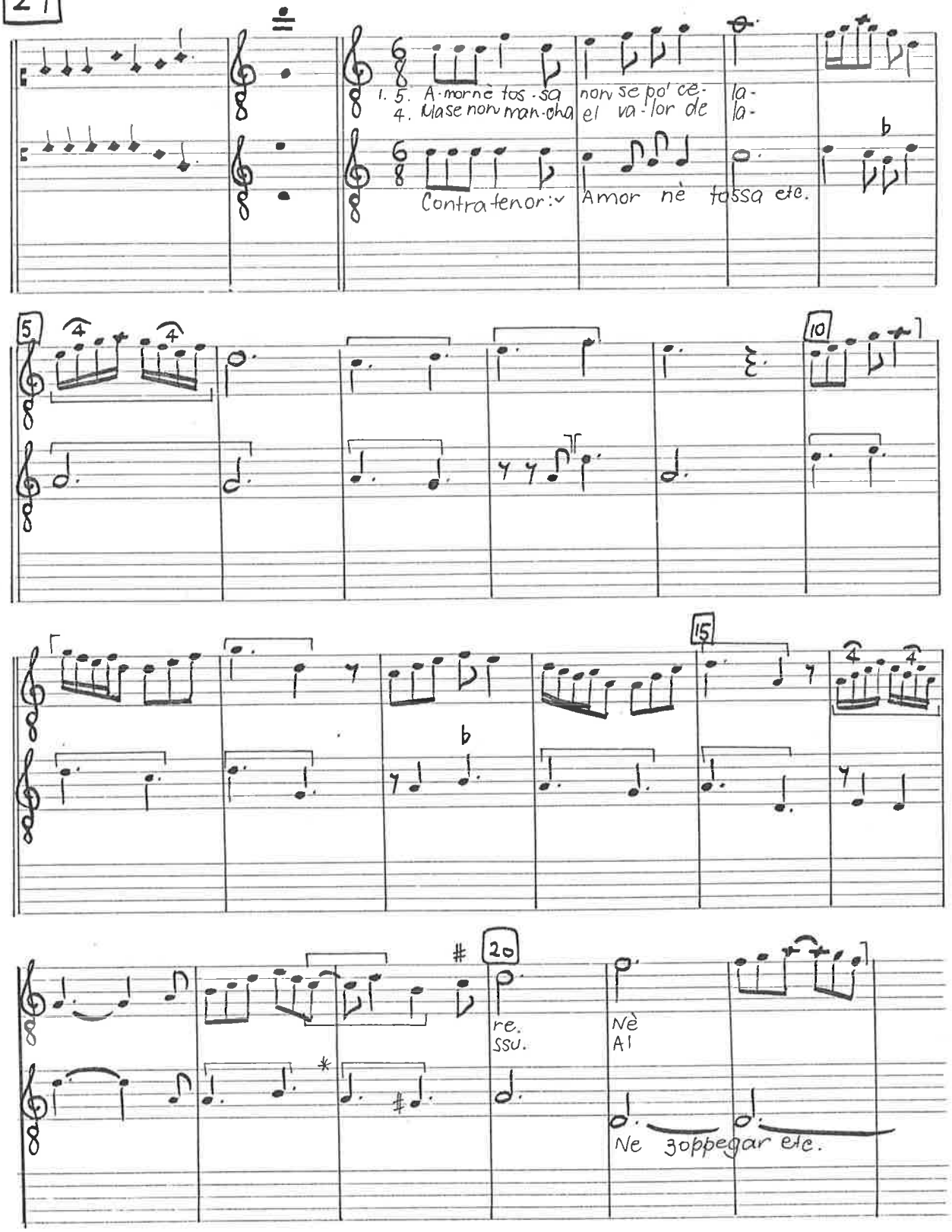
26 Deus deorum, pluto Ballata Zachara da Teramo

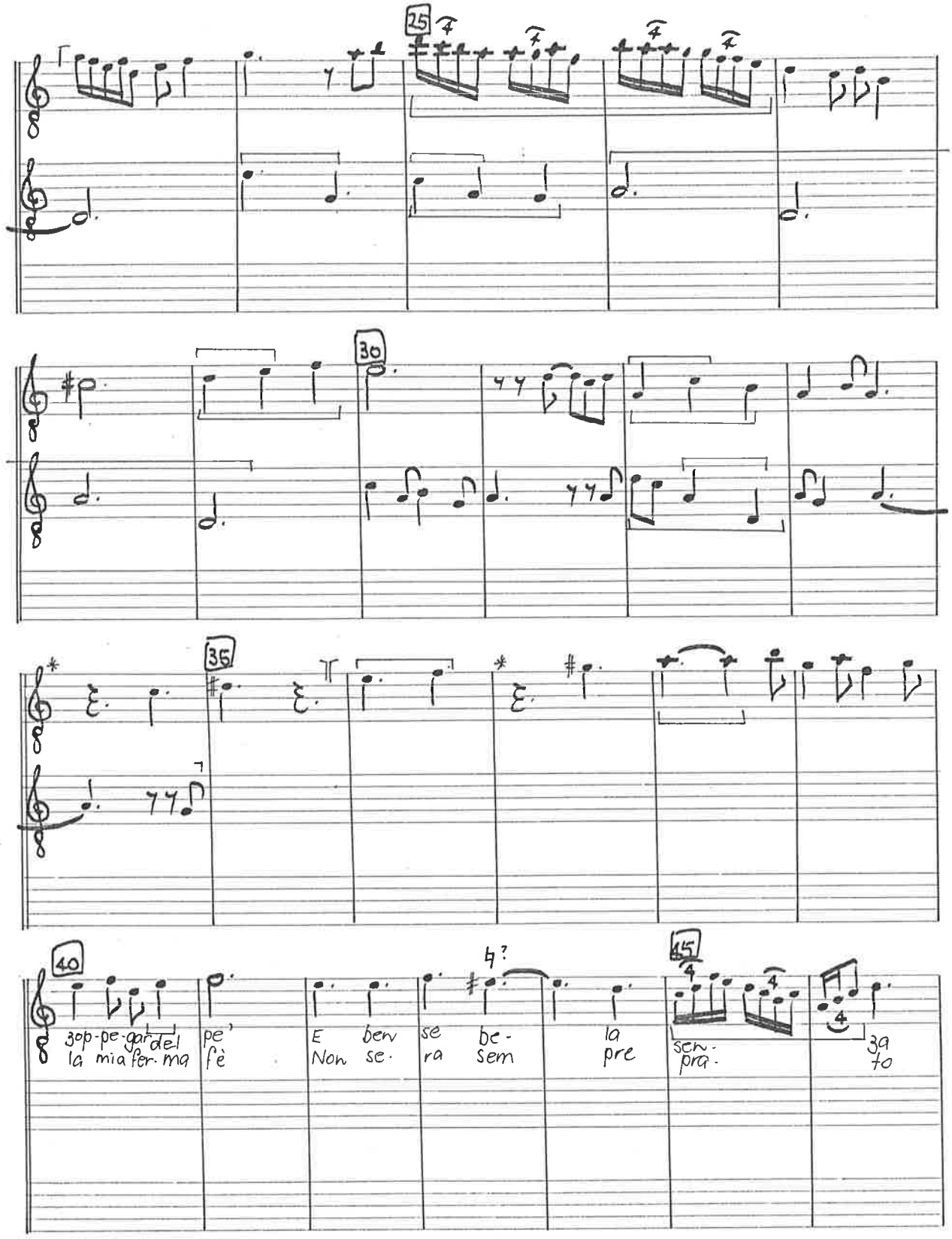


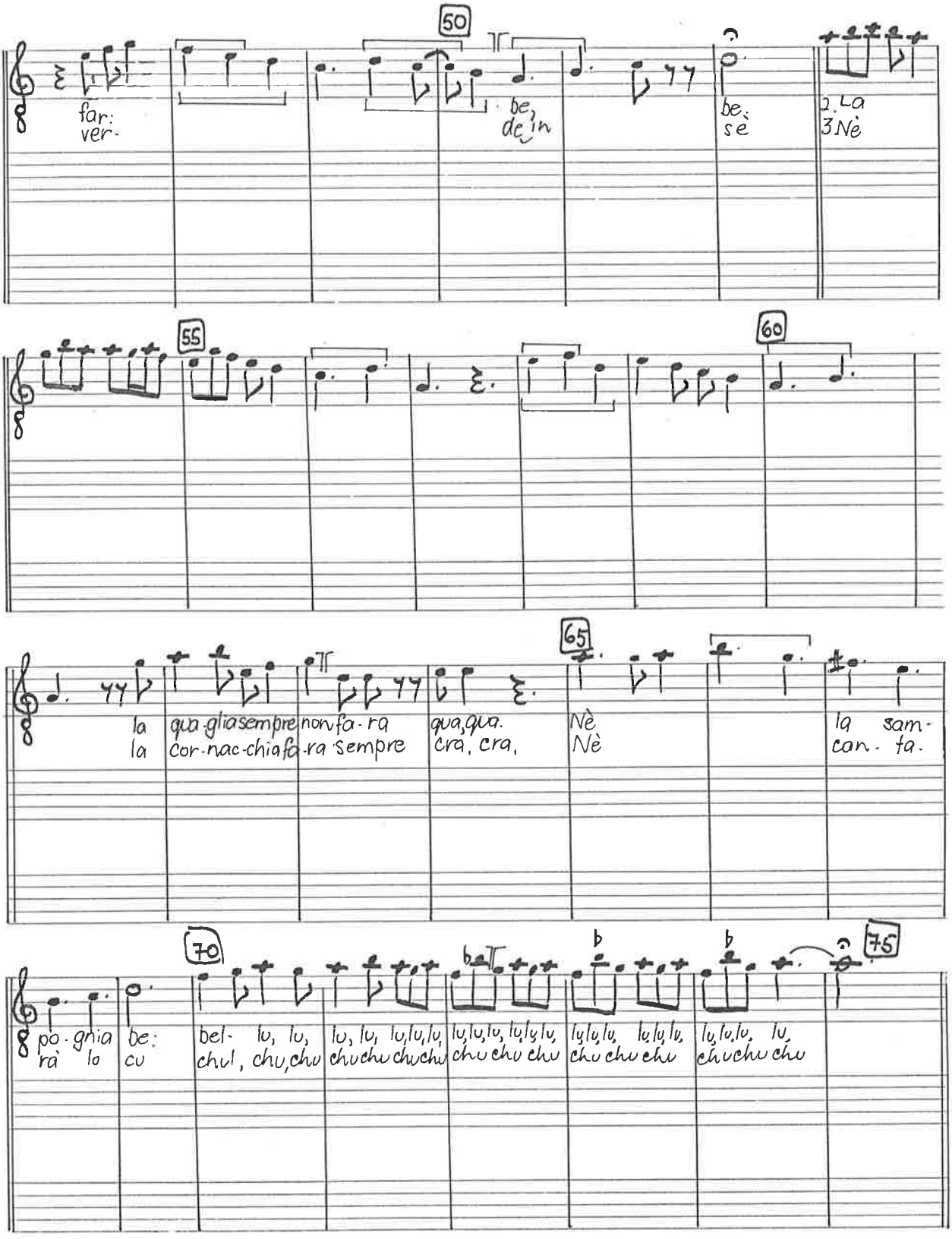

35
sa-
spa-
lui sa-
po et spa-
40
tio.
tio
2. Se-
3. Or
ra in
su-
e-ter-num
pe-re-te
el no-stro lau-
lau-ro el lau-
to.
da-
pa-
tio
tio
2. Se-
3. Or
ra in
su-
e-ter-num
pe-re-te
el nos-tro lau-
lau-ro el lau-
to. da-
pa-
45
tio
tio
tio
tio
De
Che
De
50
de la ven-det-tae de tanta ius-sti-
che per ne-sun com-mes-sa c'è pi-gri-
de la ven-det-tae de tanta ius-ti-
che per ne-sun com-mes-sa c'è pi-gri-
55
tia.
tia.
tia.
tia.

27

Amor nè tossa Ballata Zachara da Teramo

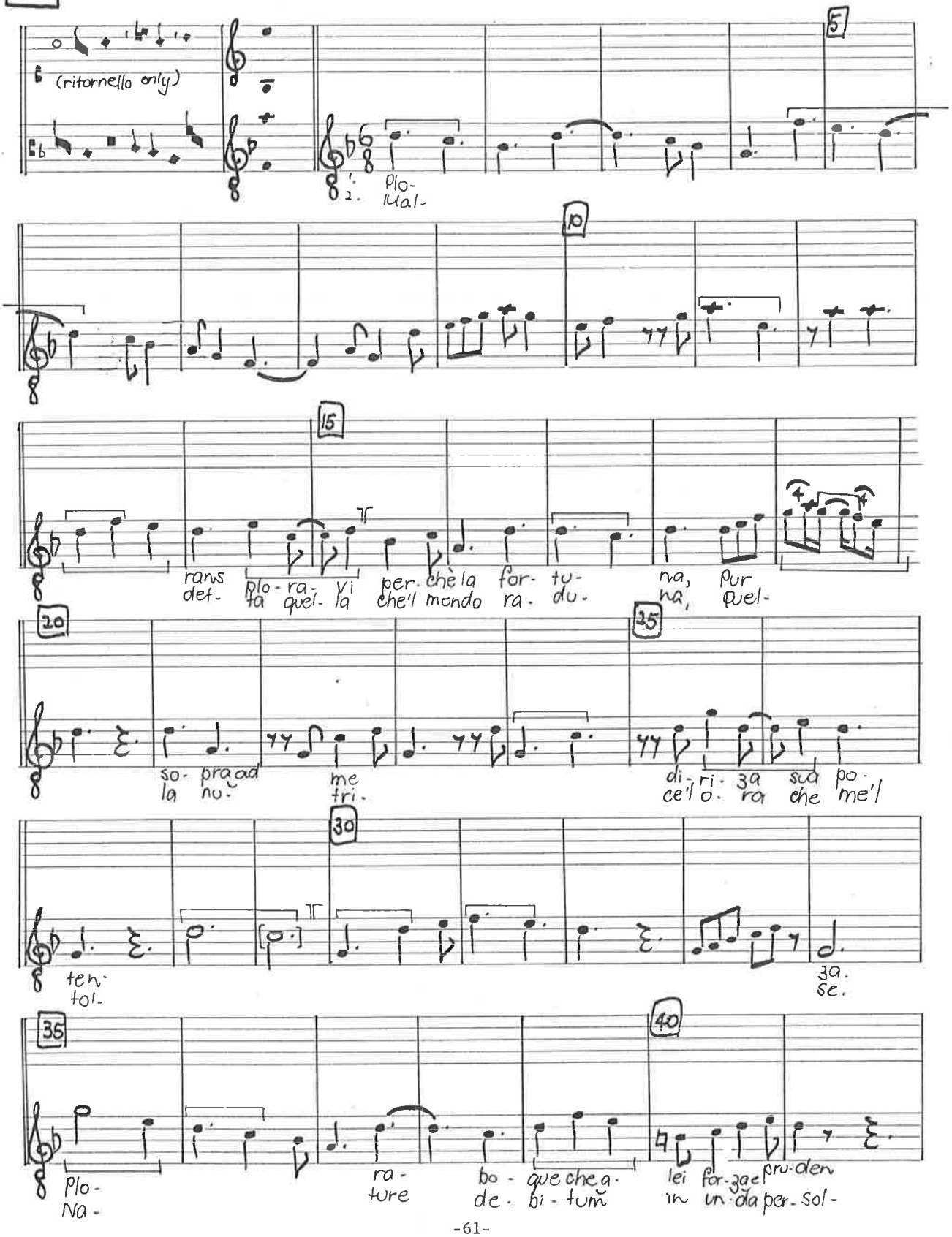


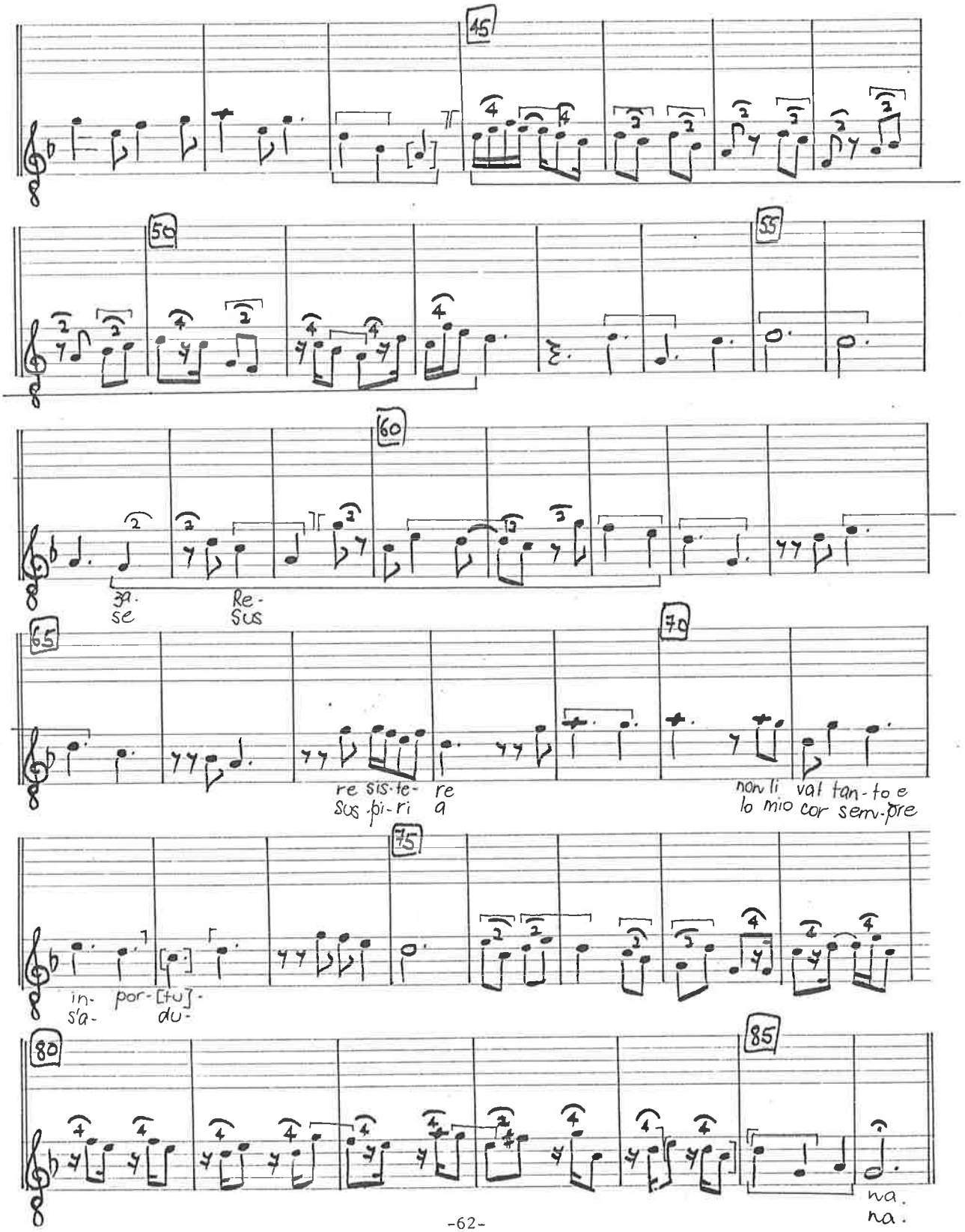

25
30
35
40
45
sop-pe-gar del la mia fer-ma pe' fè
E ben se ra be- sem la pre
sen- pra-
39 to

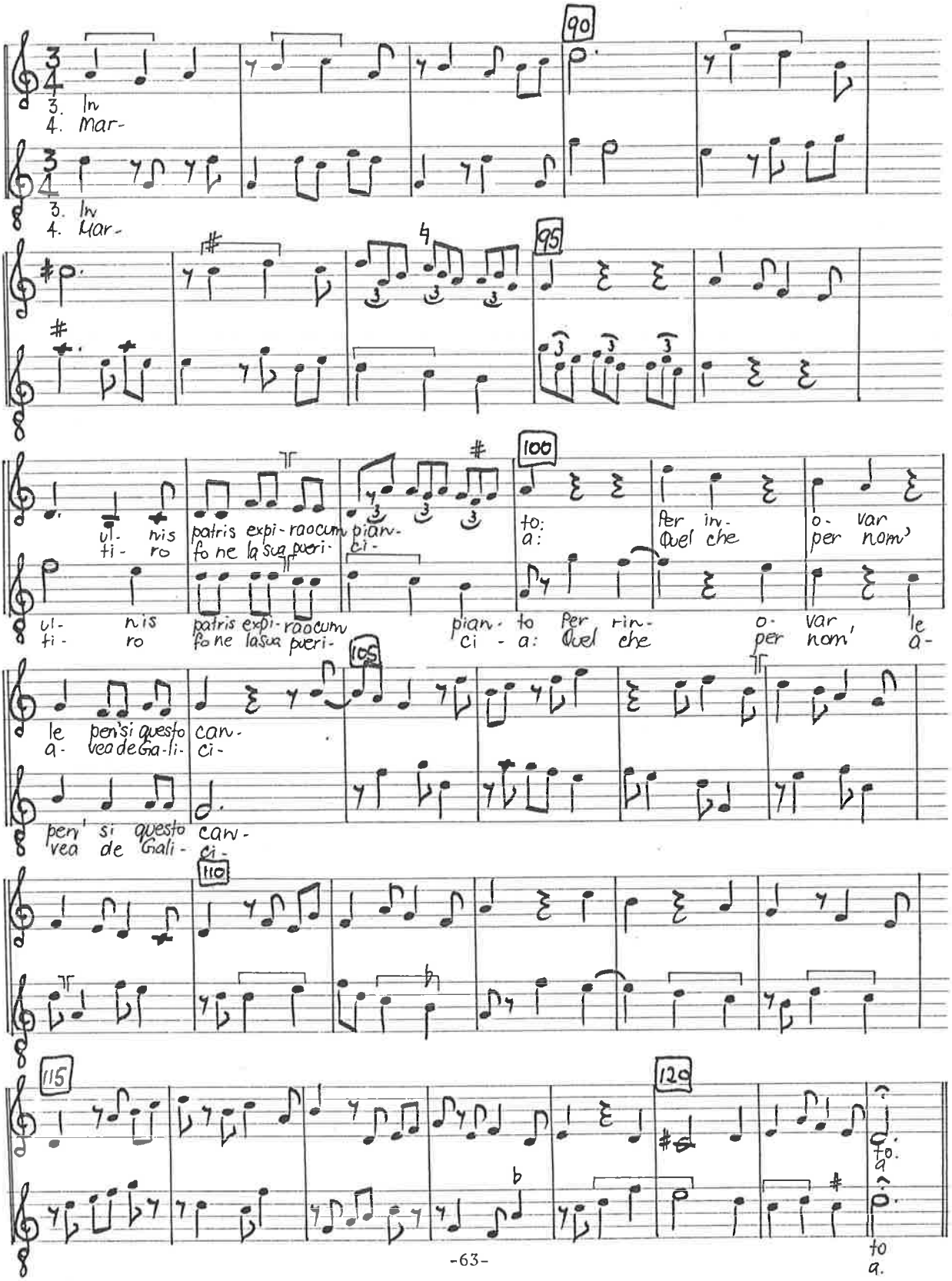

50
far:
ver-
be,
de in
be:
sè
2. La
3 Nè
55
60
65
la
la
qua-glia sempre
cor-nac-chia fa-ra sempre
non fa-ra
qua, qua.
cra, cra,
Nè
Nè
la sam-
can-ta.
70
75
po-gnia
rà lo
be:
cu
bel- lu, lu,
chul, chu, chu
lu, lu, lu, lu, lu,
chu chu chu chu
lu, lu, lu, lu, lu, lu,
chu chu chu
lu, lu, lu, lu, lu, lu,
chu chu chu
lu, lu, lu, lu,
chu chu chu

28

Plorans plorari Madrigal Zachara da Teramo

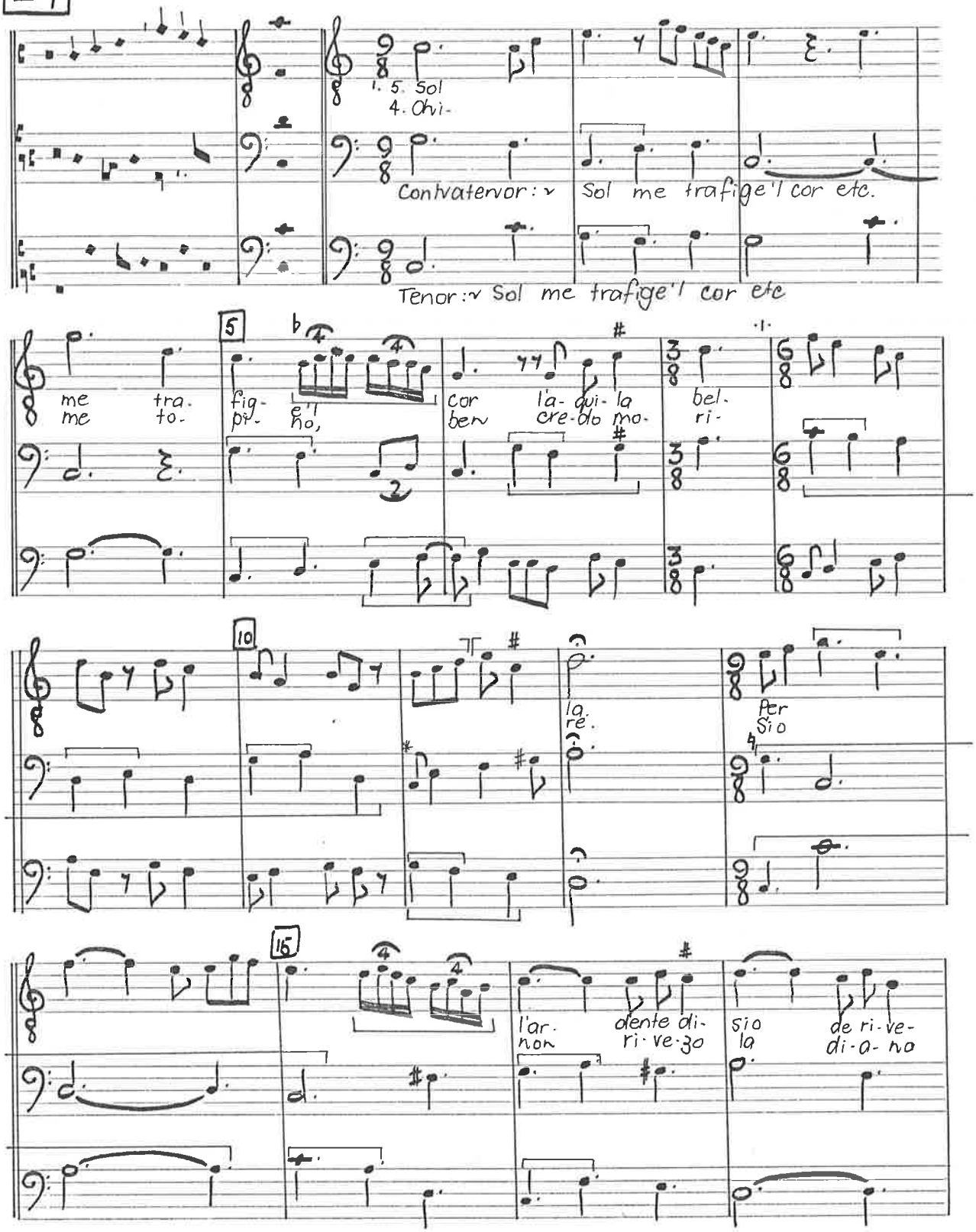


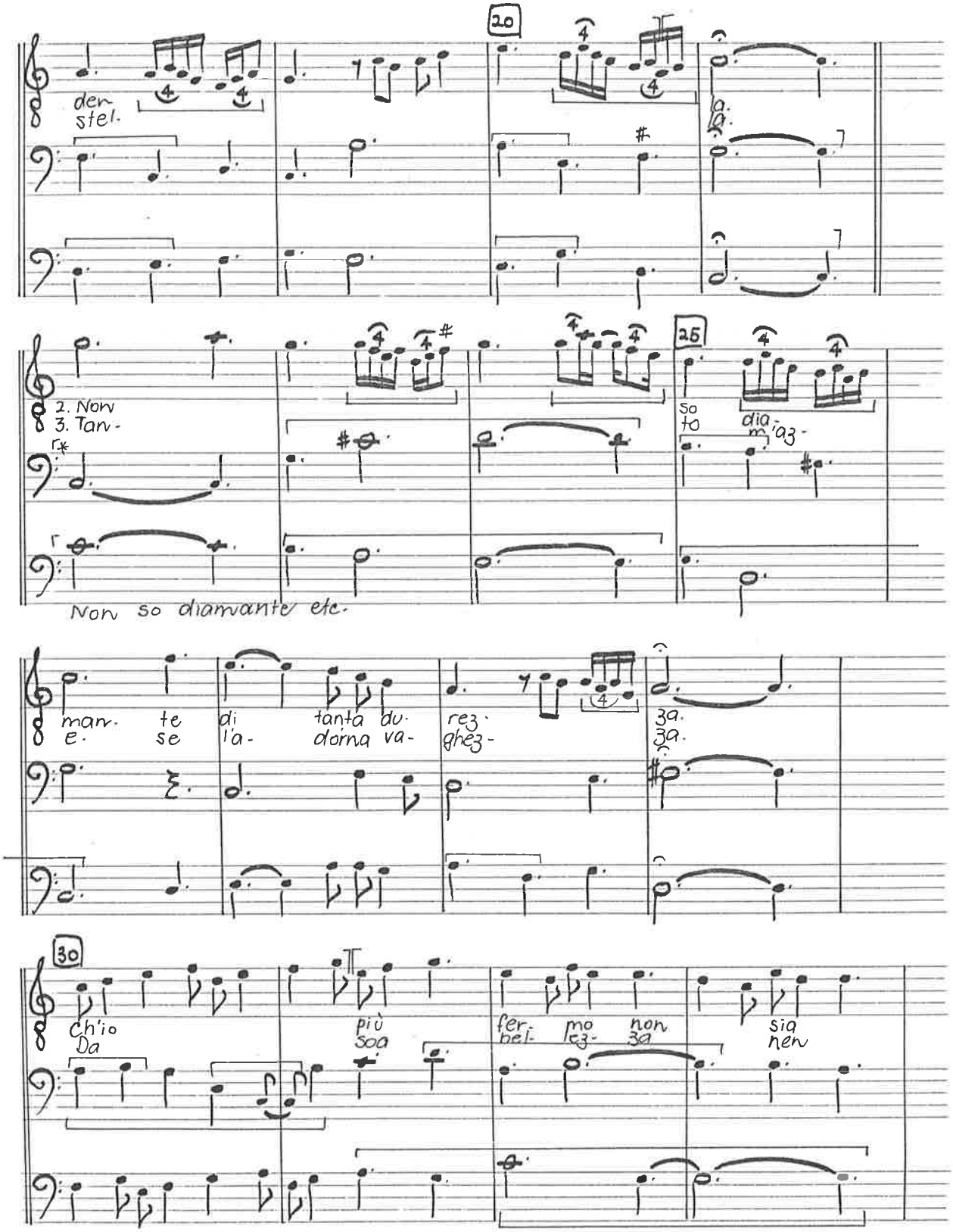

45
50
55
60
se
Re-
sus
65
re sis-te- re
sus pi-ri a
70
non li val tan-to e
lo mio cor sem-pre
75
in-
s'a-
por-[tu]-
du-
80
85
na.
na.

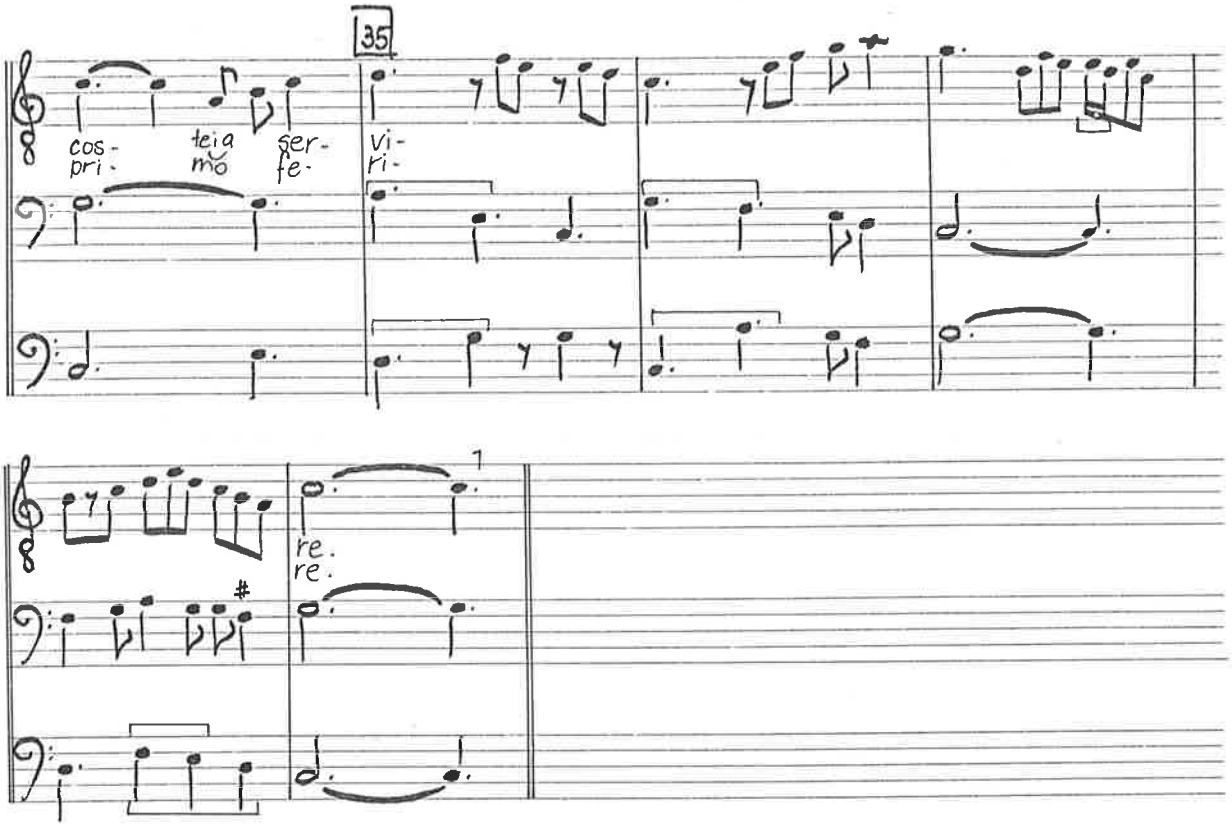

90
3. In
4. Mar-
95
ul- tis
ti- ro
patris expi- raocum pianv-
fo ne la sua pueri- ci-
100
to:
a:
per in-
Quel che
o- var
per nom'
ul- tis
ti- ro
patris expi- raocum
fo ne la sua pueri-
pian- to per rin-
ci - a: Quel che
o- var
per nom'
le
a-
105
le pen'si questo canv-
a- vea de Ga-li- ci-
per' si questo canv-
vea de Gali- ci-
110
115
120
to.
a
to
a.

29

Sol me trafige 'l cor Ballata Zaccaria.

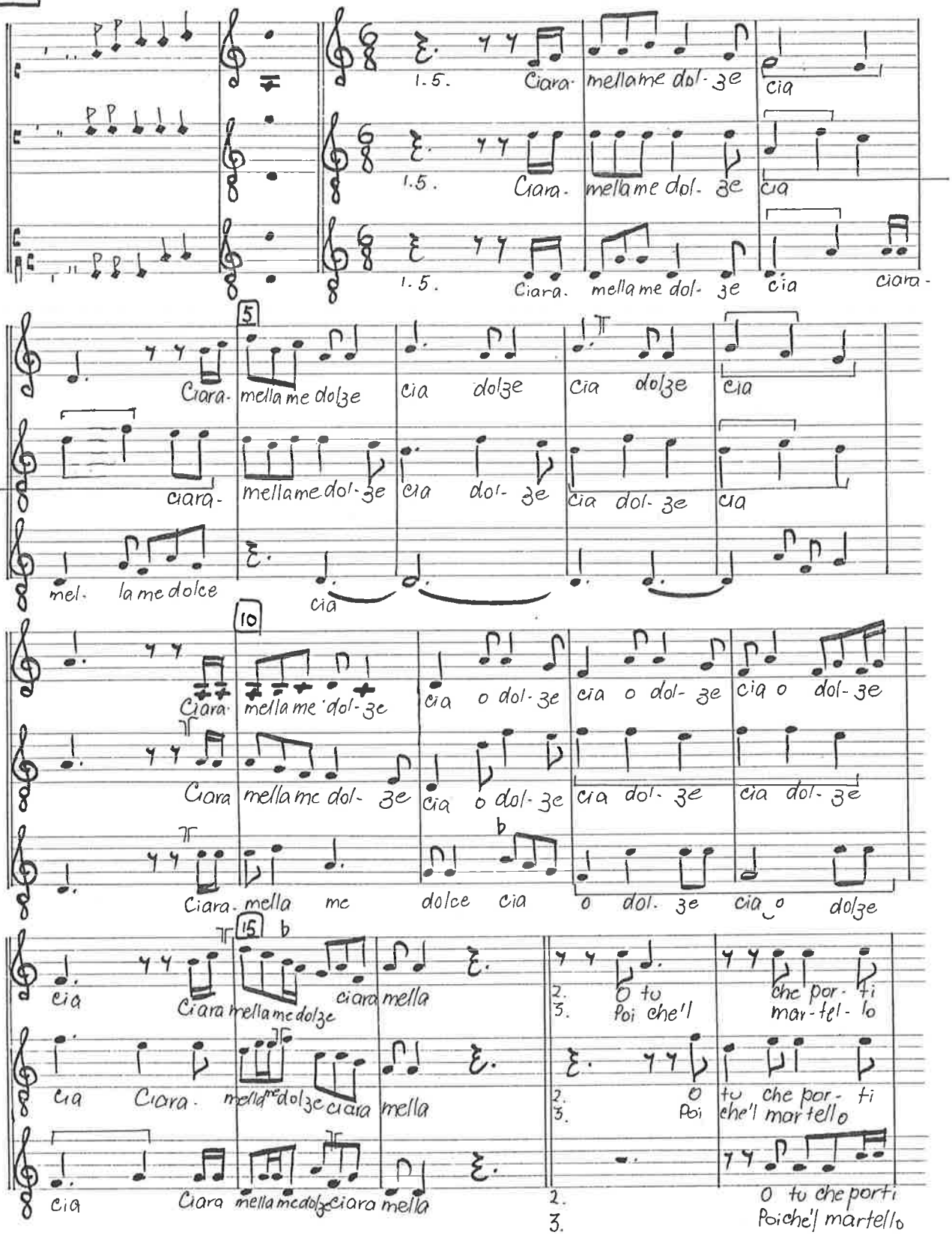


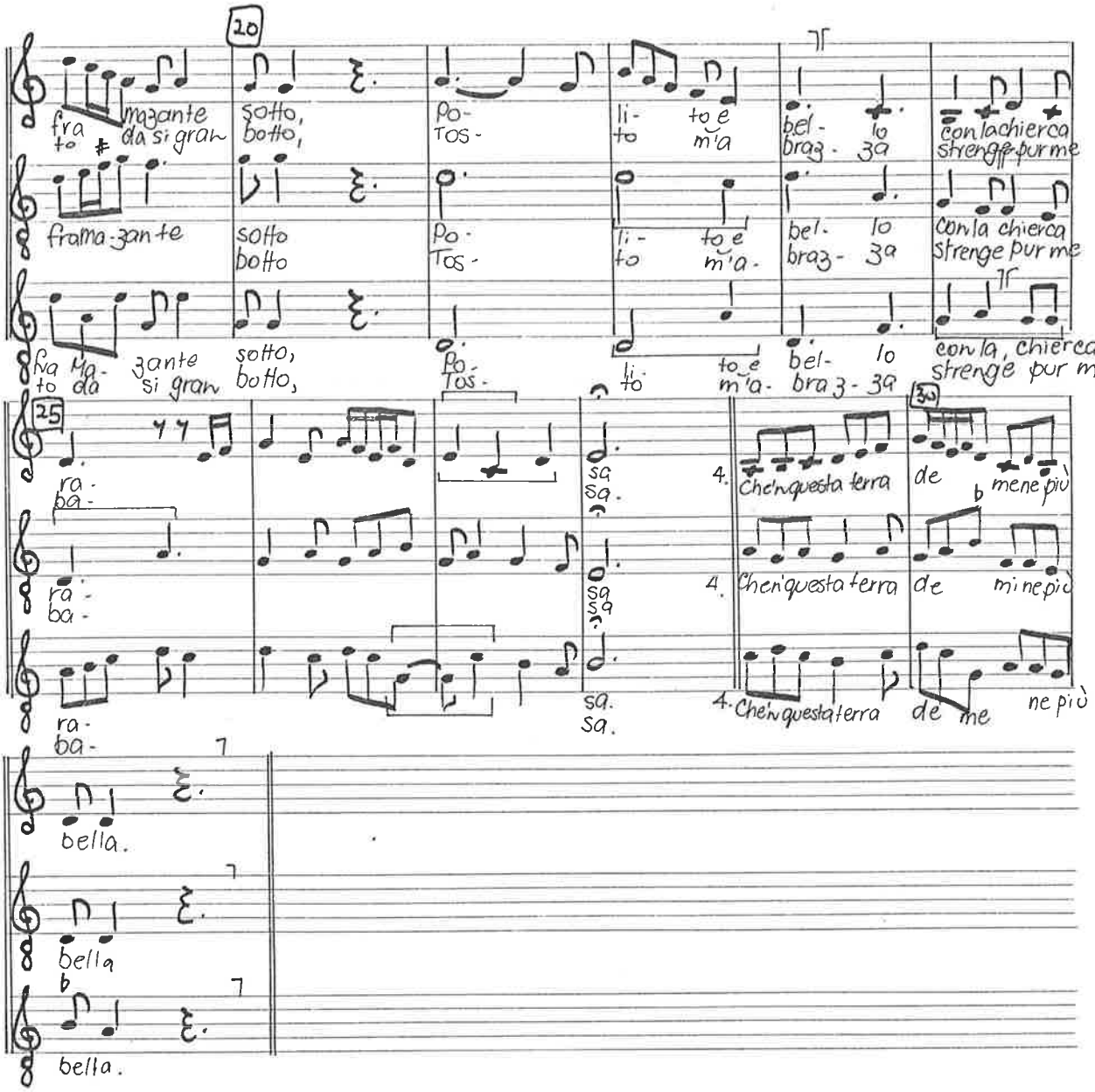

20
den
stel.
la.
2. Non
3. Tan-
25
So
to
dia-
maz-
Non so diamante etc.
man-
e.
te
se
di
l'a-
tanta du-
dorna va-
rez-
ghez-
za.
za.
30
Ch'io
Da
più
soa
fer-
bel-
mo
rez-
non
za
sia
nen


35
cos-
pri-
teia
mŏ
ser-
fe-
vi-
ri-
re.
re.

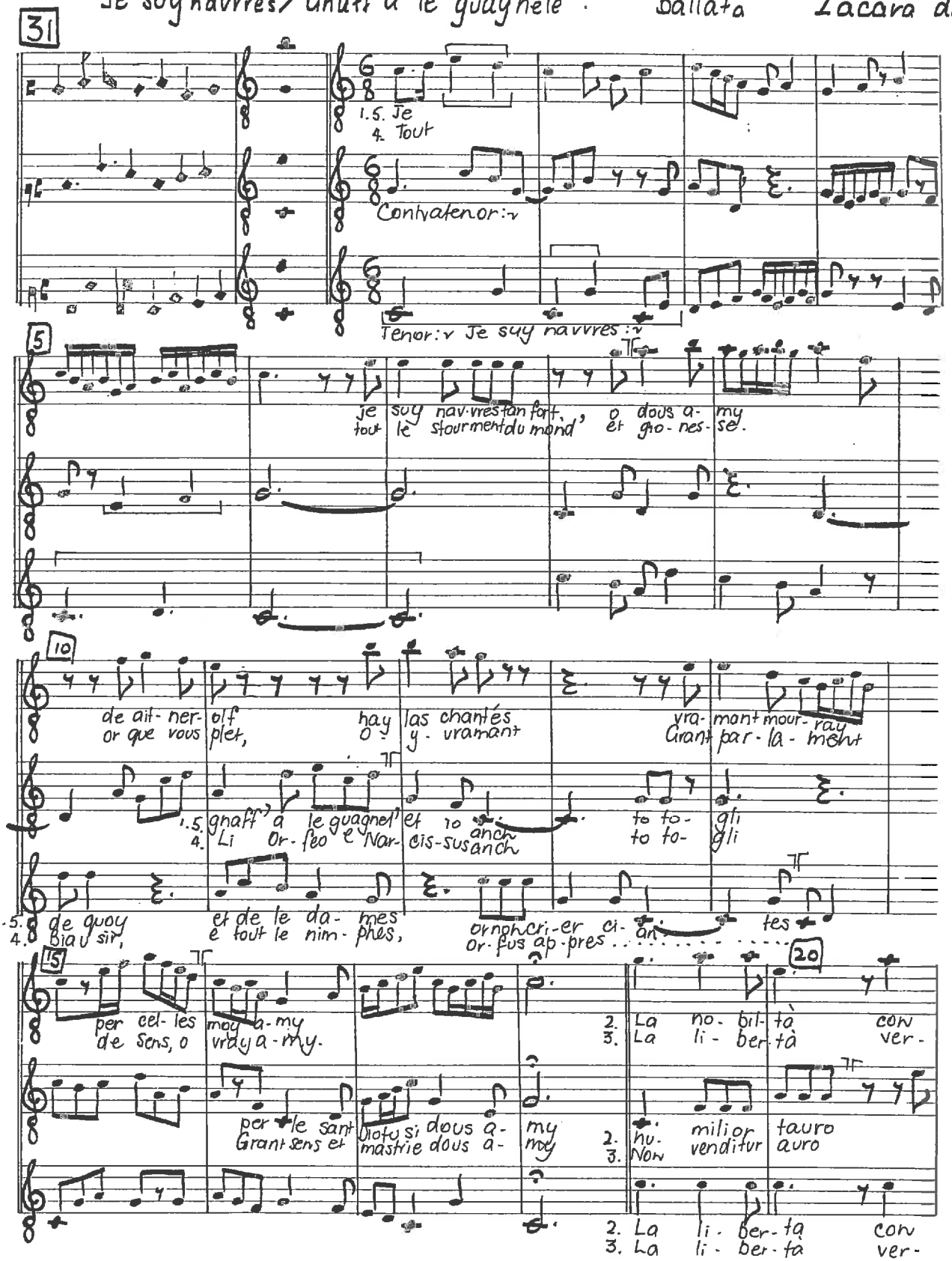
30

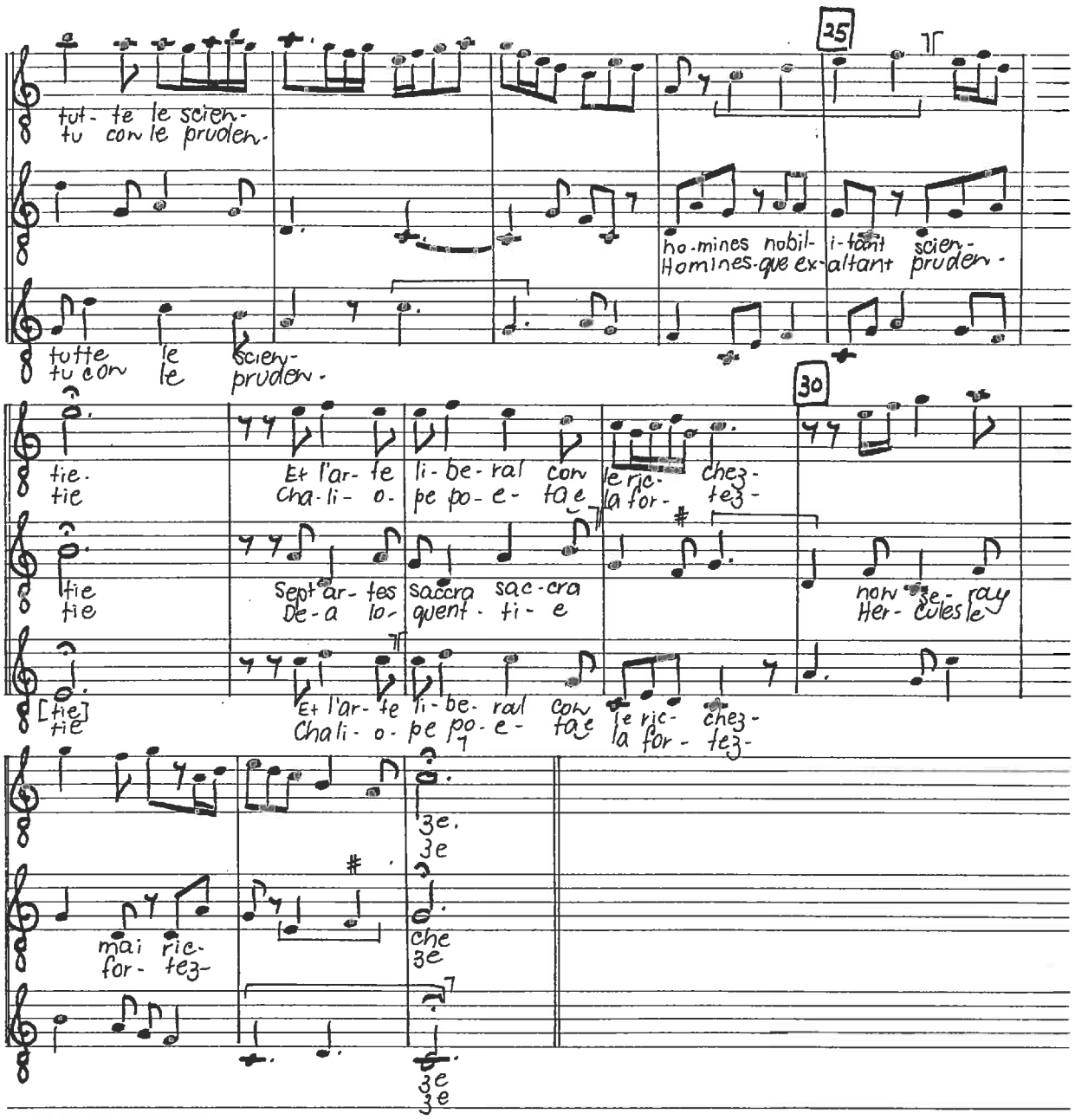
Ciaramella me dolze Ballata Zacara da Teramo




20
fra to ma da si gran
sotto, botto,
po- tos-
li- to e m'a
bel- lo braz- za
con la chierca strenge pur me
fra ma- to da
zante si gran
sotto, botto,
po- tos-
li- to
to e m'a-
bel- lo braz- za
con la, chierca strenge pur me
25
ra- ba-
sa sa.
4. Che'n questa terra de mene più
4. Che'n questa terra de mi ne più
ra- ba-
sa. sa.
4. Che'n questa terra de me ne più
bella.
bella
bella.

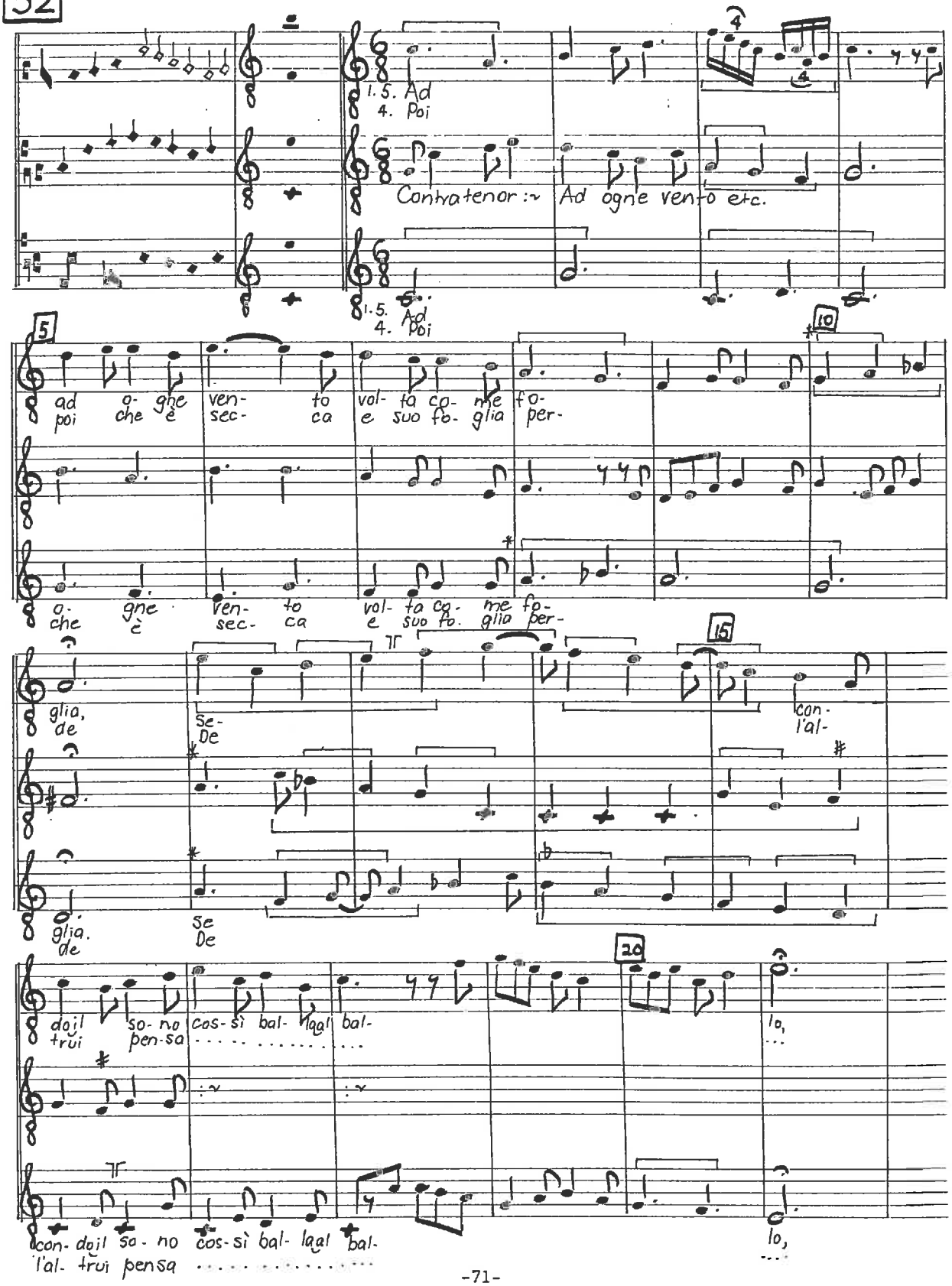
Je suy navrrés / Gnaff'a le guagnele . Ballata Zacara da Teram

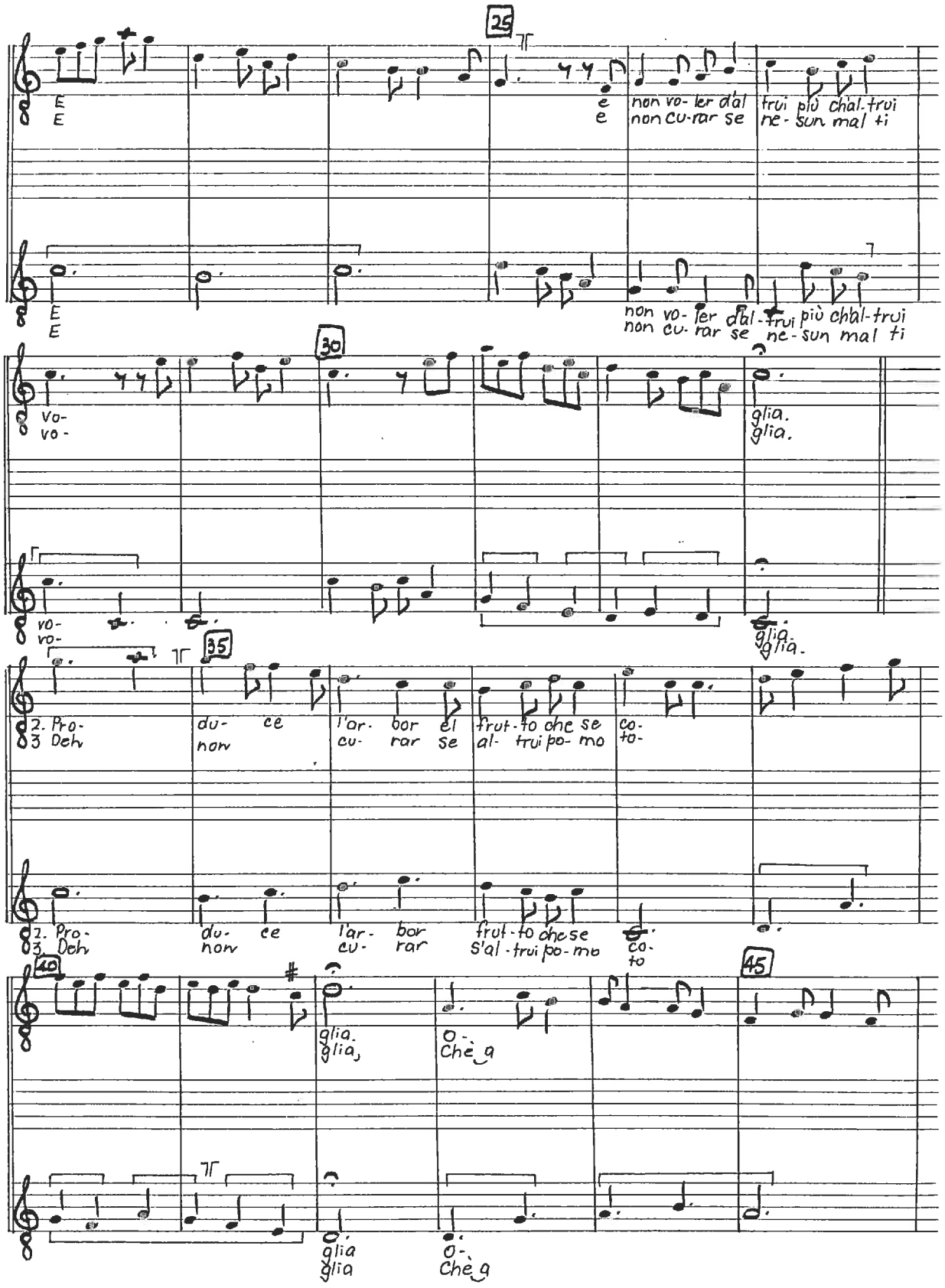


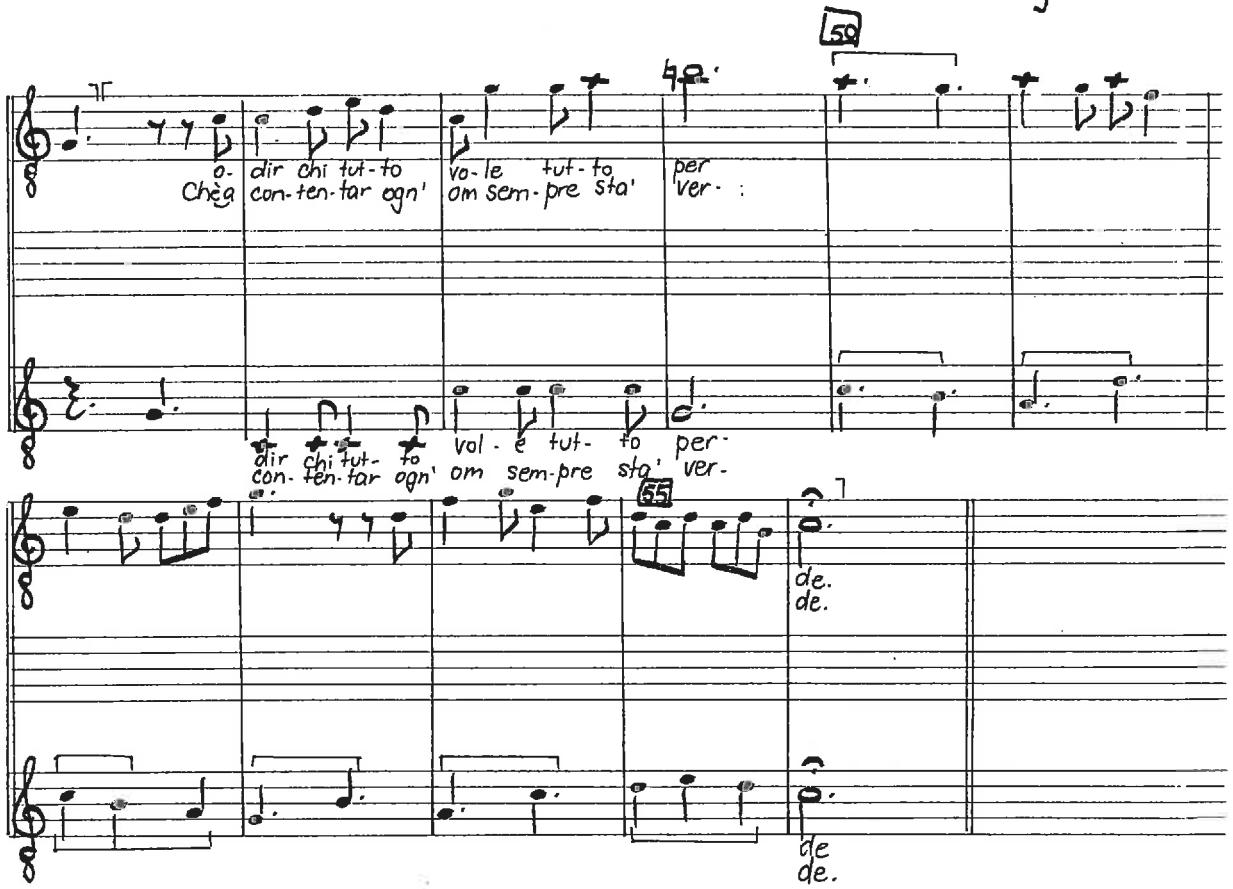

25
tut- te le scien-
tu con le pruden-
ho-mines nobil- i-tant scien-
Homines-que ex-altant pruden-
tutte le scien-
tu con le pruden-
30
tie.
tie
Et l'ar- te li- be- ral con le ric- chez-
Cha-li- o- pe po- e- ta e la for- tez-
tie
tie
Sept ar- tes sacra sac-cra nom se- ray
De-a lo- quent- ti- e Her- cules le
[tie]
tie
Et l'ar- te li- be- ral con le ric- chez-
Chali- o- pe po- e- ta e la for- tez-
mai ric-
for- tez-
3e.
3e
che
3e
3e
3e

32

Ad ogne vento Ballata Zacara da Teramo

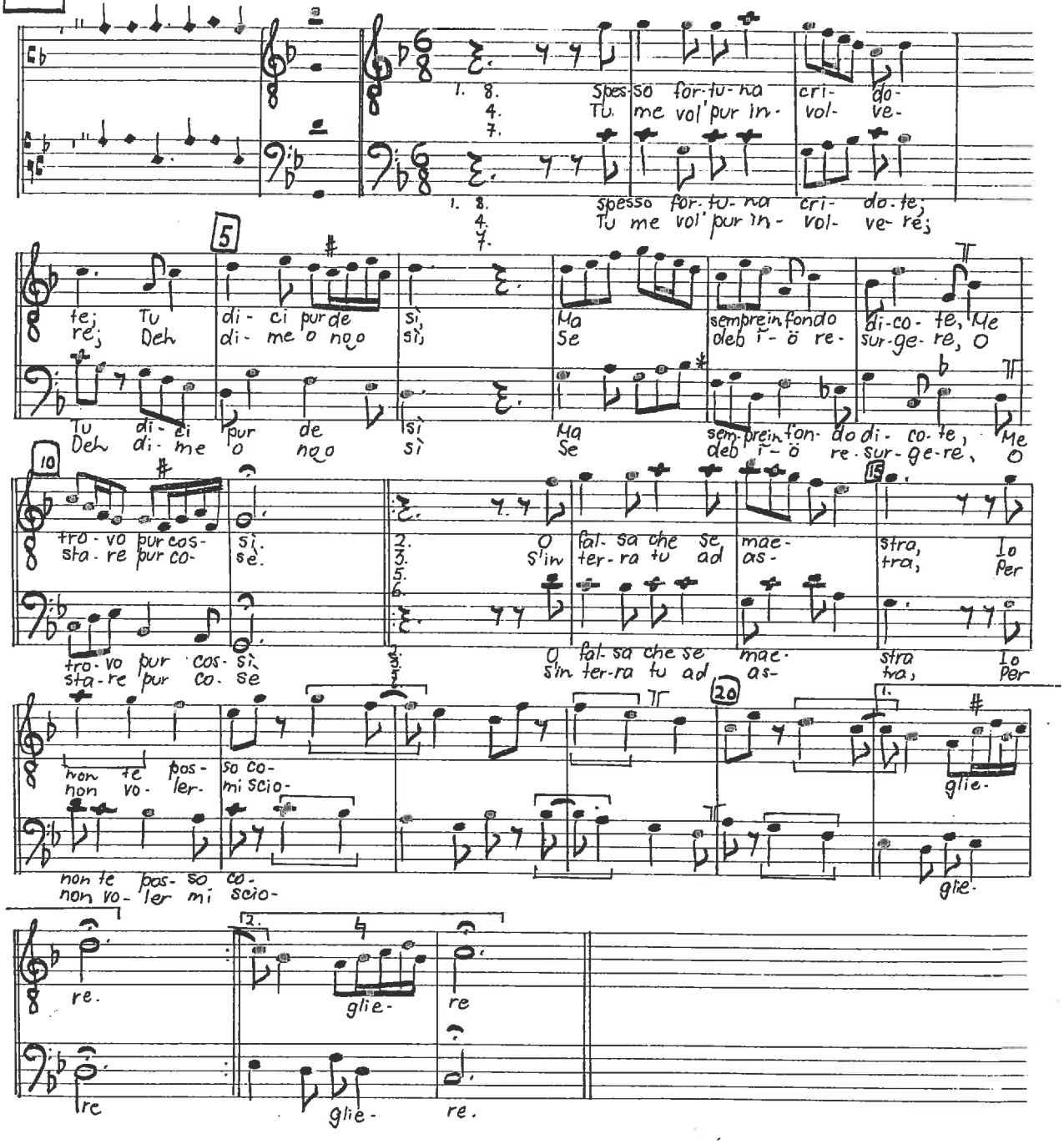



25
E
E
e
e
non vo- ler dal trui più chal-trui
non cu-rar se ne- sun mal ti
E
E
non vo- ler dal-trui più chal-trui
non cu- rar se ne- sun mal ti
30
vo-
vo-
glia.
glia.
vo-
vo-
glia.
glia.
35
2. Pro-
3 Deh
du- ce
non
l'or- bor el
cu- rar se
frut-to che se
al- trui po- mo
co-
to-
2. Pro-
3. Deh
du- ce
non
l'ar- bor
cu- rar
frut-to che se
s'al-trui po- mo
co-
to
40
45
glia.
glia,
O-
Chè g
glia
glia
O-
Chè g


59
o- dir chi tut-to vo-le tut-to per
Chèg con-ten-tar ogn' om sem-pre sta' ver- :
dir chi tut- to vol - é tut- to per-
con- ten-tar ogn' om sem-pre sta' ver-
55
de.
de.
de
de.

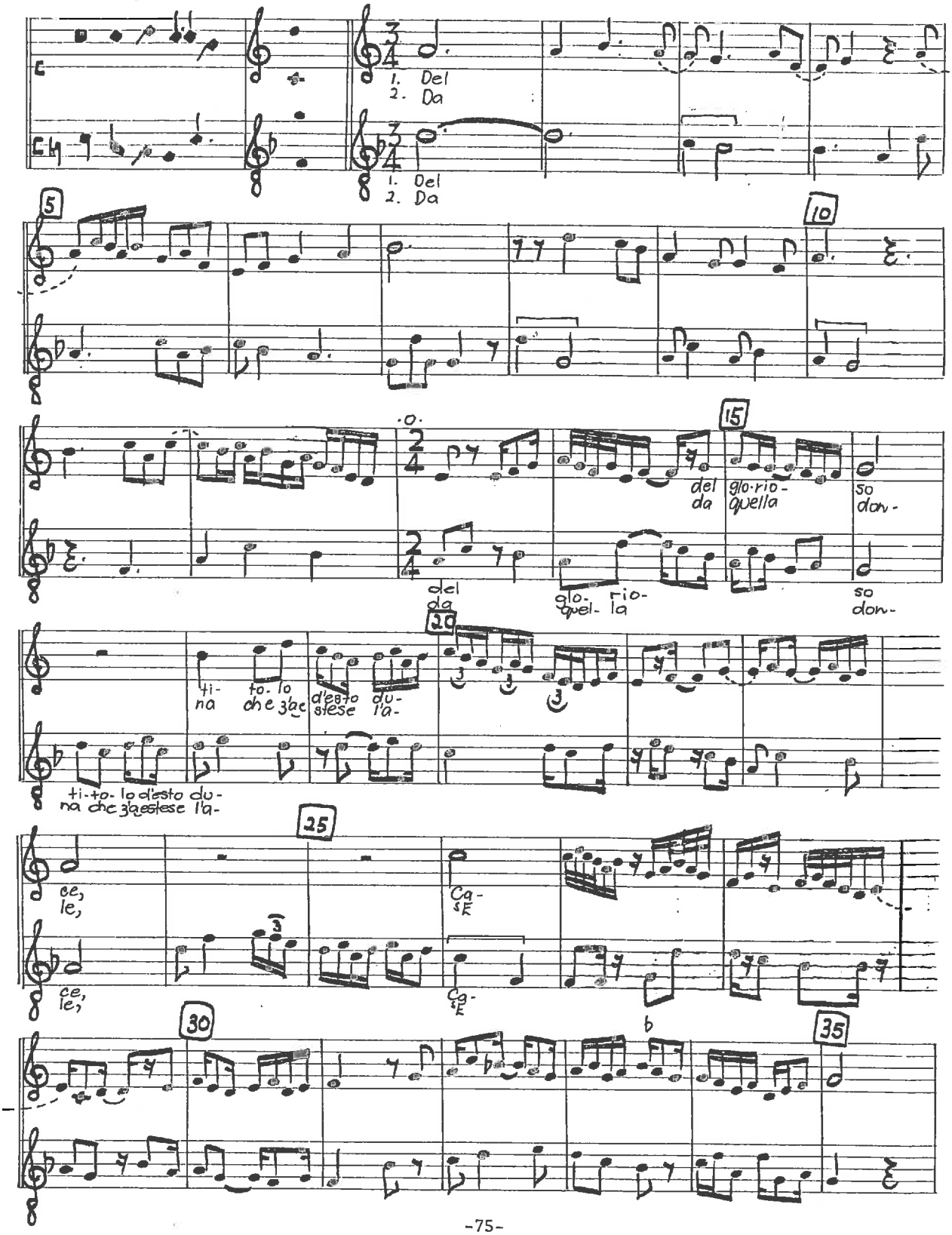
33

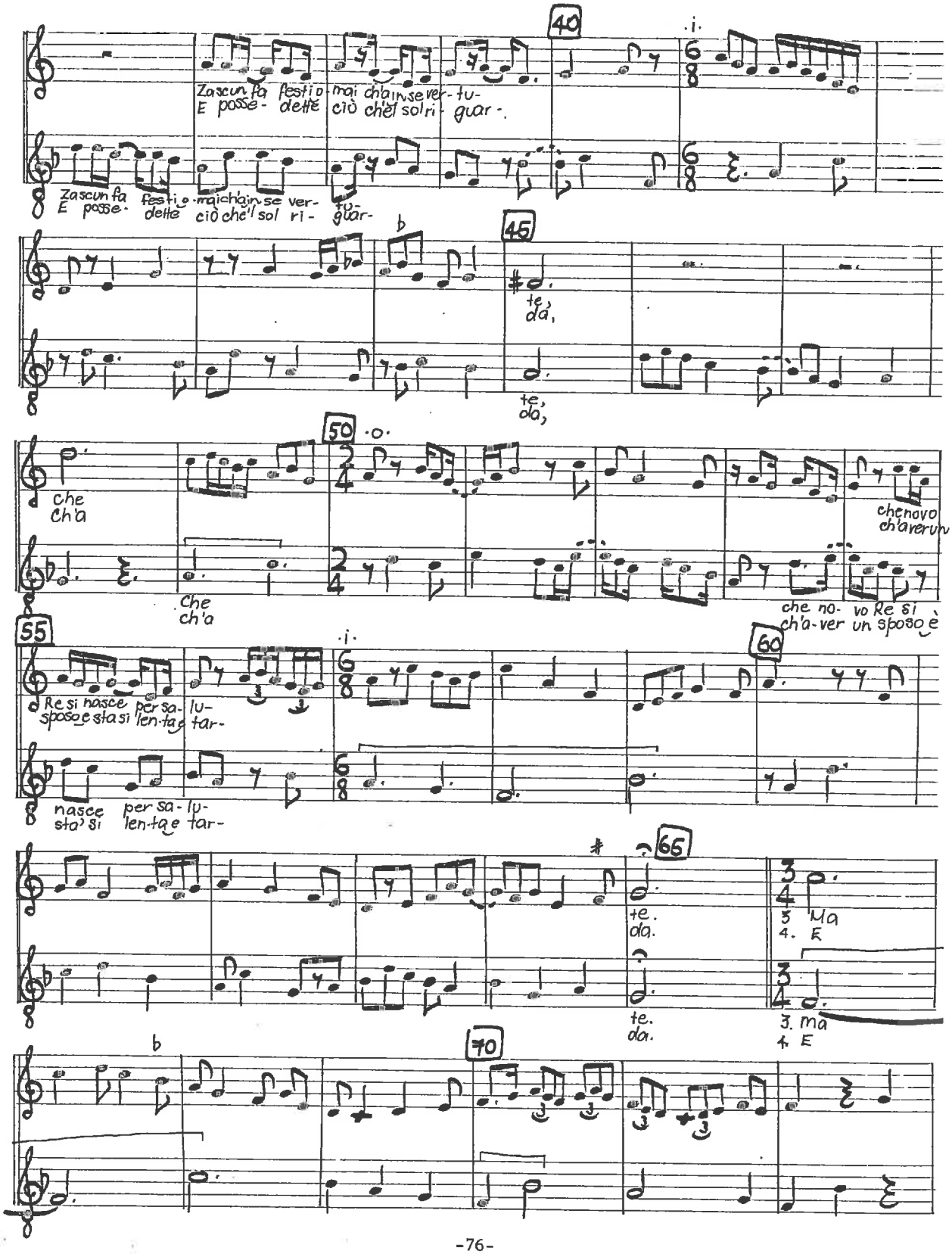
Spesso fortuna Ballata anon

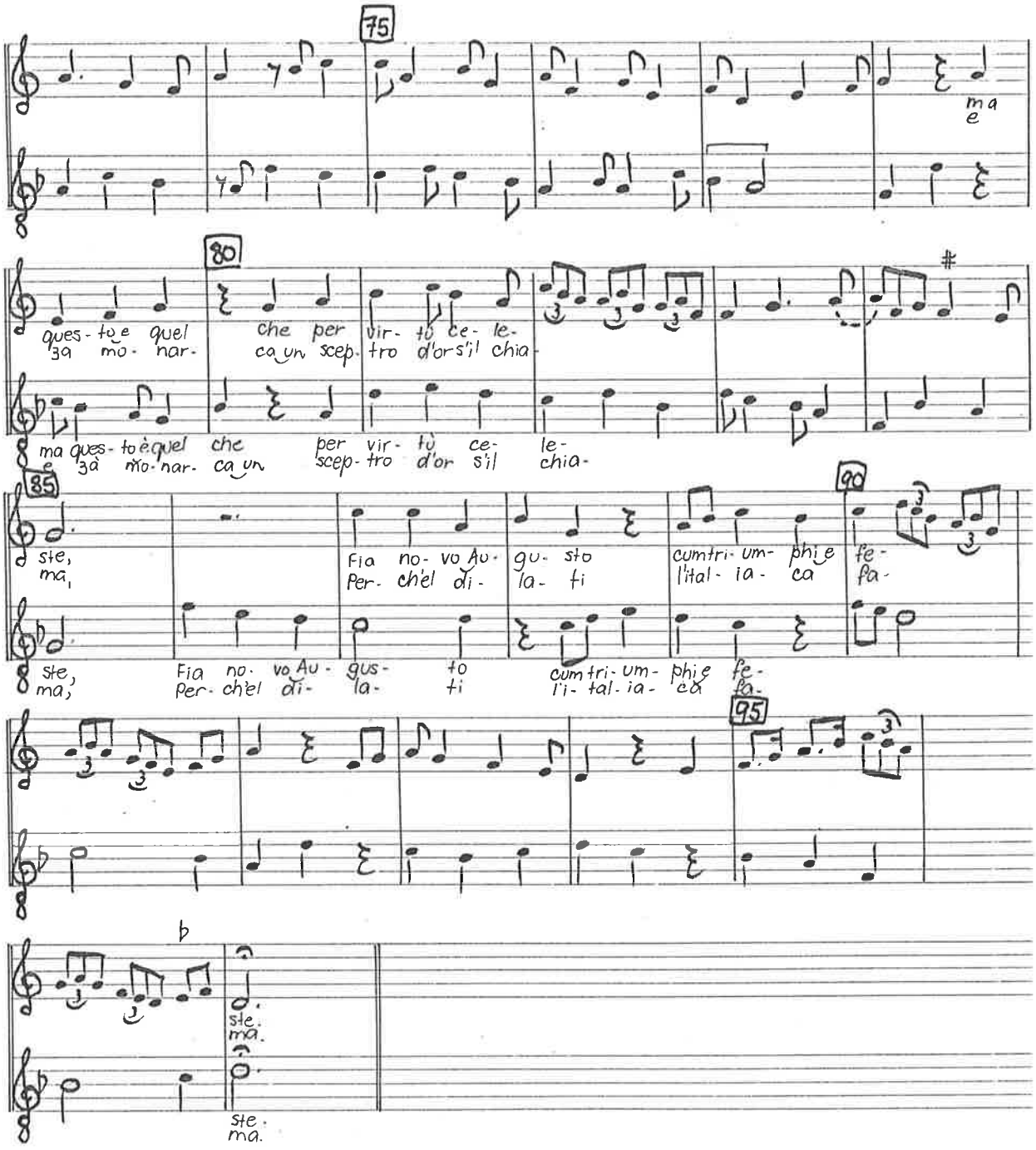


34

Del glorioso titolo Madrigal Antonellus de Caserta

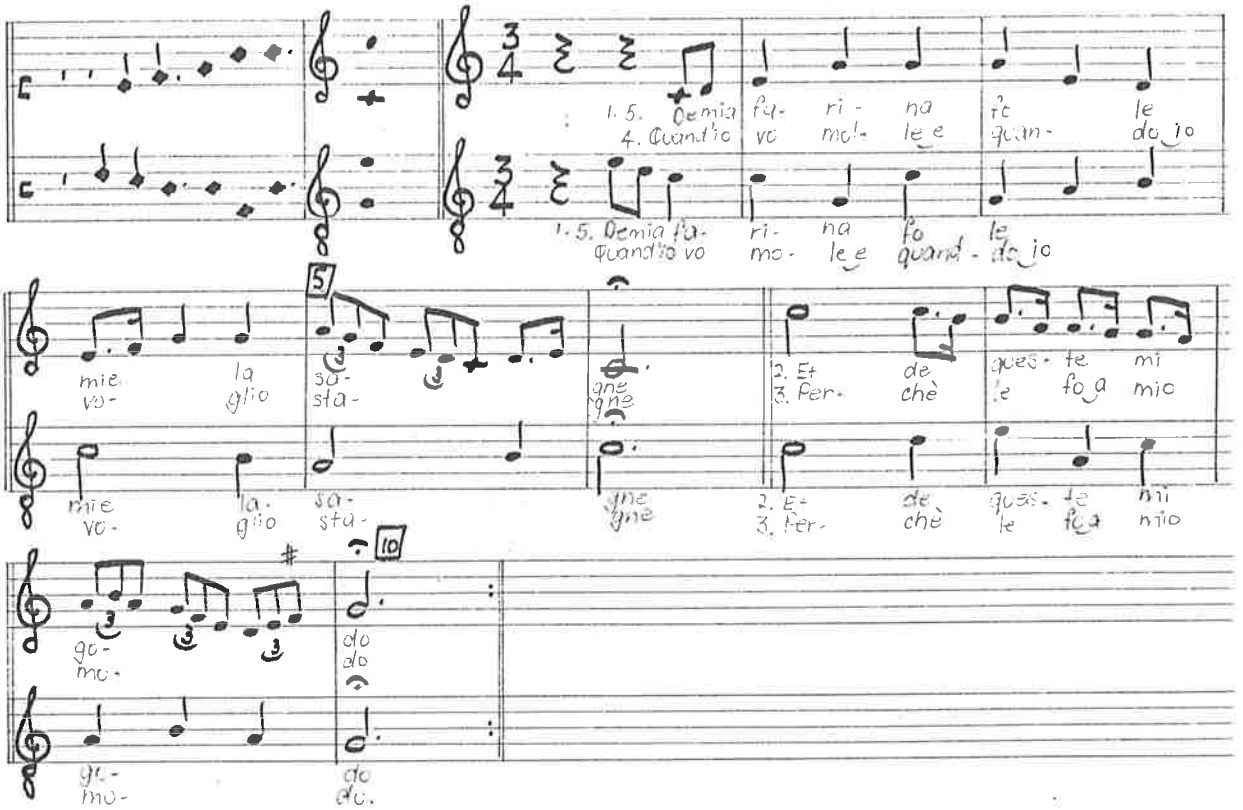



40
Zascun fa festi o-mai ch'ain se ver-tu-
E posse- dette ciò ch'el sol ri- guar-
Zascun fa festi o-mai ch'ain se ver- tu-
E posse- dette ciò che'l sol ri- guar-
45
te,
da,
te,
da,
50
che
ch'a
che
ch'a
che novo
ch'aver un
che no- vo Re si
ch'a-ver un sposo è
55
Re si nasce per sa- lu-
sposo e sta si len-ta e tar-
nasce per sa- lu-
sta' si len-ta e tar-
60
65
te.
da.
te.
da.
3 Ma
4. E
3. ma
4 E
70


75
ma
e
80
ques-to e quel che per vir-tù ce-le-
ja mo-nar- ca un scep-tro d'or s'il chia-
ma ques-to è quel che per vir-tù ce-le-
ja mo-nar- ca un scep-tro d'or s'il chia-
85
ste,
ma,
Fia no-vo Au-gu-sto cumtri-um-phi e fe-
Per-ch'el di-la-ti l'ital-ia-ca fa-
ste,
ma,
Fia no-vo Au-gus-to cumtri-um-phi e fe-
Per-ch'el di-la-ti l'i-tal-ia-ca fa-
90
95
b
ste.
ma.
ste.
ma.

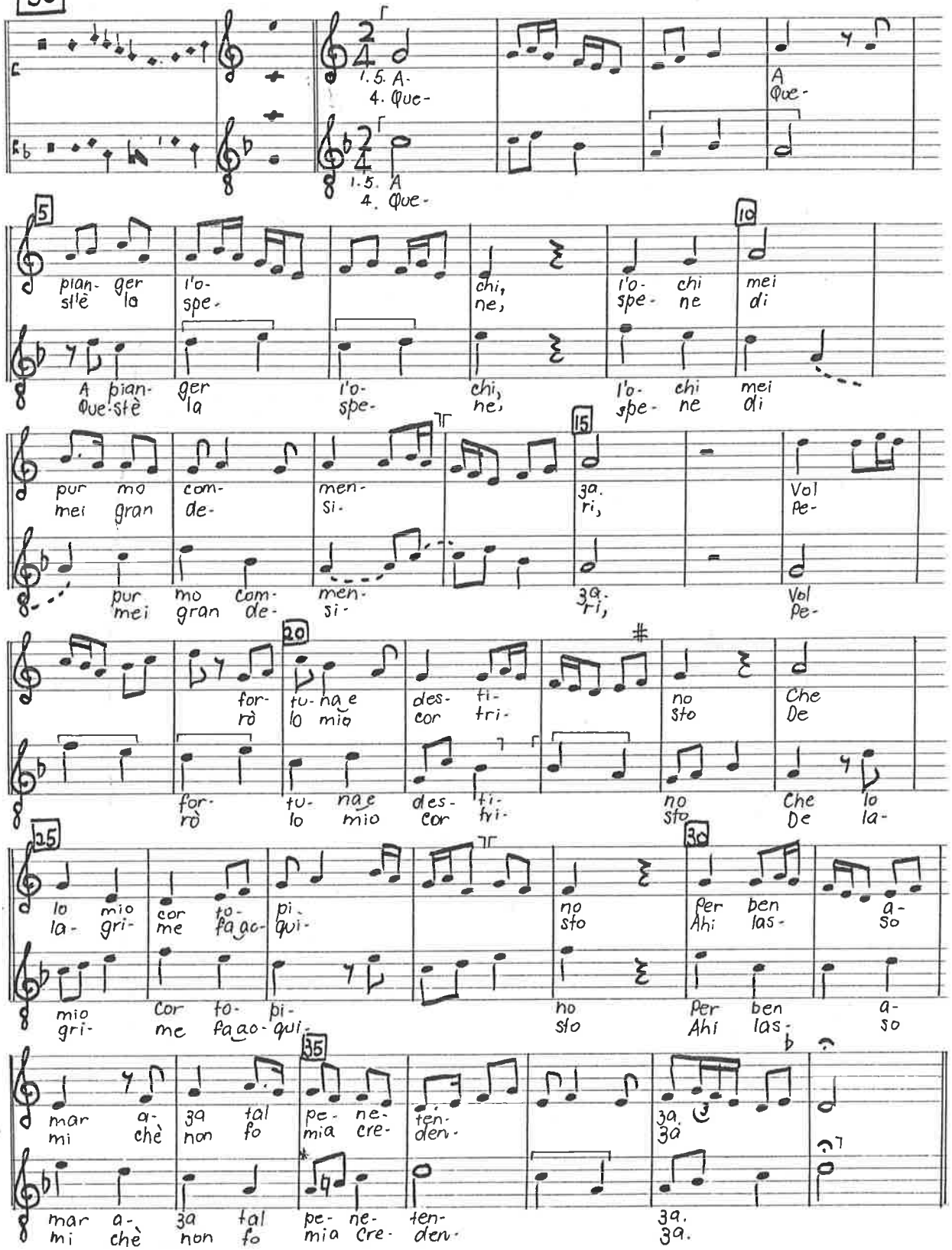
35

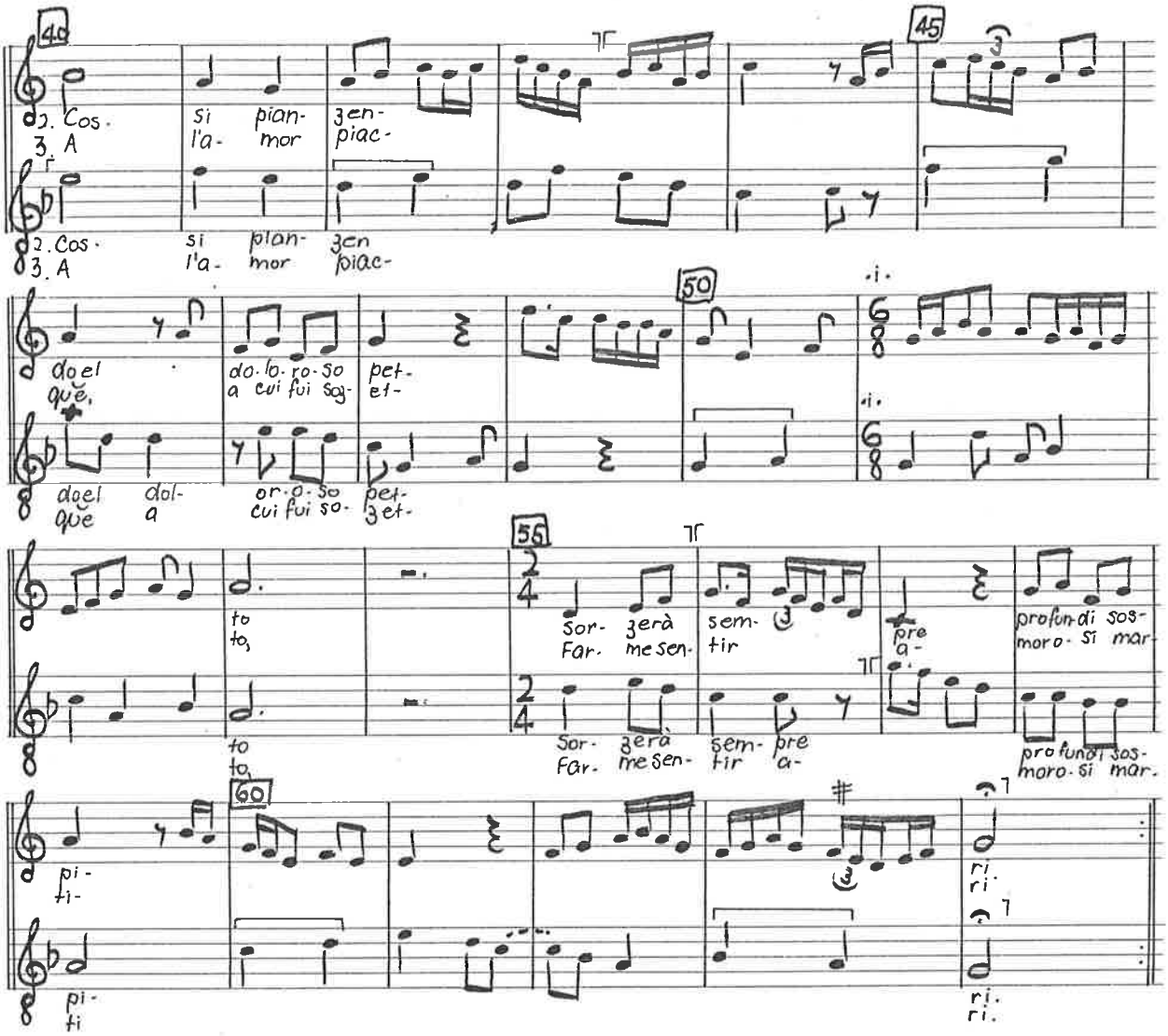
De mia farina Ballata Anonymous



A pianger l'ochi Ballata Antonello da Caserta

36





40

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

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

45

do el do-lo-ro-so pet-
què, a cui fui soz- et-

do el dol- or-o-so pet-
què a cui fui so- zet-

50

to
to,

to
to,

55

Sor- zerà sem- pre profun-di sos-
Far- me sen- tir a- moro- si mar-

Sor- zerà sem- pre profun-di sos-
Far- me sen- tir a- moro- si mar-

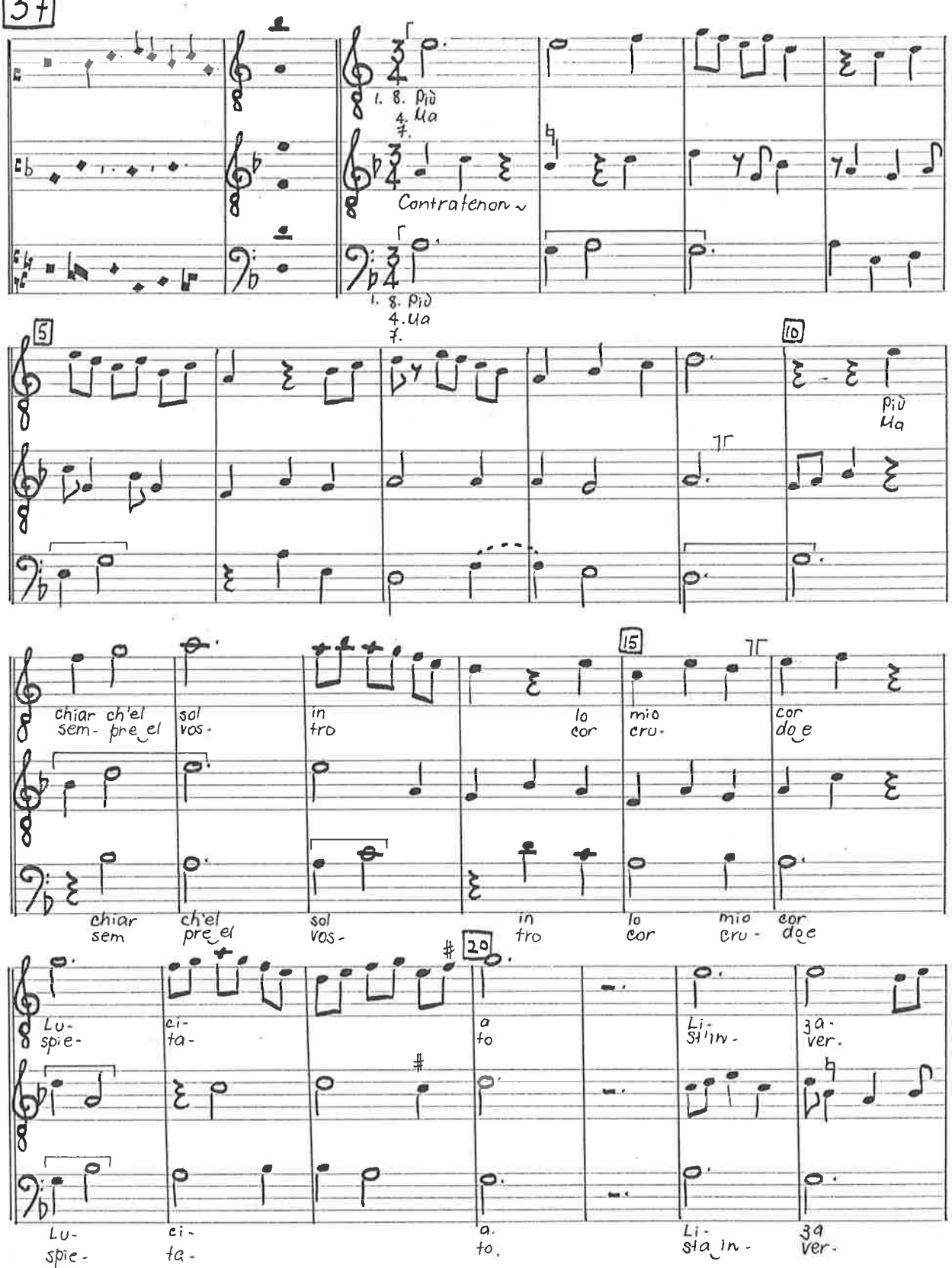
60

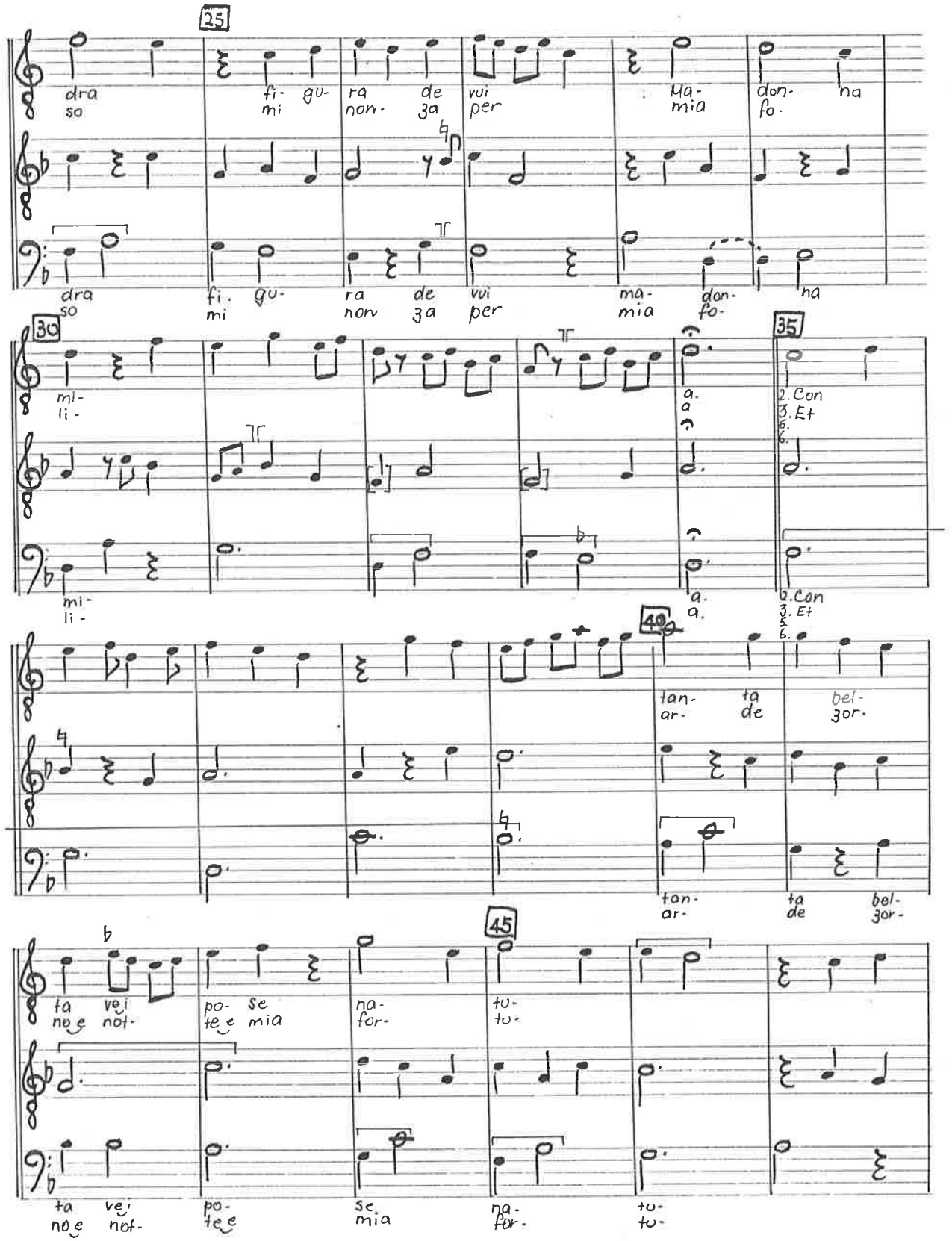
pi- ri.
ti- ri.

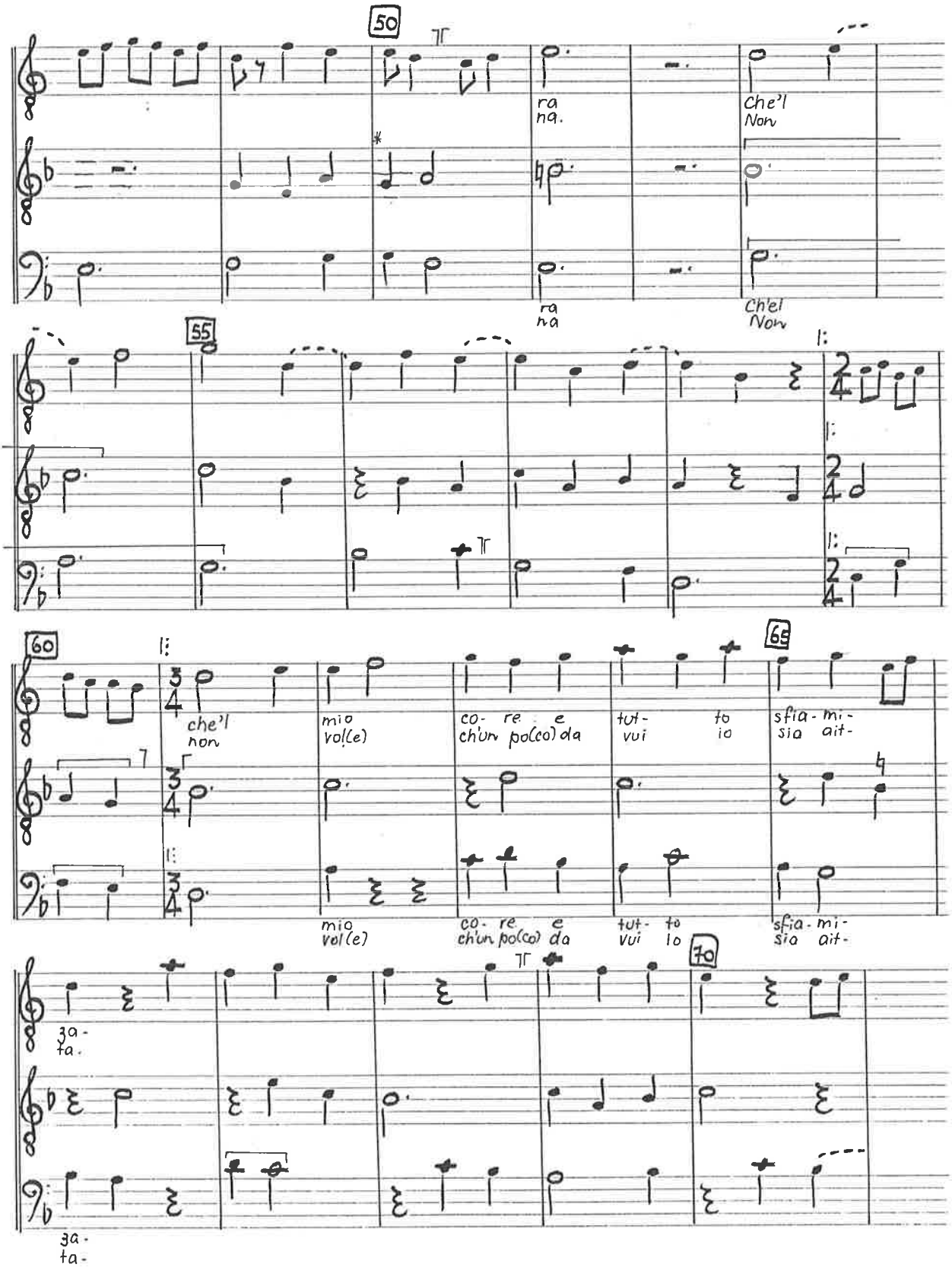
pi- ri.
ti ri.

37

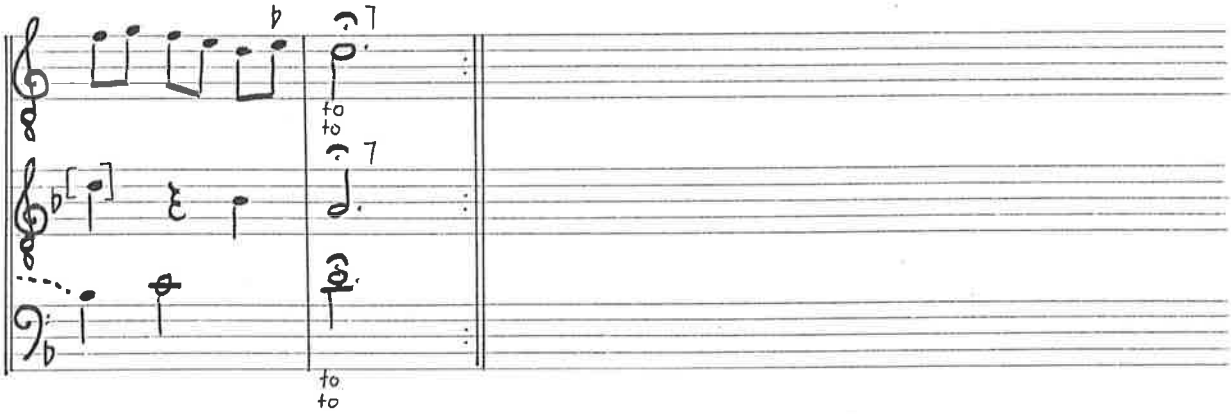
Piu chiar ch'el sol Ballata Antonello da Caserta




25
dra so
fi- gu- ra de vui Ma- don- na
mi non- za per mia fo.
dra so
fi. gu- ra de vui ma- don- na
mi nov za per mia fo-
30
mi- li-
a. a
35
2. Con
3. Et
mi- li-
a. a.
2. Con
3. Et
40
tan- ta bel-
ar- de 3or-
tan- ta bel-
ar- de 3or-
45
ta vei po- se na- tu-
ne e not- te e mia for- tu-
ta vei po- se na- tu-
ne e not- te e mia for- tu-

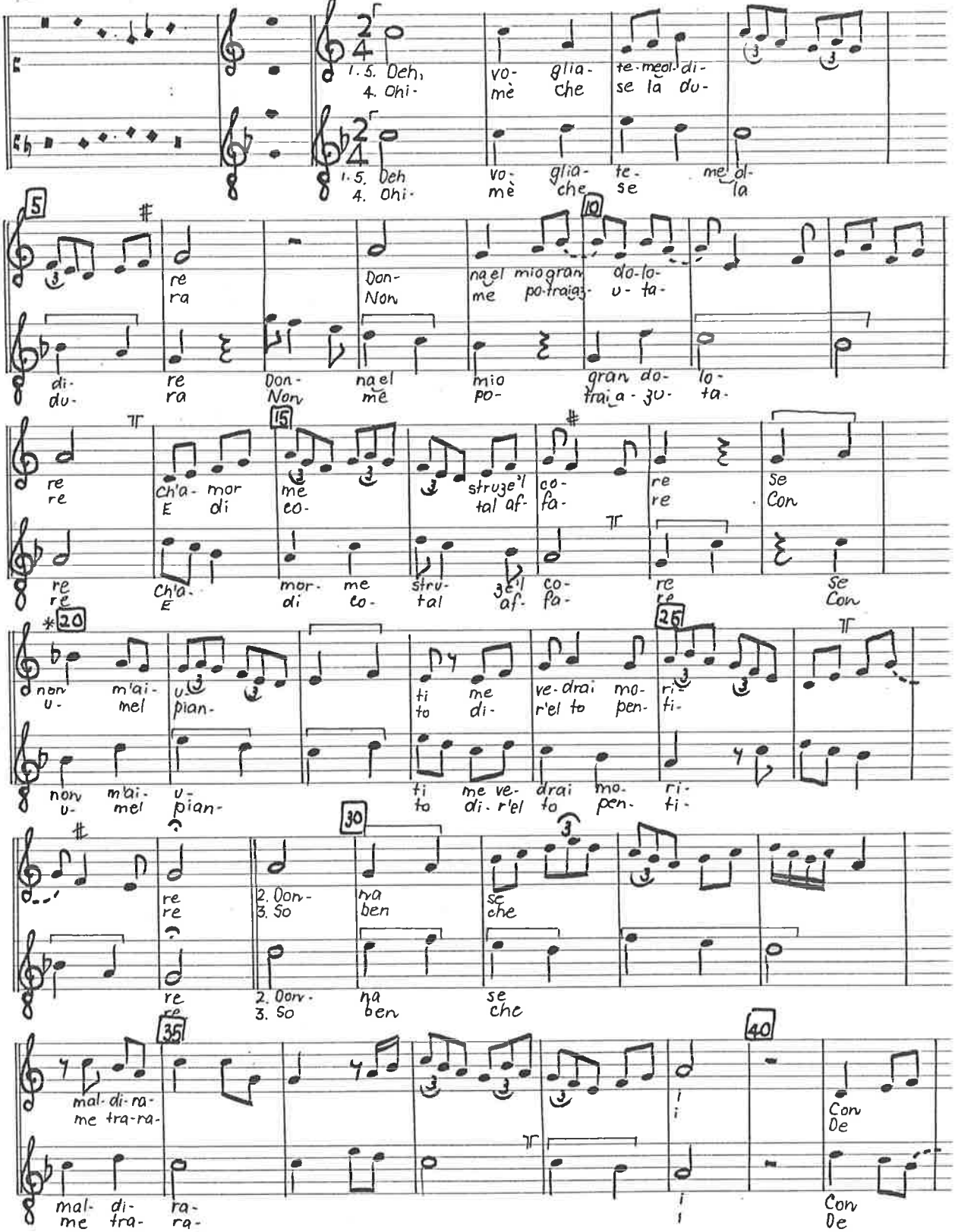

50
ra
na.
Che'l
Non
ra
na
Ch'el
Non
55
60
che'l
non
mio
vol(e)
co- re e
ch'un po(co) da
tut- to
vui io
65
sfia- mi-
sia ait-
mio
vol(e)
co- re e
ch'un po(co) da
tut- to
vui lo
sfia- mi-
sia ait-
70
ga-
ta.
ga-
ta-

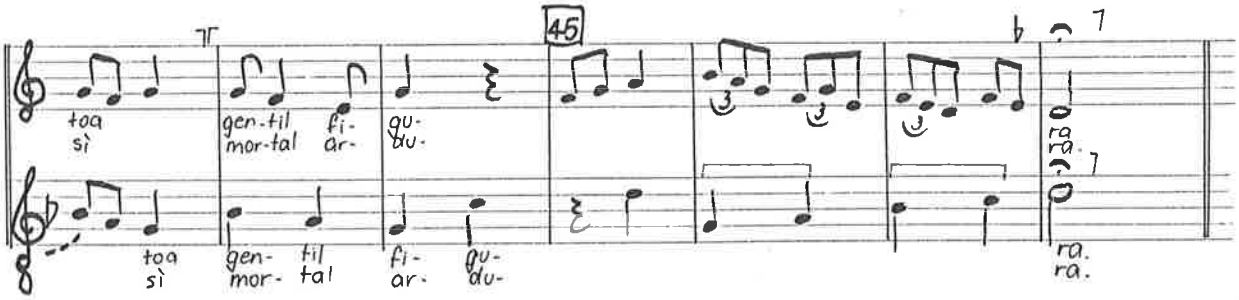
Piu chiar. ch'el sol



38

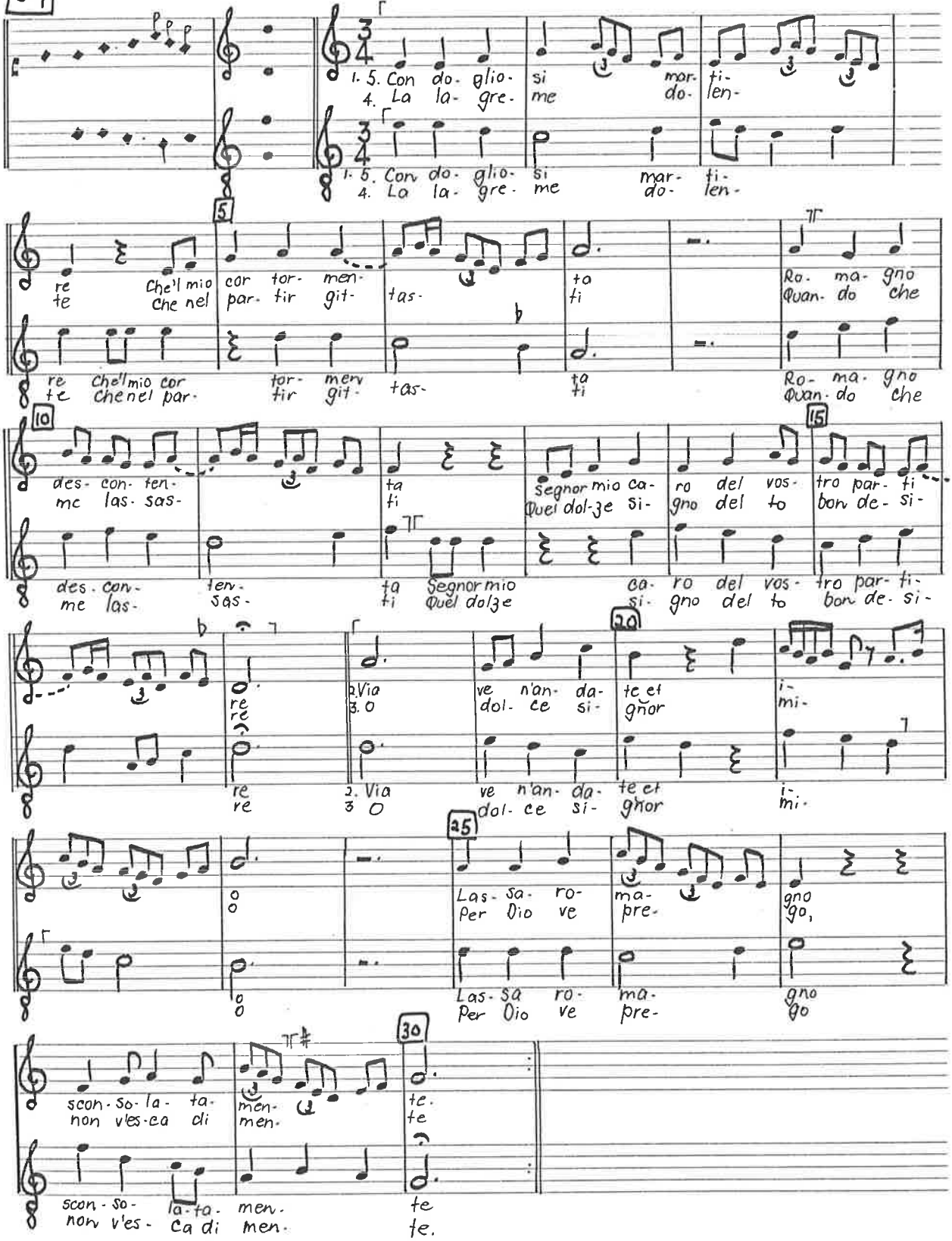
Deh vogliateme oldire Ballata Antonello da Caserta



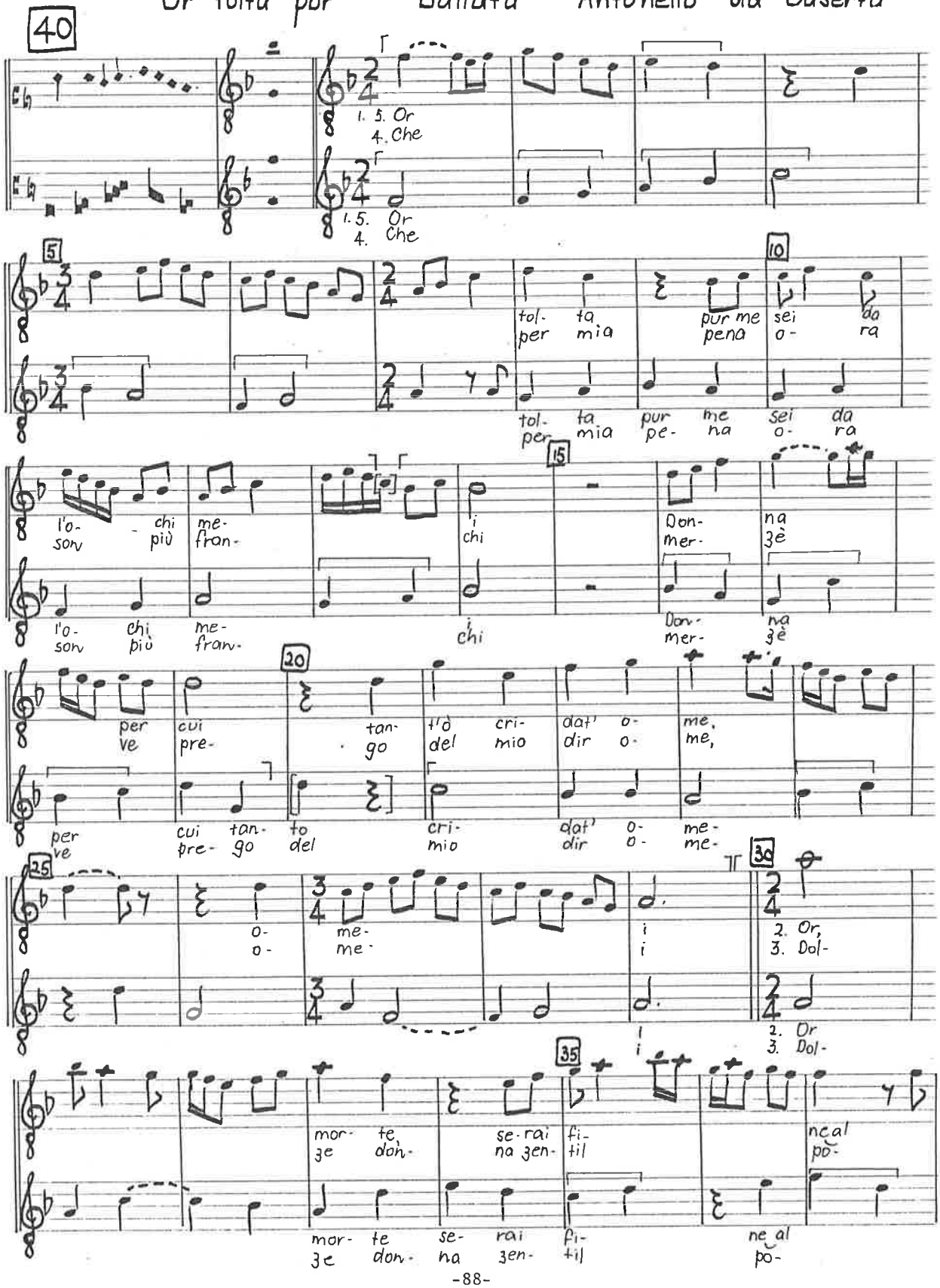

45
toa sì
gen-til mor-tal fi- ar- gu- du-
toa sì
gen- mor- til tal fi- ar- gu- du-
ra. ra.
ra. ra.

39

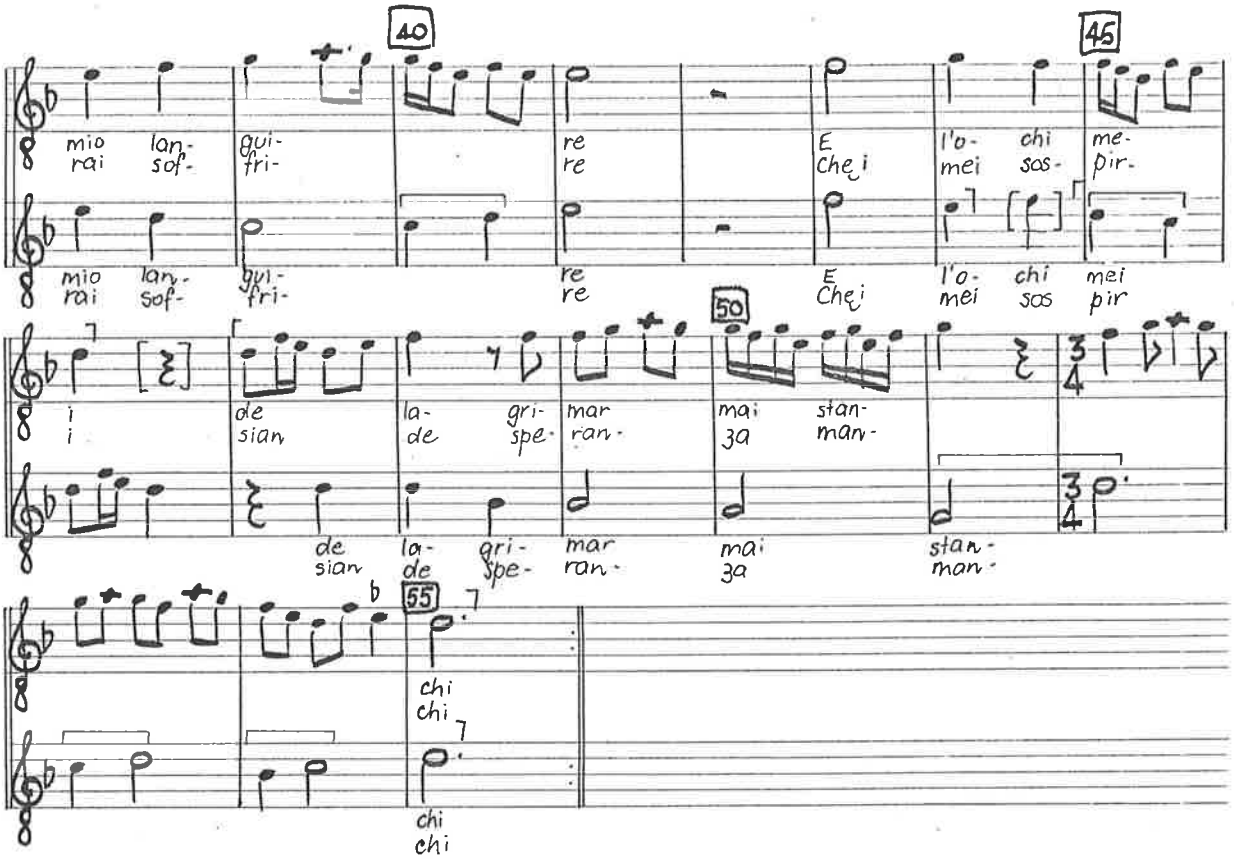
Con dogliosi martire Ballata Antonello da Caserta



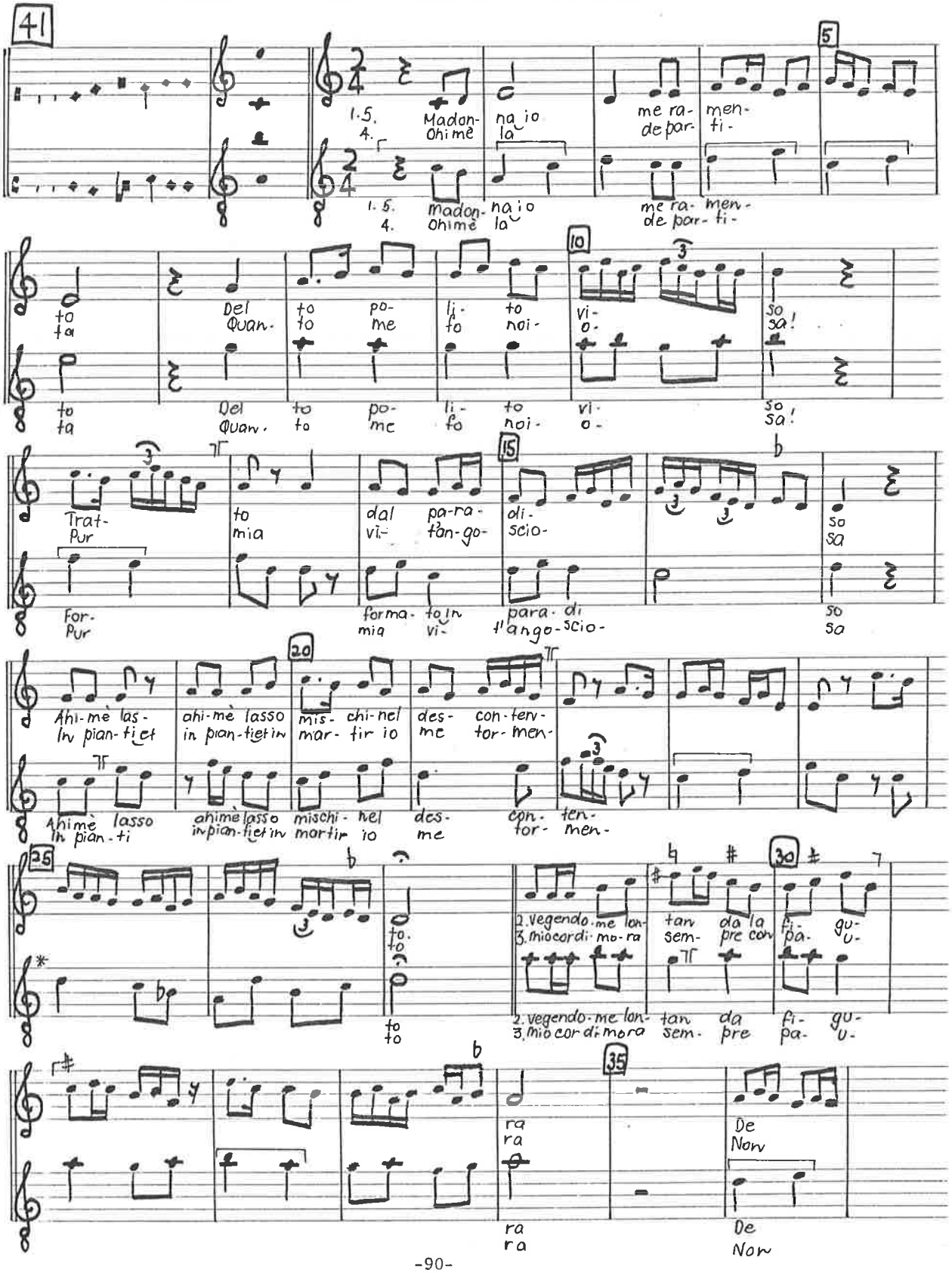
Or tolta pur Ballata Antonello da Caserta

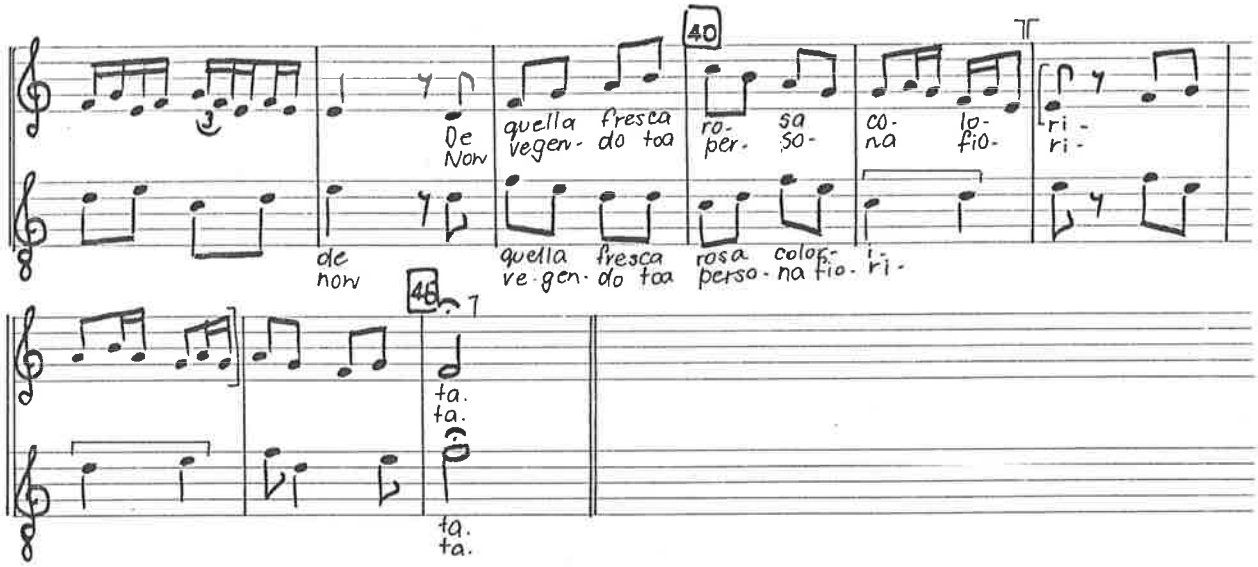


Or tolta pur 2.



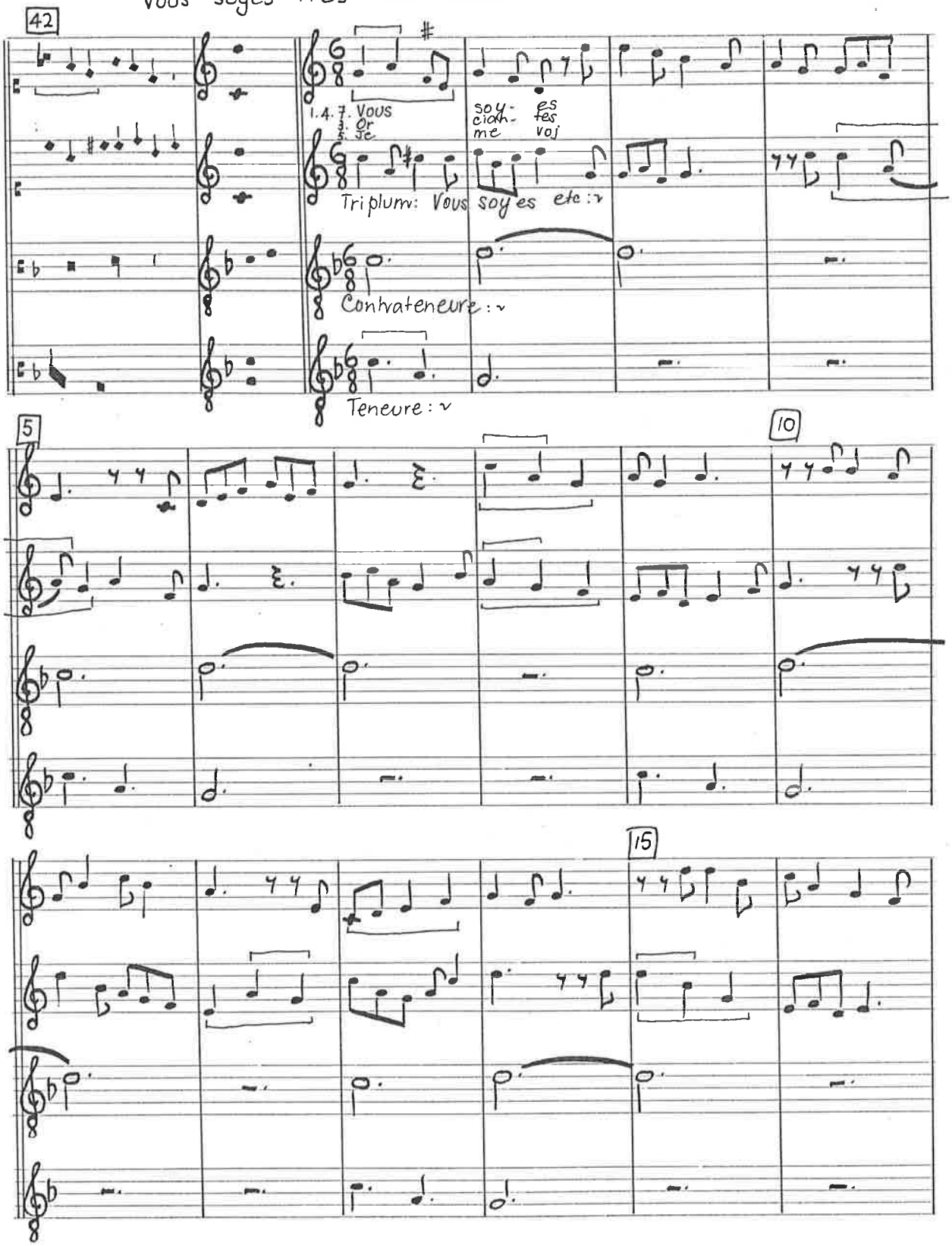
Madonna io me ramento Ballata Antonello da Caserta.

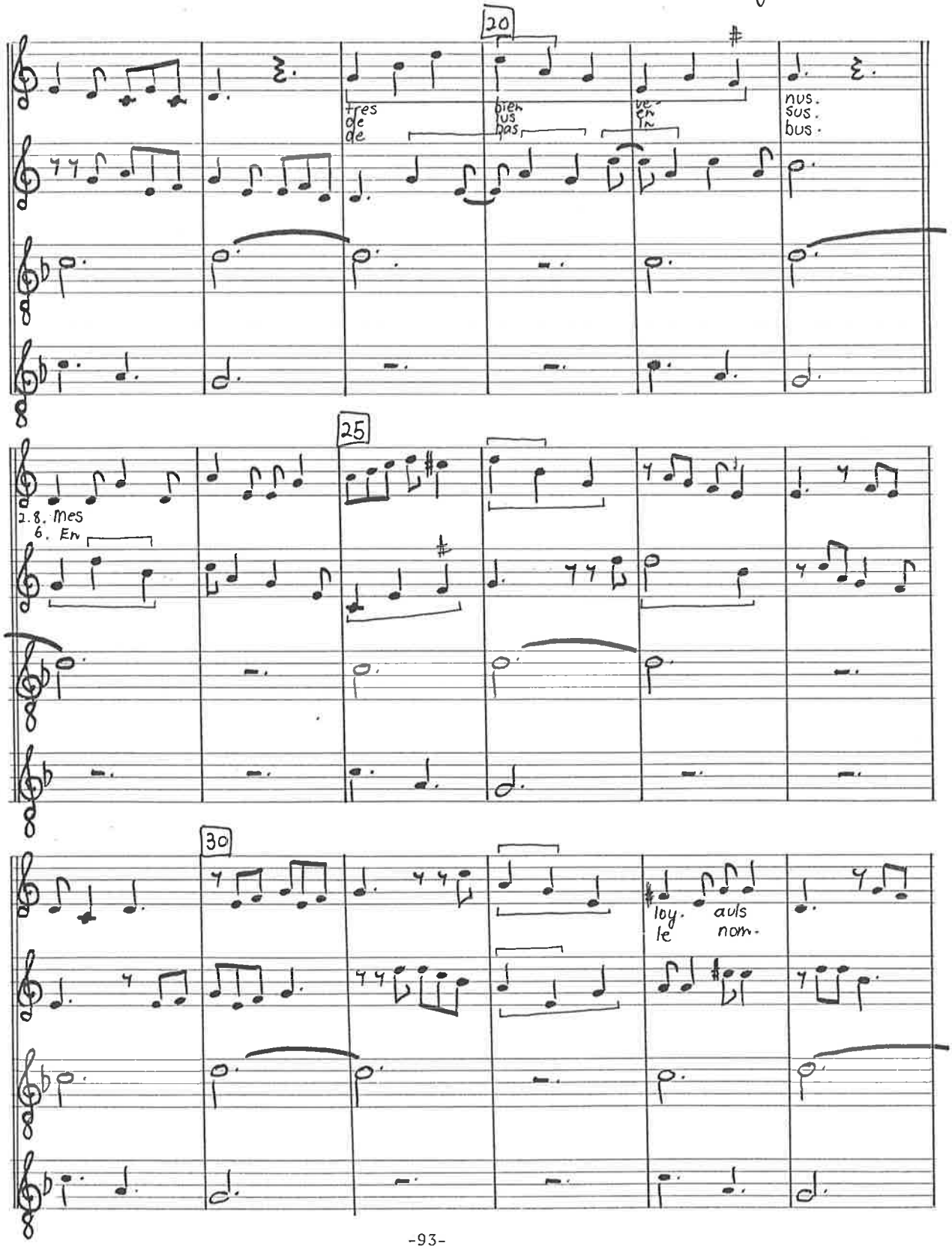


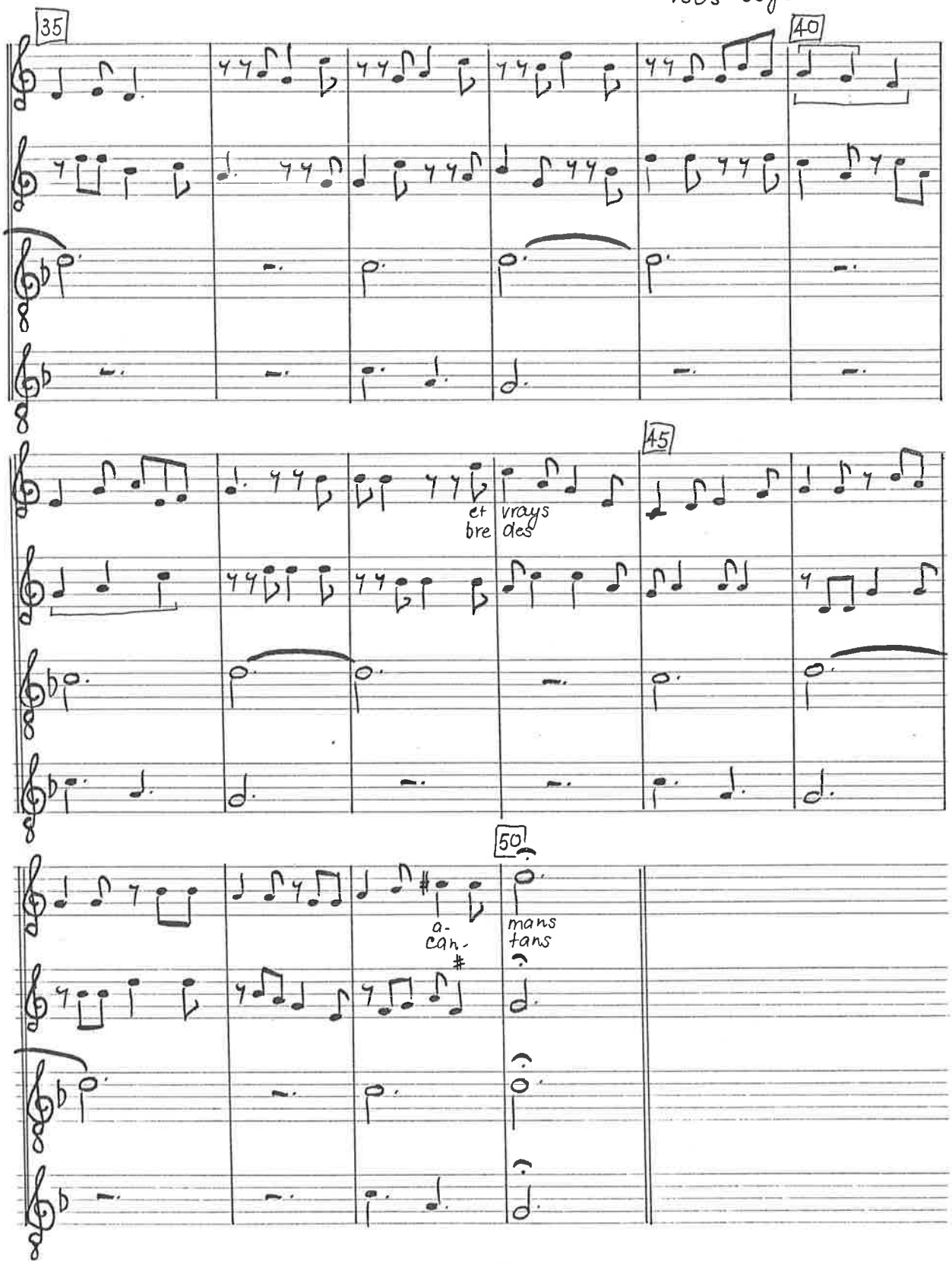

40
De
Non
quella fresca
vegen- do toa
ro- sa
per- so-
co- lo-
na fio-
ri -
ri -
de
non
quella fresca
ve-gen- do toa
rosa colo-
perso- na fio- ri-

46
ta.
ta.
ta.
ta.

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

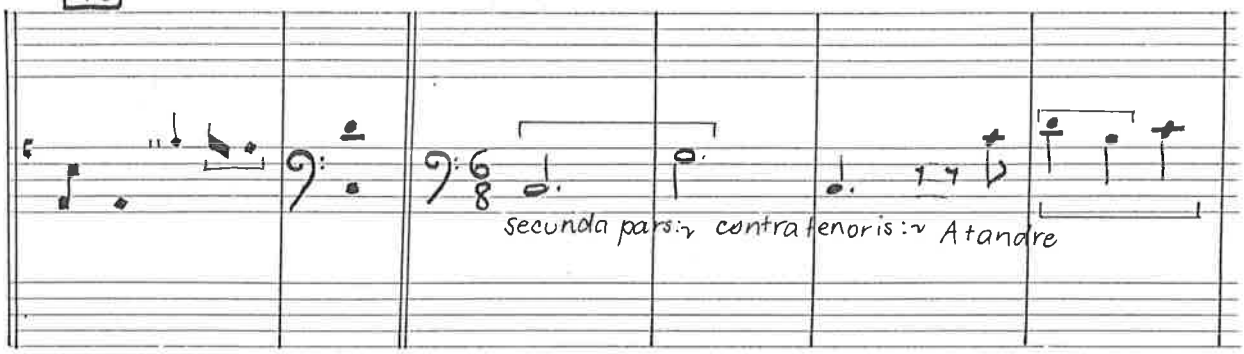


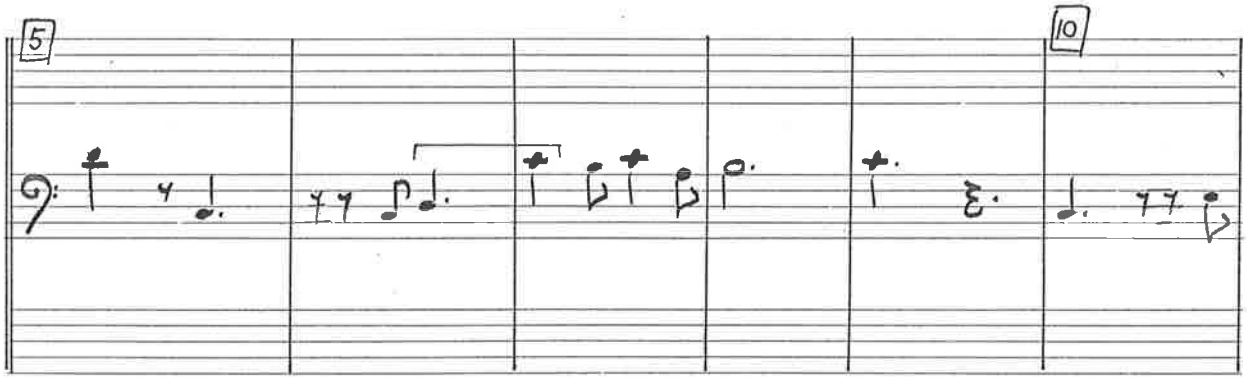

20
tres
de
de
bien
us
pas
ve-
en
tre
nus.
sus.
bus.
25
2.8. mes
6. En
30
loy.
le
auls
nom.

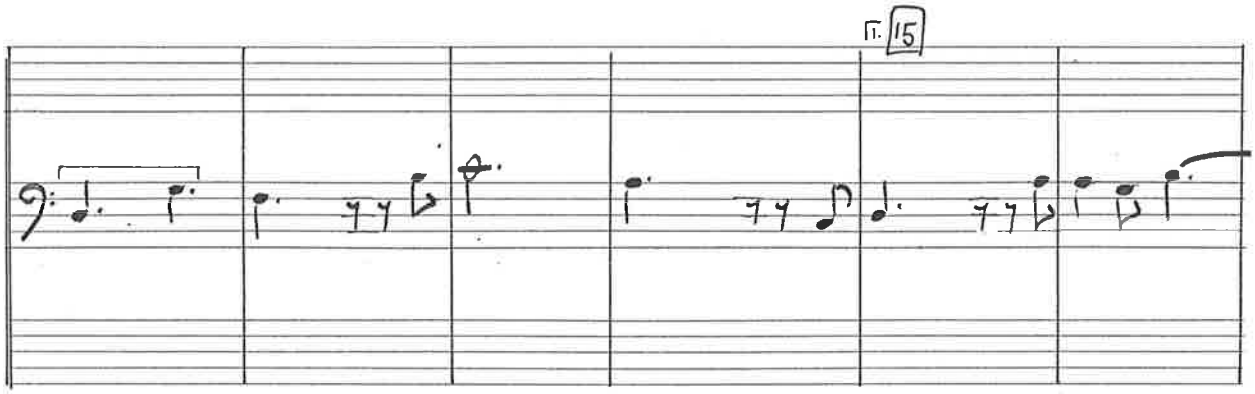

35
40
45
et vrays
bre des
50
a-
can-
mans
tans

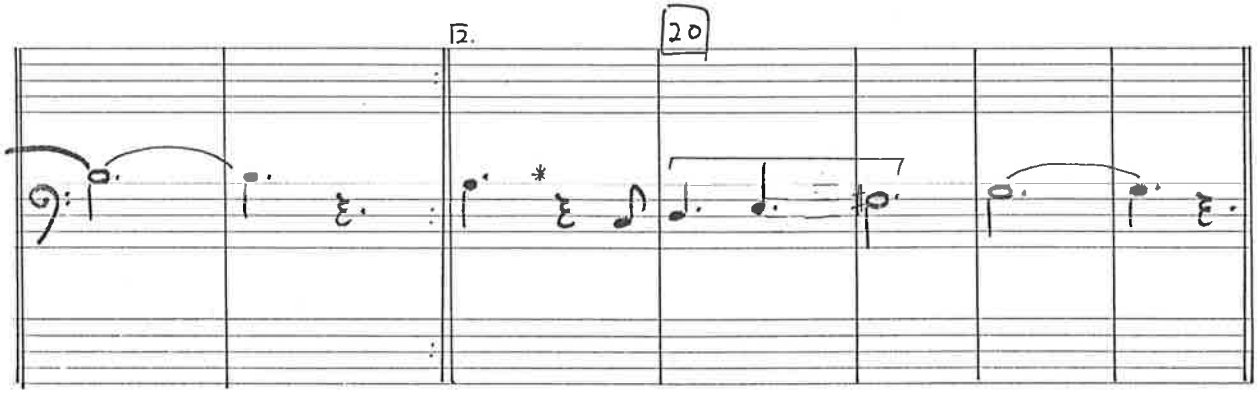
43

Atandre Virelai Anonymous.



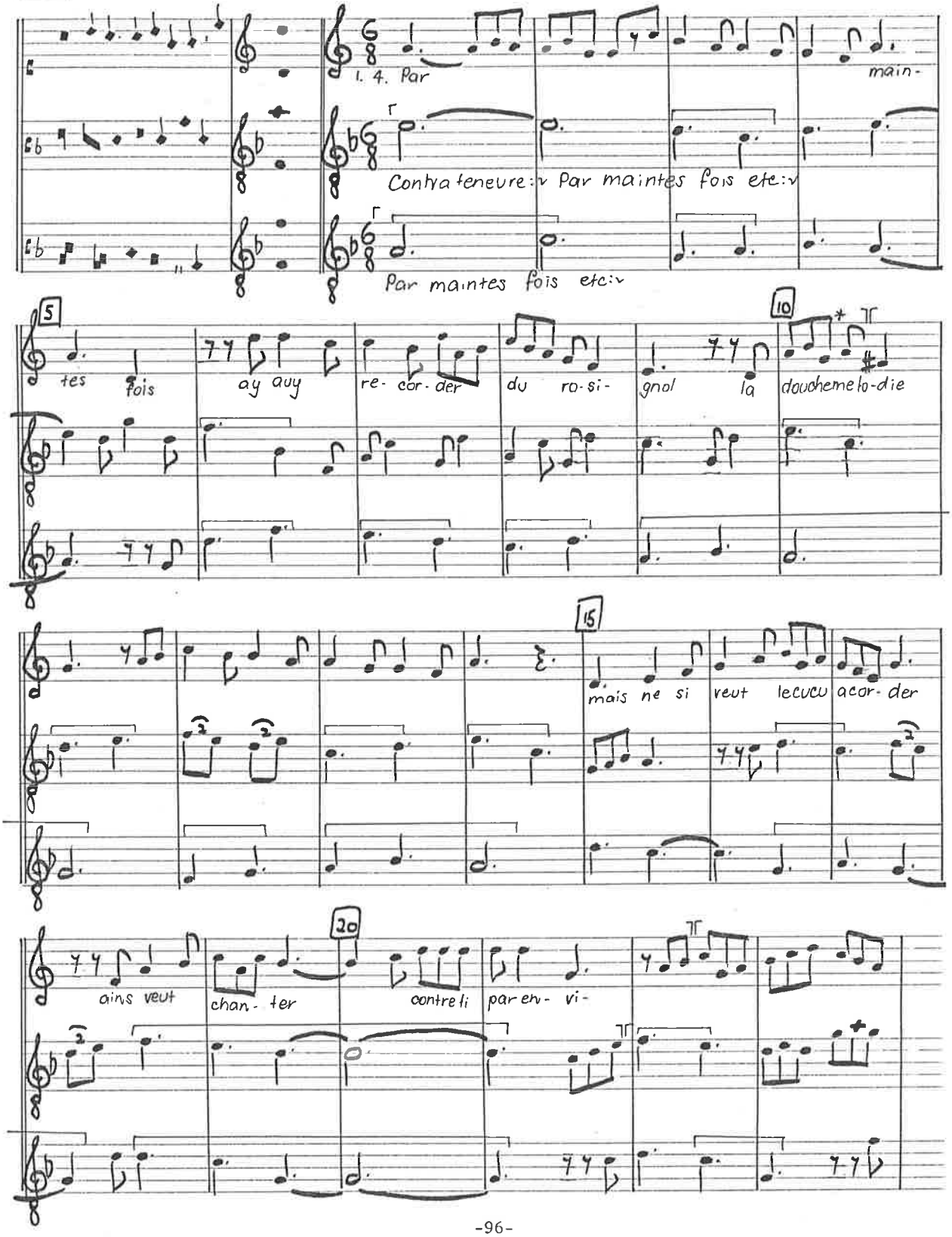


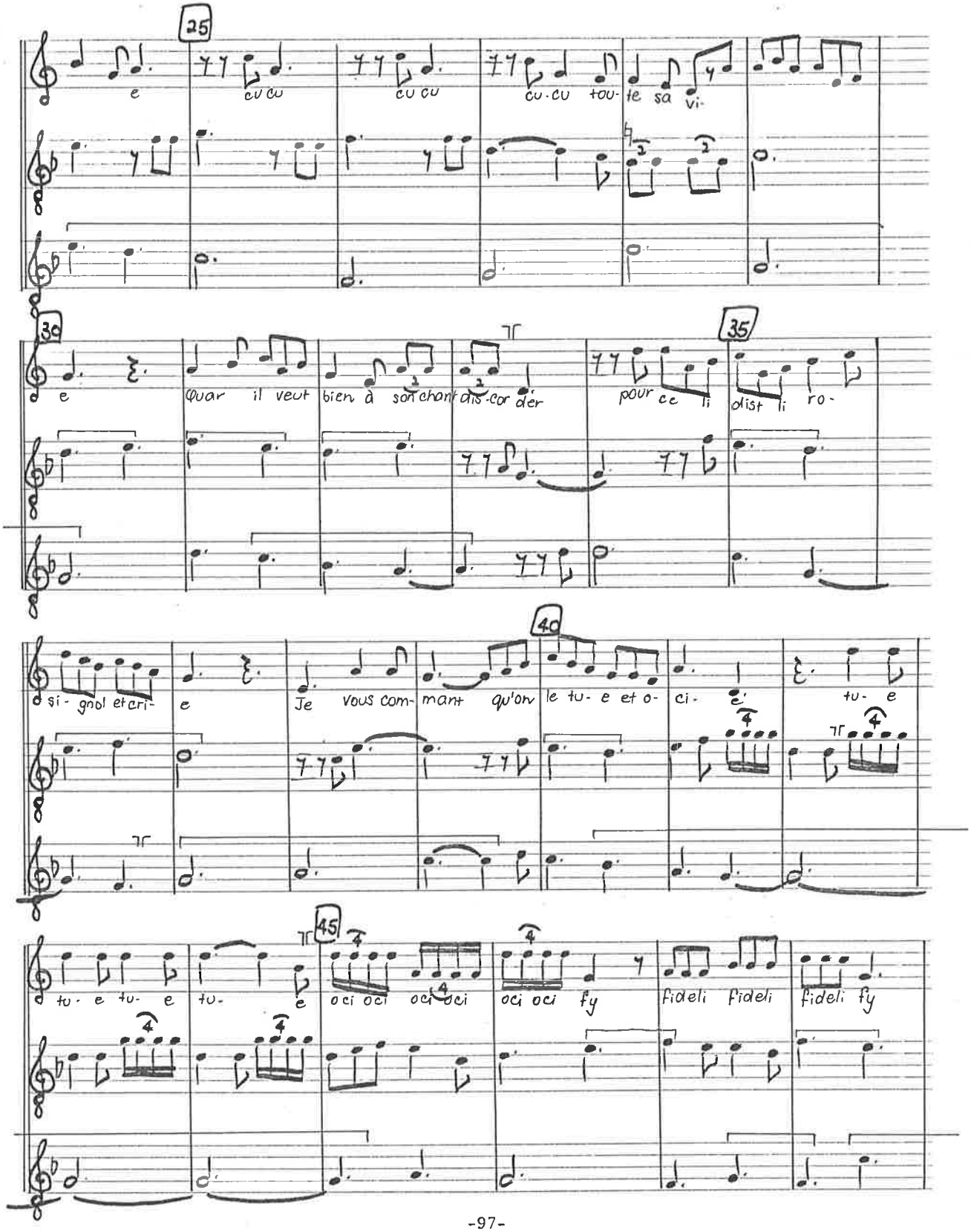


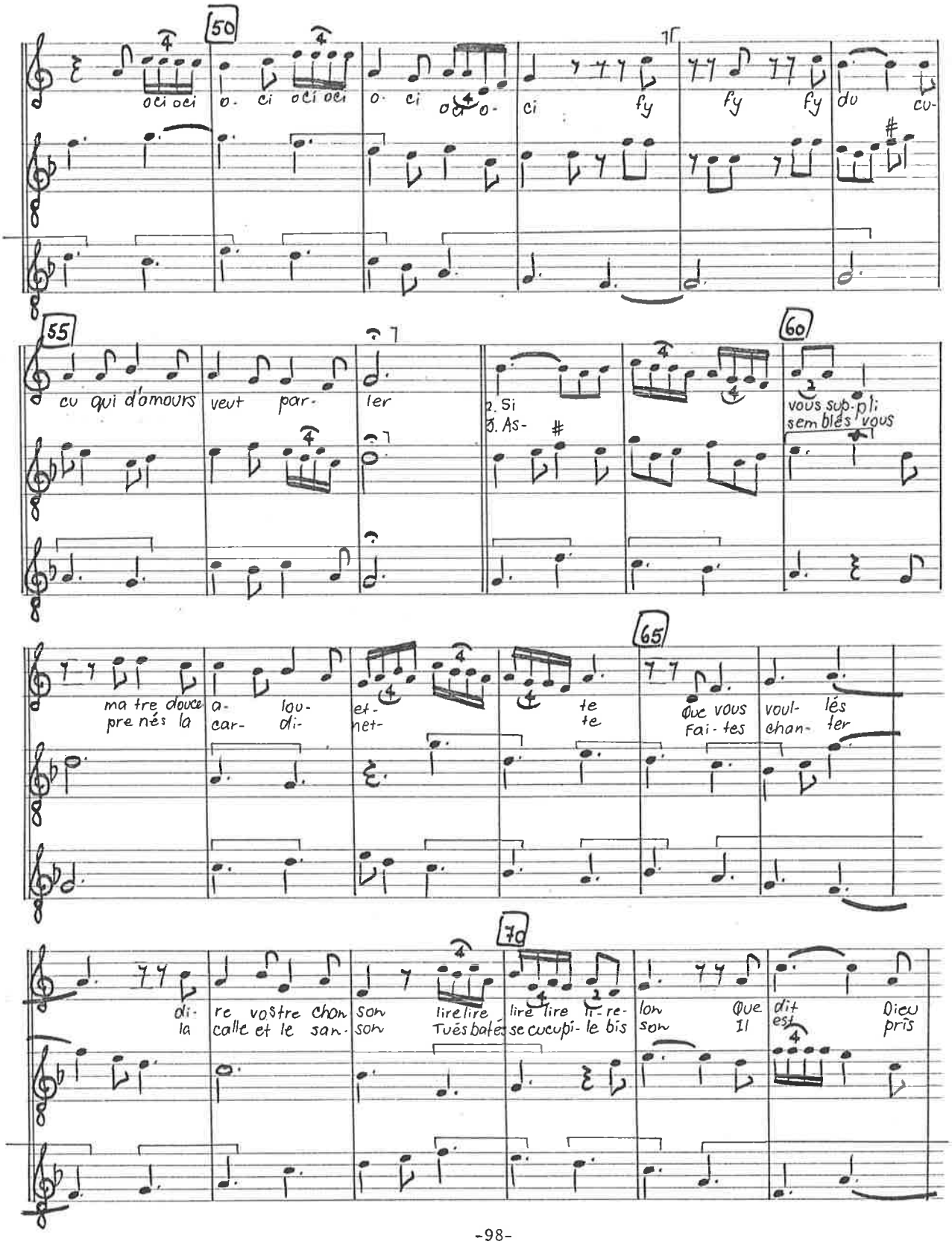


44

Par maintes fois Virelai Johannes Vaillant




25
e
cu cu
cu cu
cu-cu tou-te sa vi-
30
e
Quar il veut bien à son chant dis-cor-der
35
pour ce li dist li ro-
si-gnol et cri-
e
Je vous com-mant qu'on le tu-e et o-ci-
e
tu-e
40
tu-e tu-e tu-
e
45
oci oci oci oci
oci oci fy
fideli fideli
fideli fy


50
oci oci o- ci oci oci o- ci oci o- ci fy fy fy du cu-
55
cu qui d'amours veut par- ler
2. Si
3. As-
60
vous sup-pli sem blés vous
ma tre douce a- lou- et- te
pre nés la car- di- net- te
65
Que vous voul- lés
Fai- tes chan- ter
70
di- re vostre chan son lire lire lire lire li- re- lon Que dit Dieu
la calle et le san- son Tués batés se cucupi- le bis son Il est pris

75

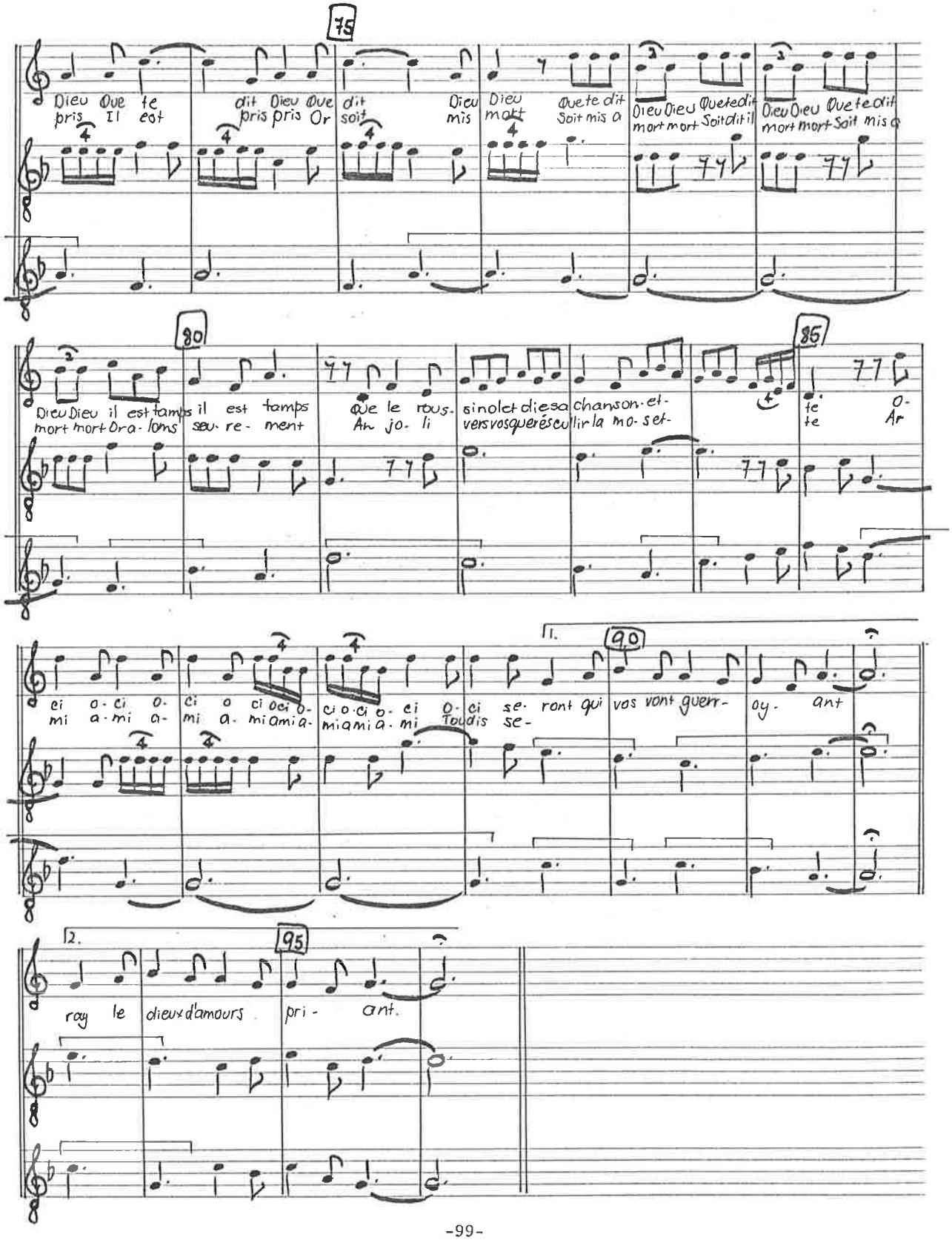
Dieu Que te dit Dieu Que dit Dieu Dieu Que te dit Dieu Dieu Que te dit Dieu Dieu Que te dit
pris Il est pris pris Or soit mis mort Soit mis a mort mort Soit dit il mort mort Soit mis a

80 85

Dieu Dieu il est tamps il est tamps Que le rous- si no let die sa chanson et- te o-
mort mort Or a- loms seu- re- ment An jo- li vers vos que rés cu lir la mo- set- te Ar

1. 90

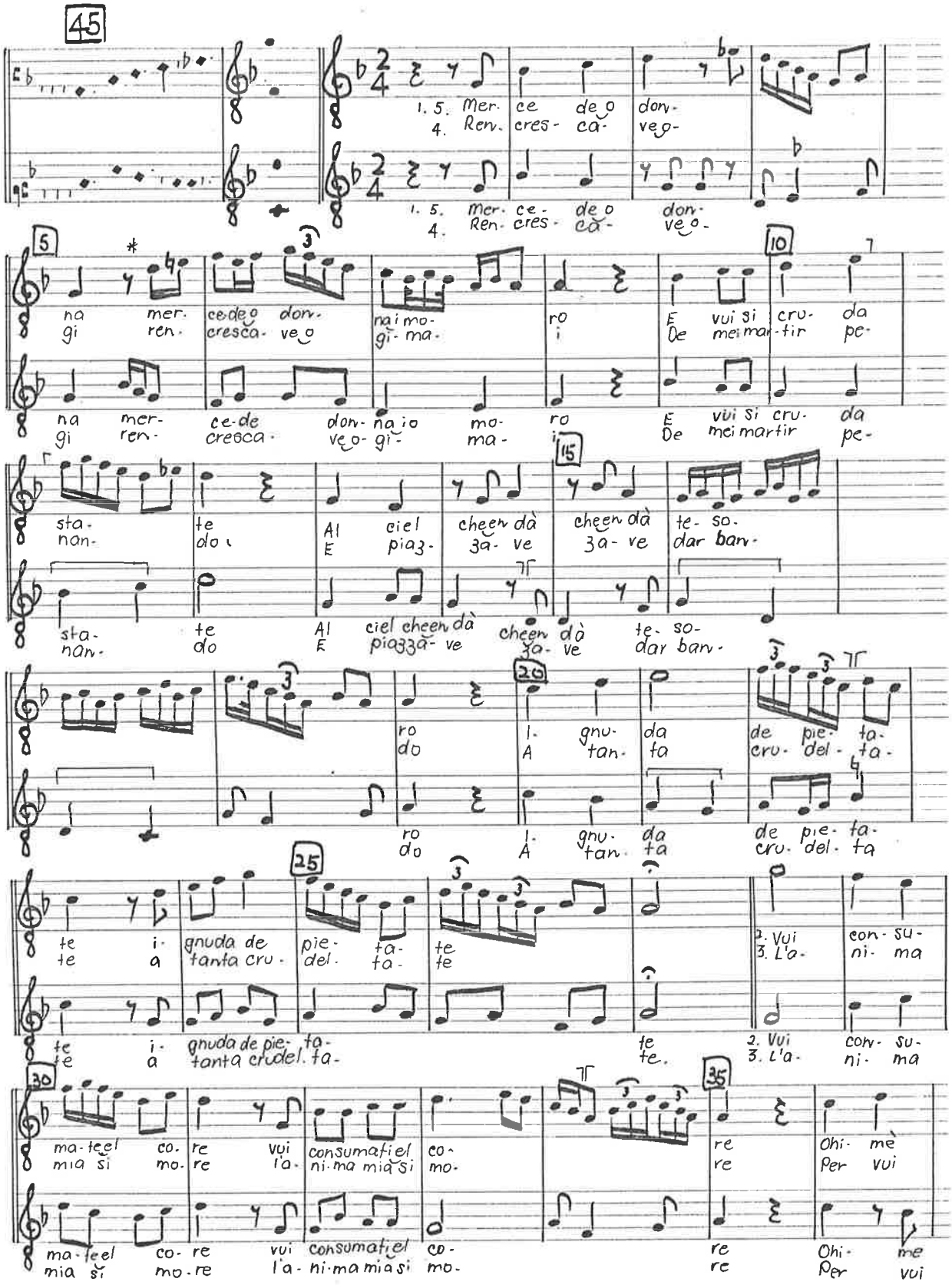
ci o- ci o- ci o ci oci o- ci o-ci o- ci o- ci se- ront qui vos vont guerr- oy- ant
mi a- mi a- mi a- mi ami a- mi ami a- mi Toudis se-



2. 95

ray le dieux d'amours pri- ant.

Mercede, o donna Ballata. Giovanni da Foligno.



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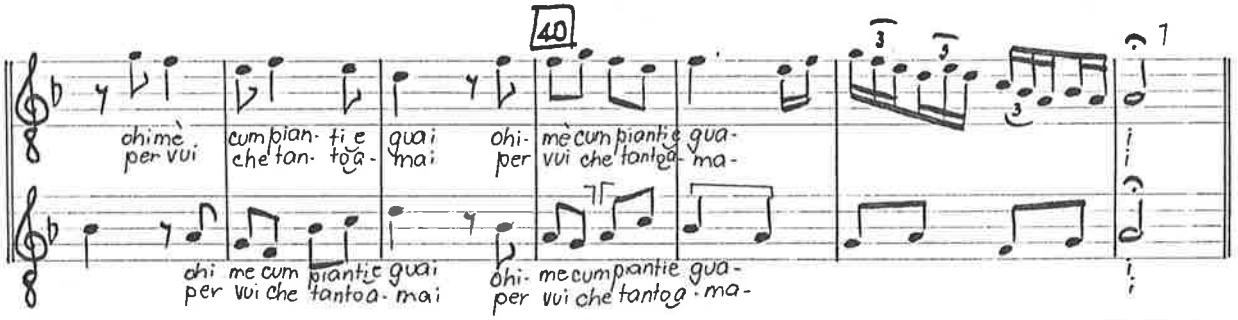
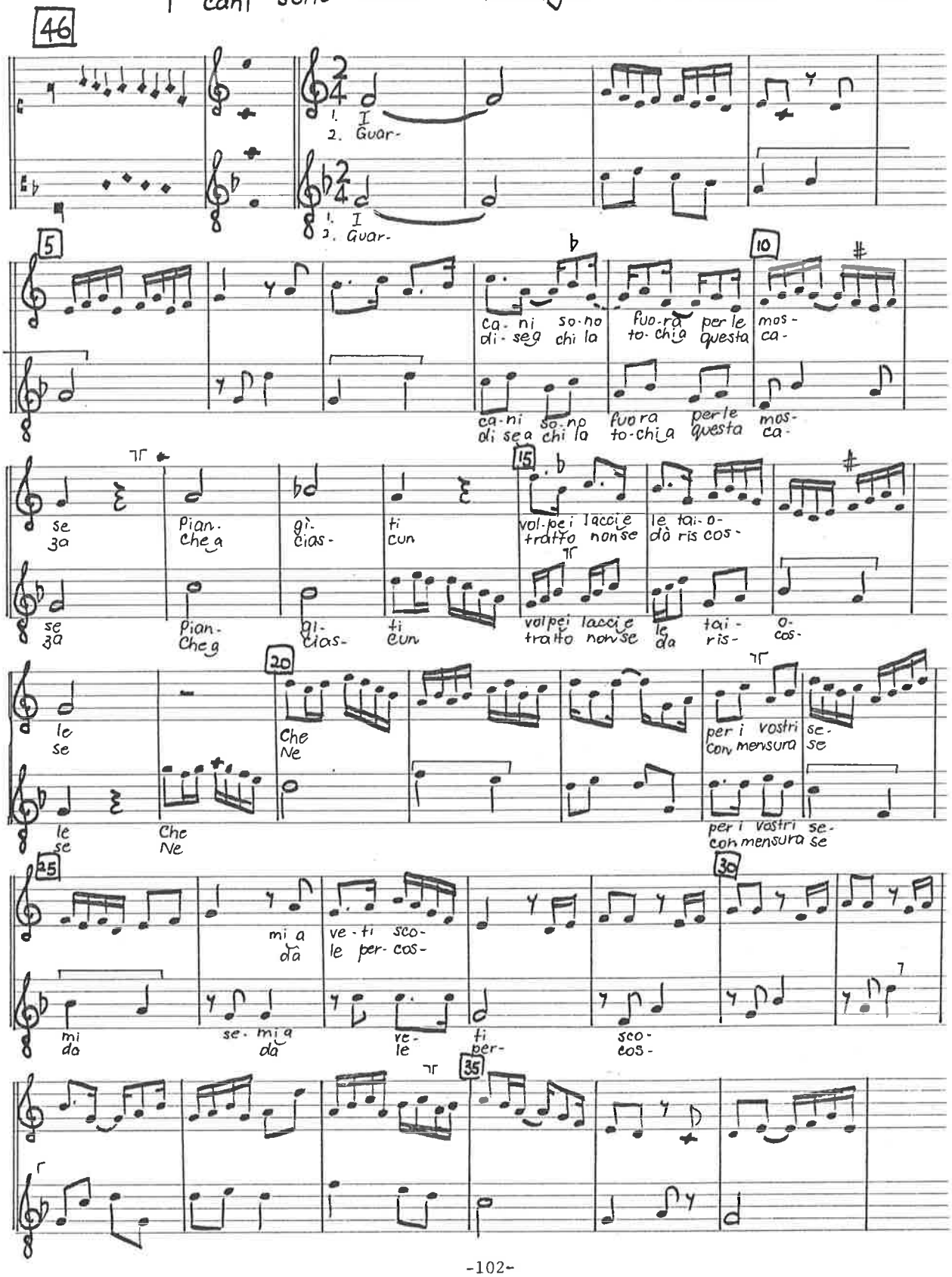
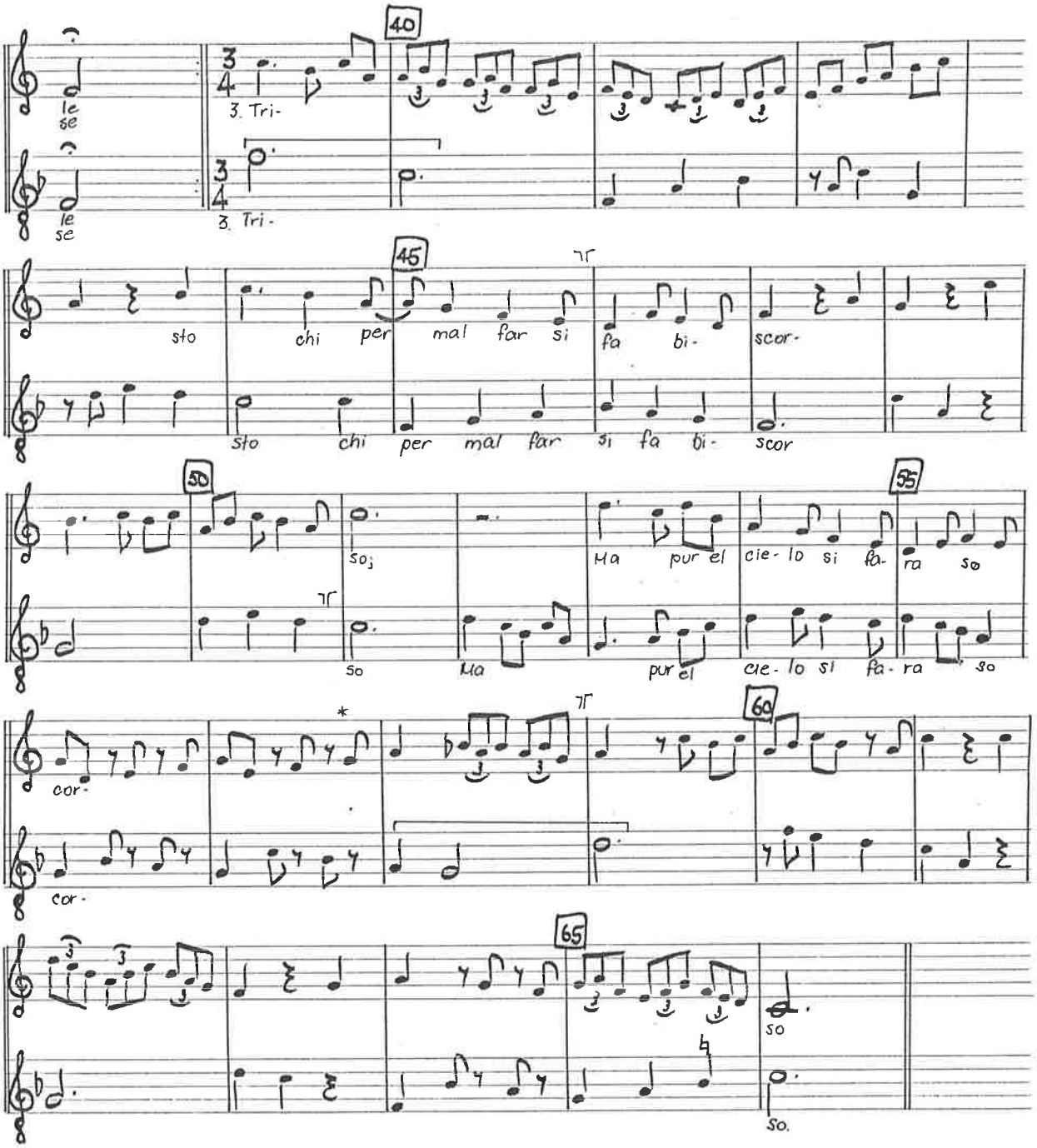


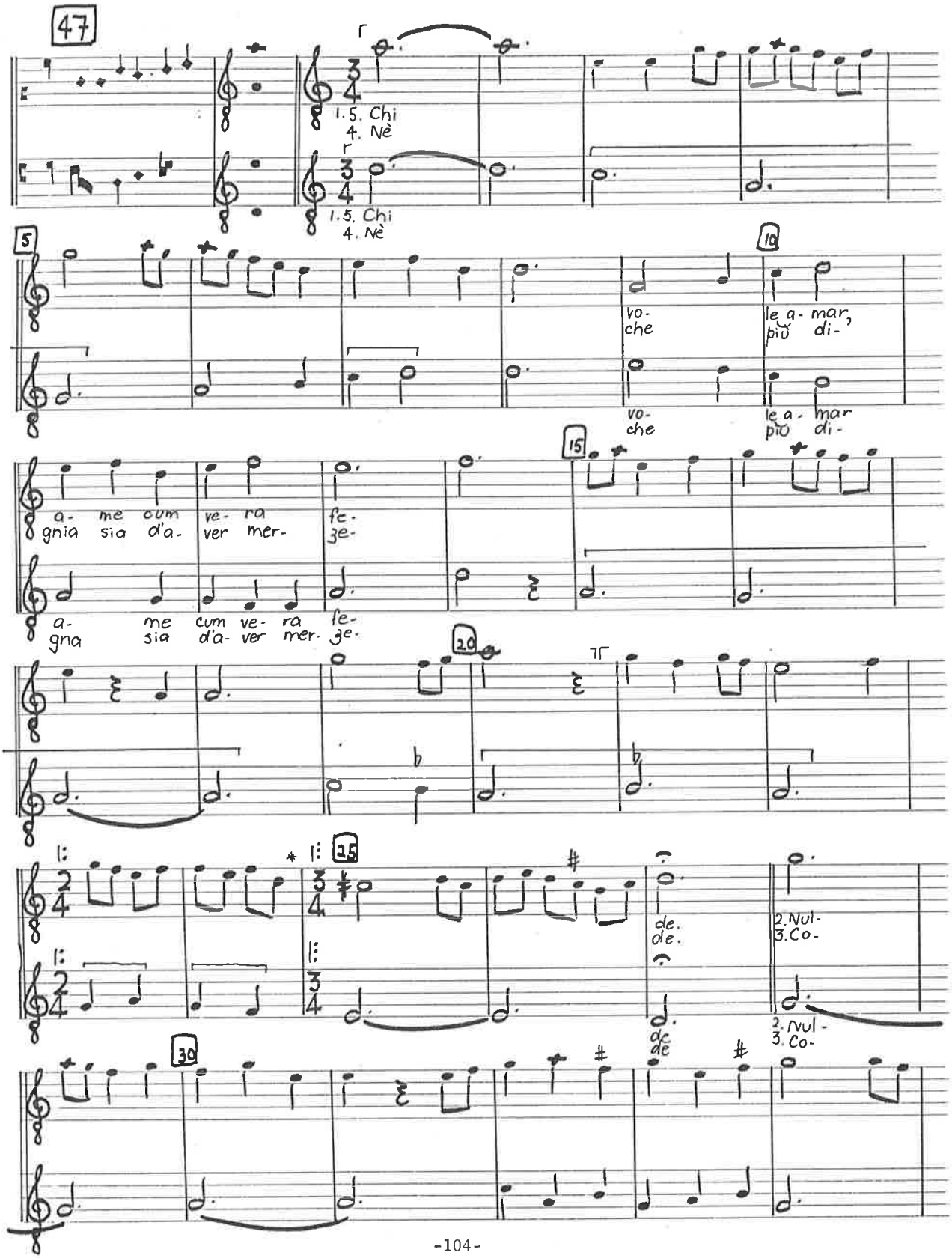
I cani sono fuora Madrigal Johannes Ciconia

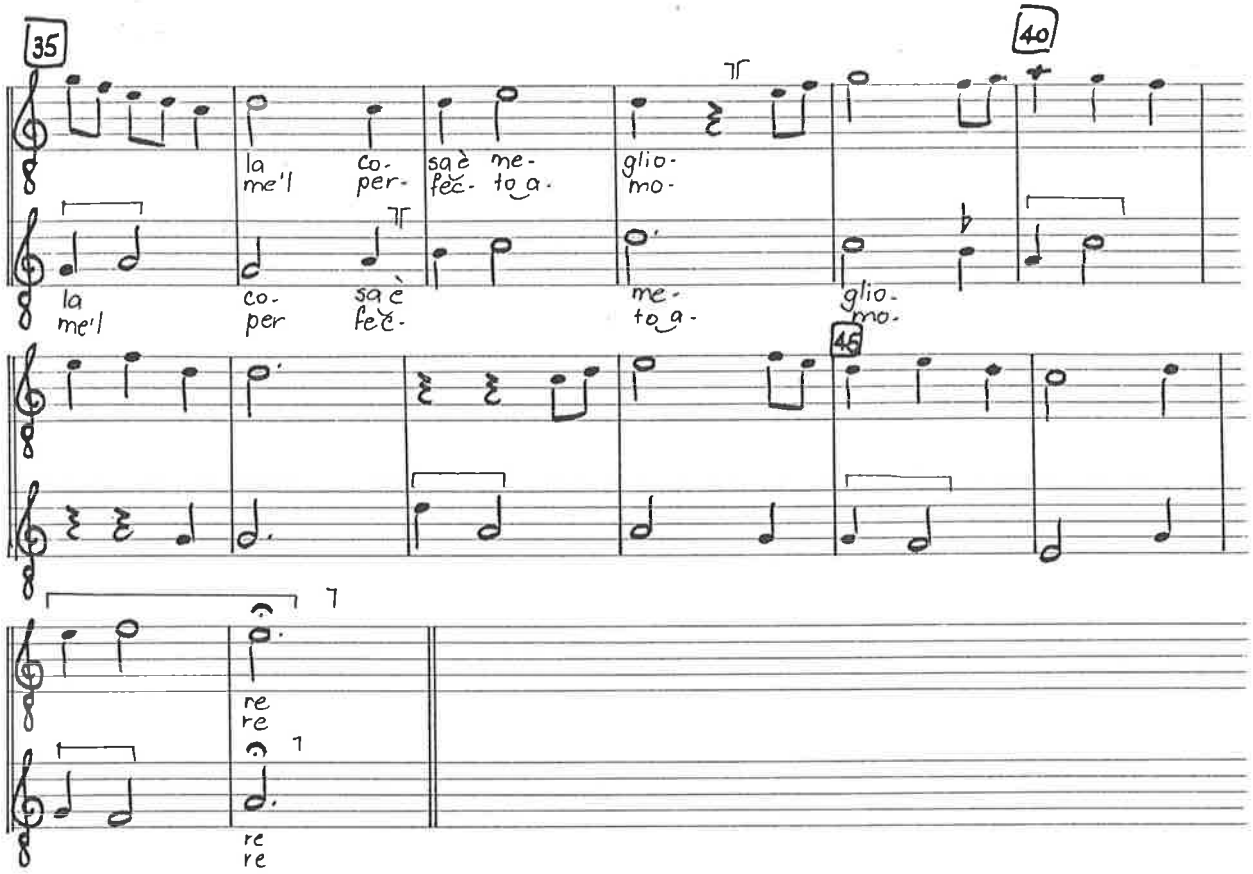


I cani sono fuora 2.

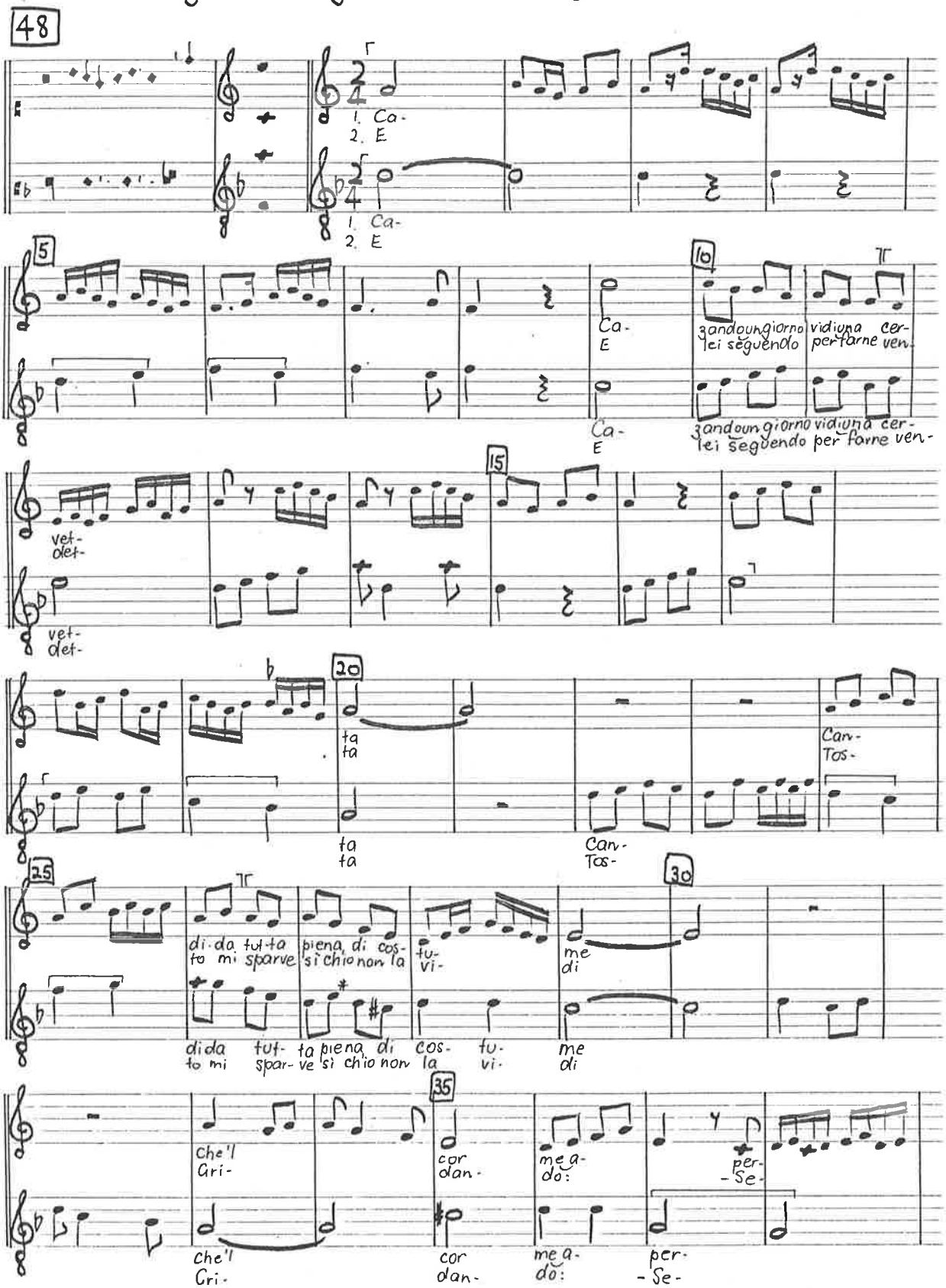


Chi vole amar. Ballata Johanneo Ciconia.

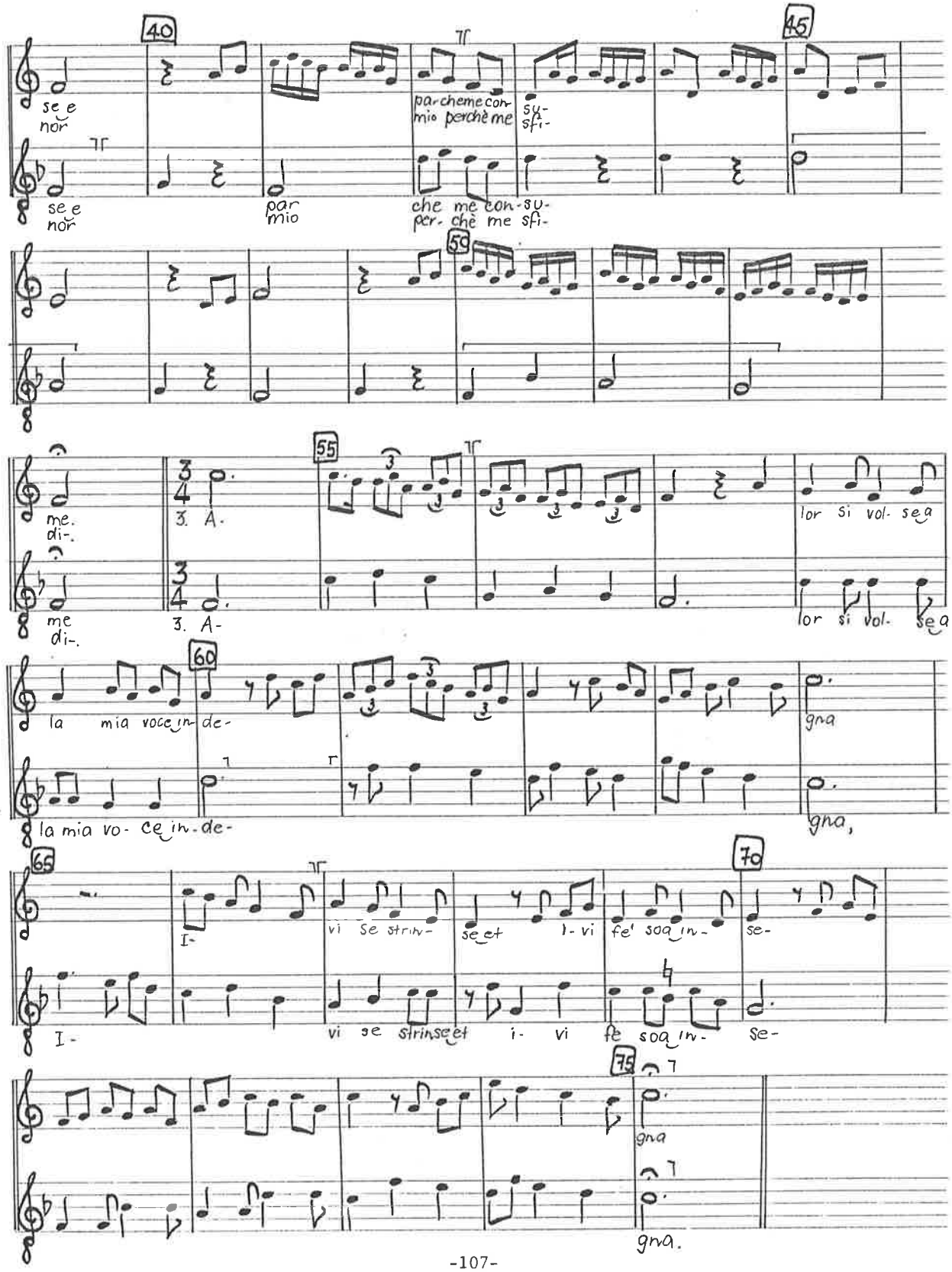



35
40
la co- sa è me- glio-
me'l per- fec- to a- mo-
la co- sa è me- glio-
me'l per fec- to a- mo-
46
re
re
re
re

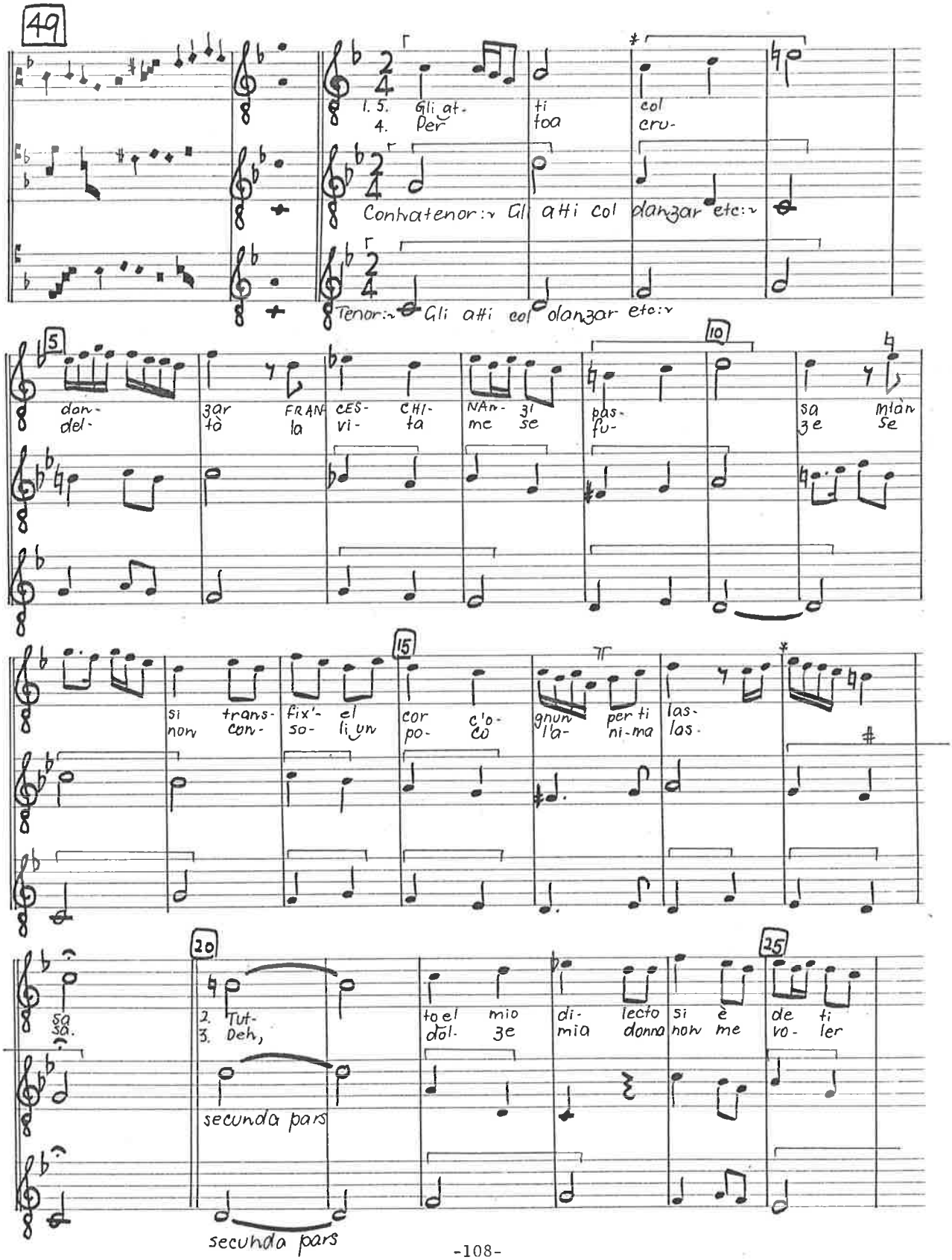
Cazando un giorno Madrigal Johannes Ciconia.

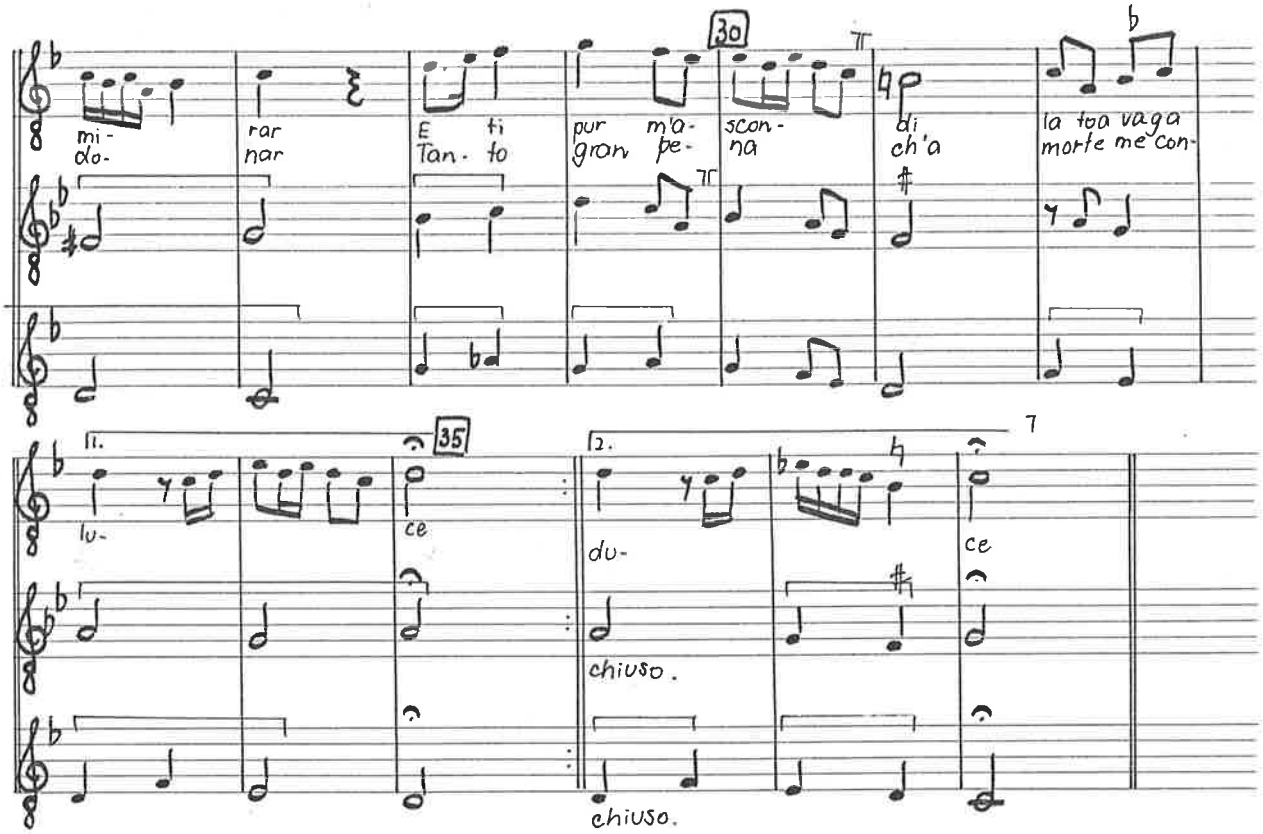


Cazando un giorno 2.

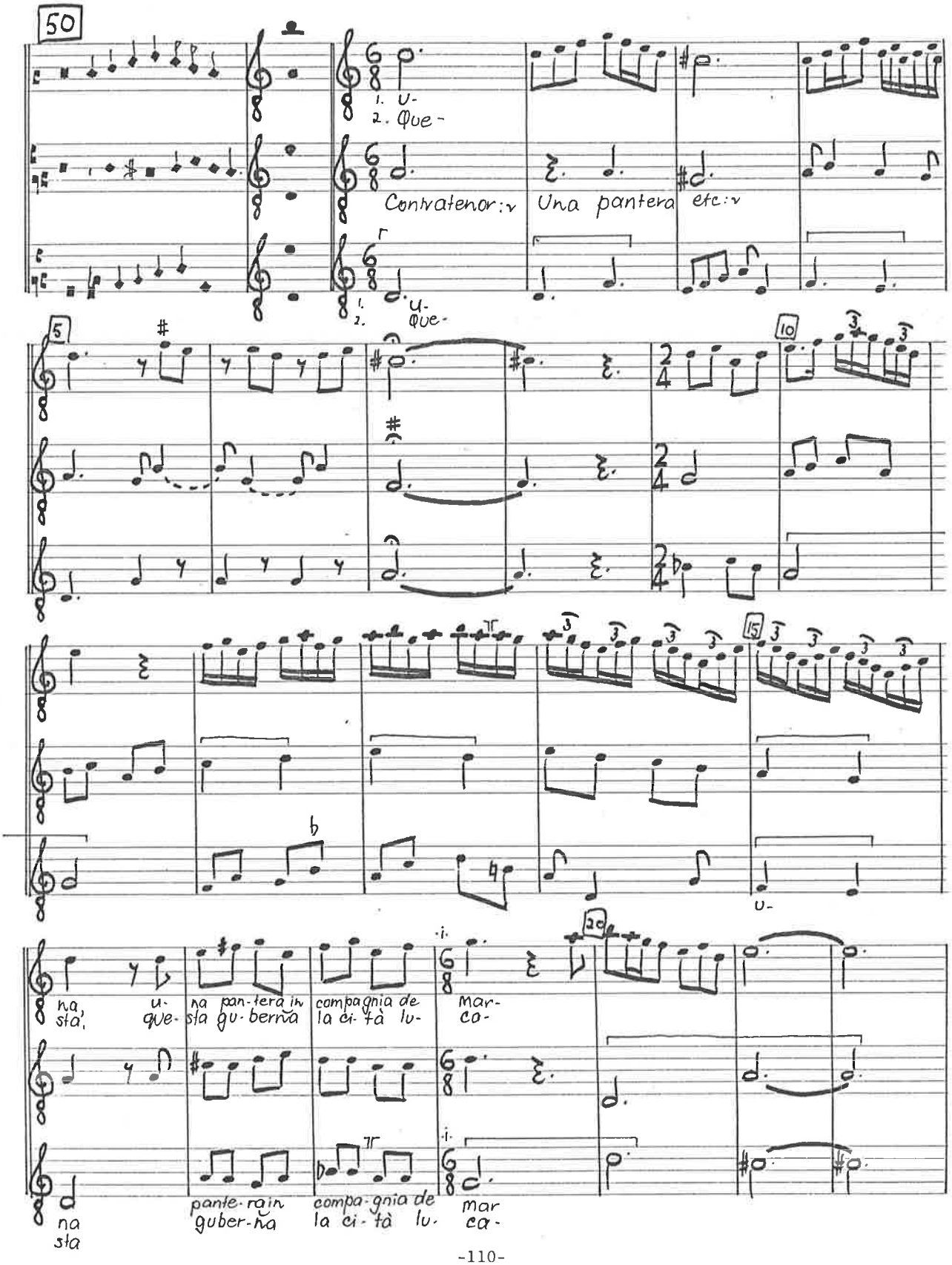


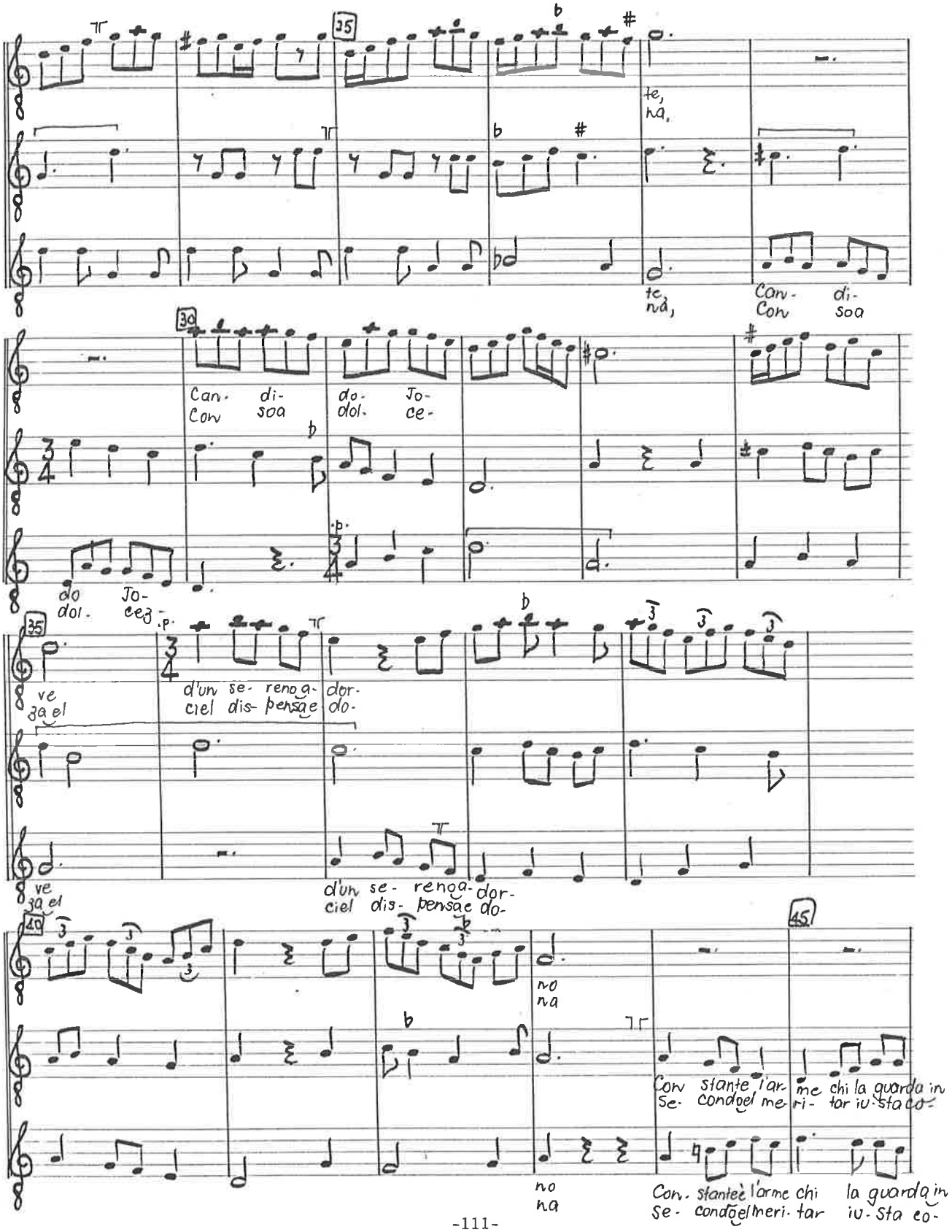
Gli atti col danzar. Ballata Giovanni Ciconia.

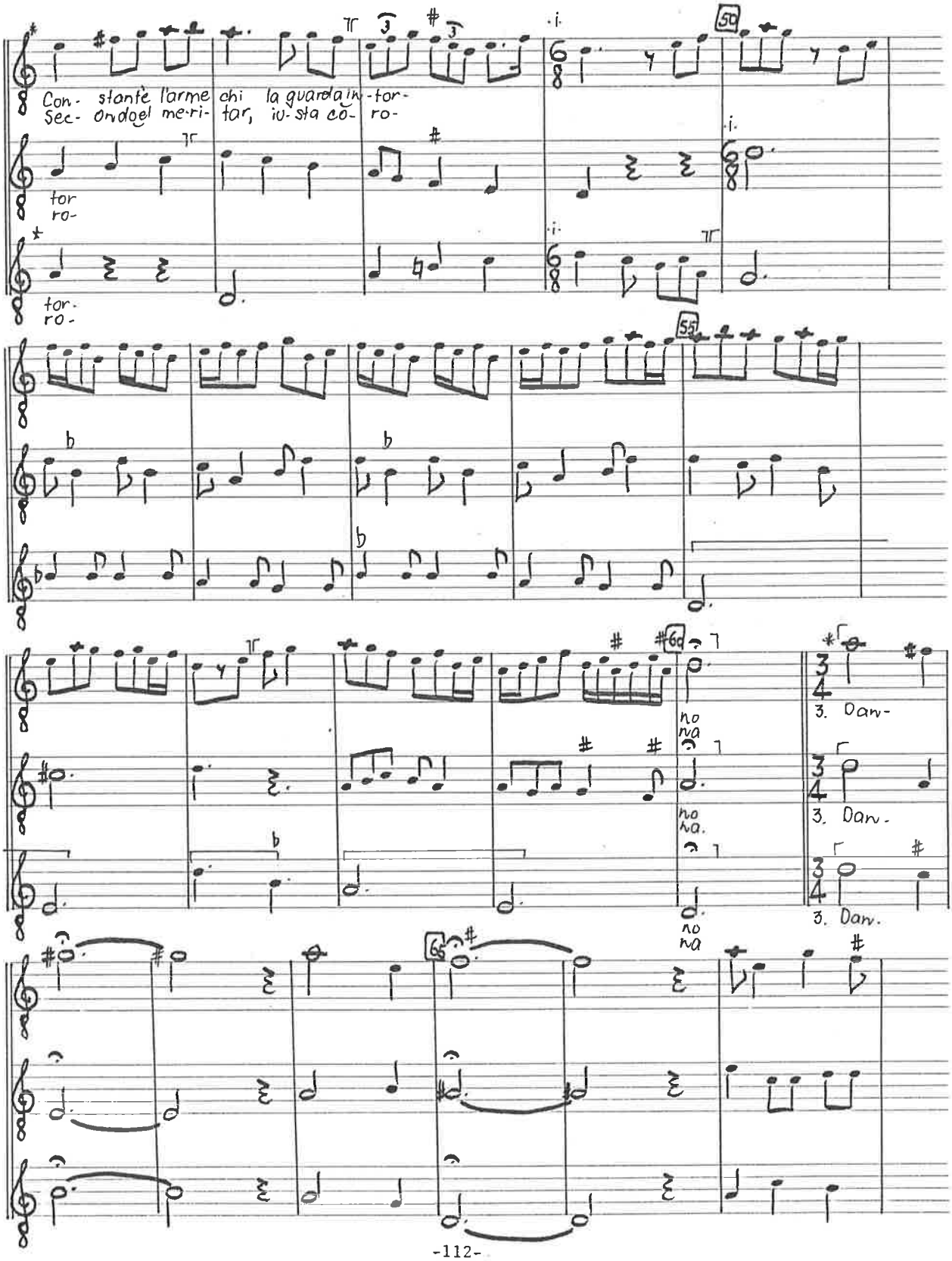


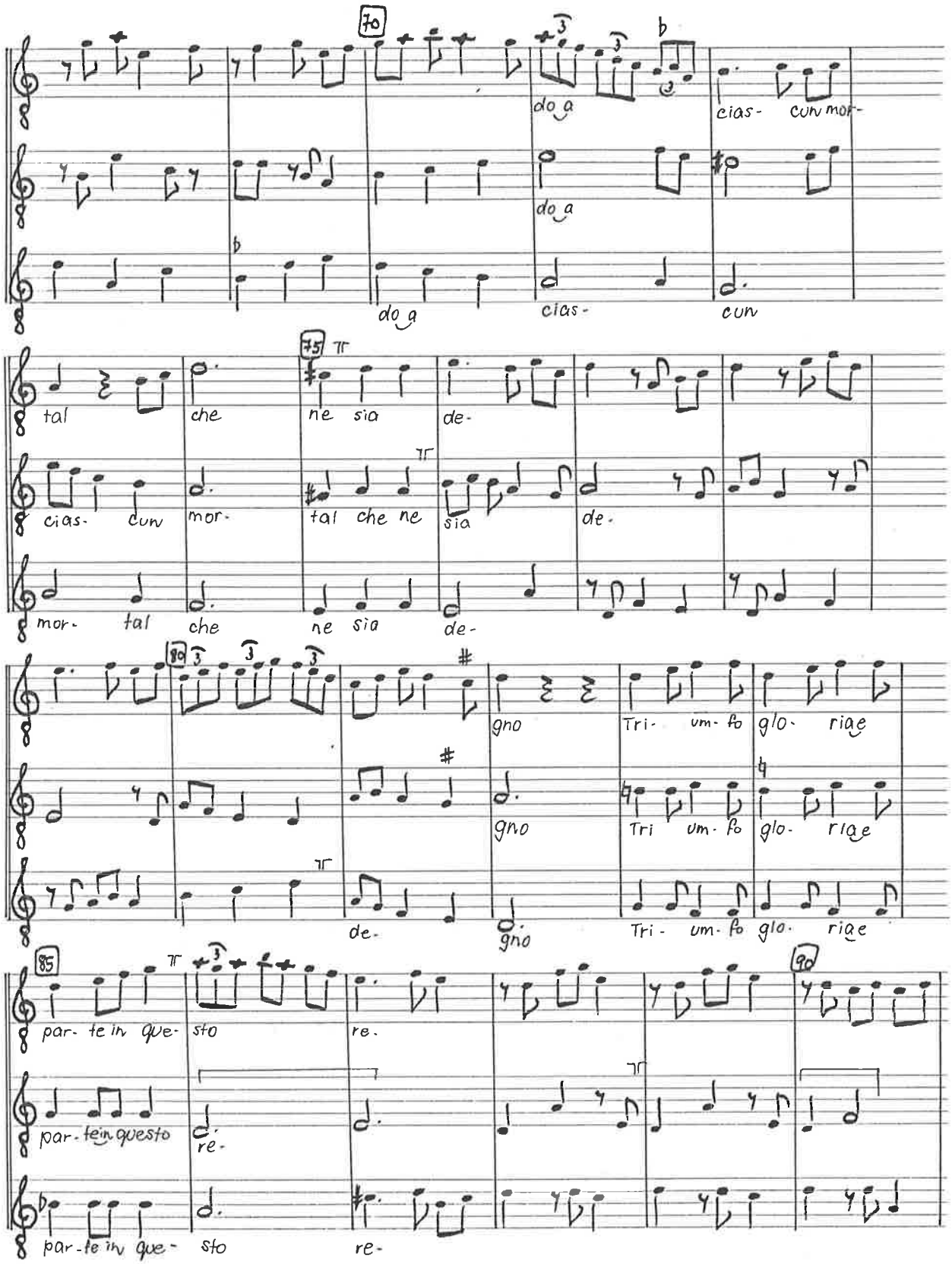

30
mi-
do-
rar
nar
E ti
Tan- to
pur m'a-
gran pe-
scon-
na
di
ch'a
la toa vaga
morte me con-
35
lu-
ce
du-
chiuso.
chiuso.
ce

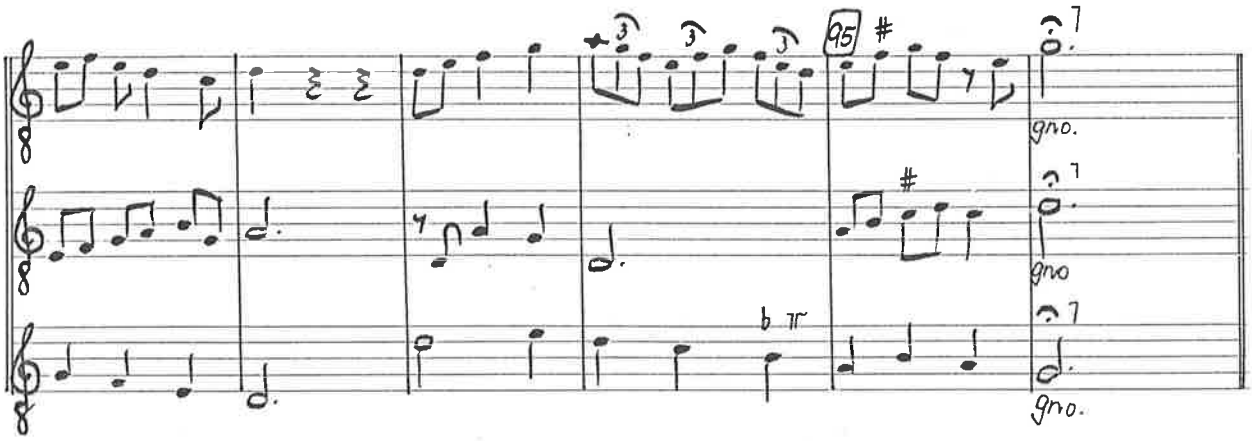
Una pantera Madrigal Giovanni Ciconia.



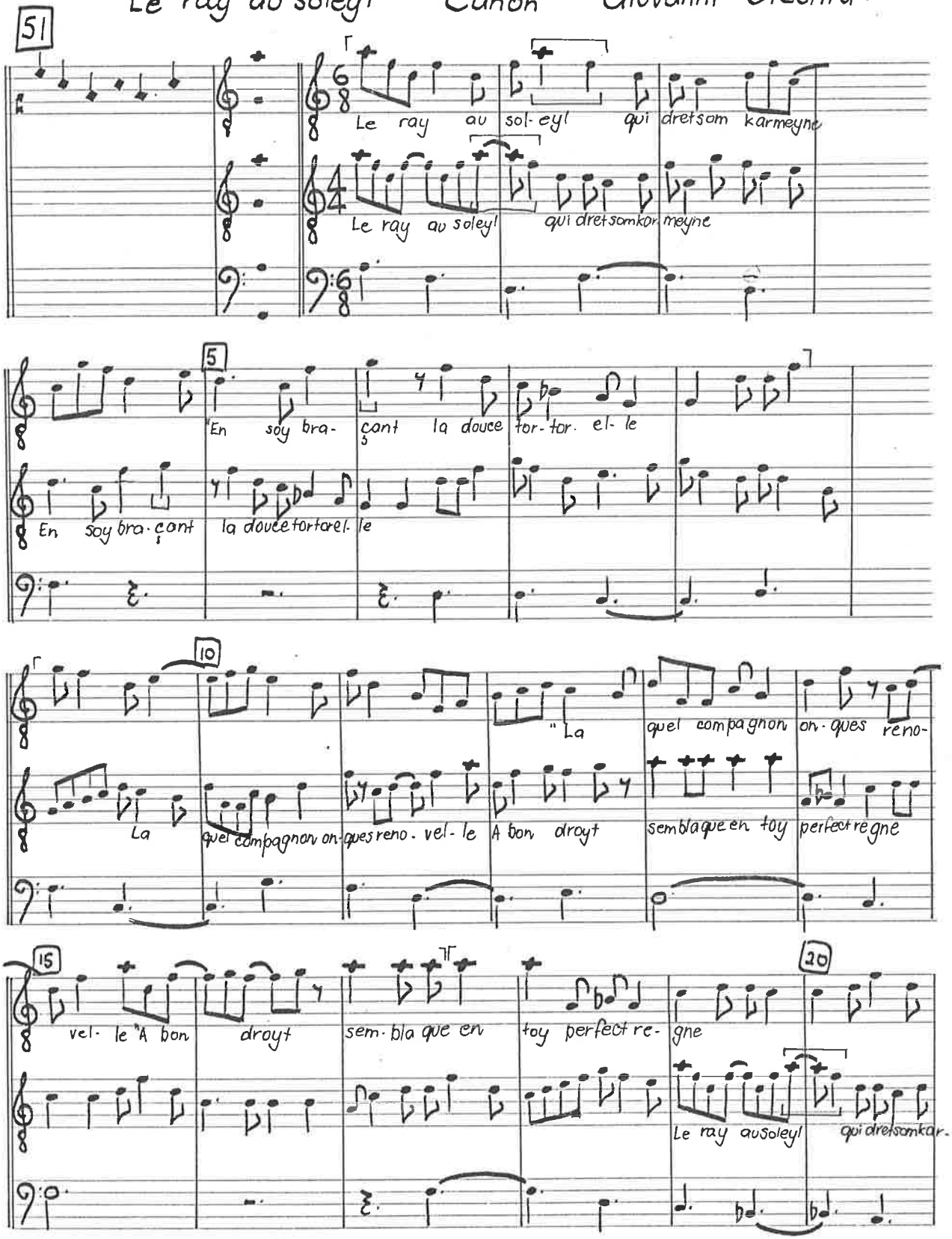

35
te, na,
te, na,
Con- di-
Con soa
30
Can- di-
Con soa
do- Jo-
dol- ce-
do
dol-
Jo-
ce-
35
ve za el
d'un se- reno a- dor-
ciel dis- pensae do-
ve za el
d'un se- reno a- dor-
ciel dis- pensae do-
40
45
no na
no na
Con stante l'ar me chi la guarda in
Se- con del me ri- tar iu- sta co-
Con- stante l'arme chi la guarda in
Se- con del meri- tar iu- sta co-

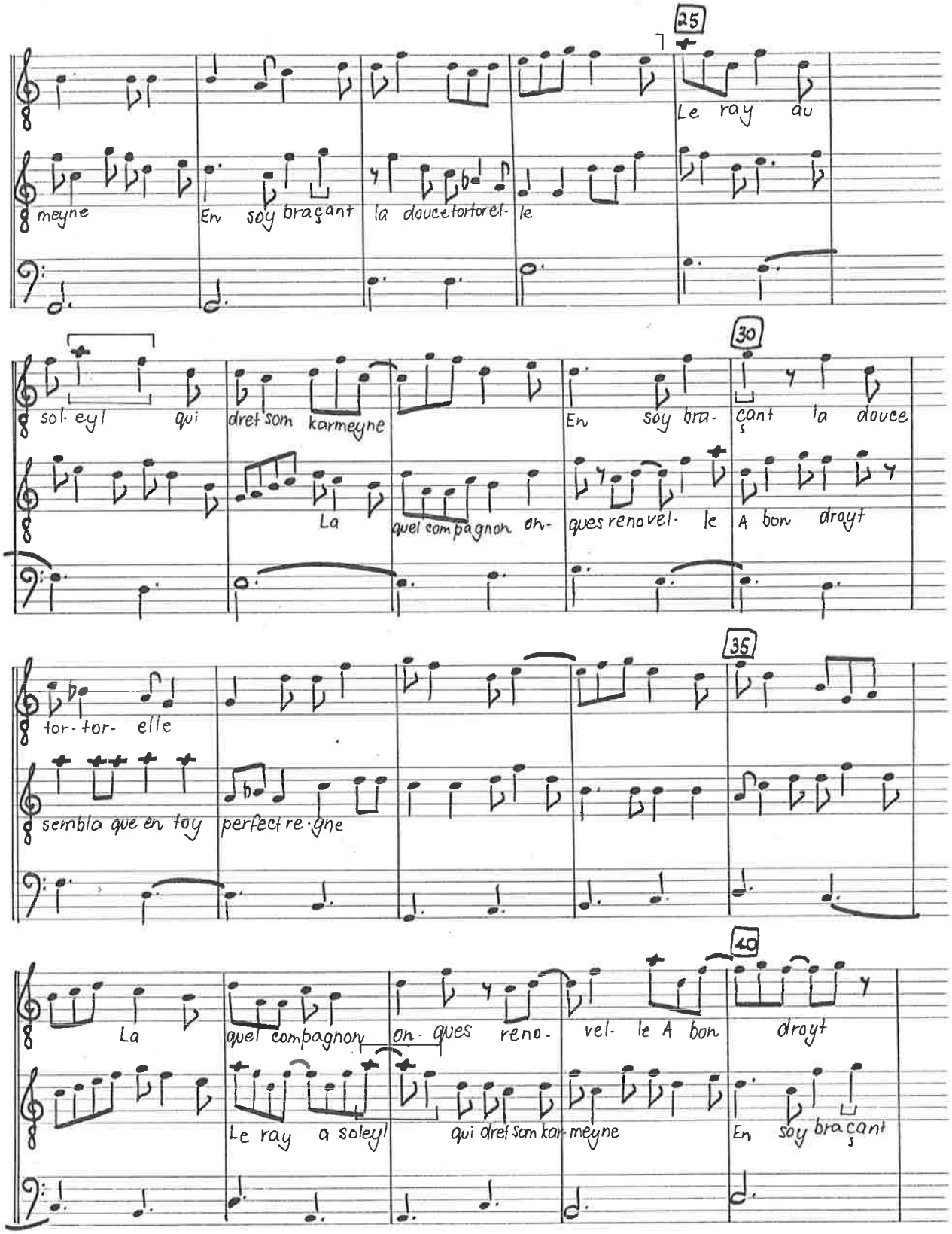

Con- stante l'arme chi la guarda in- tor-
Sec- ondo el me-ri- tar, iu-sta co- ro-
tor
ro-
tor.
ro-
no
na
no
na.
no
na
3. Dan-
3. Dan-
3. Dan.

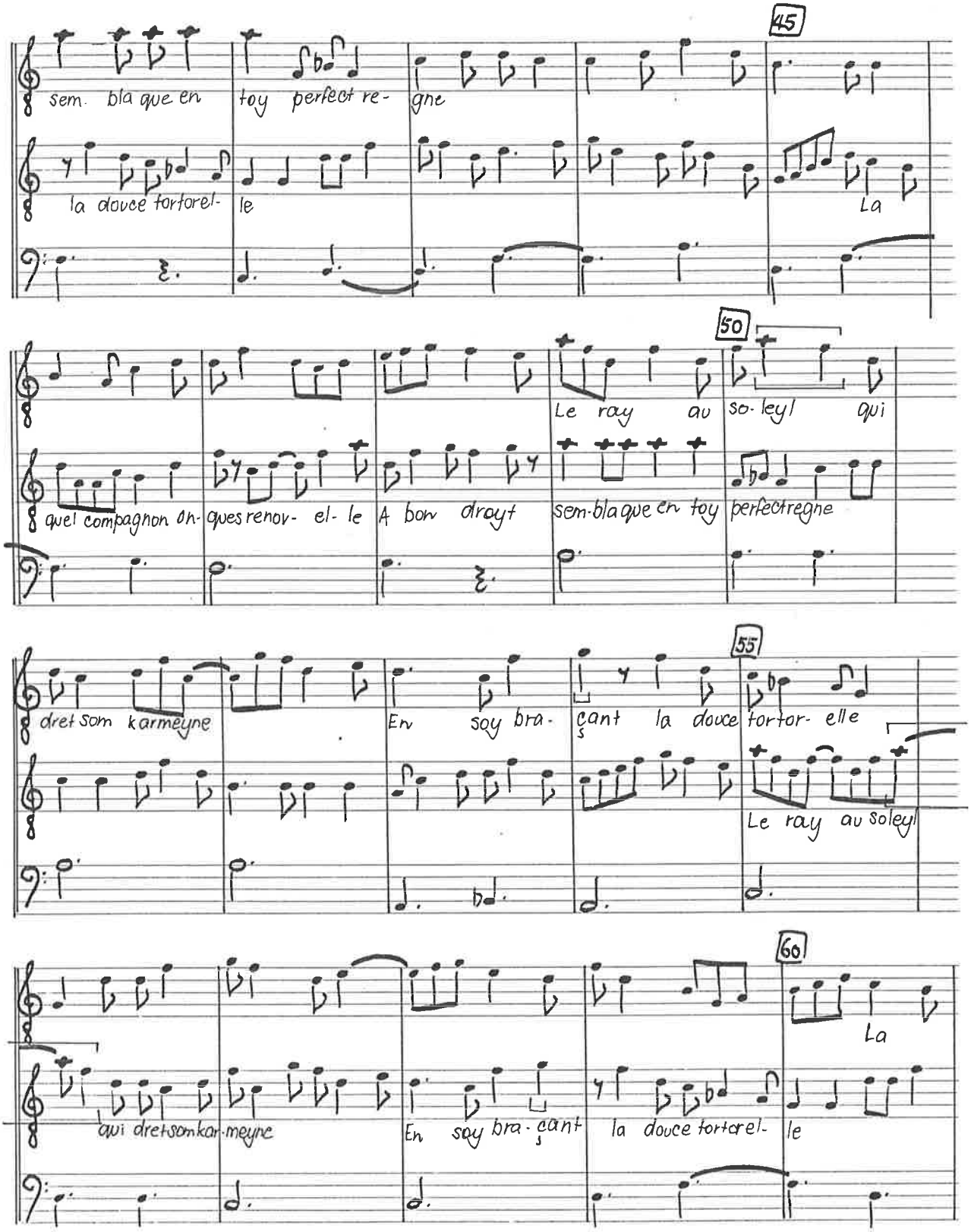

70
do a
cias-
cun mor-
do a
do a
cias-
cun
75
tal
che
ne sia
de-
cias-
cun
mor-
tal che ne
sia
de-
mor-
tal
che
ne sia
de-
80
gno
Tri-
um-fo
glo-
riae
gno
Tri
um-fo
glo-
riae
de-
gno
Tri-
um-fo
glo-
riae
85
par-te in que-
sto
re-
90
par-te in questo
re-
par-te in que-
sto
re-

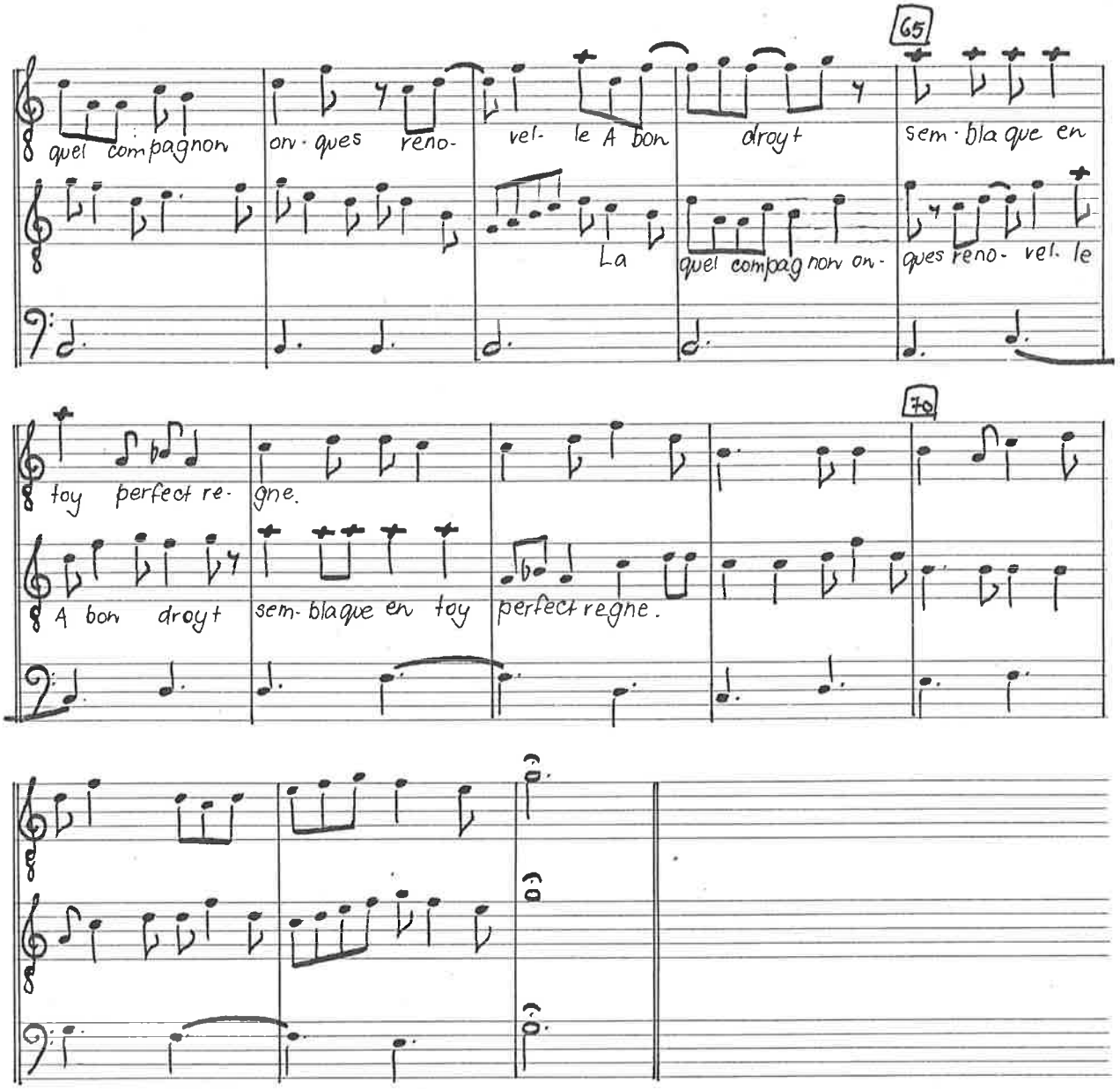

95
gno.
gno
gno.

Le ray au soley! Canon Giovanni Ciconia?

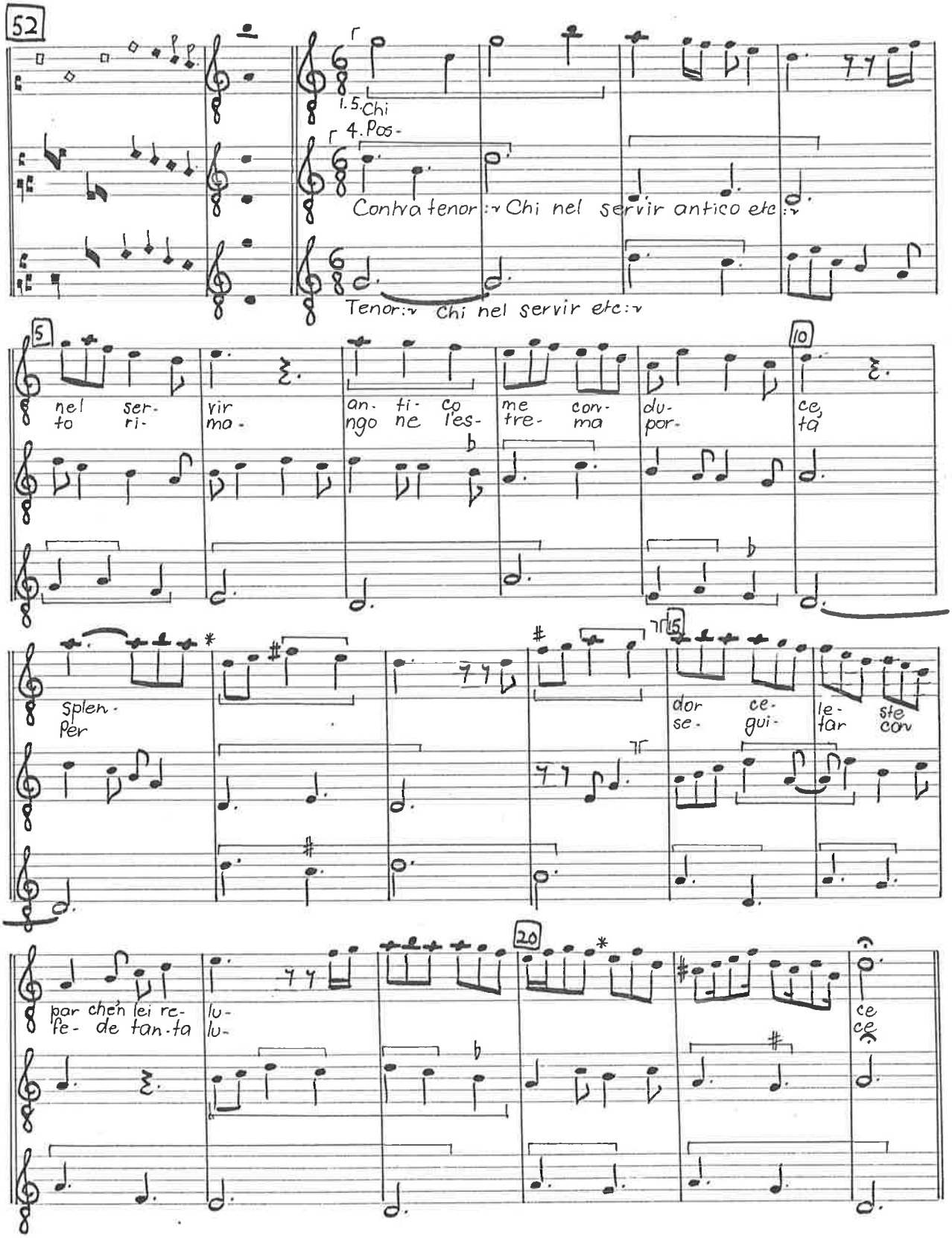


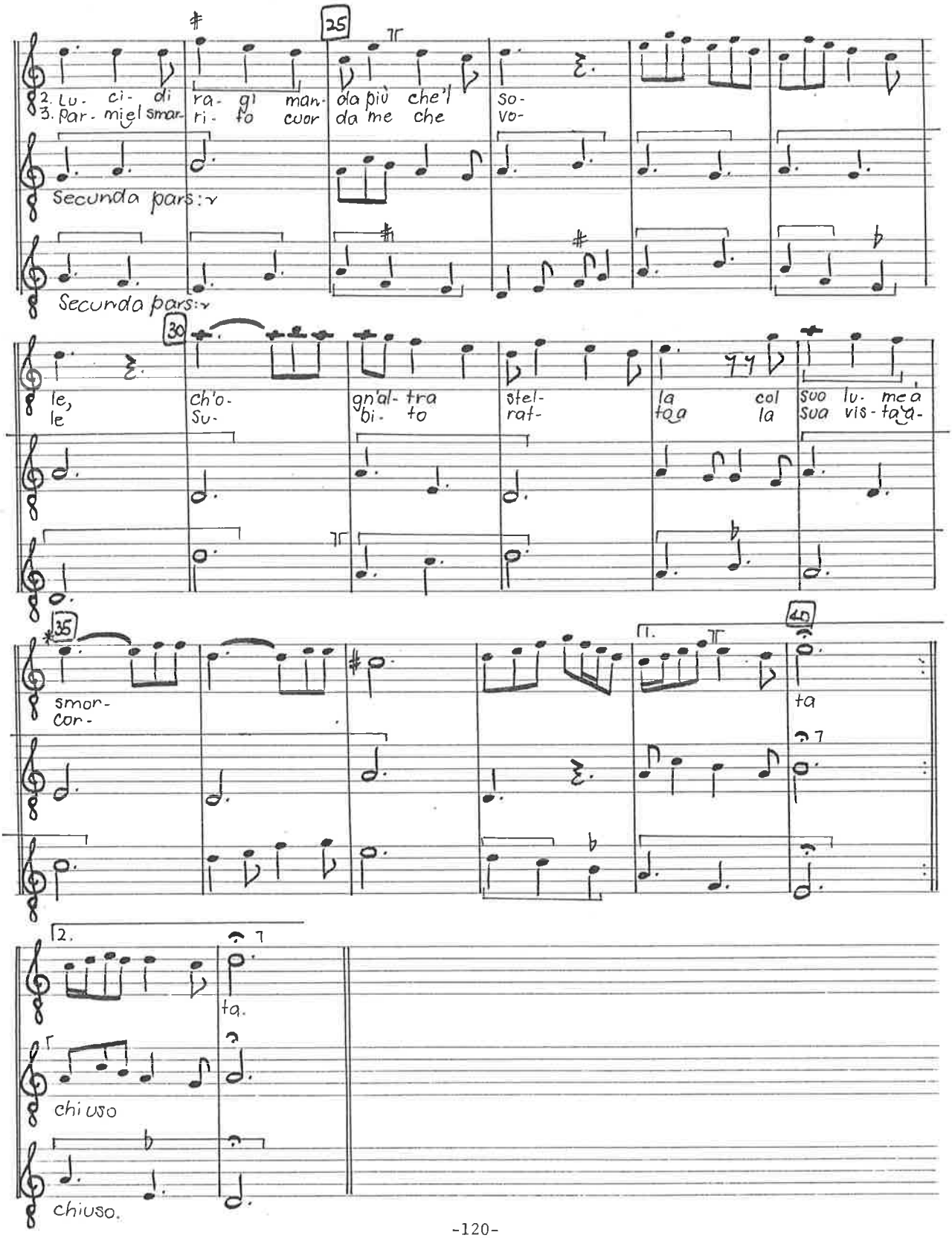

25
Le ray au
meyne
En soy braçant la doucetorterel- le
30
sol- eyl qui dret som karmeyne
En soy bra- çant la douce
La quel compagnon on- ques renovel- le A bon droyt
35
tor- tor- elle
sembla que en toy perfect re- gne
40
La quel compagnon on- ques reno- vel- le A bon droyt
Le ray a soleyl qui dret som kar- meyne
En soy bra çant


45
sem. bla que en toy perfect re- gne
la douce tortorel- le
La
50
Le ray au so- leyl qui
quel compagnon on- ques renov- el- le A bon droyt sem-bla que en toy perfectregne
55
dret som karmeyne
En soy bra- cant la douce tortor- elle
Le ray au soleyl
60
La
qui dretsomkar-meyne
En soy bra- cant la douce tortorel- le

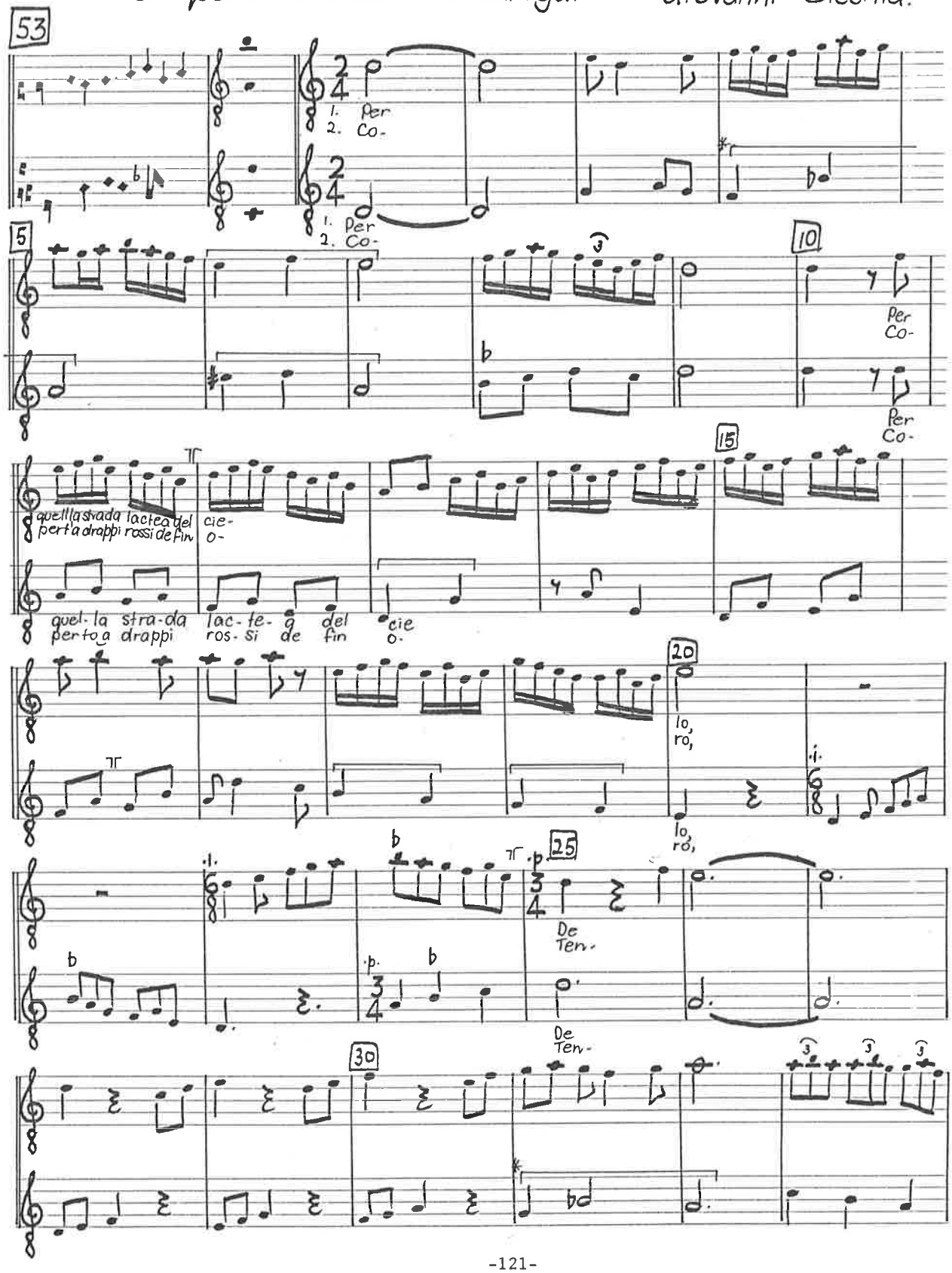

65
quel compagnon on · ques reno- vel- le A bon droyt sem · bla que en
La quel compag non on- ques reno- vel le
toy perfect re- gne.
70
A bon droyt sem- blaque en toy perfect regne.

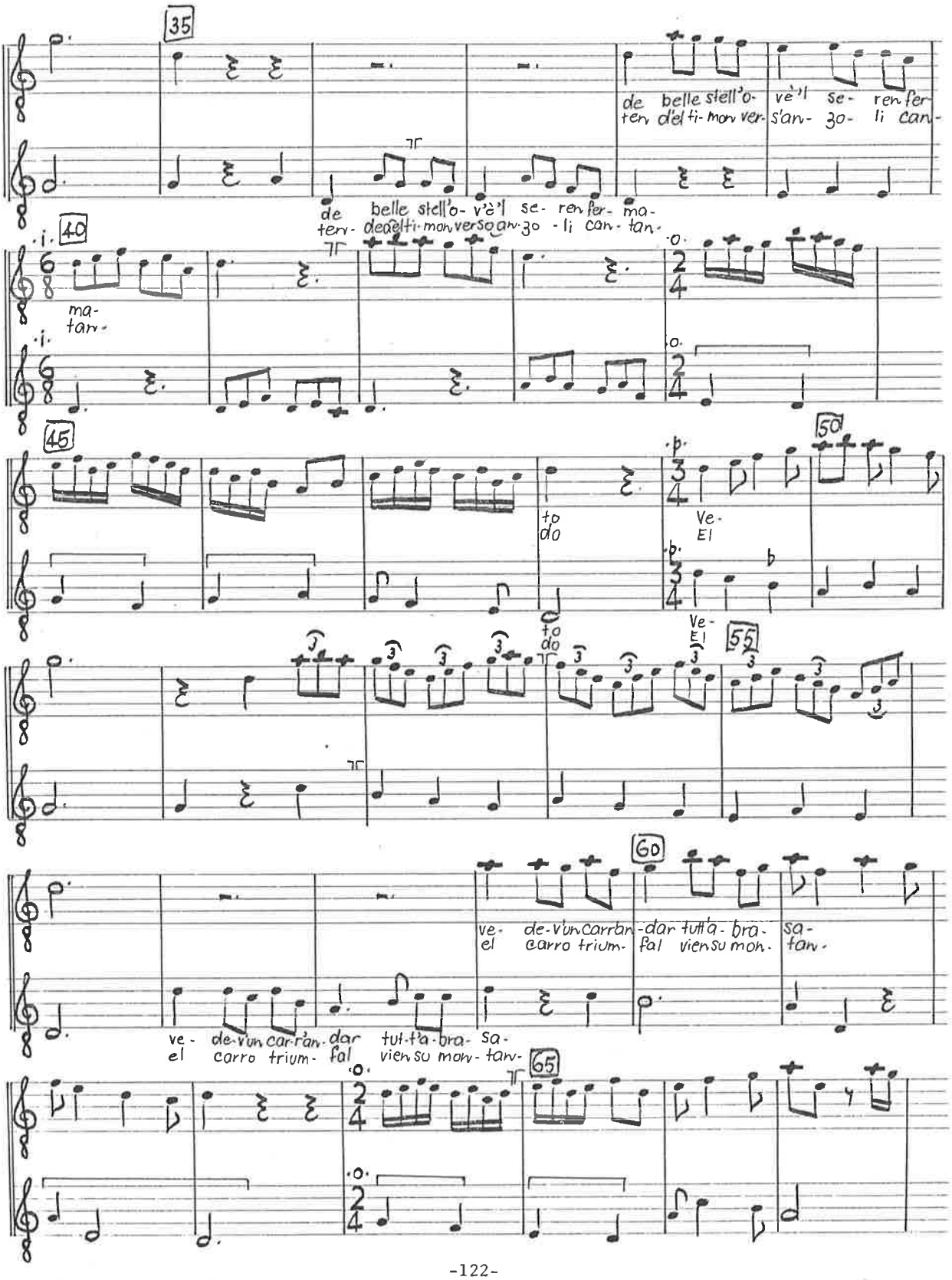
Chi nel servir Ballata Giovanni Ciconia

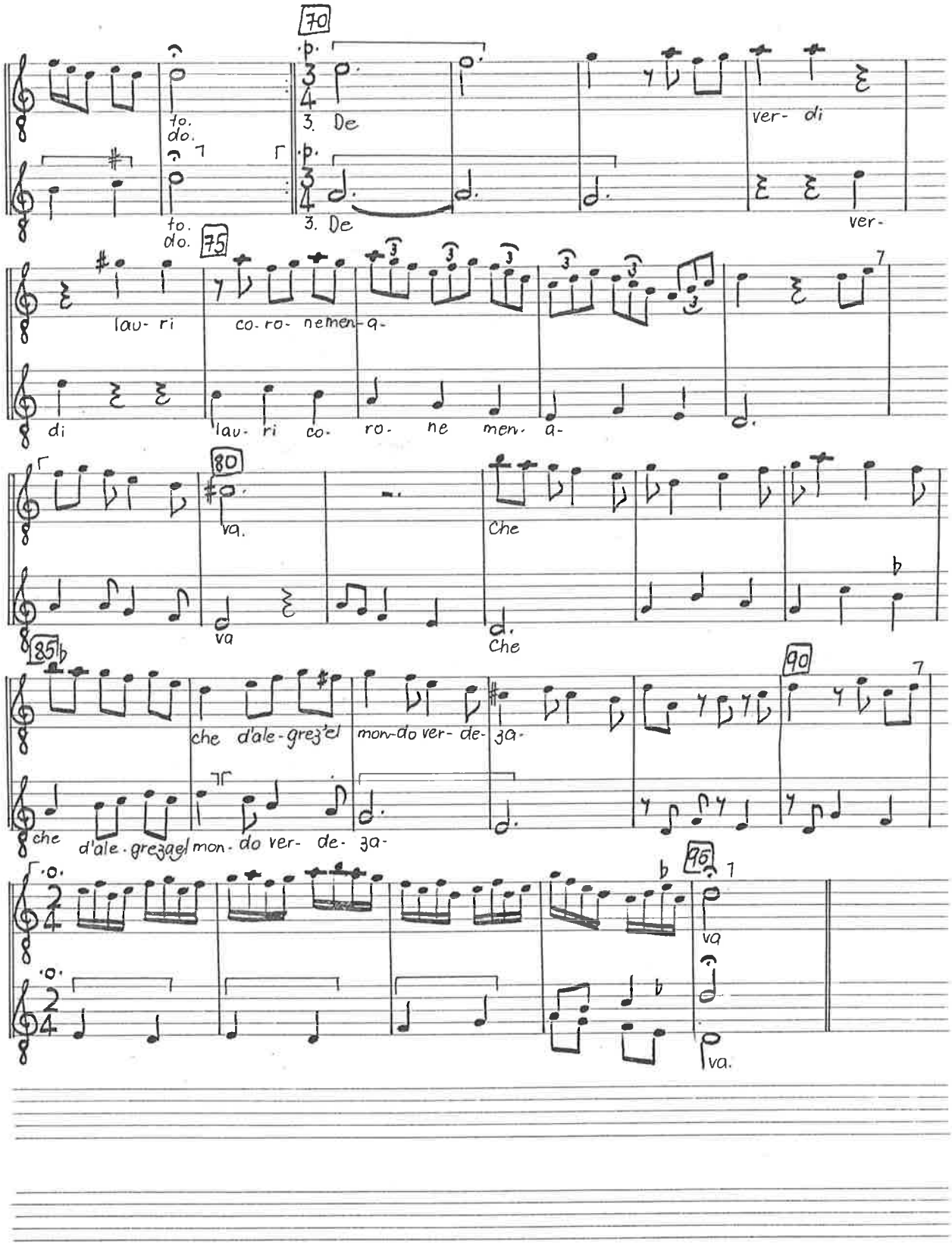



25
2. Lu- ci- di ra- gi man- da più che'l so-
3. Par- mi el smar- ri- to cuor da me che vo-
Secunda pars:
Secunda pars:
30
le, ch'o- gn'al- tra stel- la col suo lu- me a
le Su- bi- to rat- toa la sua vis- ta a-
35
smor-
cor-
1.
40
ta
2.
ta.
chiuso
chiuso.

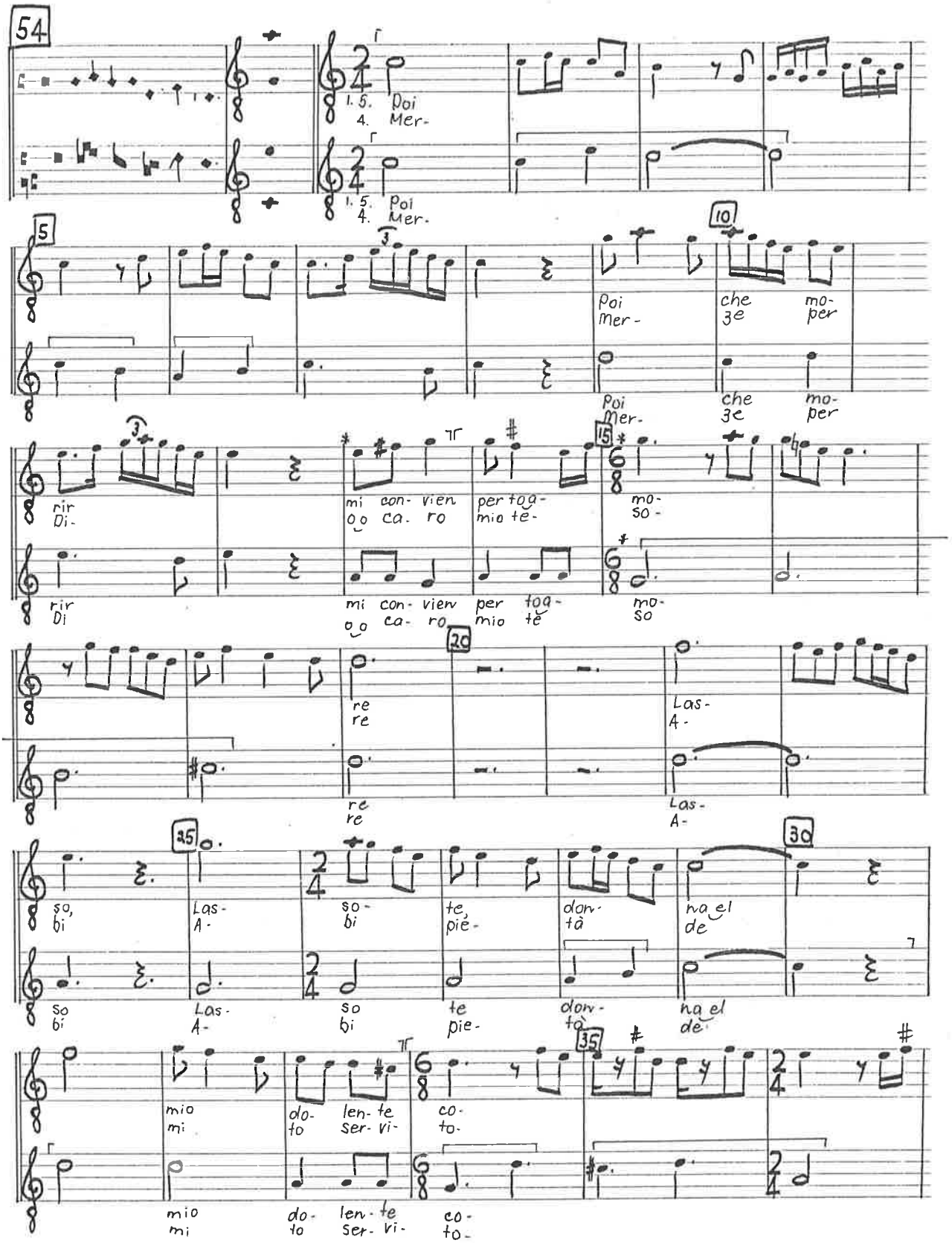
Per quella strada Madrigal Giovanni Ciconia.

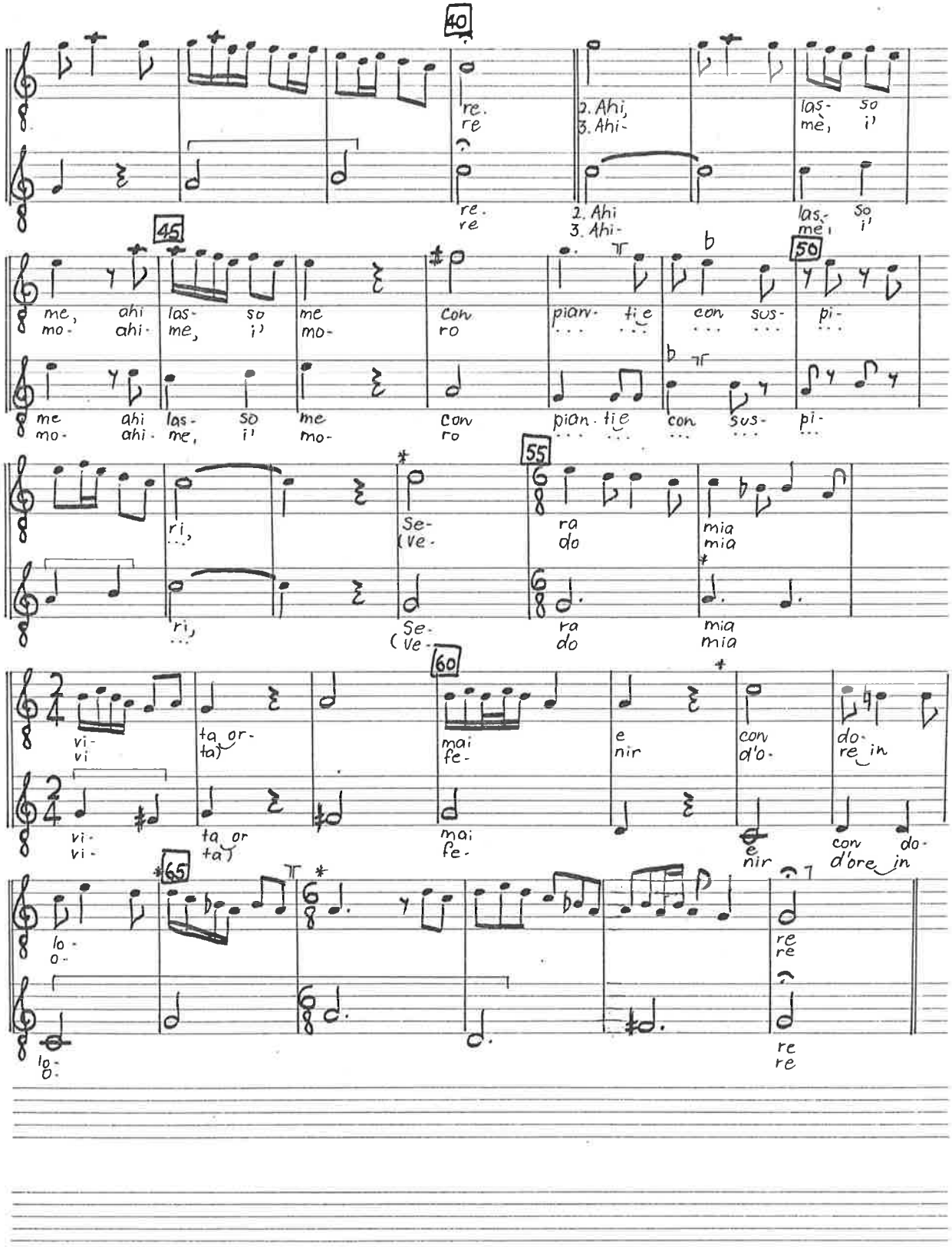



35
de belle stell'o- v'è'l se- ren fer-
ter- de'el ti- mon ver- s'an- zo- li can-
de belle stell'o- v'è'l se- ren fer- ma-
ter- de'el ti- mon ver so an- zo - li can- tan-
40
ma-
tan-
45
to
do
50
Ve-
El
to
do
55
ve- de- v'un car- r'an- dar tut- t'a- bra- sa-
el carro trium- fal vien su mon- tan-
ve- de- v'un car- ran- dar tut- t'a- bra- sa-
el carro trium- fal vien su mon- tan-
60
65

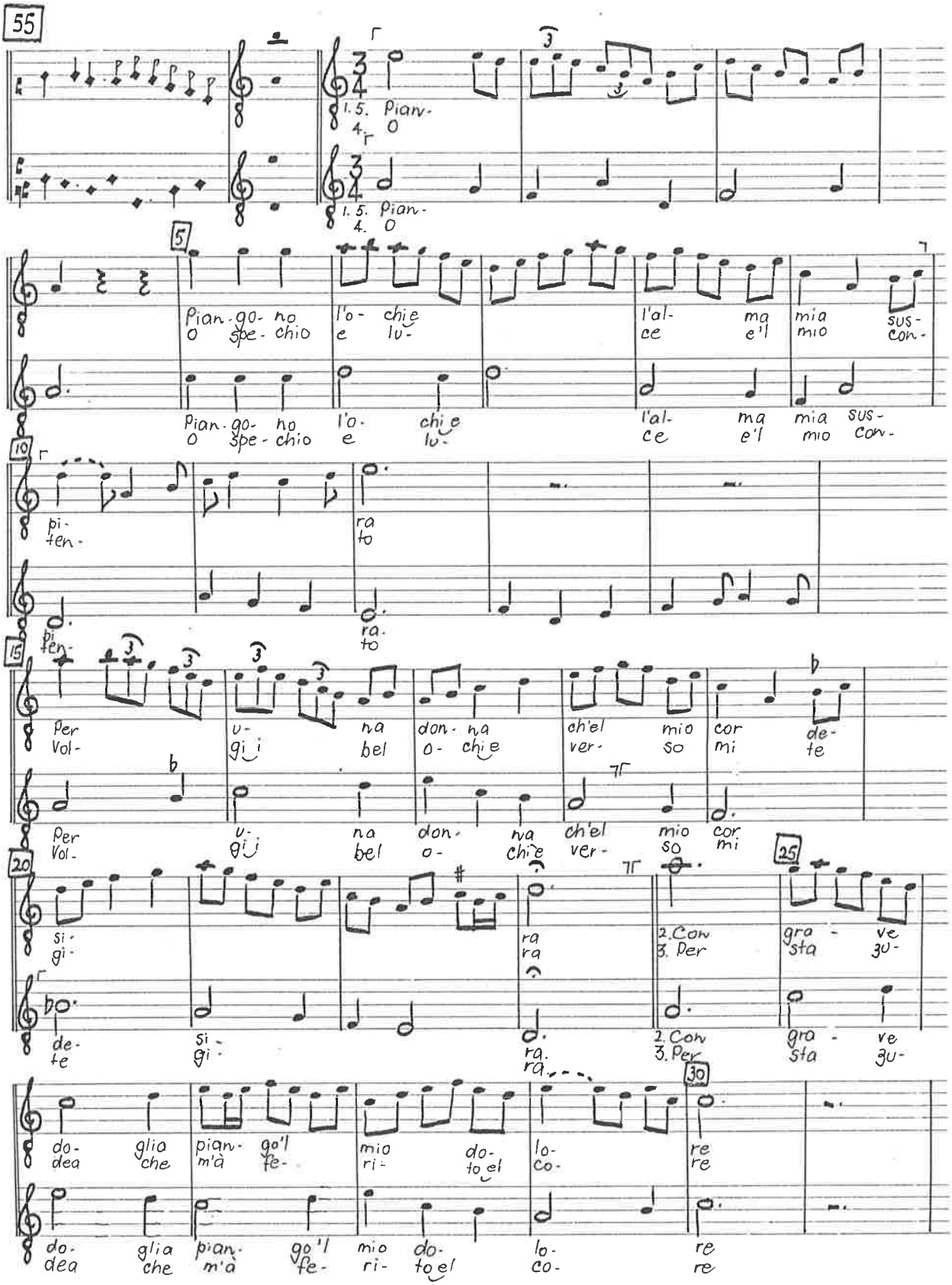

70
to.
do.
3. De
ver- di
to.
do.
3. De
ver-
75
lau- ri
co- ro- ne men- a-
di
lau- ri co- ro- ne men- a-
80
va.
Che
va
Che
85
che d'ale- grez'el mon- do ver- de- za-
che d'ale- grezael mon- do ver- de- za-
90
96
va
va.

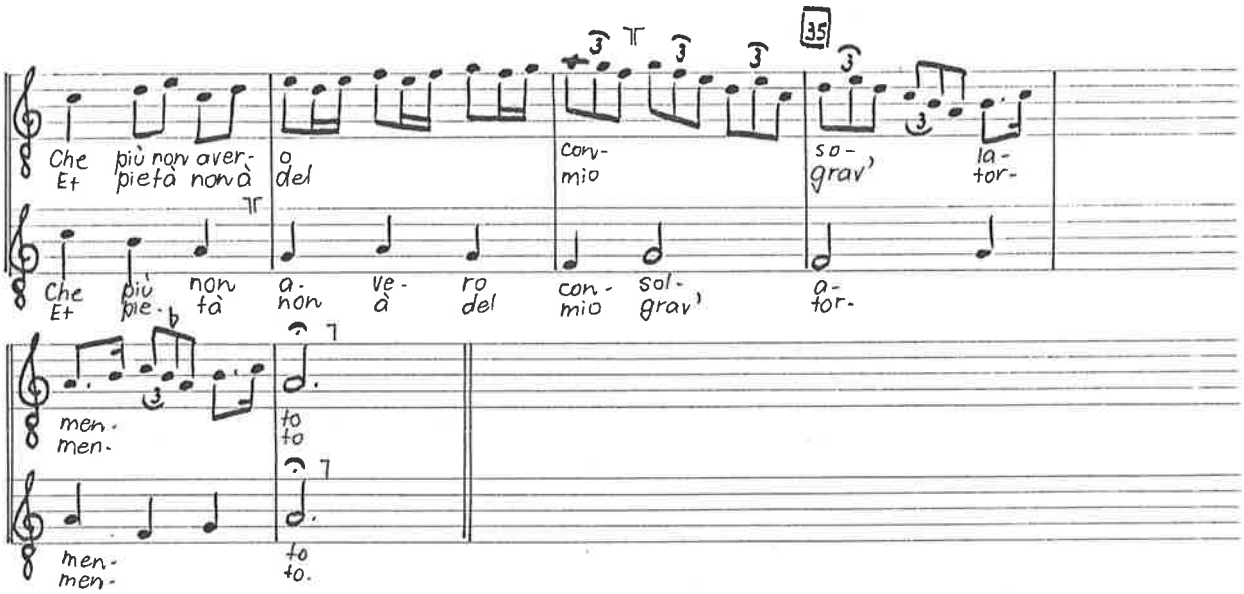
Poi che morir Ballata Giovanni Ciconia.



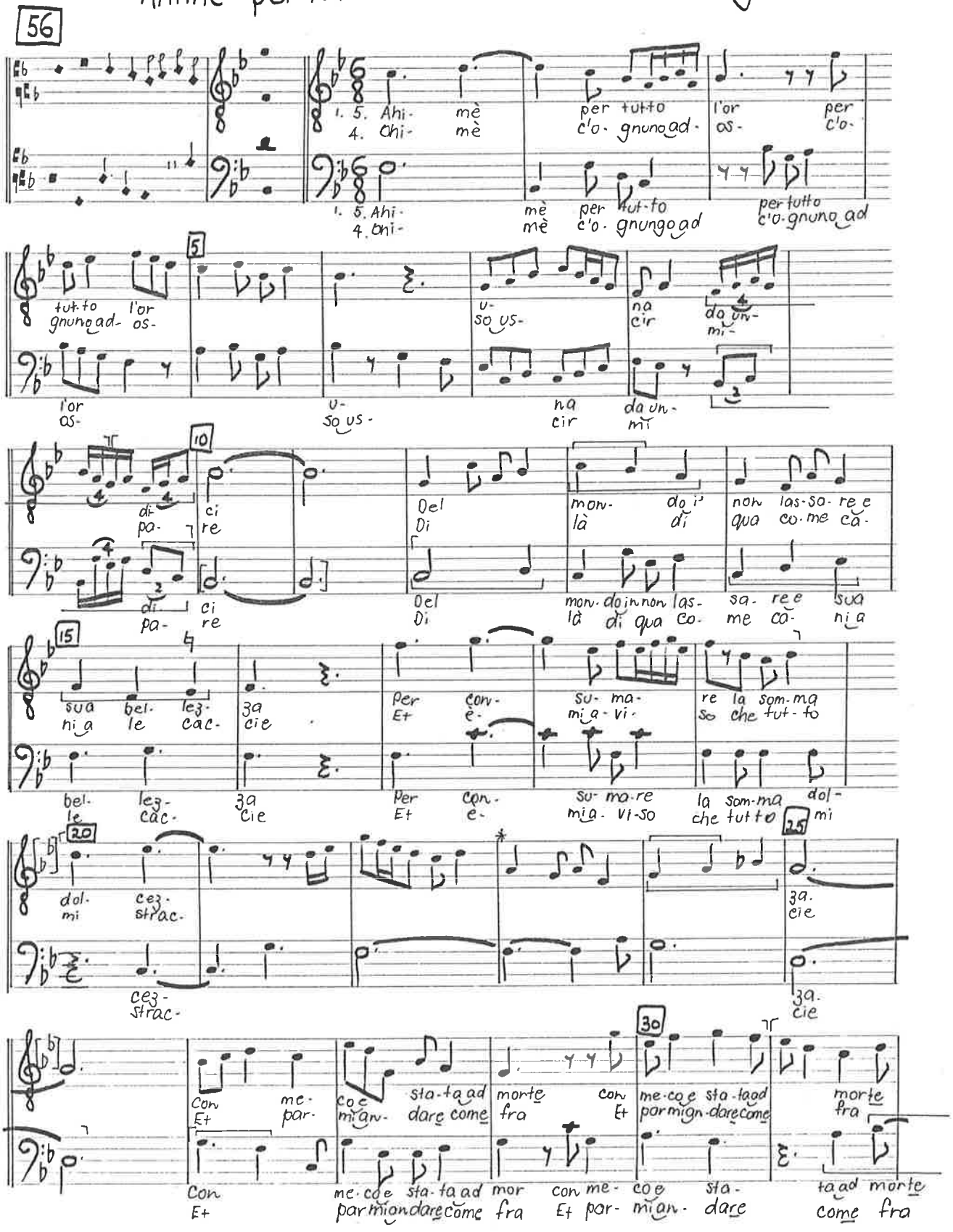

40
re.
re
2. Ahi,
3. Ahi-
las- so
me, i'
45
me, ahi
mo- ahi-
las- so
me, i'
me
mo-
con
ro
piang- tie
con sus-
pi-
50
55
ri,
Se-
(ve-
ra
do
mia
mia
60
vi-
vi
ta or-
ta)
mai
fe-
e
nir
con
d'o-
do-
re in
65
lo-
o-
re
re

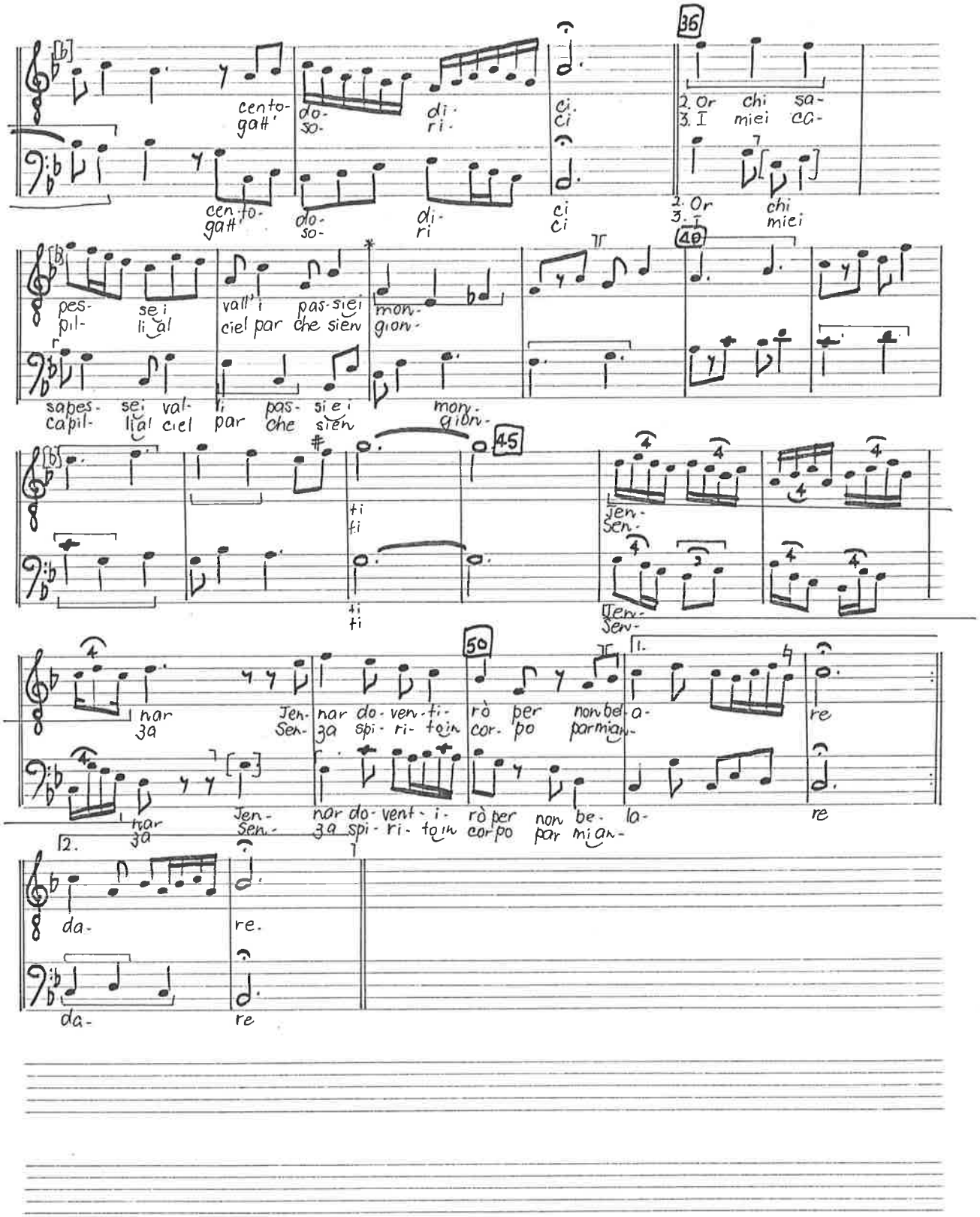
Piangono l'ochi . Ballata Anonymous



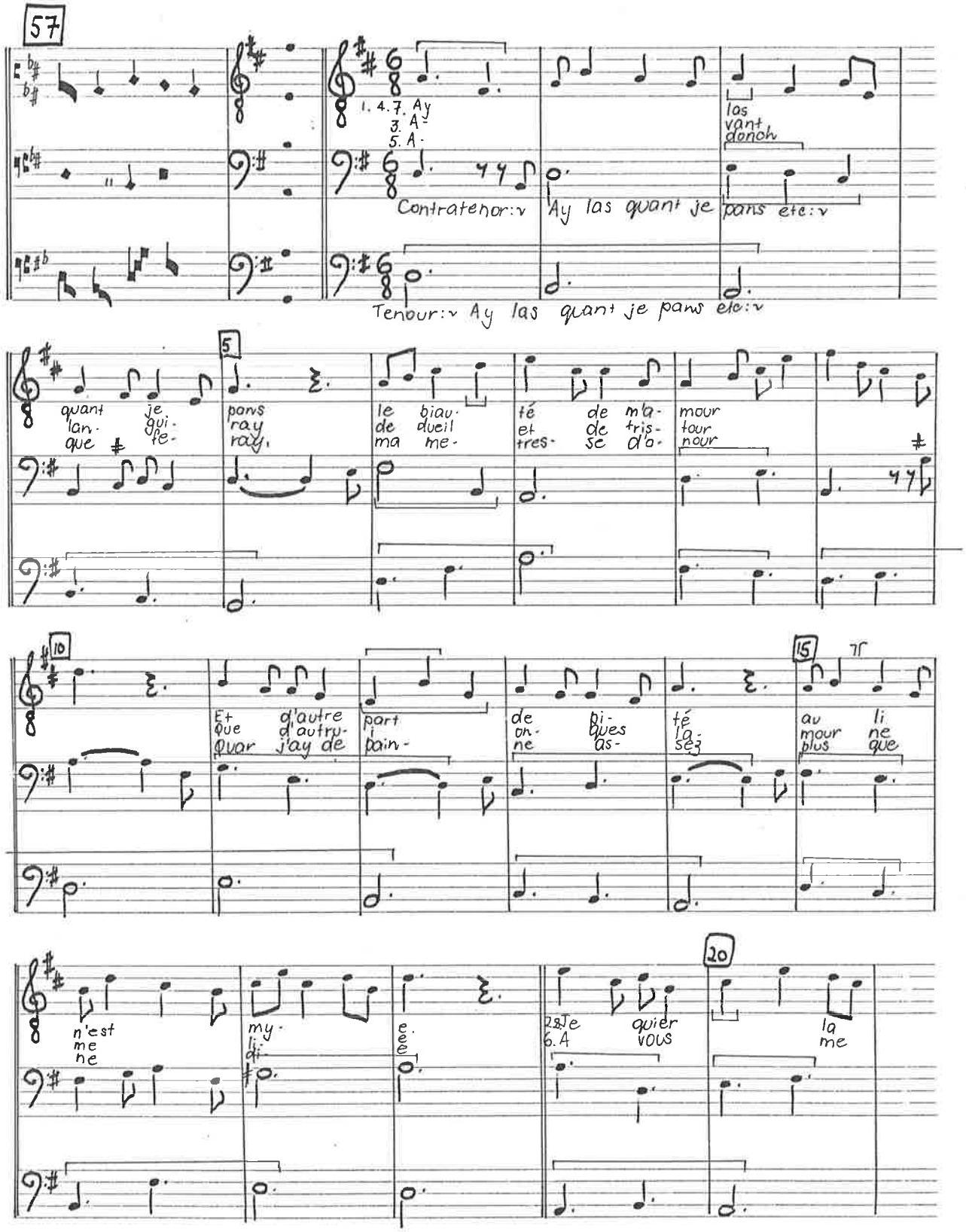

35
Che più non aver- o con- so- la-
Et pietà non à del mio grav' tor-
Che più non a- ve- ro con- sol-
Et pie- tà a non à del mio grav' tor-
men- to
men- to
men- to
men- to.

Ahimè per tutto Ballata Anonymous.

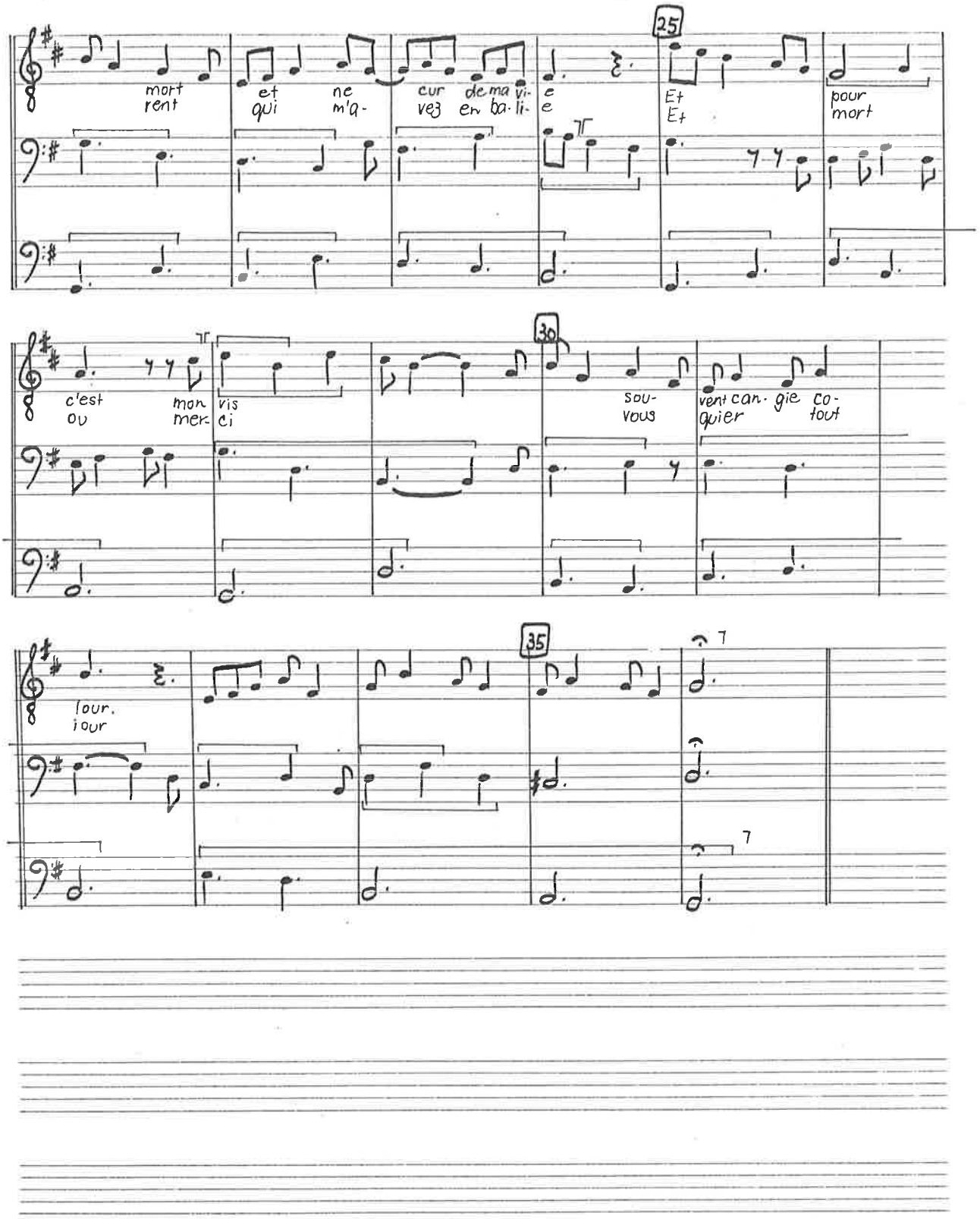



36
cento- do- di- ci.
gatt' so- ri- ci
2. Or chi sa-
3. I miei ca-
cento- do- di- ci
gatt' so- ri ci
2. Or chi
3. I miei
40
pes- se i vall' i pas- si e i mon-
pil- li al ciel par che sien gion-
sapes- se i val- i pas- si e i mon-
capil- li al ciel par che sien gion-
45
ti
ti
ti
ti
Jen-
Sen-
Jen-
Sen-
50
nar Jen- nar do- ven- ti- rò per non be- la- re
za Sen- za spi- ri- to in cor- po par mi an-
nar Jen- nar do- vent- i- rò per non be- la- re
za Sen- za spi- ri- to in cor po par mi an-
2.
da- re.
da- re

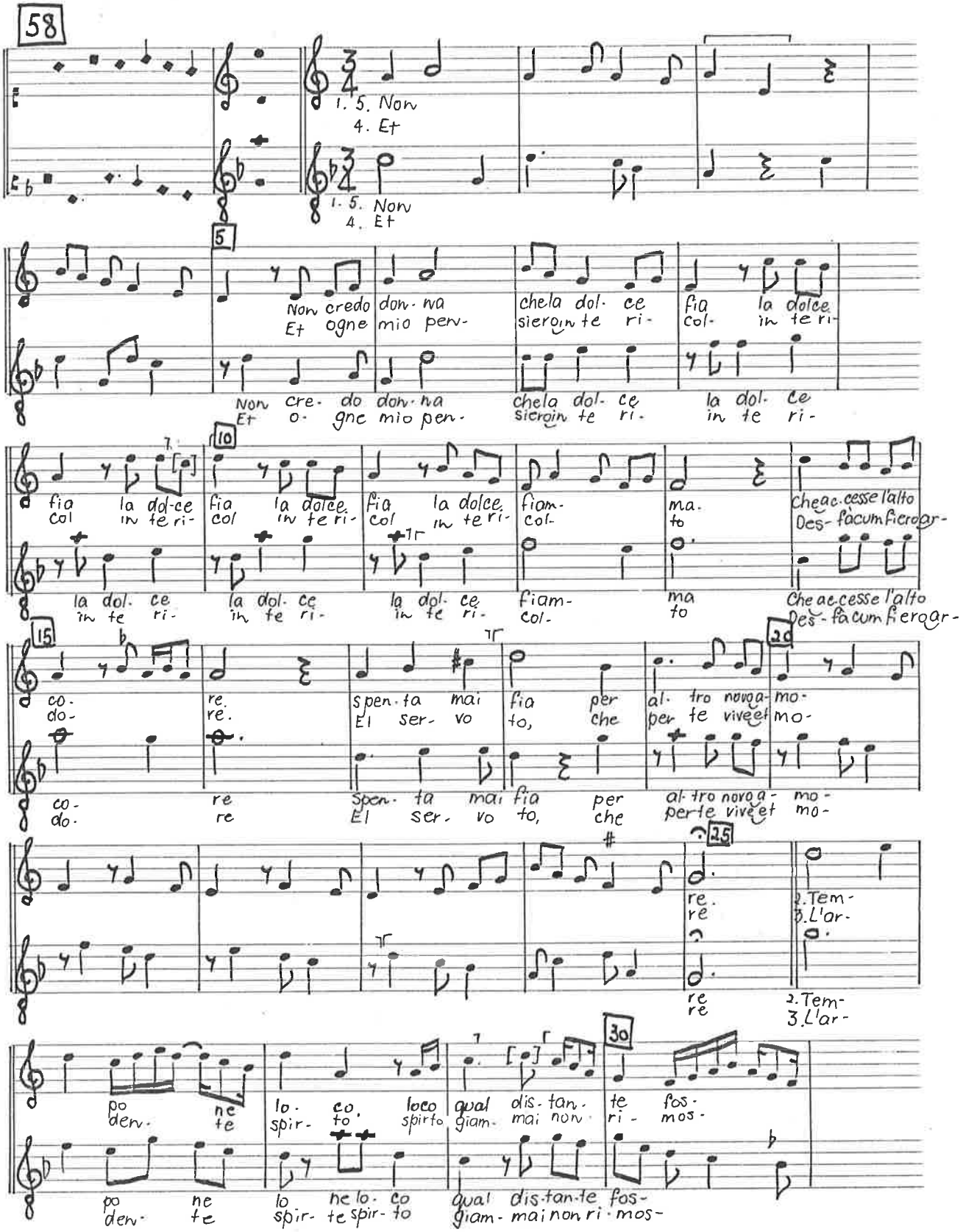
Ay las quant je pans Rondeau Anonymous.

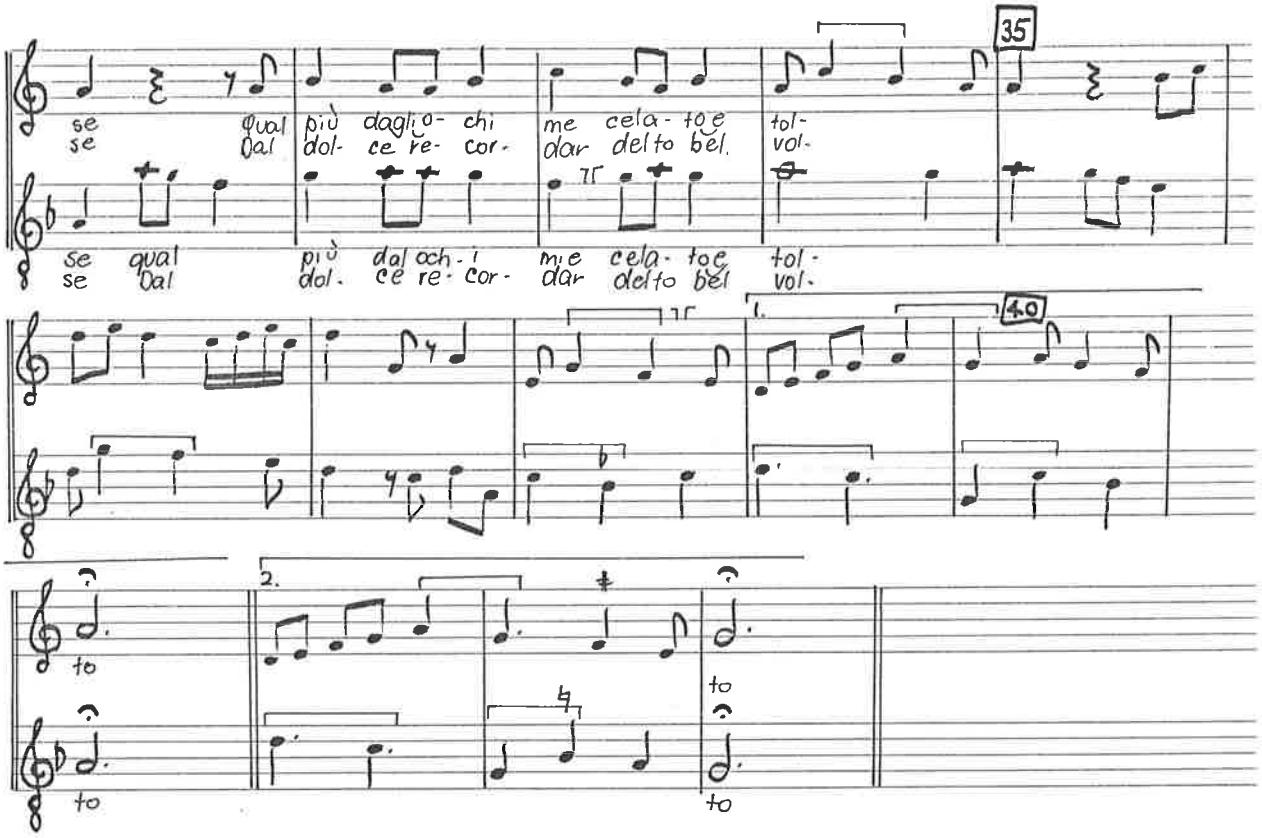


Ay las quant je parus 2

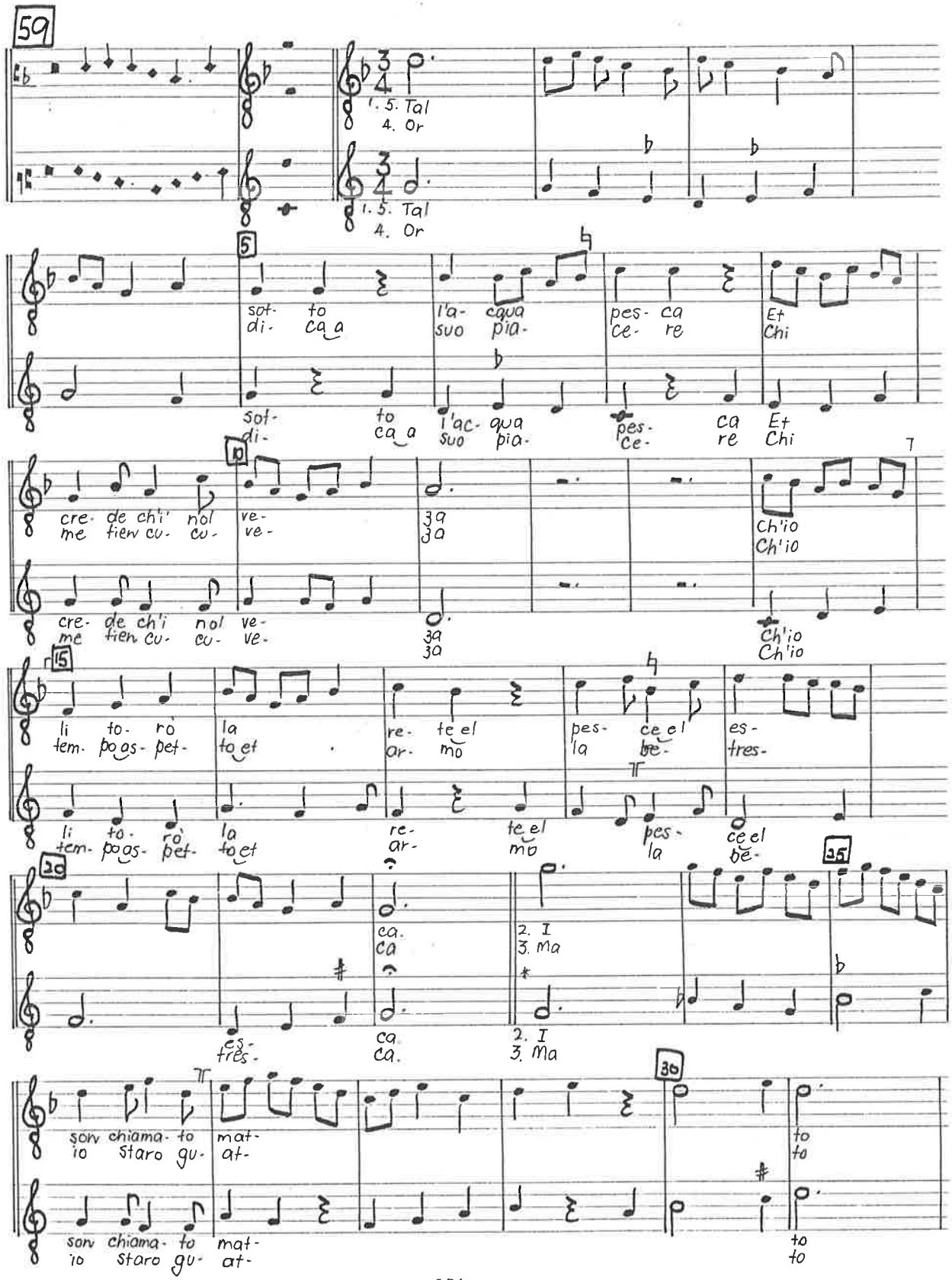


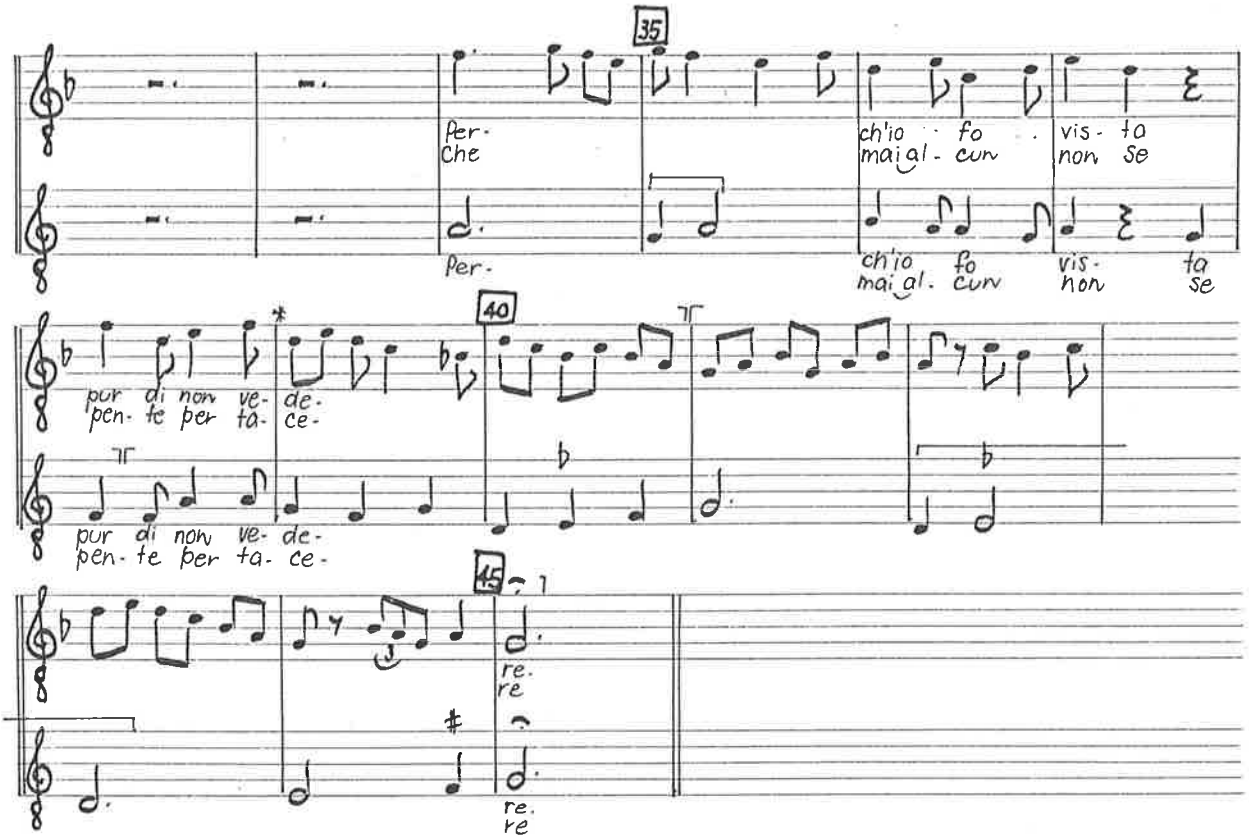
Non credo donna Ballata Anonymous



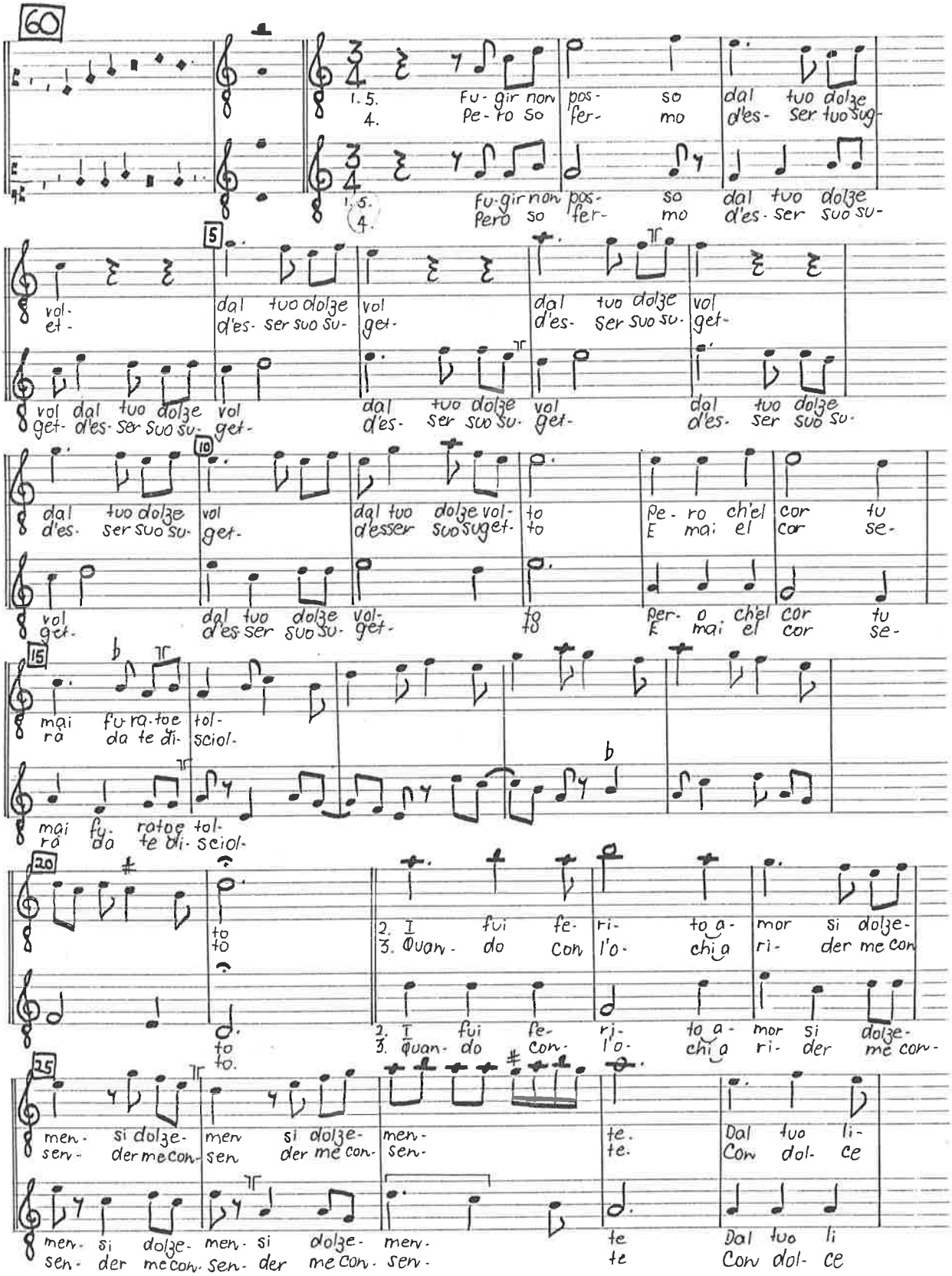

35
se qual più dagli- chi me cela- toe tol-
se dal dol- ce re- cor- dar delto bel vol-
se qual più dal och- i me cela- toe tol-
se dal dol- ce re- cor- dar delto bel vol-
40
1.
2.
to
to
to
to

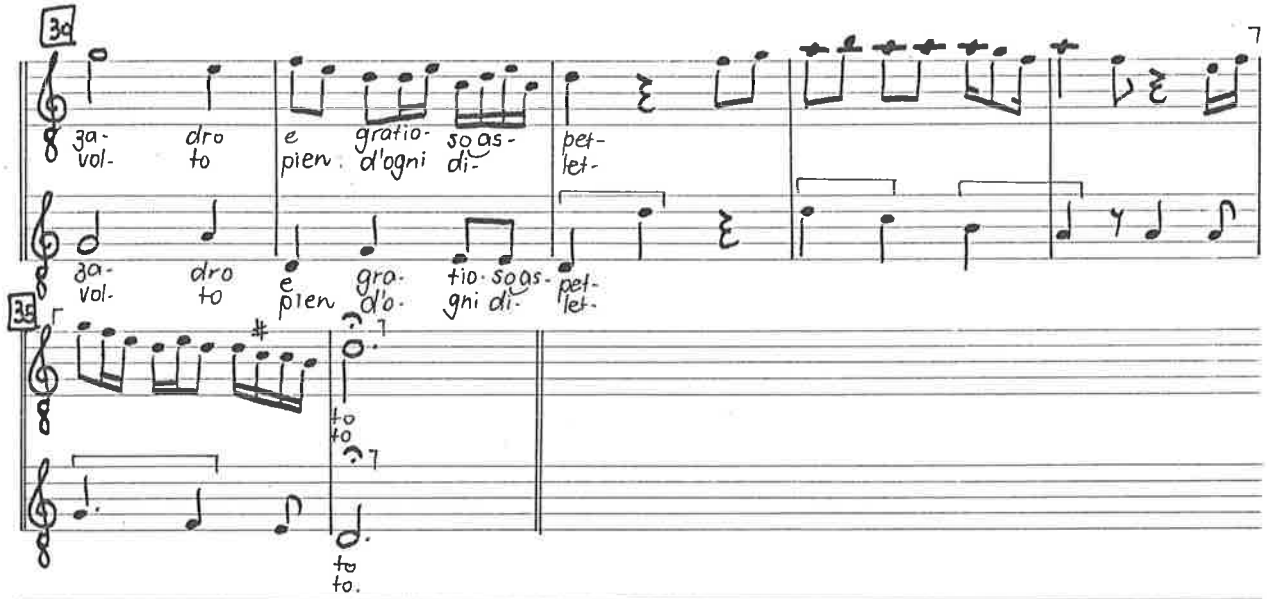
Tal sotto l'acqua Ballata Nicolò da Perugia



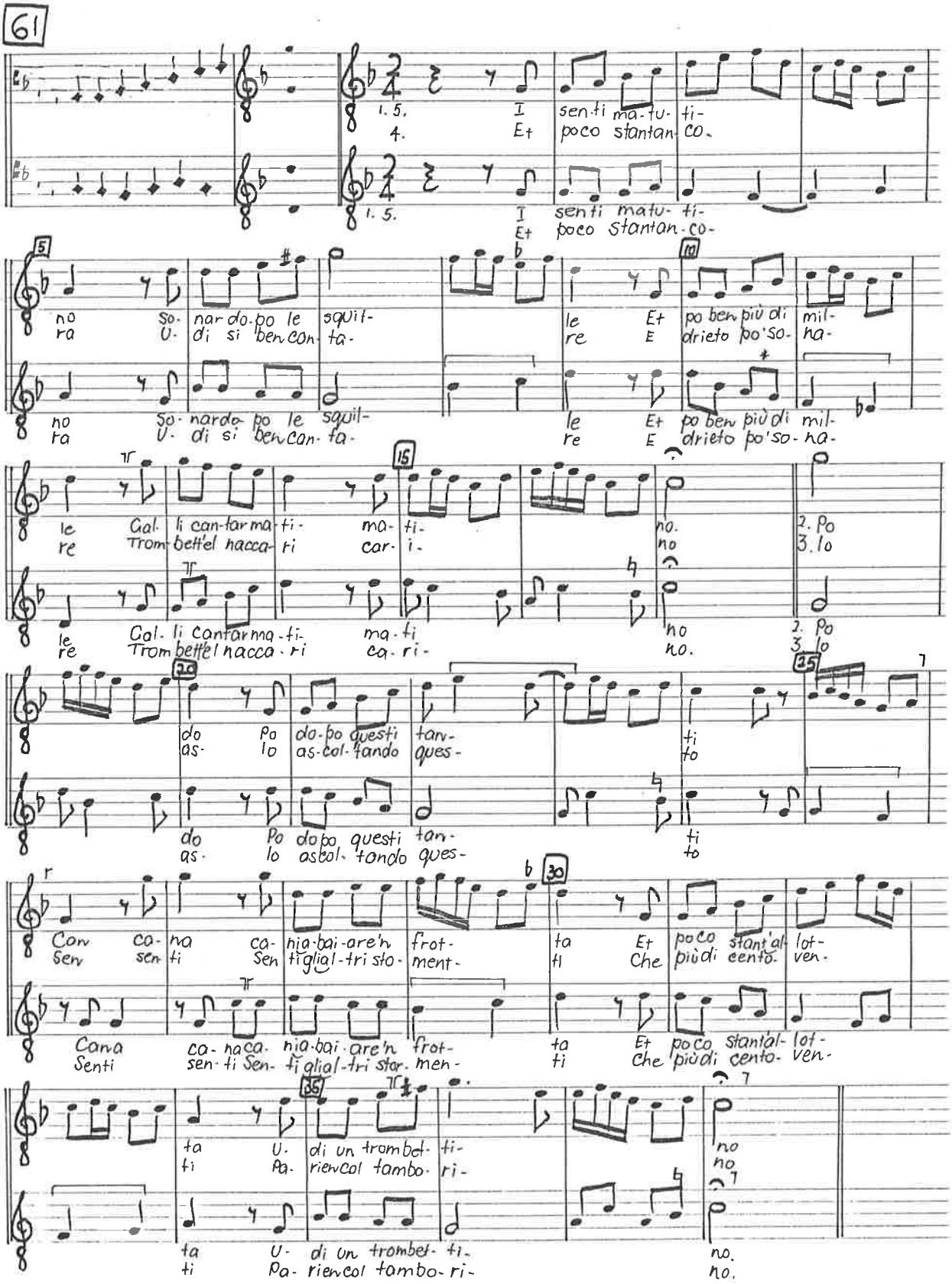

35
Per-
che
ch'io fo
mai al- cun
vis- ta
non se
Per-
ch'io fo
mai al- cun
vis- ta
non se
40
pur di non ve- de-
pen- te per ta- ce-
pur di non ve- de-
pen- te per ta- ce-
45
re-
re
re-
re

Fugir non posso Ballata Anonymous.

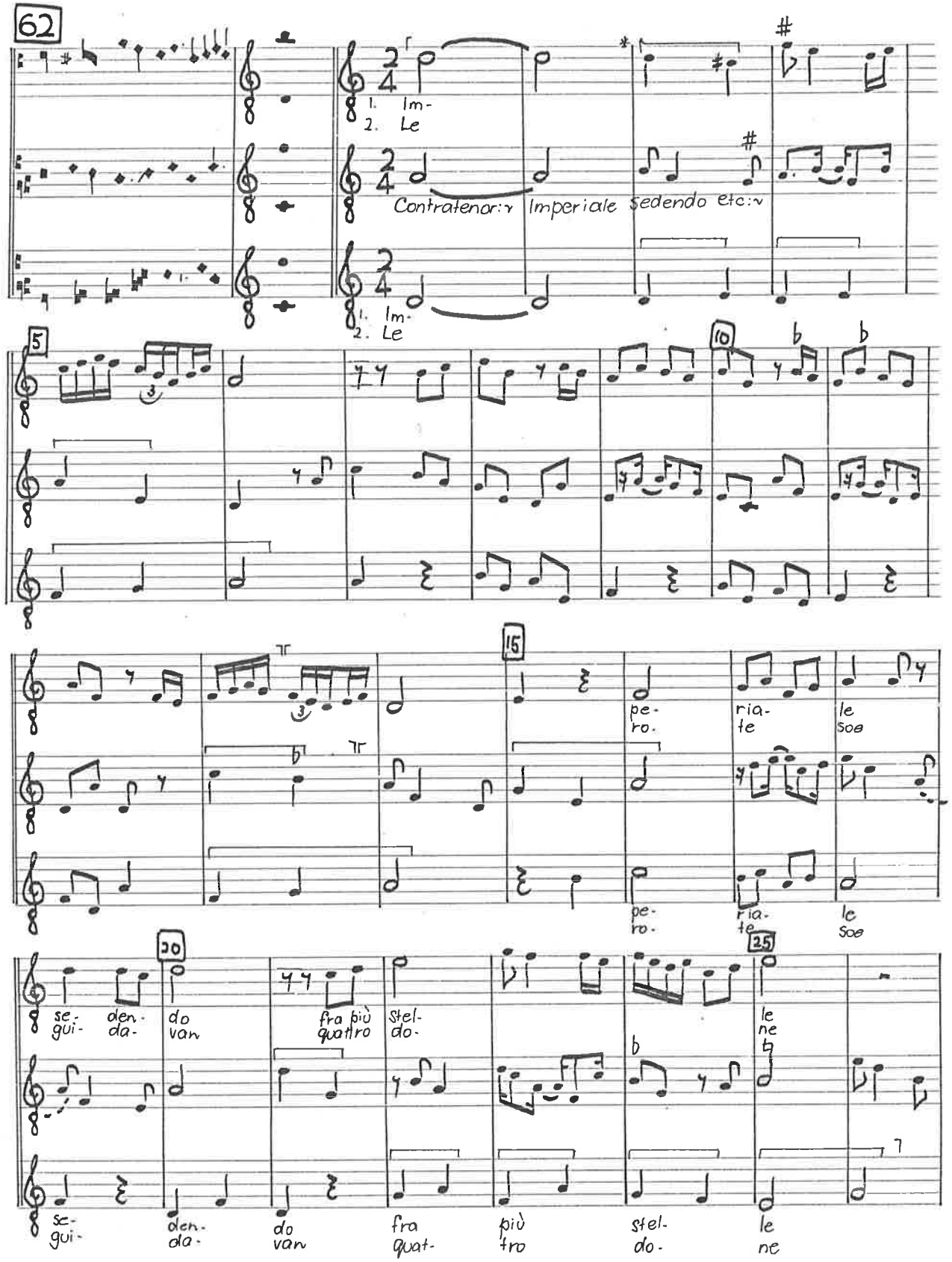



30
ga- dro
vol- to
e gratio- so as-
pien. d'ogni di-
pet-
let-
ga- dro
vol- to
e gra- tio· so as- pet-
pien d'o· gni di- let-
35
to
to
to.
to.

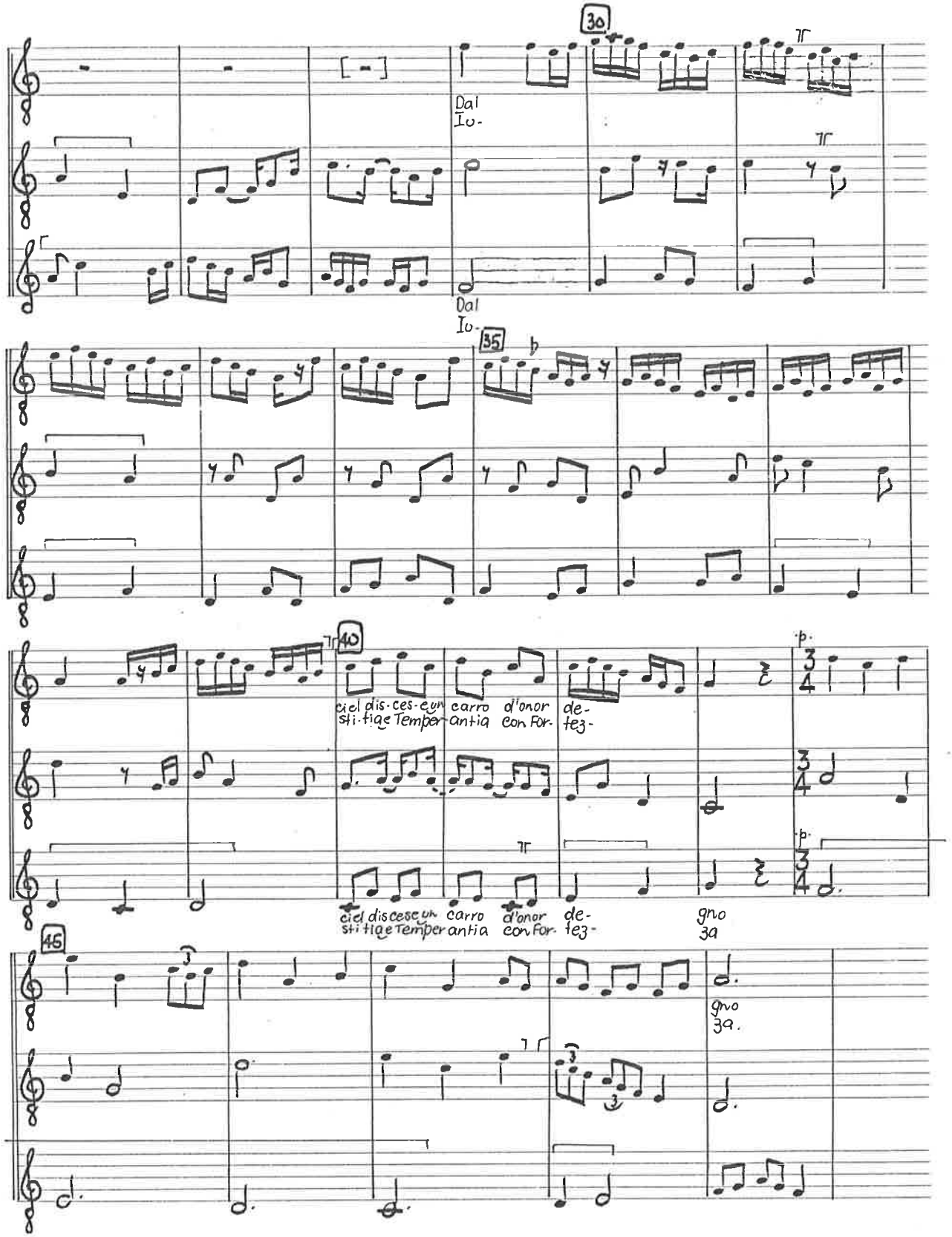
I senti matutino Ballata Andrea Stefani

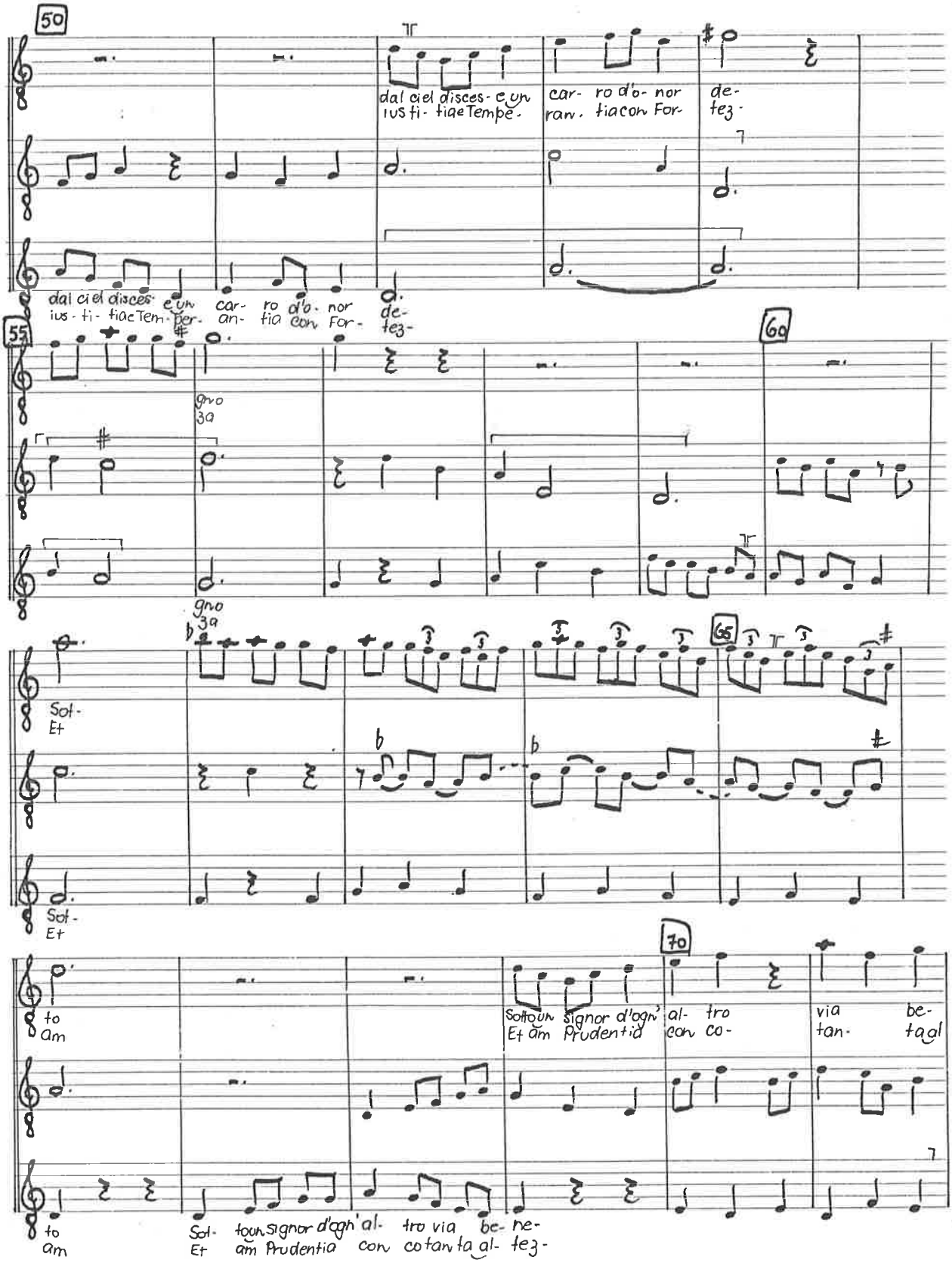


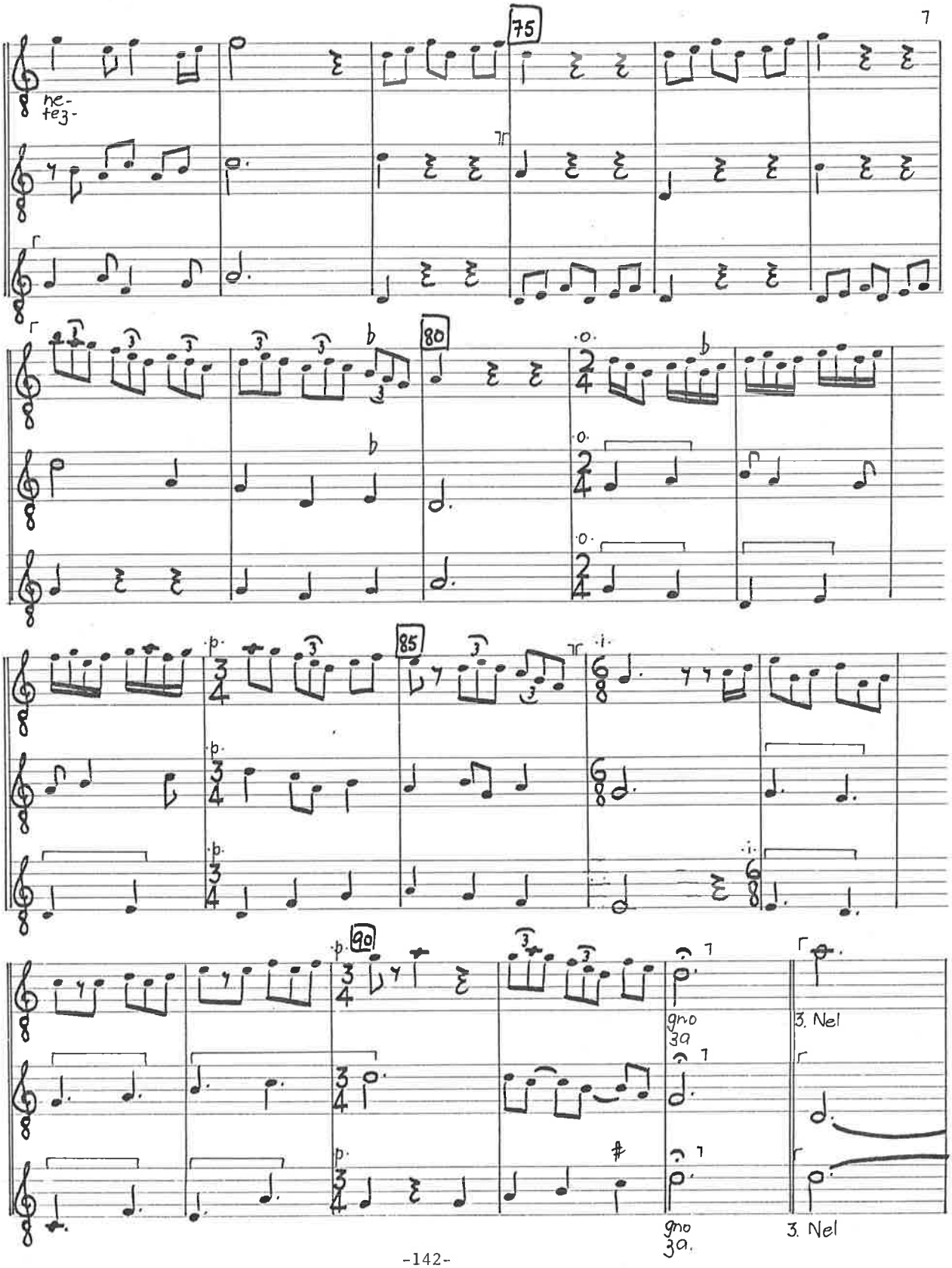
Imperiale sedendo Madrigal Bartolino da Padova

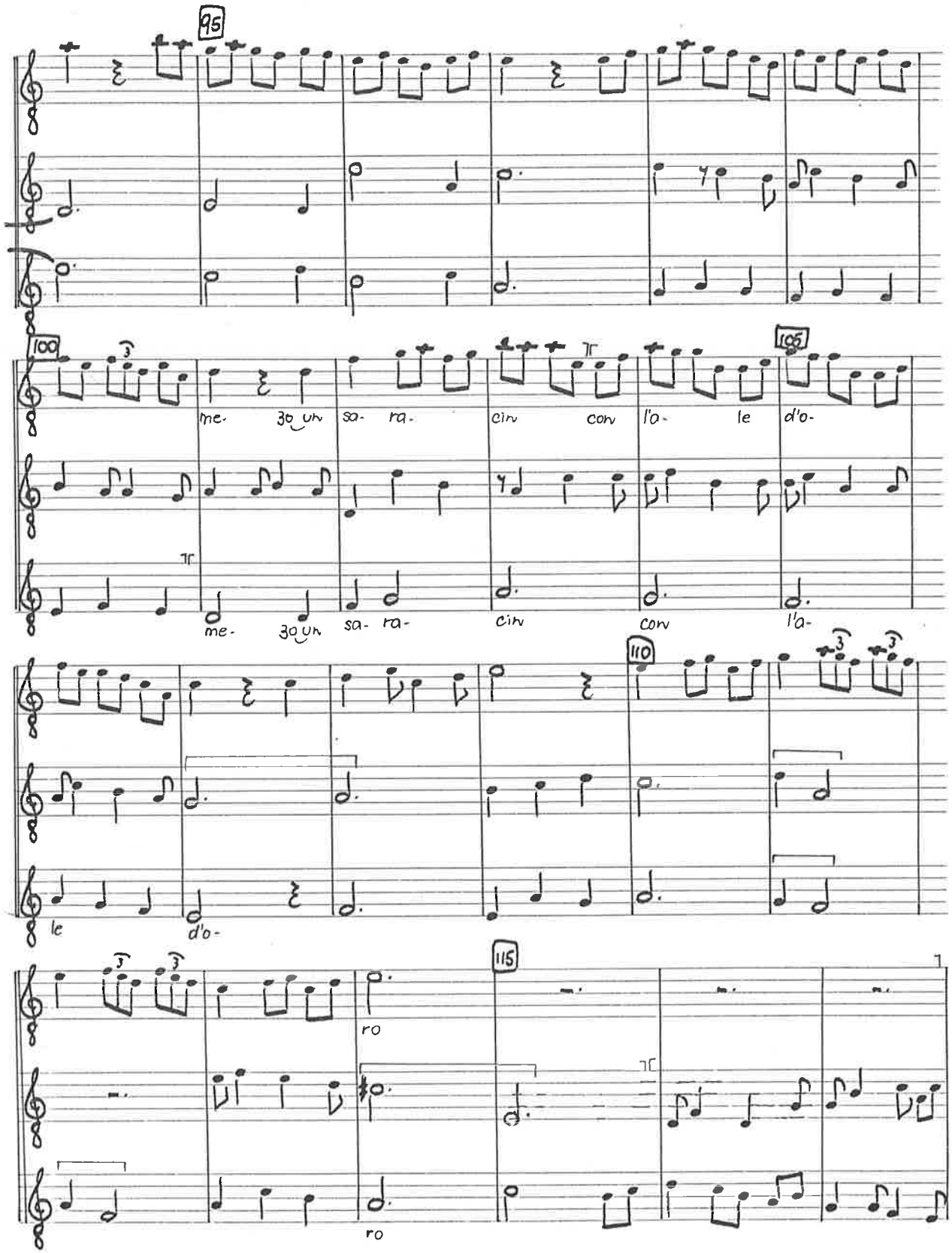


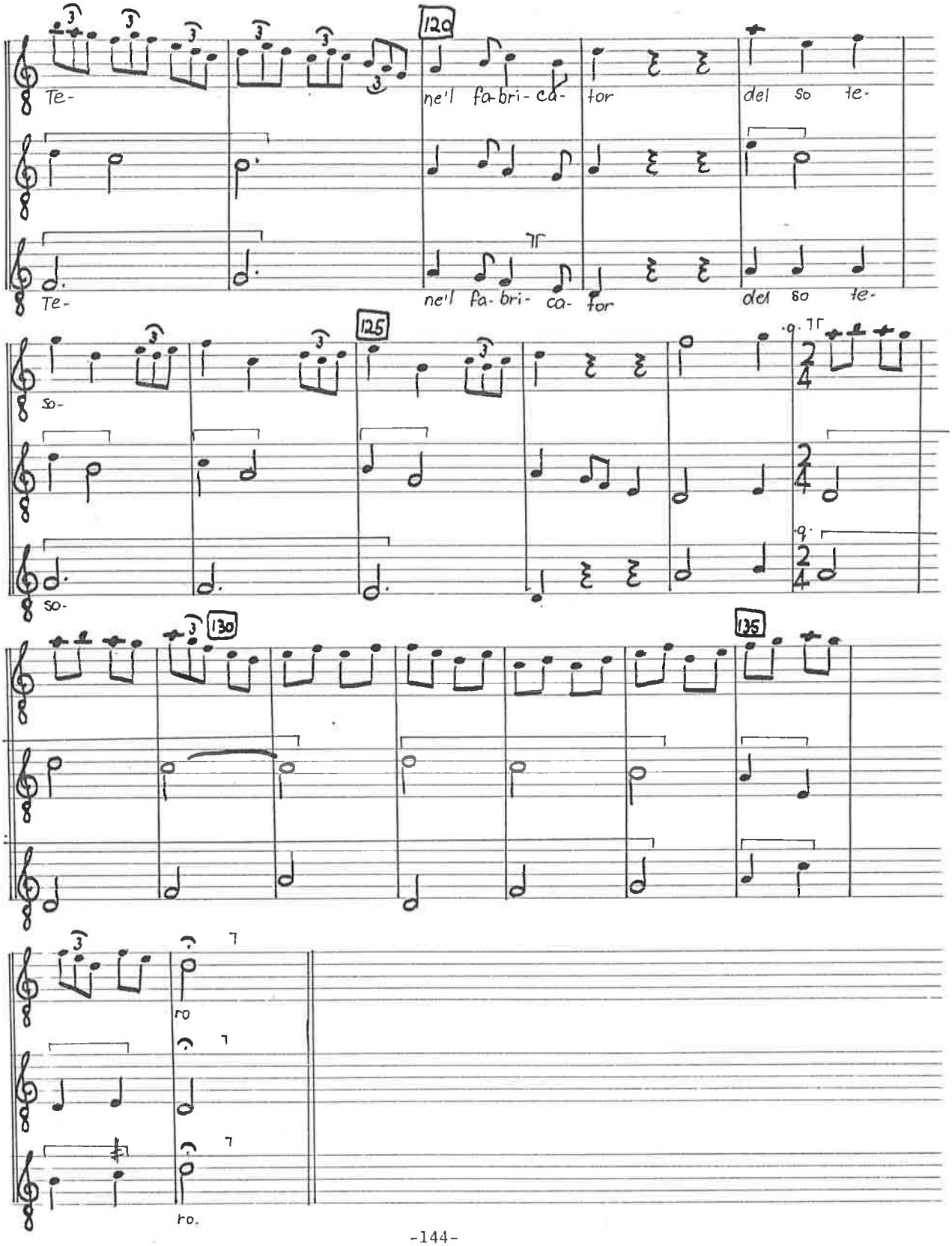
Imperiale sedendo 2.



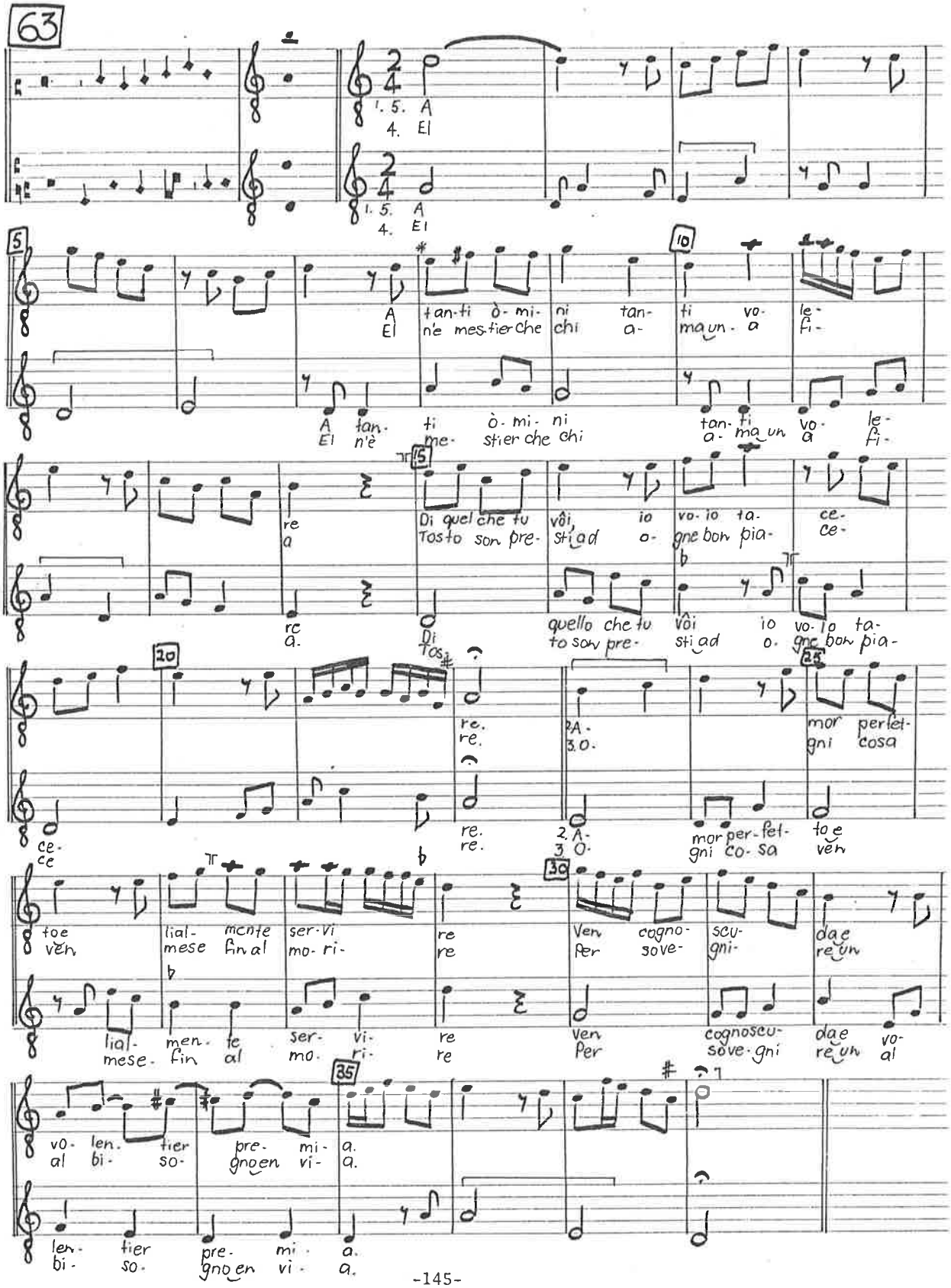

50
dal ciel disces- e un ius ti- tiae Tempe-
car- ro d'o- nor ran. tia con For-
de- tez-
dal ciel disces- e un ius ti- tiae Tem- per-
car- ro d'o- nor an- tia con For-
de- tez-
55
60
grvo 3a
grvo 3a
Sol- Et
65
Sol- Et
to am
70
Soltoun signor d'ogn' Et am Prudentia
al- tro con co-
via tan-
be- ta al
to am
Sol- toun signor d'ogn' al- tro via be- ne-
Et am Prudentia con co tan ta al- tez-


75
ne-
tez-
80
85
90
gno
3a
3. Nel
gno
3a.
3. Nel

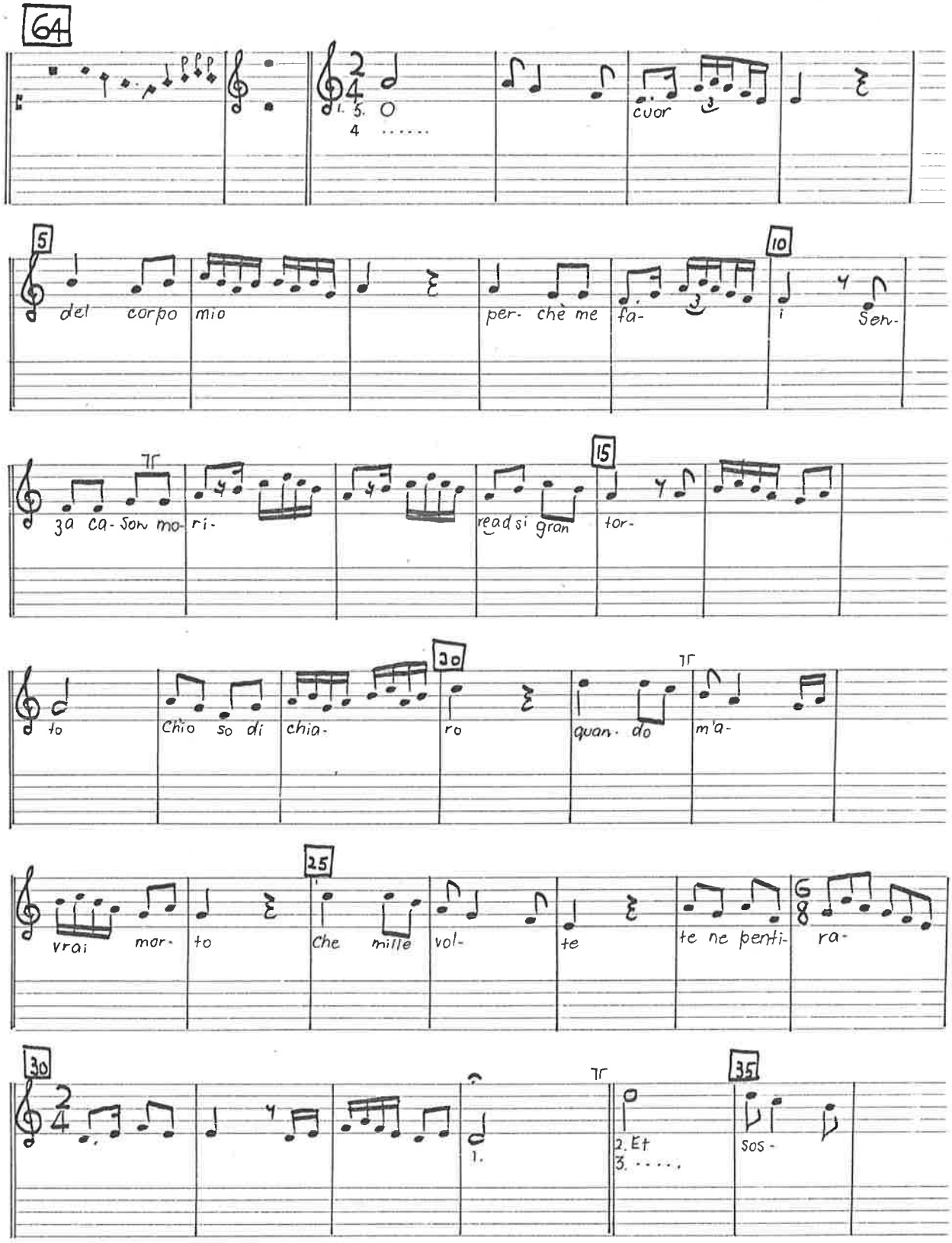

95
100
me- 30 un sa- ra- cin con l'a- le d'o-
105
me- 30 un sa- ra- cin con l'a-
110
le d'o-
115
ro
ro

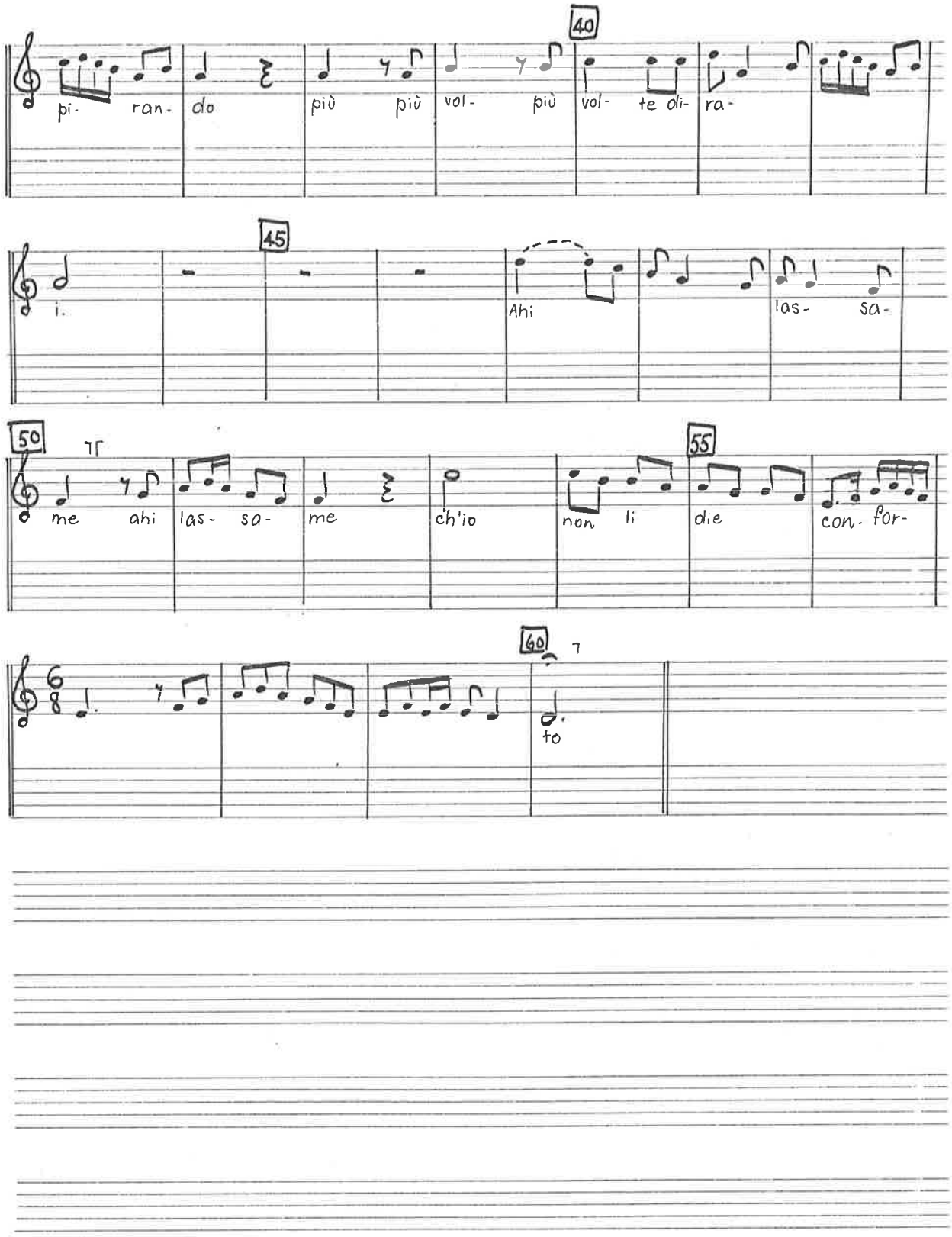

120
Te-
ne'l fa-bri-ca-
tor
del so te-
Te-
ne'l fa-bri- ca-
tor
del so te-
125
so-
so-
130
135
ro
ro.

A tanti omini Ballata Anonymous.

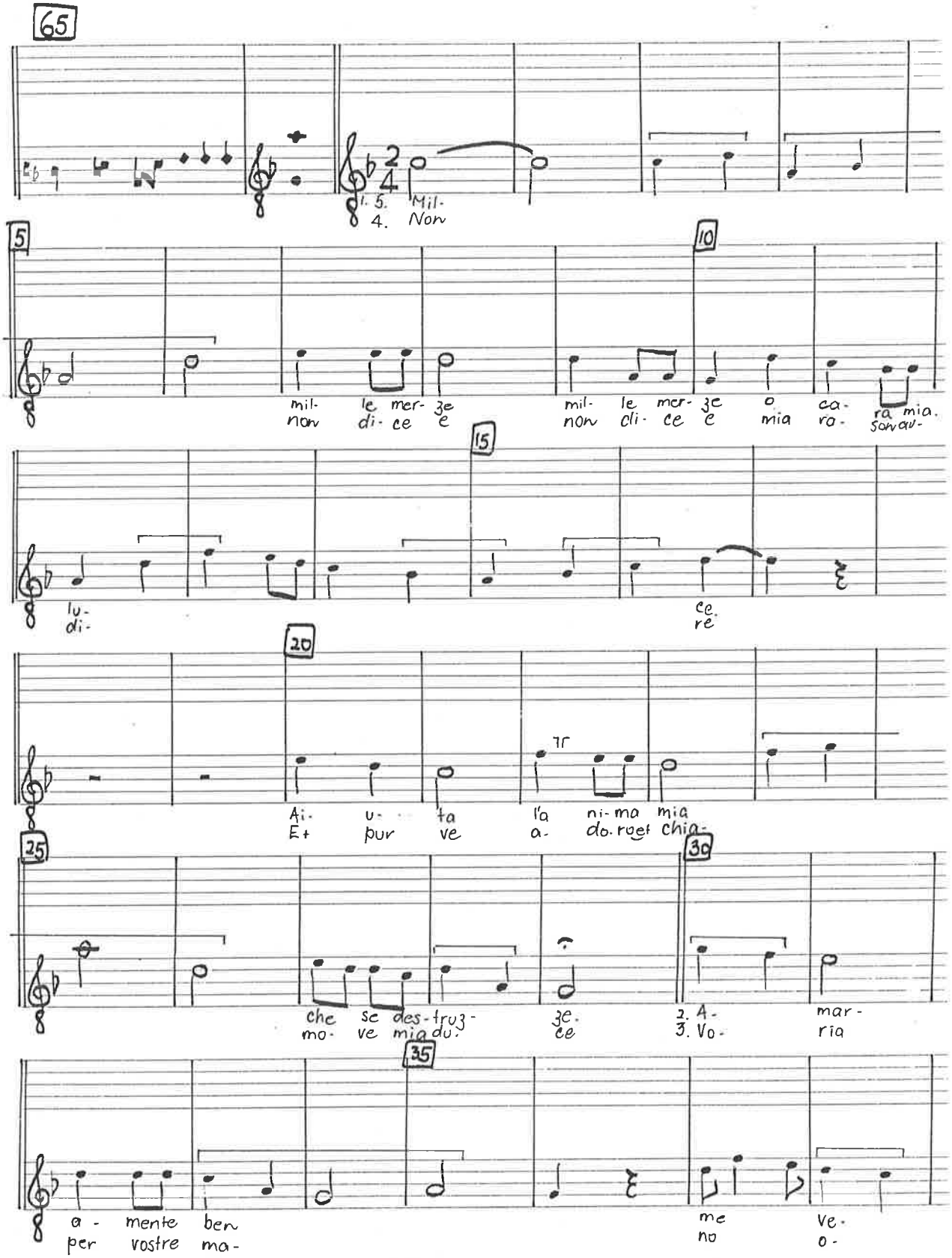


O cuor del corpo Ballata Anonymous.

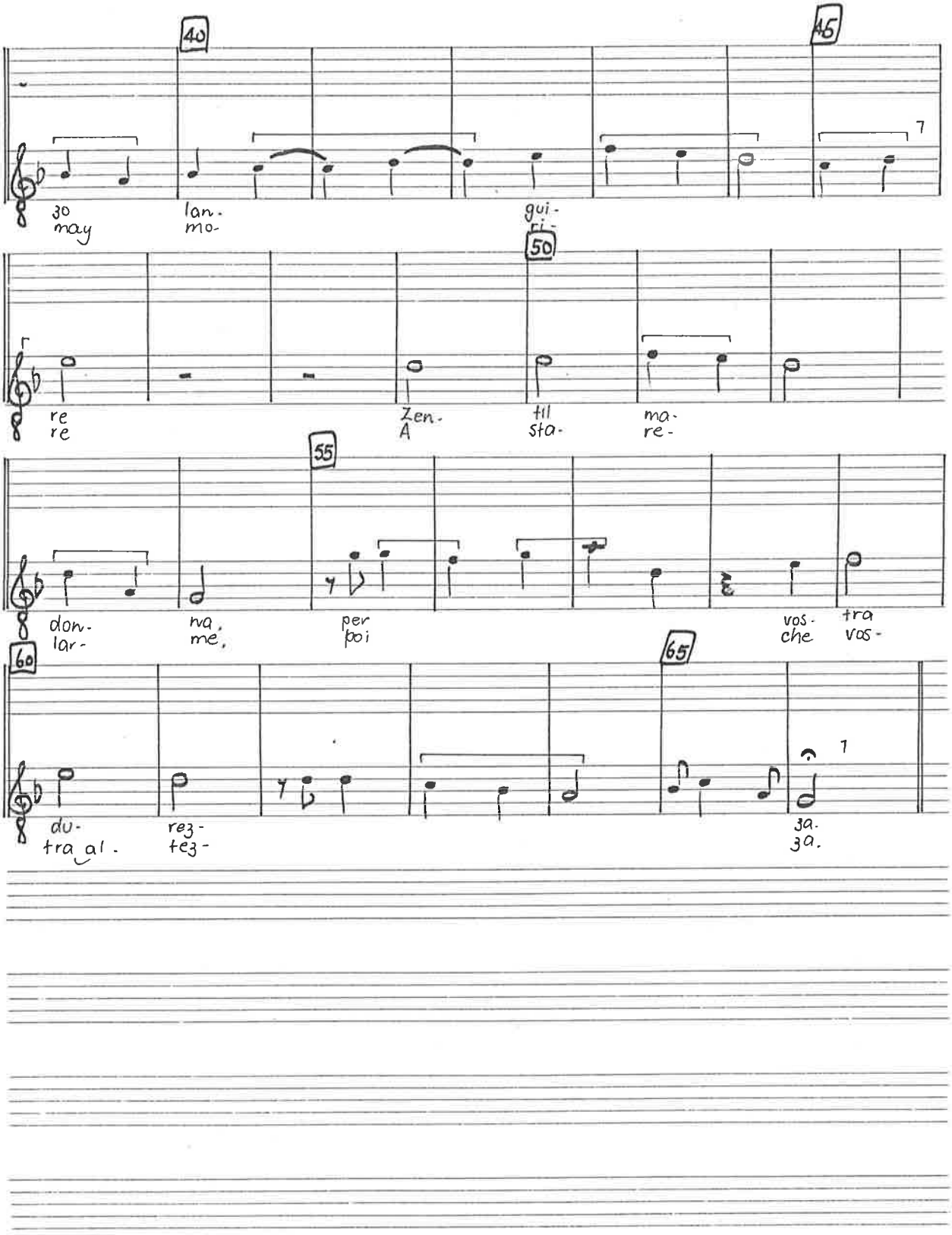



40
pi- ran- do più più vol- più vol- te di- ra-
45
i. Ahi las- sa-
50
me ahi las- sa- me ch'io non li
55
die con- for-
60
to

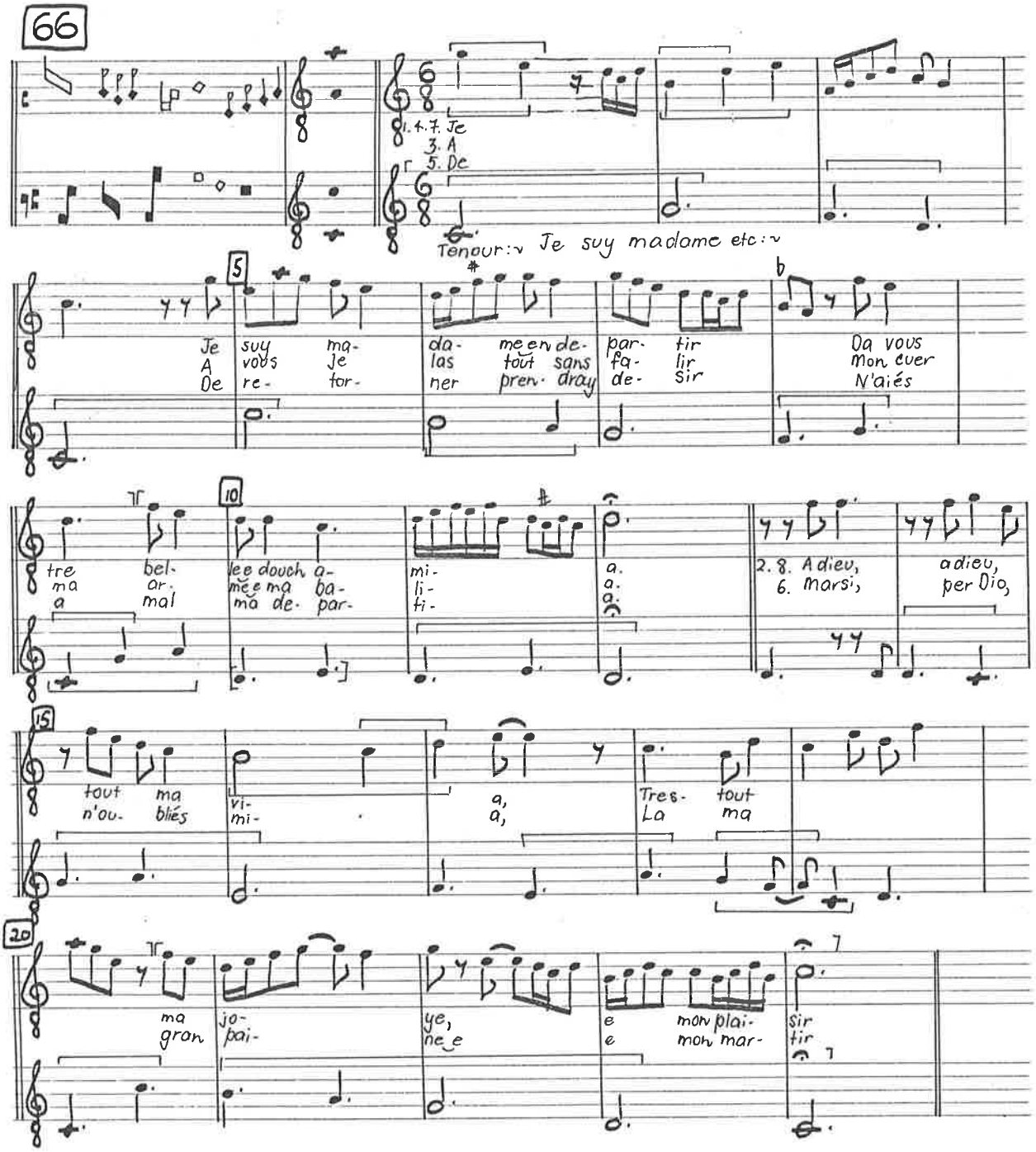
Mille merze Ballata Anonymous



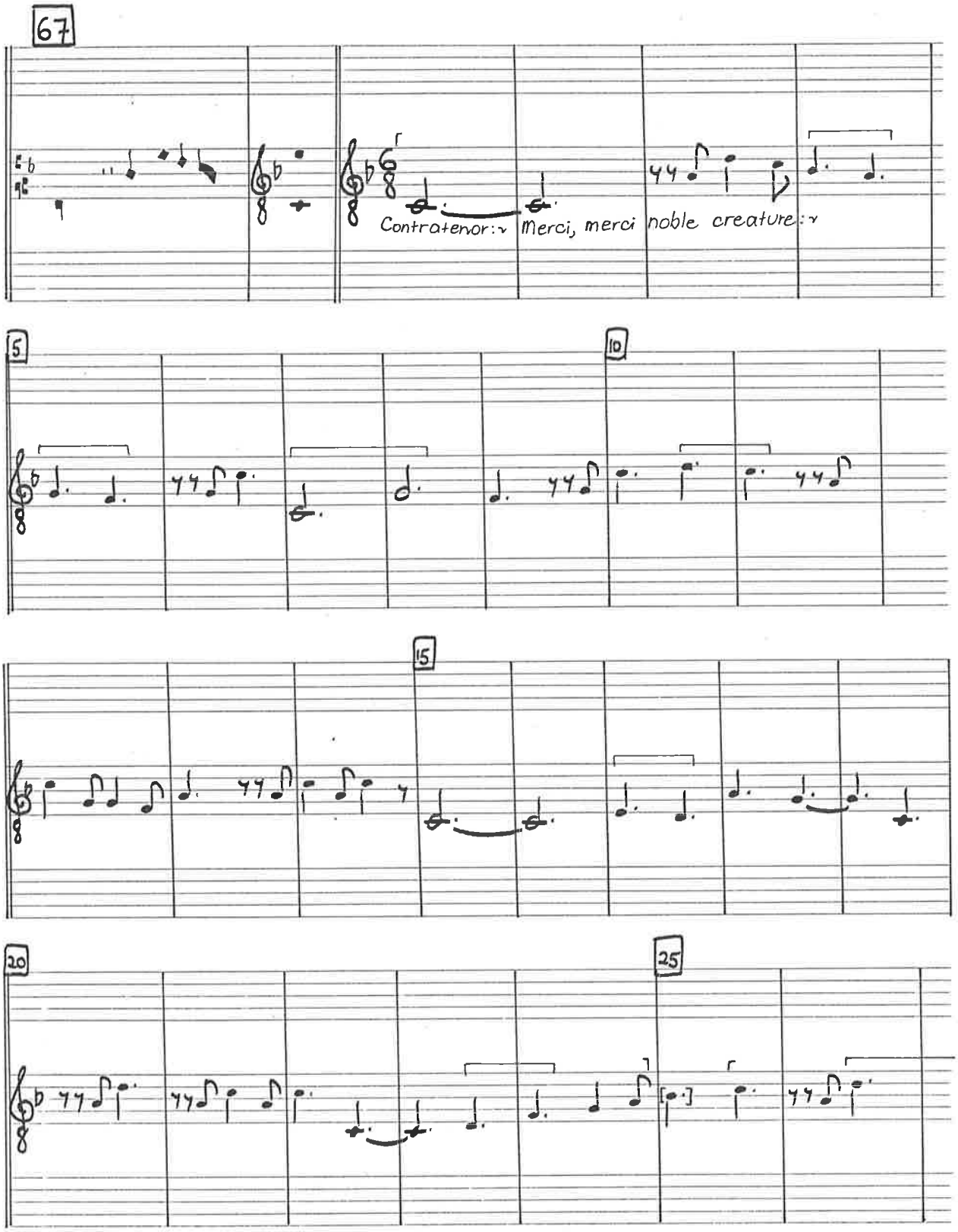
Mille merze 2.

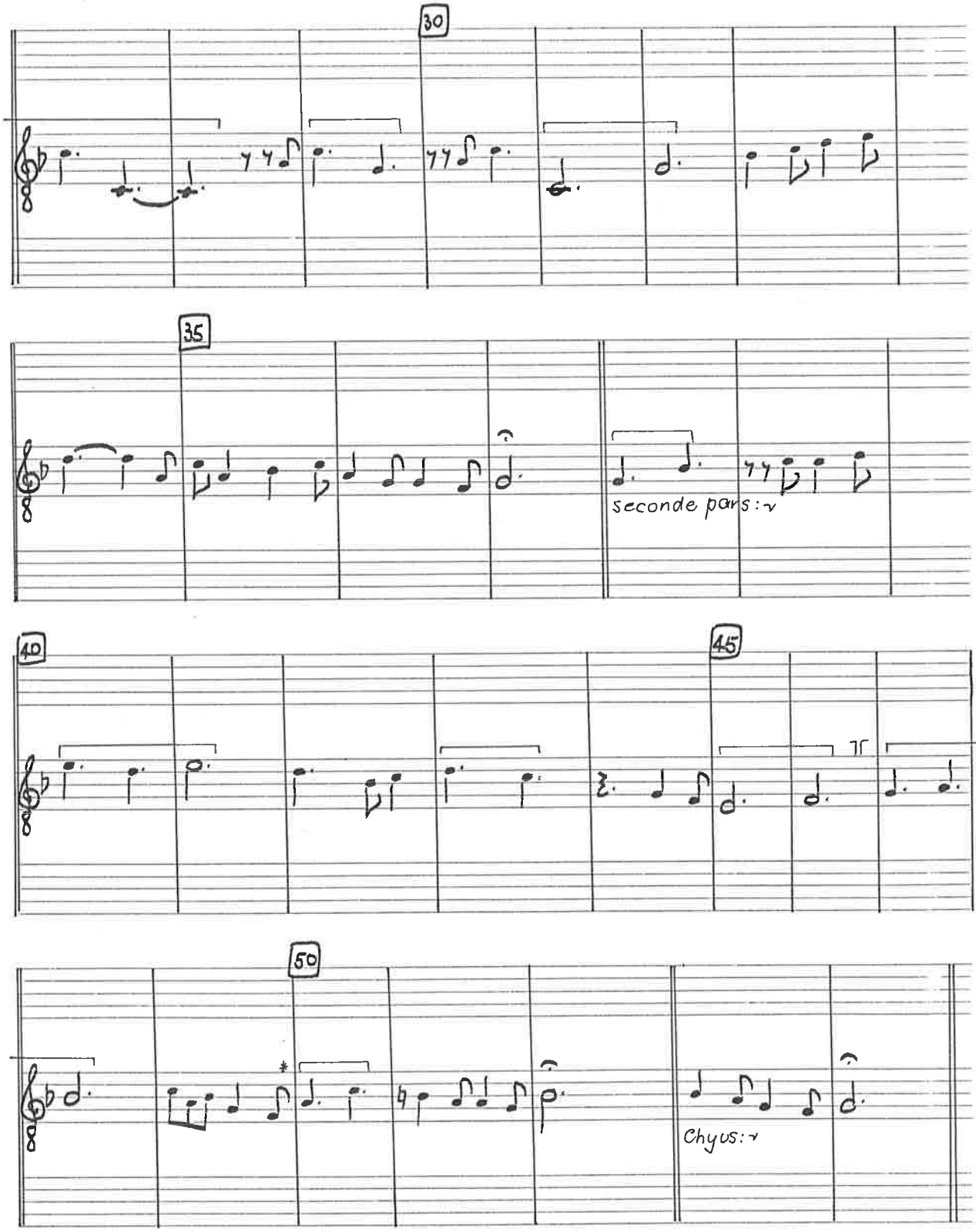


Je suy madame Rondeau Anonymous.

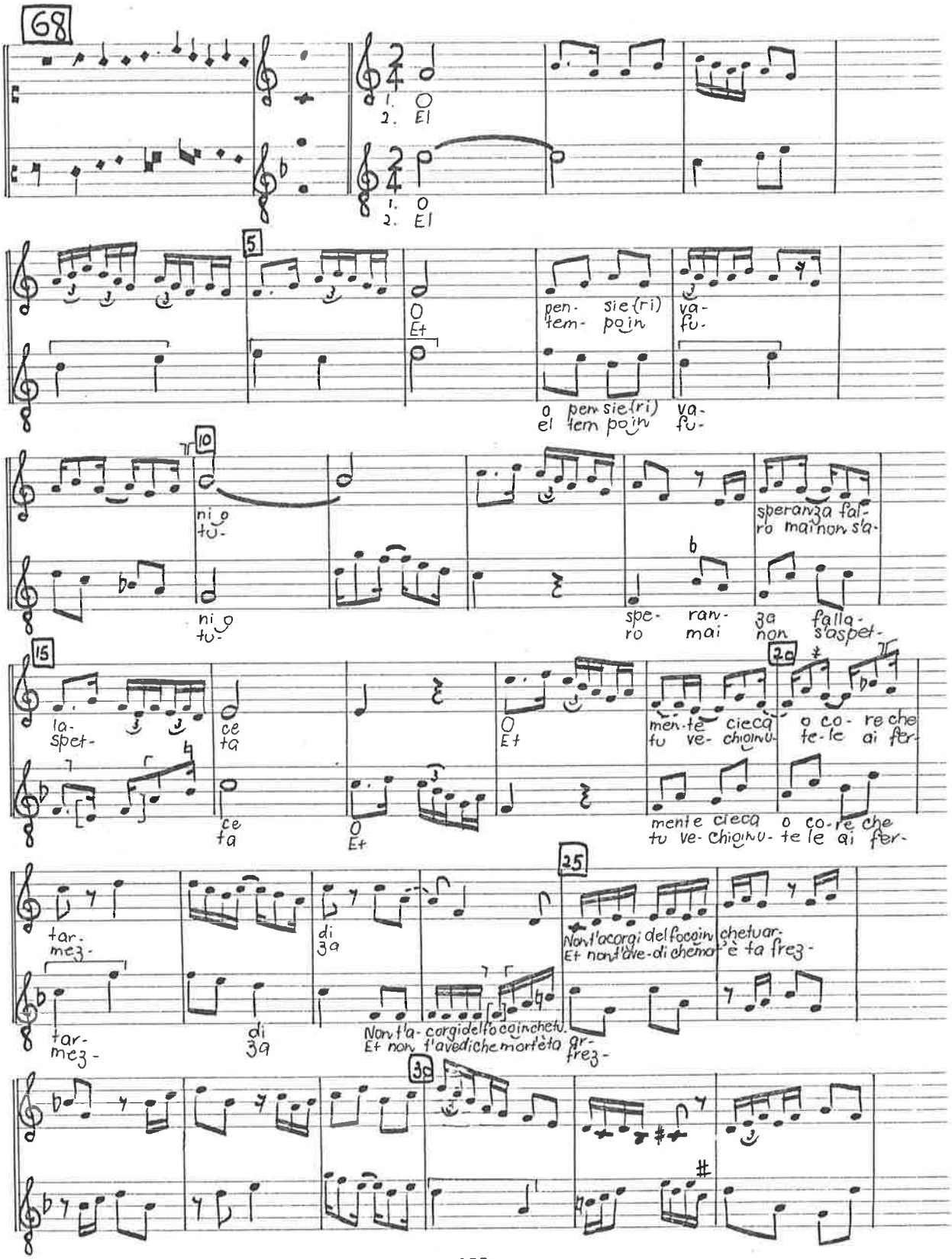


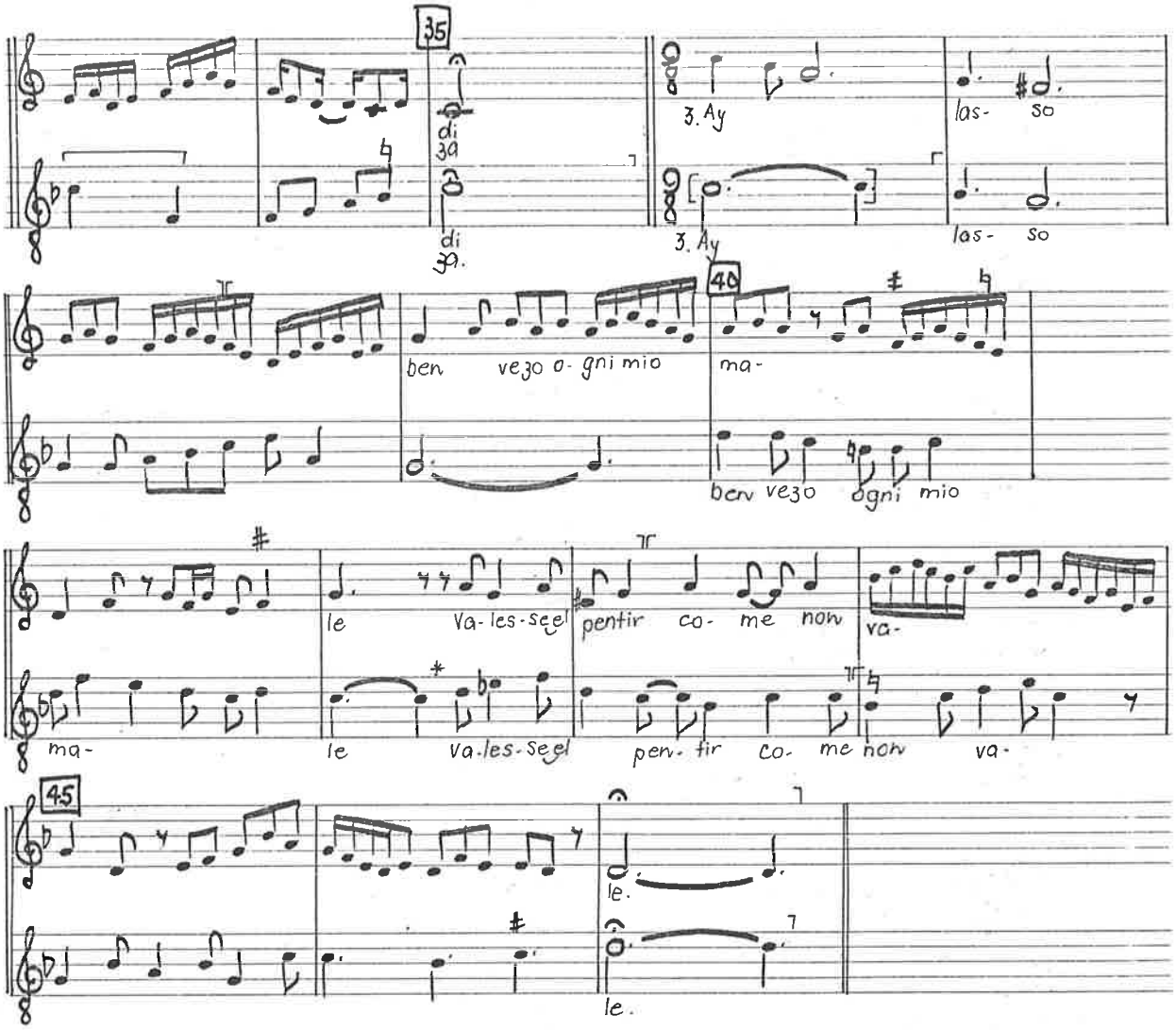
Merci, merci noble creature . Virelai Anonymous.



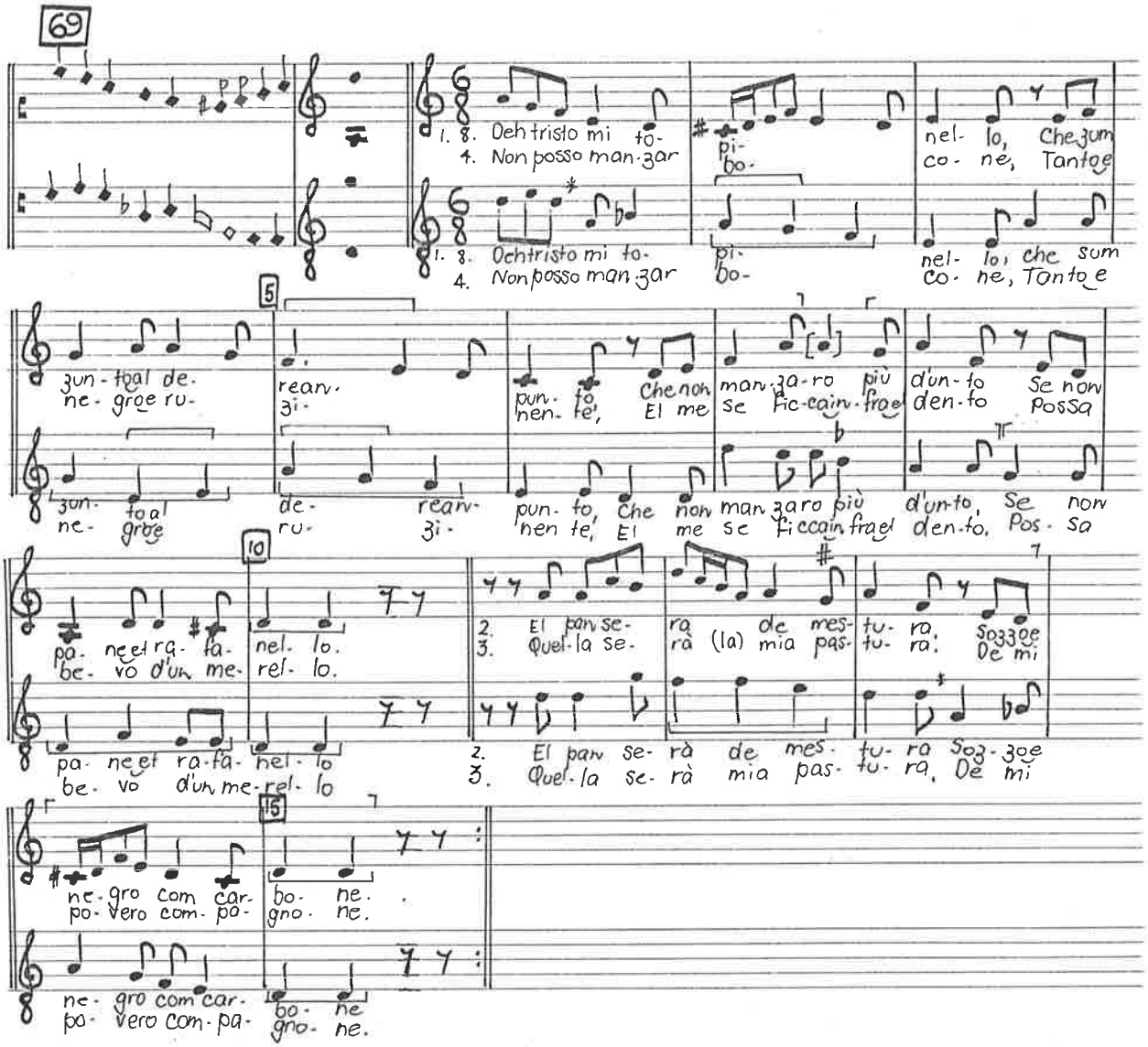

30
35
seconde pars: v
40
45
50
Chyus: v

O pensieri vani Madrigal Anonymous

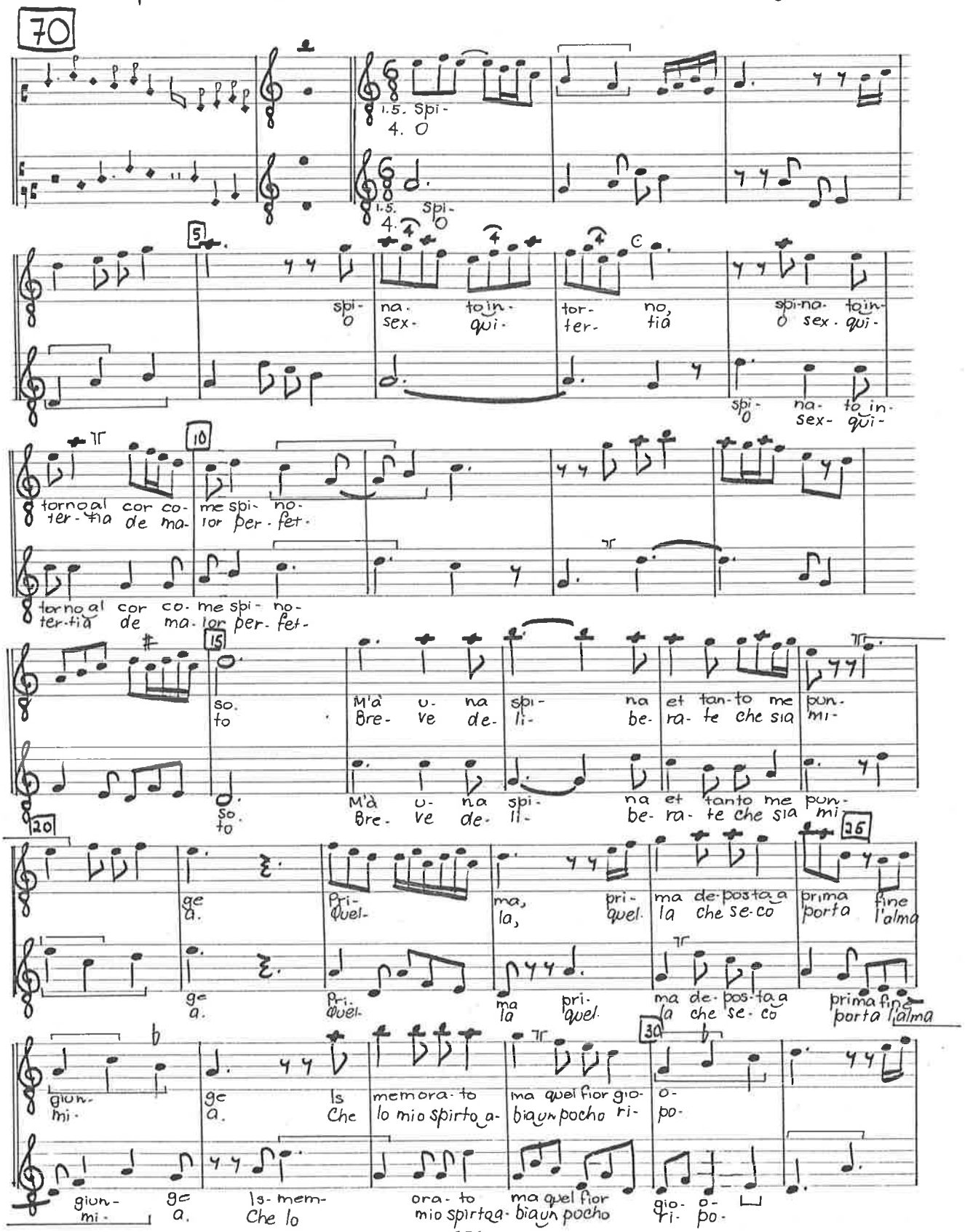



35
di
3a
di
3a.
3. Ay
las- so
3. Ay
las- so
40
ben vezo o- gni mio
ma-
ben vezo ogni mio
le Va-les-see
pentir co- me non
va-
ma-
le va.les-see
pen- tir co- me non va-
45
le.
le.

De tristo mi topinello Ballata Anonymous



Spinato intorno Ballata Anonymous.



35

so.
so

so.
so.

40

2. Le la- bre rosse so d'Un d'Un
3. El vi- so e'l sguardo an-gel- i- i-

2. Le la- bre rosse so d'Un d'Un
3. El vi- so e'l sguardo an-ge- li- li-

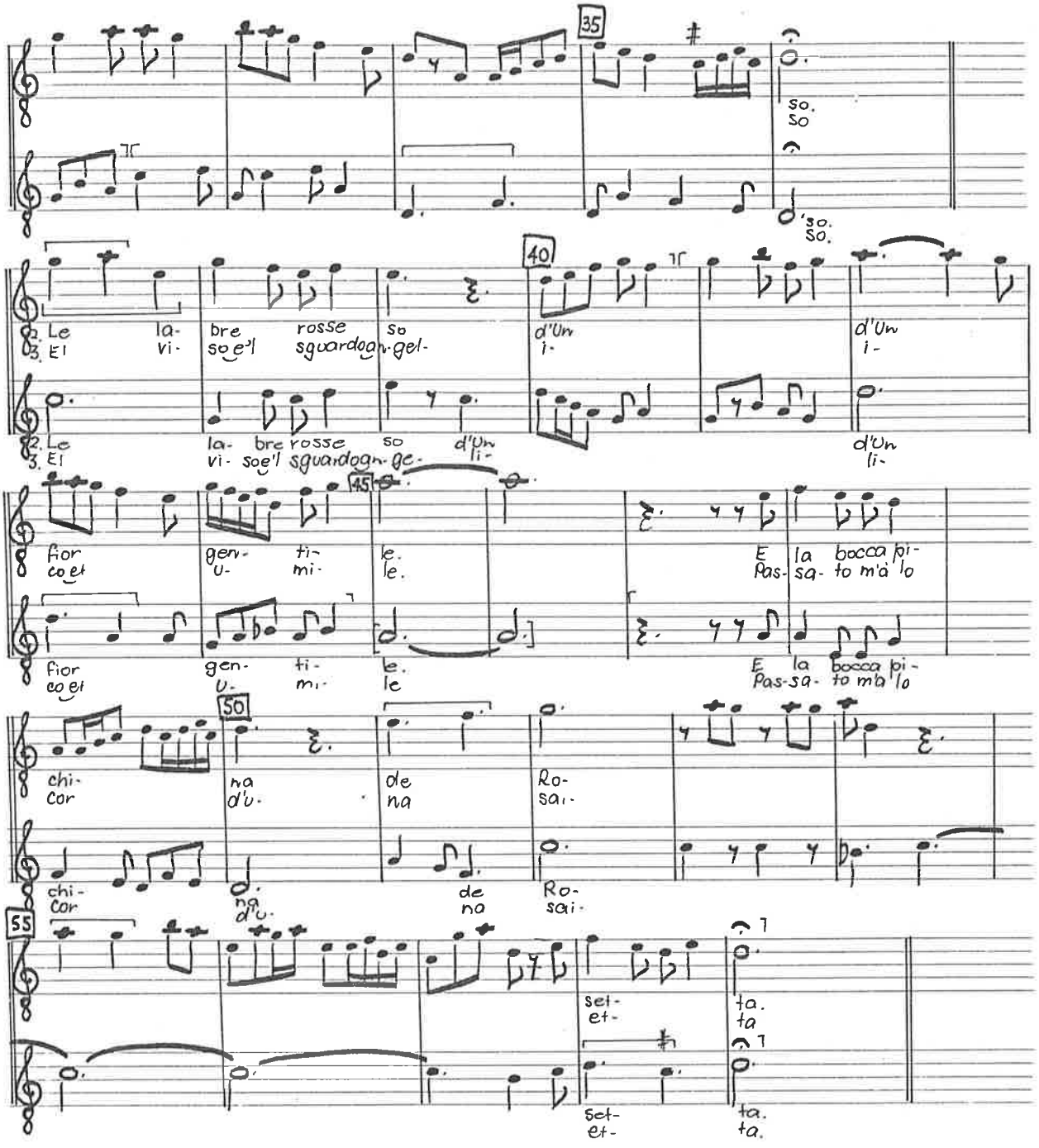
45

fior gen- ti- le. E la bocca pi-
co et u- mi- le. Pas- sa- to m'à lo

fior gen- ti- le. E la bocca pi-
co et u- mi- le Pas-sa- to m'à lo

50

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



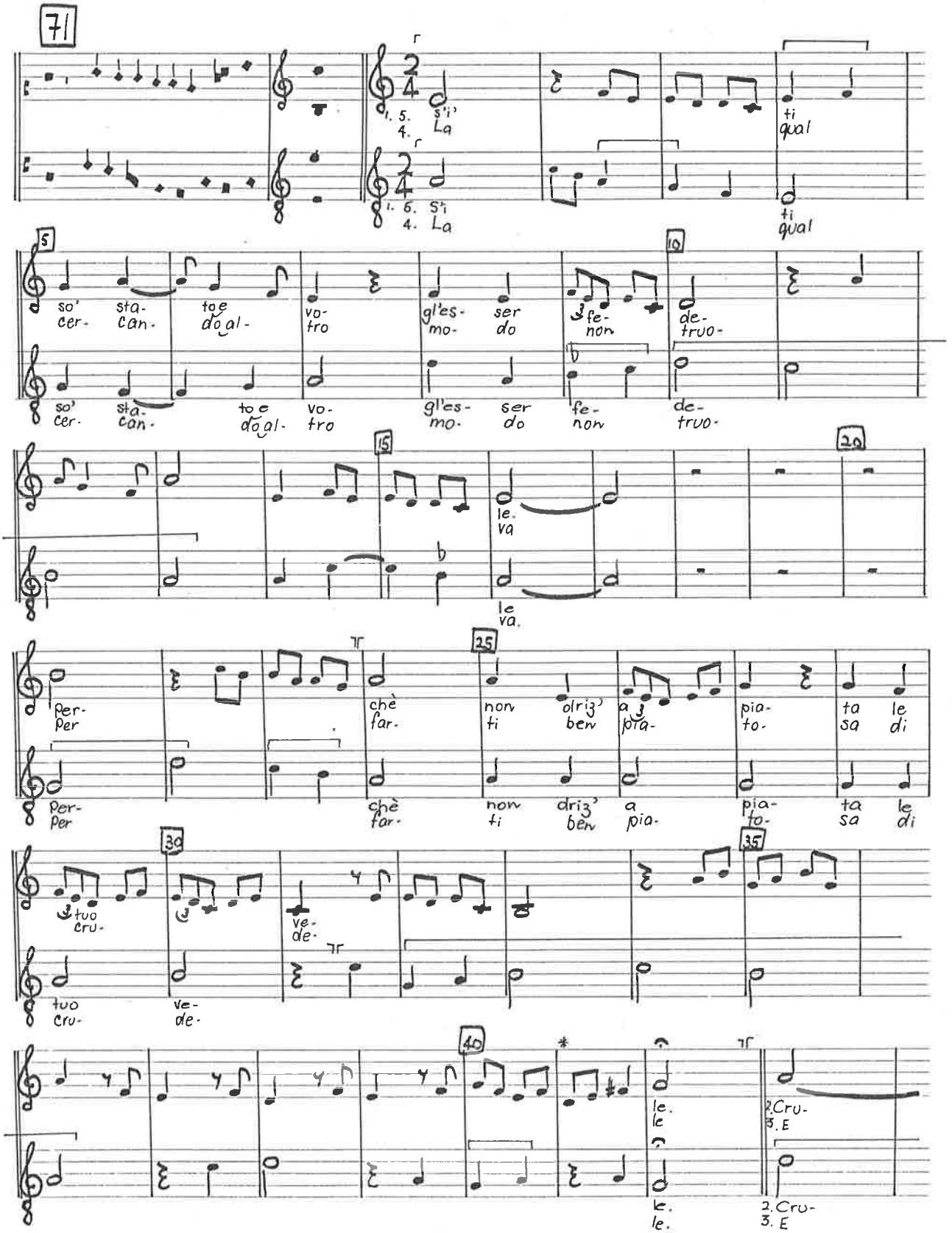
chi- na de Ro-
cor d'u- na sai-

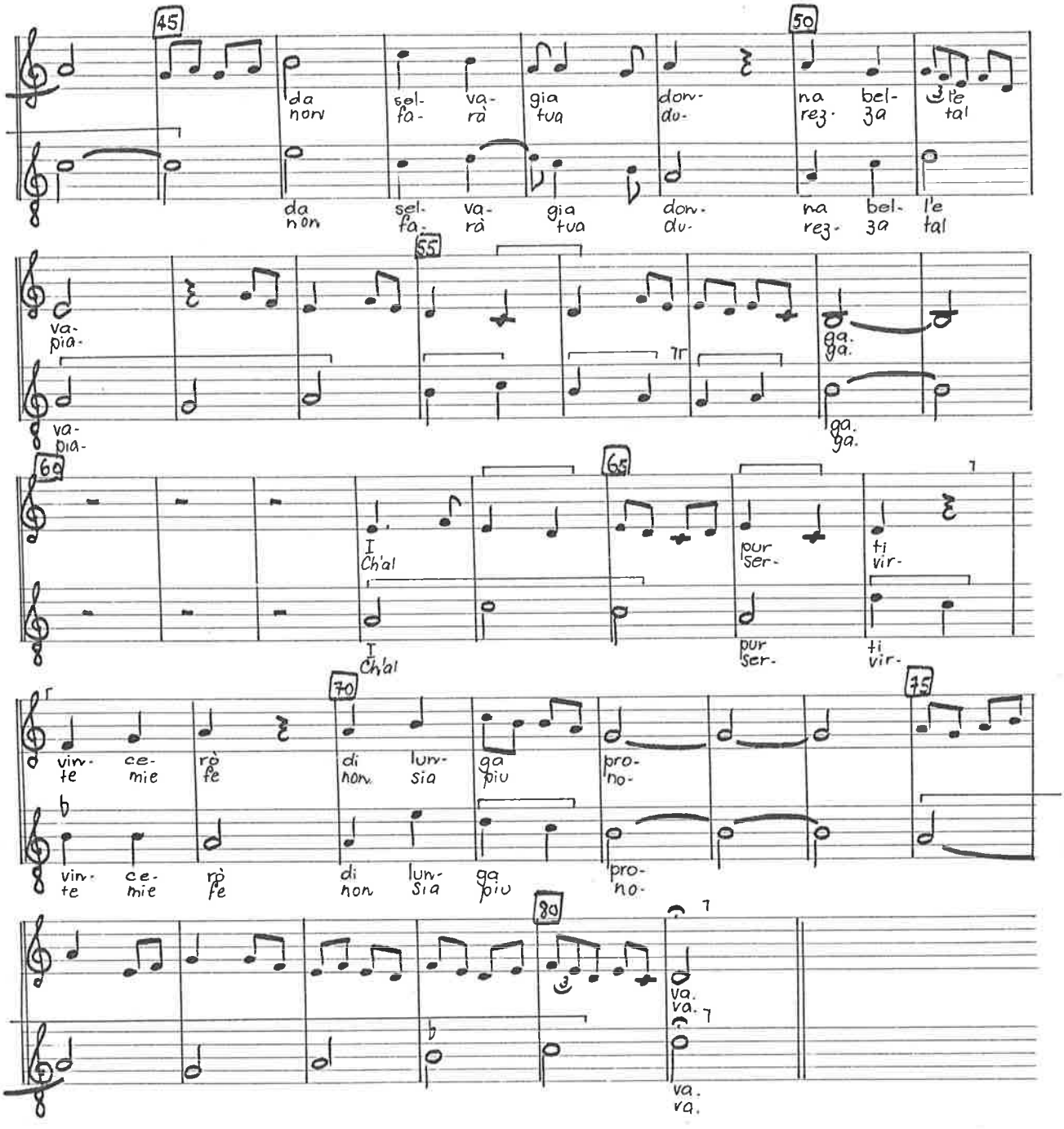
55

set- ta.
et- ta

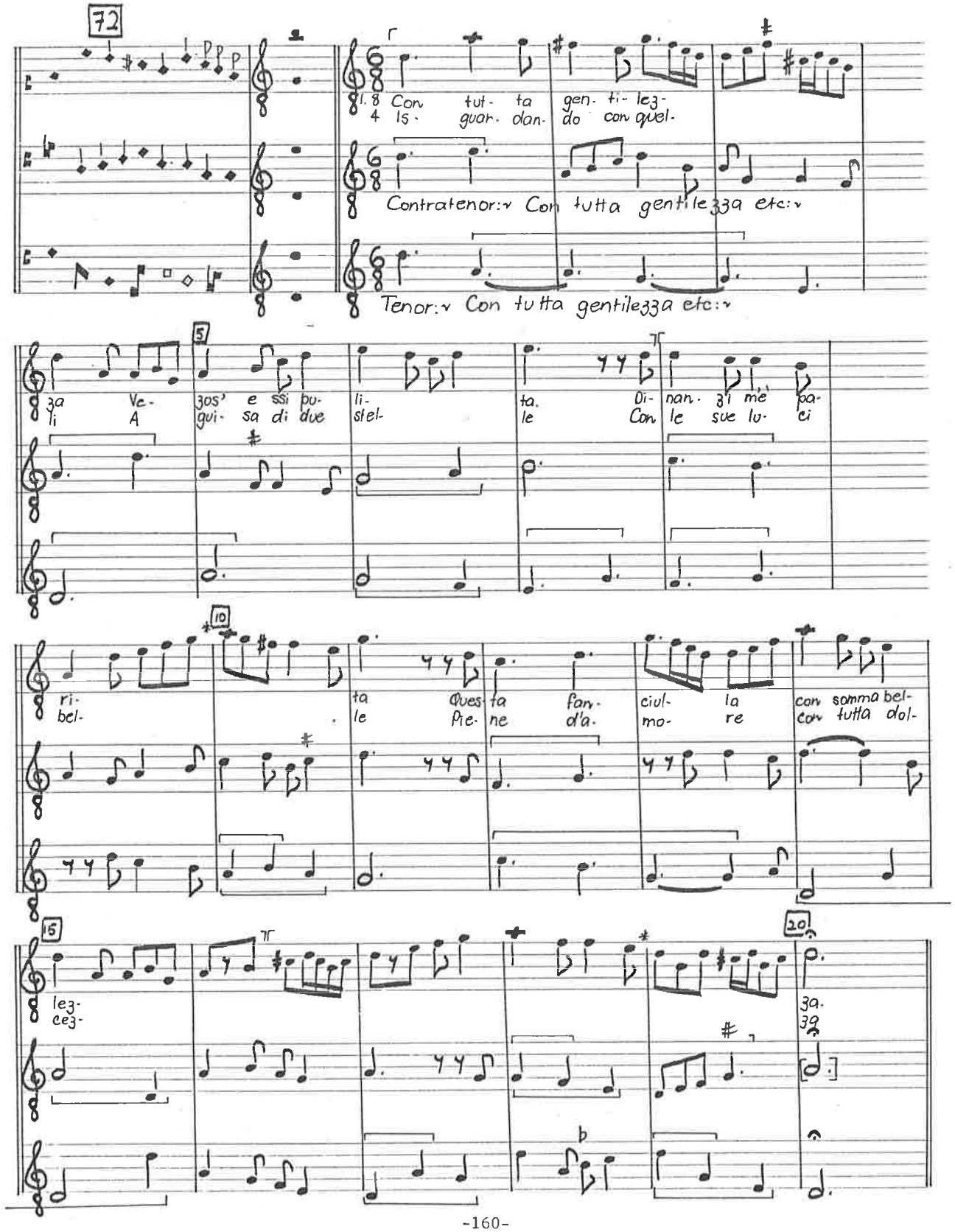
set- ta.
et- ta.

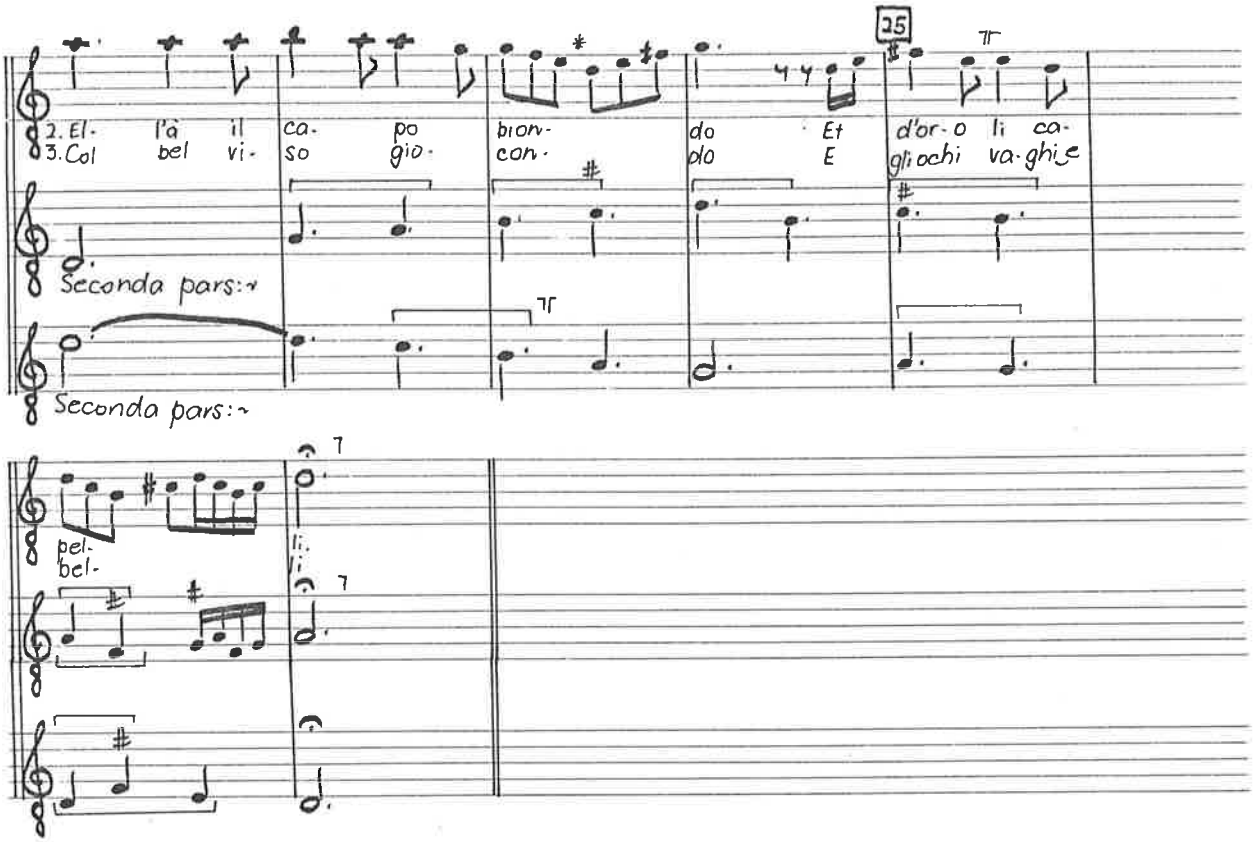
S'i' ti so' stato Ballata Francesco Landini



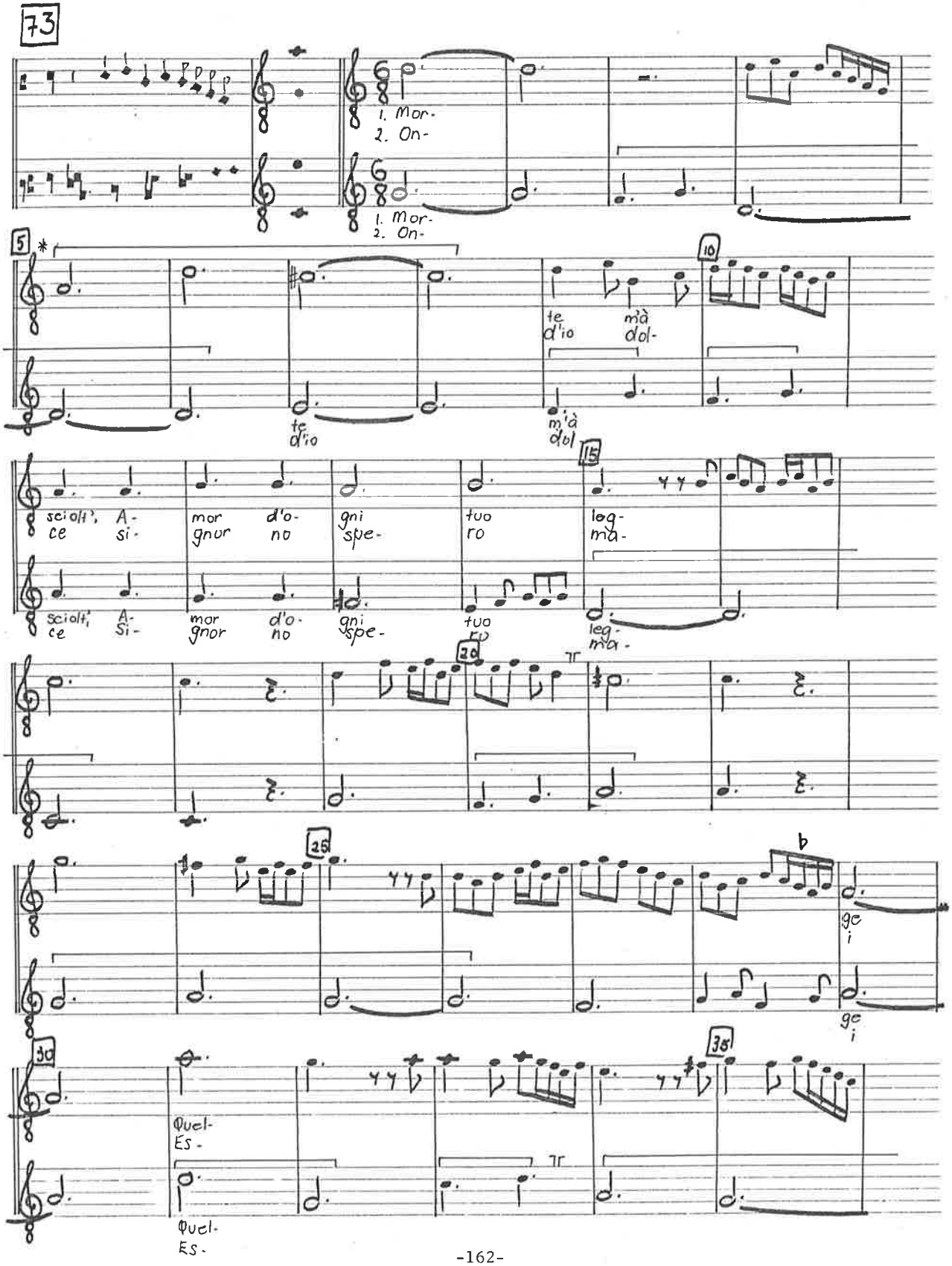

45
da non sel- fa- va- rà gia tua dorv- du- 50 na bel- za l'e tal
va- pia-
55
ga. ga.
60
I Ch'al
65
pur ser-
ti vir-
vin- te ce- mie rò fe
70
di non lurv- sia ga piu pro- no-
75
80
va. va.

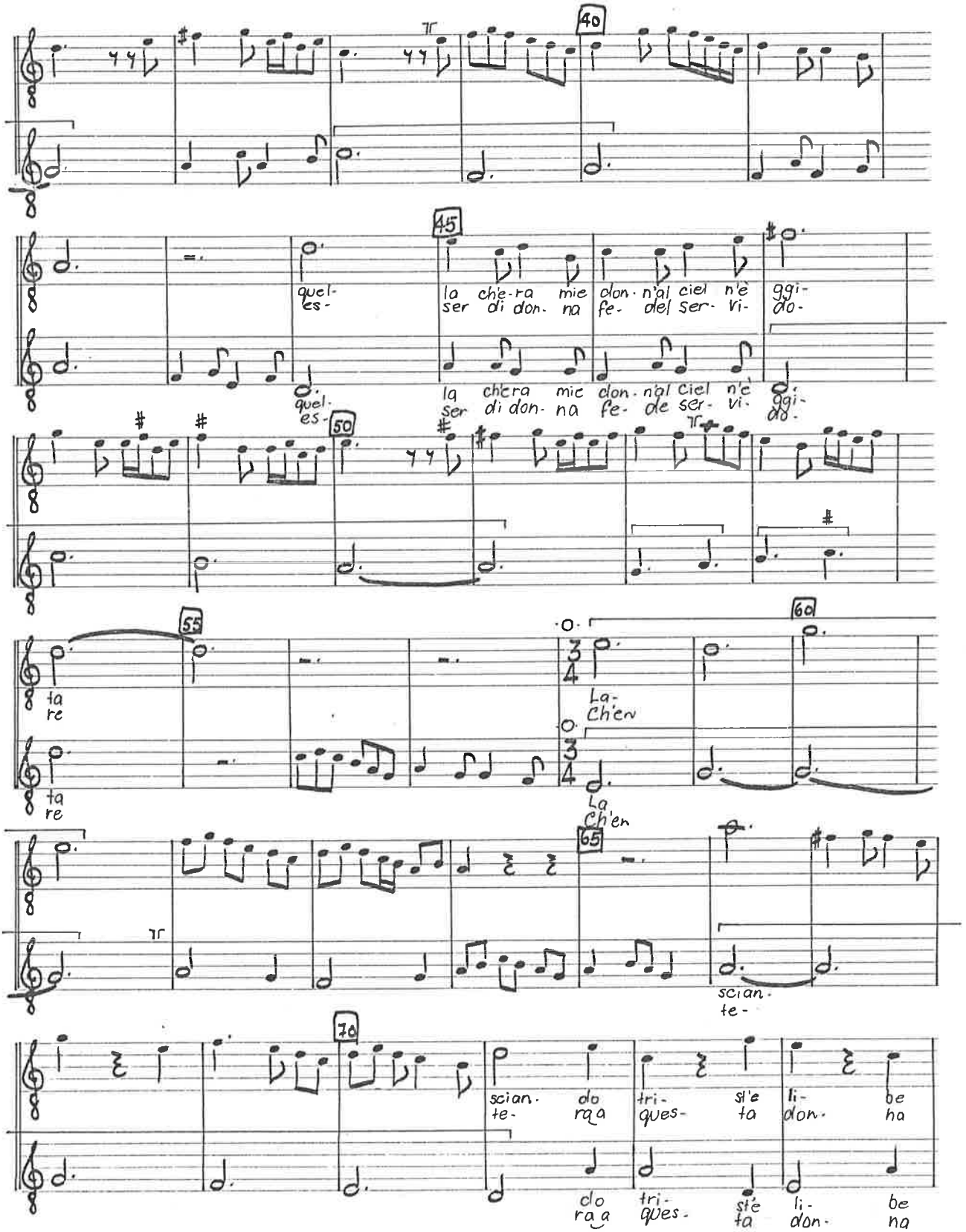
Con tutta gentilezza Ballata Andrea Stefani

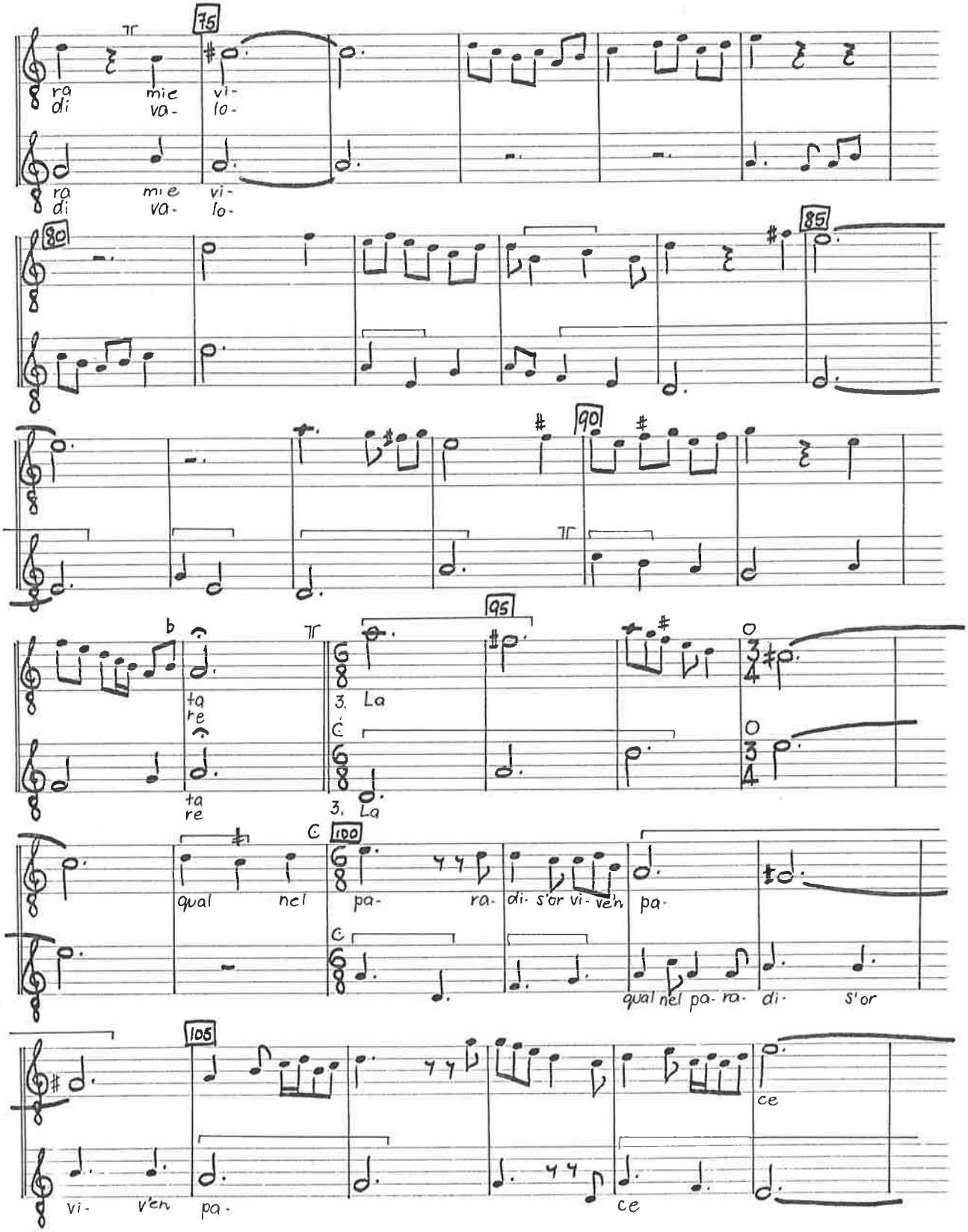


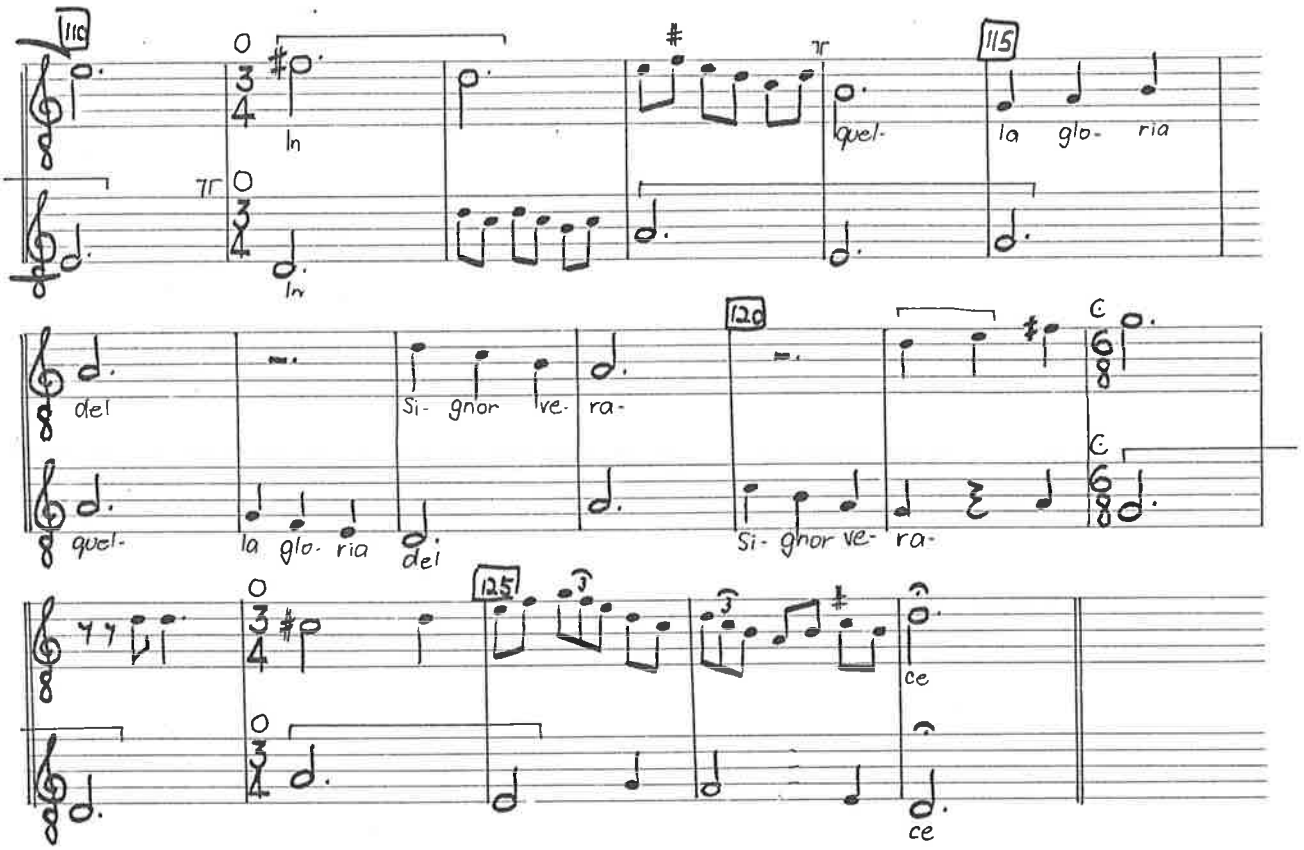

25
2. El- l'à il ca- po bion- do Et d'or- o li ca-
3. Col bel vi- so gio- con- do E gli occhi va- ghi e
Seconda pars:
Seconda pars:
pel-
bel-
li.
vi

Morte m'à sciolt Madrigal Andrea Stefani

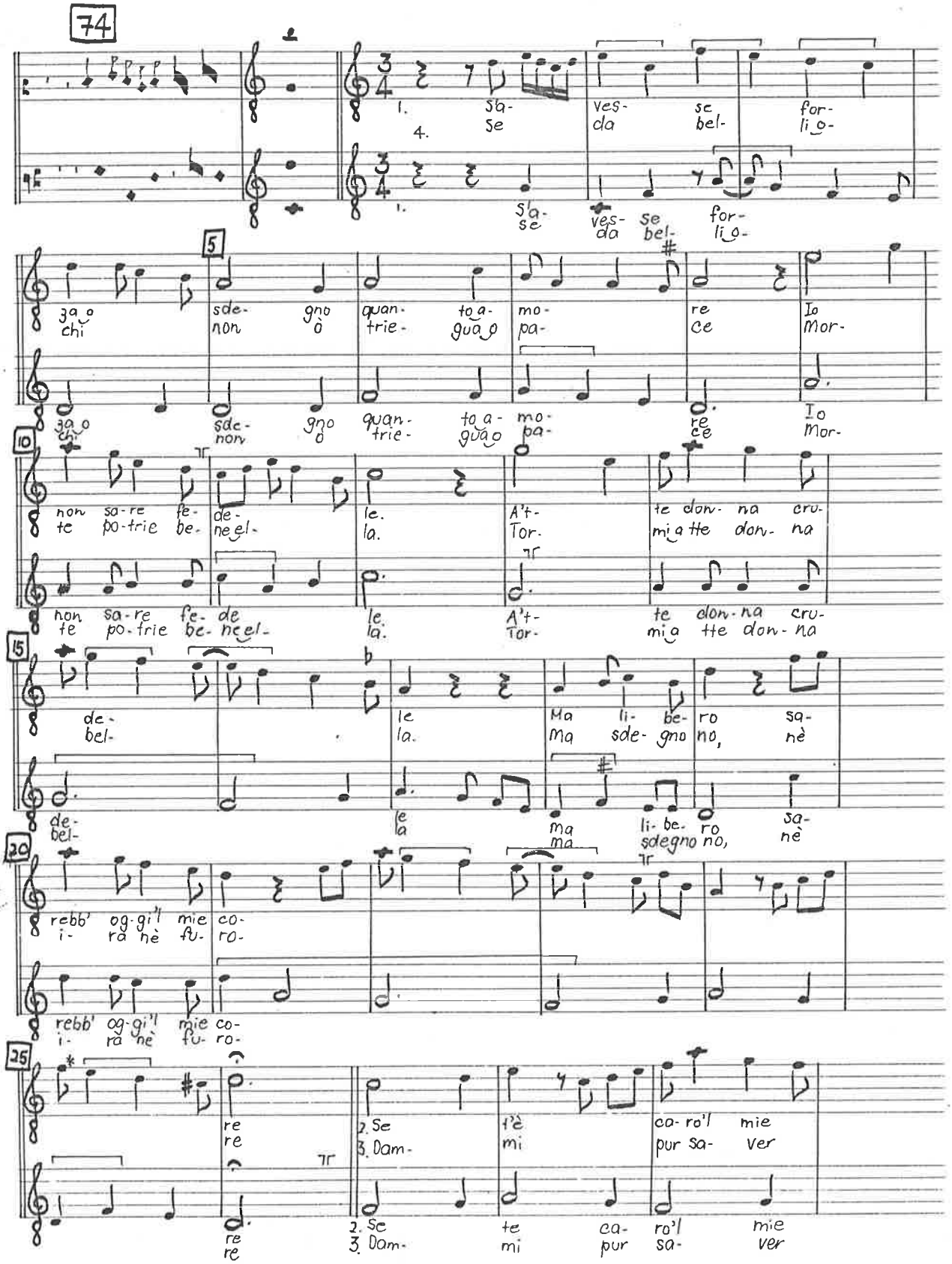


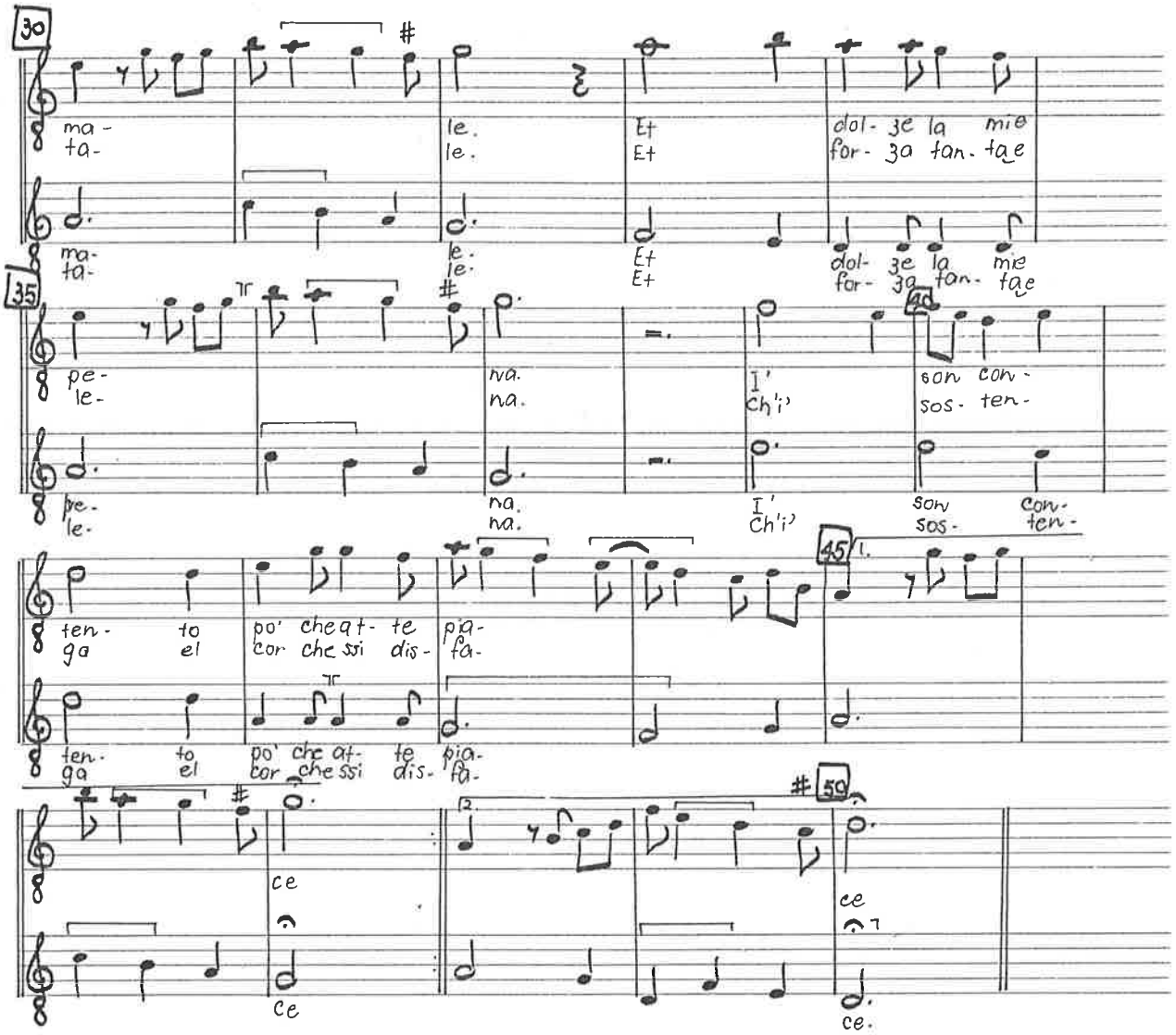

40
45
quel- es-
la ch'e-ra mie don. n'al ciel n'è ggi-
ser di don. na fe. del ser. vi. do.
quel. es-
la ch'era mie don. n'al ciel n'è ggi.
ser di don. na fe. de ser. vi. do.
50
55
ta re
ta re
60
La- Ch'en
La Ch'en
65
scian. te-
70
scian. te- do ra a
tri- ques- sl'e ta
li- don. be ha
do ra a
tri- ques. sl'e ta
li- don. be na


75
ra di mie va- vi- lo-
ra di mie va- vi- lo-
80
85
90
95
3. La
3. La
100
qual nel pa- ra- di- s'or vi- ven pa-
qual nel pa- ra- di- s'or
105
vi- ven pa-
ce
ce

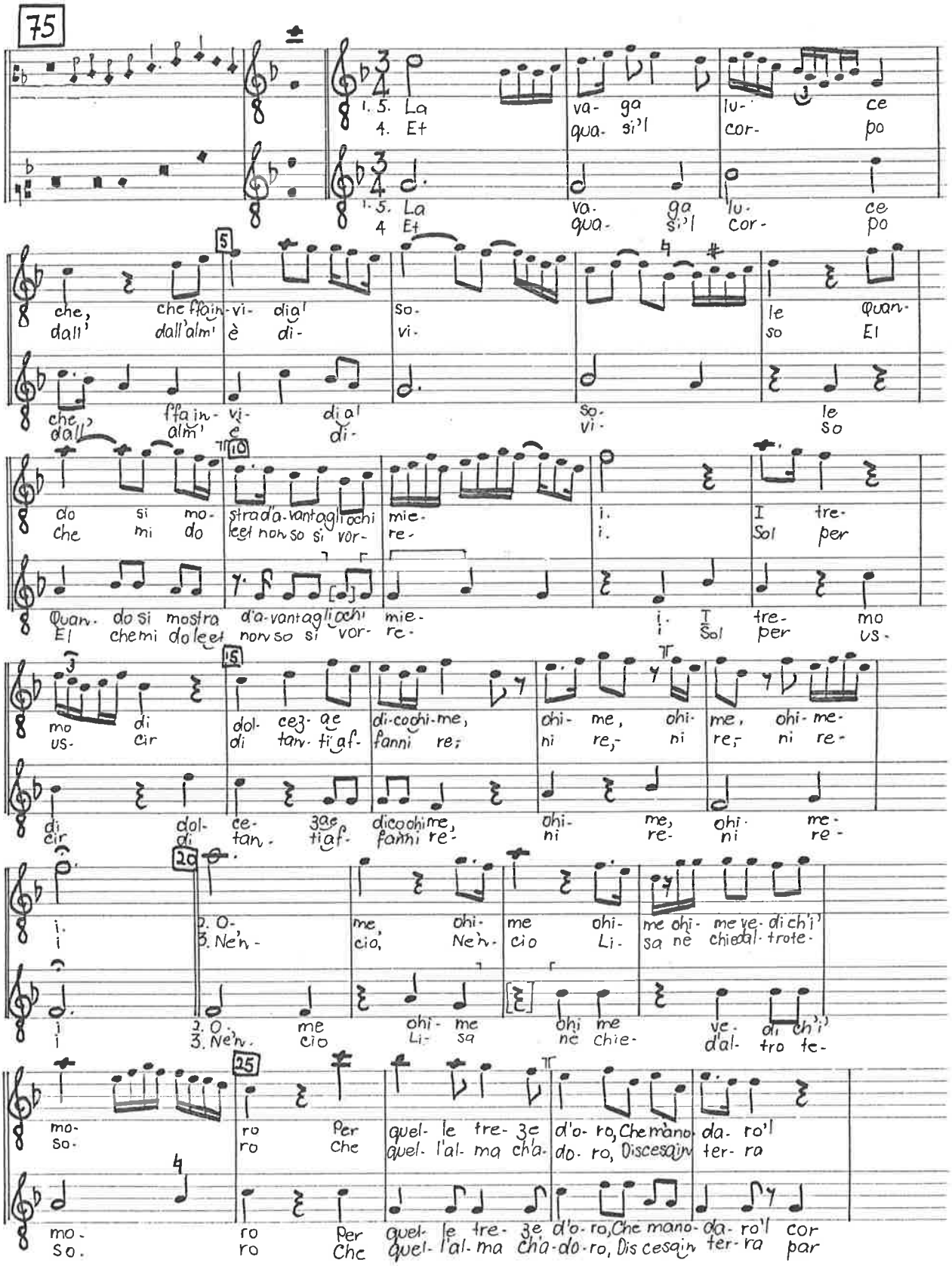

110
In
In
quel-
la glo- ria
115
del
quel-
Si- gnor ve- ra-
la glo- ria
del
120
Si- gnor ve- ra-
125
ce
ce

S'avesse forza Ballata Bonaiuto Corsini

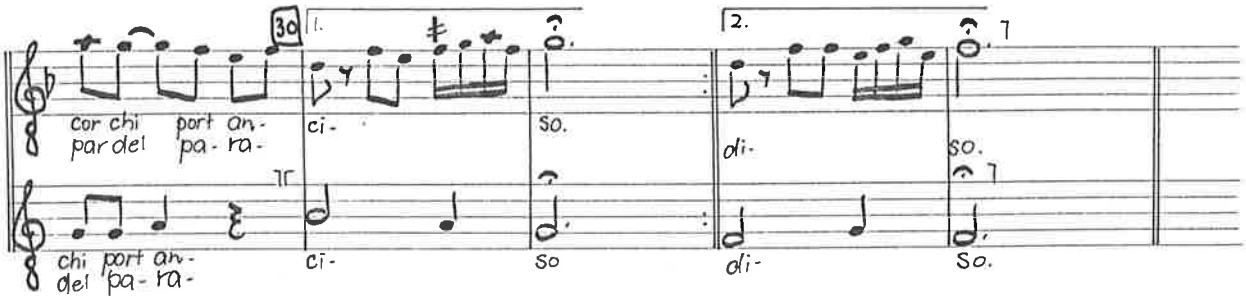



30
ma-
ta-
le.
le.
Et
Et
dol- ze la mie
for- za tan- tae
35
pe-
le-
na.
na.
I'
Ch'i'
son con-
sos- ten-
40
ten-
ga to
el
po' che at- te pia-
cor che ssi dis- fa-
45
1.
ce
ce
2.
59
ce
ce.

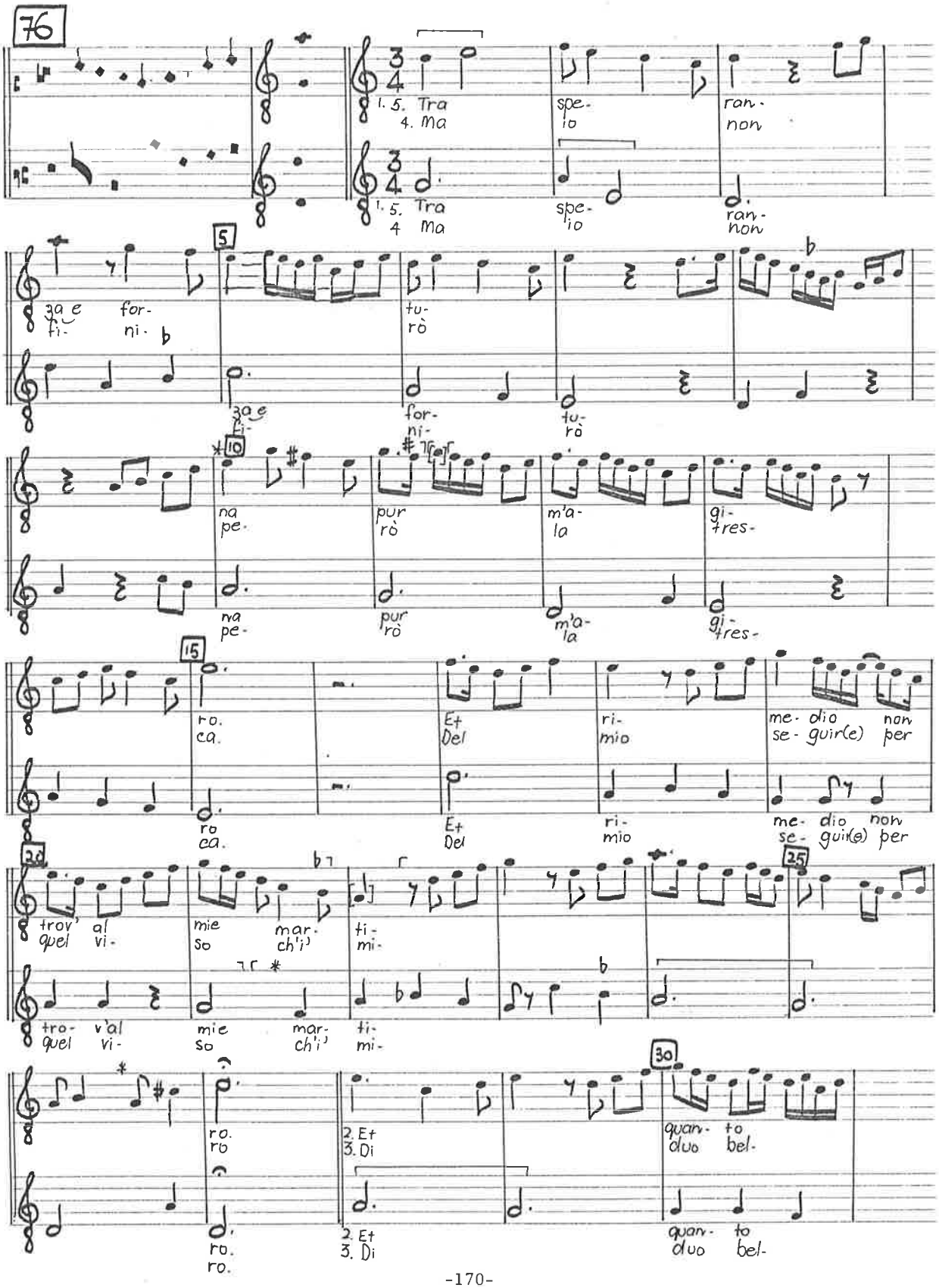
La vaga luce Ballata Paolo da Firenze

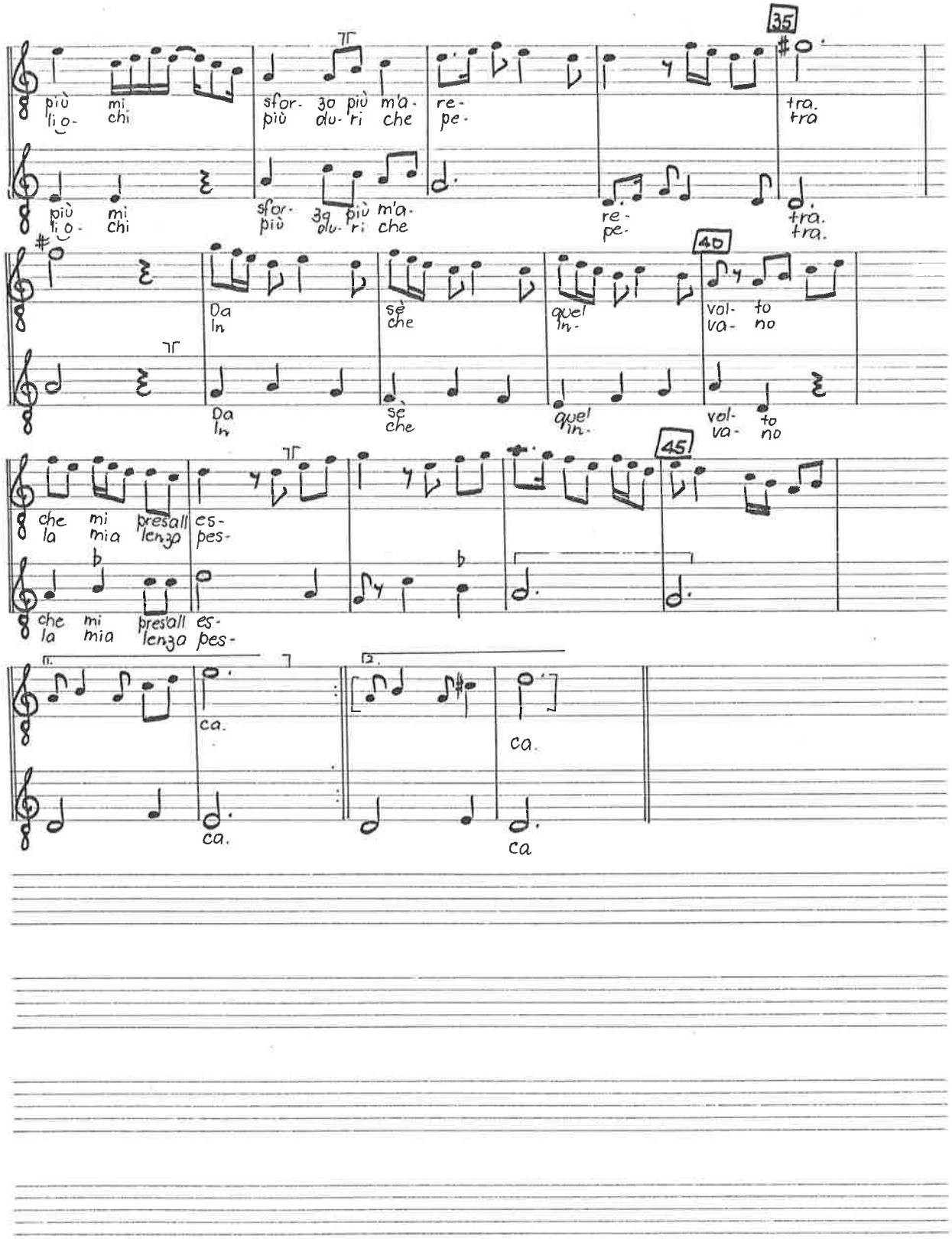


La vaga luce 2.



Tra speranza e fortuna Ballata Anonymous




35
più mi
lio- chi
sfor- zo più m'a-
più du- ri che
re-
pe-
tra.
tra
più mi
lio- chi
sfor- zo più m'a-
più du- ri che
re-
pe.
tra.
tra.
40
Da
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