

FLORILEGIUM
OMNIS FERRE GENERIS
CANTIONVM SVAVISSIMARVM
AD TESTVDINIS TABVLATVRAM AC-
COMMODATARVM, LONGE IVCVN-
DISSIMVM.

IN QVO PRÆTER FANTASIAS LEPIDISSIMAS,
continentur diuersorum Authorum cantiones selectissima, utpote:
Moteta, Neapolitana, Madrigales triū, quatuor, quinq, sex
vorum. Item Passemezi, Galiarda, Alemandi, Courātes
Volta, Branles, & eius generis Choreæ varia: Om-
nia ad Testudinis tabulaturam fideliter
redacta, per

Adrianum Dens.

Ad Cruciatum Monacensem ord: Exc: S: P: Augustini
Indicem cantionum & choræarum post præfationem videre licebit.



COLONIAE AGRIPPINÆ.

Excudebat Gerardus Greuenbruch. Anno redemptionis,

M. D. X C I V.

THE OXFORD CIVIL
OMNIBUS THE SERIES
CANTONIA VAVISSIMARVM
AD REPTVITIS TABVLTAM A C
COMMODATVM. DOMESTICVM
P. 12345

IN QVO P. 12345 P. 12345 P. 12345
P. 12345 P. 12345 P. 12345
P. 12345 P. 12345 P. 12345
P. 12345 P. 12345 P. 12345
P. 12345 P. 12345 P. 12345

BIBLIOTHECA
REGIA
MONACENSIS

AD PHILOMUSEN.



VLTA quidem mihi hic ratione huius mei instituti dicenda forent, Candide Philomuse, quæ ad excusandam audaciam meam in editione huius opelli nostri aliquod pondus habere possent, præsertim cum lubens & ingenuè fatear, me tam in pulsanda testudine quàm in ipsa Musica nihil aut parum intelligere aut præstare posse; Sed ne prolixus sim, non leuem excusationem promerebitur quod non proprio motu, aut leui aliqua præsumptione adductus, sed plurimum Amicorum meorum importunis efflagitationib. ad hanc editionem quasi coactus sum; qui scientes me in Musicis cantionibus ad Testudinis scalam redigendis summo-
 pere semper delectatum fuisse, non cessarunt me quotidie instigare, vt manum operi admouerem, Quod eò lubet, tuis à me præstitum est, quod cum difficile ac tædiosum esset, in gratiam illorum, Cantionibus describendis me vt plurimum occupari, hac via effectum iri scirem vt multis multa commodissimè communicarentur. Neque enim hic noster labor qui exiguum artificij habet (nisi, quod ipsæ Musicales partes excellentissimæ sunt, à diuersis Excellentissimis Authoribus compositæ & promulgatæ) pro peritioribus ac emeritis Citharedis, sed solummodo pro tyronibus & incipientibus impensus est, quos spero hinc parum aut multum emolumenti percepturos, ac inter tam varias ac diuersas Cantiones nonnullas futuras quæ ijs non penitus displicebunt. Quod si secus accidet, turpe tam men fuerit eos ab hac arte feriari, dum præter hoc nostrum Florilegium sat superque exercitij & recreationis inuenient in pratis peritissimi, & id genus Musices experientissimi Emanuelis Hadriani, qui quam sceleriter hac in arte versatus sit omnibus notum est. Cogitaueram plura adiungere ex Luca Marenzio, G. Maria Nanino & pluribus alijs famosissimis Musicis, sed præter opinionem comperi volumen nostrum ad eam quantitatem excre-
 scere vt necesse esset vela contrahere. Hunc ergo nostrum laborem Candide Philomuse æqui boniq; consule, ac hoc nostro qualiquali Florilegio fruire, quod si intellexero læta fronte à te exceptum esse, breui plura quæ non minus ad aurem, à me expectabis. Vale:

IN ZOILVM TETRASTICHON M.G.M.G.

*Optima cum semper soleat mordere, quid obstat
 Momus quin nostrum mordeat ater opus?
 Primitias rudibus posui: hinc mentem precor æquam
 Iudicis, inuidiam Zoile tolle tuam.*

ALIUD IN ZOILVM I. L. R.

*Dum digitis animare fides & pellerè curas
 Nos iuuat & socia iungere voce melos;
 Tu digitos corrode tuos, (si fers male) vanis
 Obrutus & curis, inuide Mome fleas.*

PANEGYRIS
AD ORNATISSIMI ET MUSICES
PERITISSIMI ADRIANI DENSS FLORILEGIUM
SVA VISSIMVM. SCRIPTA A

M. GVLIELMO MAIO GOTTINGENSI SAXONE. MUSICES AMATORE.



I quid letitia DEVS, aut NATVRA, dederunt,
Quod mæsto curas pellere corde queat:
Hoc VENVS, aut VINVM facit, aut Testudo leuamē
Curarum, nihil his gratis esse reor.
Verum cum tristi non sint sine felle priora,
Blanda dabit solūm gaudia vera CHELVS.
Quippe cui tribui vix digna Encomia possunt,
Hanc si pro merito quis celebrare volet.
Thracius hac ORPHEVS flammæ ACHERONTA sonantem
Compul. t, EVRYDICE reddere sponte suam.
Hac quoq; Delphos mouit diuinus ARION,
Per pelagi præceps dum raperetur aquas.
Nec minus AMPHION Thebana Conditor vrbs,
In muros lapides hac iubet ire rudes.
Regius hac PSALTES IOV AE celebravit honores
Et lemures stygios fecit adire lacus.
Hos habet effectus, regum decus atq; voluptas
TESTUDO, aetherea quam dat ab arce DEVS
Hanc si quis demens, odio contempserit artem
Non homo sed saxum, truncus & arbor erit.
Nonne Neocles celebris dum plectræ recusat,
Credatur & reliquis artibus esse rudis?
Nemo suos igitur putet impendisse labores
Se male, qui didicit plectræ mouere manu.
Hinc quidquid laudis fidibus tribuere Poëta,
Id totum tribuo culte ADRIANE tibi.
Perge igitur fractas dulci modulamine mentes
Erigere, & curas mente fugare graues.
Et velut Eurydicen ORPHEVS reuocauit ab orco
Sic reuocent nomen secula mille tuum.

AD LECTOREM EXHORTATIO EIVSDEM.

S ite suavi sonum melos iuuabit
LASSI, quo valeas Choros leuare:
Vel si sollicito, doloris expers,
Optes ex animo fugare curas:
En hortum, varijs rosis refertum,
Quo MARENTIVS, Ausonum superba
Cantat gloria, vix habens secundum.
Quo blandè modulatur ATHESINVS
LECHNERVS; simul hic Chelyn sonorantem
Pulsat VECCHIVS, arte non ineptus.
Quem magno studio, & labore multo,
Congessit benè, Densius peritus.
Hunc paruo tibi comparabis æres,
Nec quid letitia amplius requires.

REVERENDO, ILLVSTRI, AC GE-
NEROSO DOMINO D. ARNOLDO EX COMITIBVS
DE MANDERSCHIEDT ET BLANCKENHEIM, BARONI IN
IVNCKERAID ET DAVN&c. METROPOLITANARVM ET CA-
thedralium Ecclesiarum Treuren. Præposito. Colonien. & Argentinensis
Scholaſtico, nec non D. Andreae Eccleſiæ Colonien.
Præposito. Domino ſuo clementiſ.



I vlla inter ingenuas diſciplinæ, Reuerende, Illuſtris ac Generoſe Domine, inuenitur ſcientia, quæ liberalis aut nobilis appellari poteſt, illa profectò erit MVSICA, eiufdemq; filia diuina Teſtudo; cuius vt antiquitatem taceam, tanta eſt dignitas, tanta nobilitas, tantaq; apud omnes omnium temporum populos habita exiſtimatio, vt ſi huius cultores, qui non tam docti & literati, quàm Principes extitère, omnes recensere conarer, verendum mihi eſſet, ne citius Illuſtriſſimam generoſitatem veſtram tædio aſſicerem, quam penſum meum enumerando abſoluerem. Quis enim Orpheum & Linum, ambos, vt Poetæ teſtatur clariffimi, Dijs genitos, huius ſcientiæ non ſolum amatores, verum etiam peritiſſimos artifices ignorat? Quis doctiſſimi, & iam ferè decrepiti Socratis non admiratur & comprobatur diligentiam, quæ etiam in extrema ſenectute ſua non puduit in arte Muſica inſtrui? Et vt Tubalem Hæbræum Lamechi filium, Amphionem ipſumque Apollinem & alios innumeros præteream, quis Regij vatis erga hanc artem non agnoſcit flagrans deſiderium & voluptatem ſummam? Canebat quidem ille Iopas Vergilianus inter regalia conuiuia Deorum & Heroum laudes ac errantem Lunam; Hic vero noſter diuinus Pſalmographus Iehouæ ſummo encomia & iubilationes: Et vt paucis comprehendam multa; Nō exiſtimo inter inuentas ſcientias vllam, quæ plus delectamenti & recreationis quam ſola hæc adferre poſſit, qua propter etiam à Deo ipſo & natura hominibus, tanquam munus peculiare, ad leuandos tristes animi affectus, donatum merito cenſenda eſt. Iam verò, poſtquam huic ſtudio à puero ferè incubuerim, & in eadem aliquantulum progressus fuerim, multorū rogatu tandem mihi perſuaderi paſſus ſum, vt hanc qualemcunq; Anthologiam in publicum emitterem. Verum quū nihil tam præſtans, nihil tam illuſtre, aut vtile inueniatur, quod ſuos non habeat Zoilos, viſum fuit, vt ab iſdem facilius vindicaretur veterum conſuetudine, eidem Patronum & protectorem aliquem ſeligere: Sicuti namq; milites in hoſtium inſultus & limites eò effugiunt tutius, quò illuſtrioris & generoſioris ducis vexillo ſunt cõmuniti; eadem ratione videbarur etiam huic meo feſtui primo, ex caſtris quaſi Muſarum prodeunti, proſpiciendum. Deliberanti autem mihi diu, quæ ad hoc potius eligerem, occurrebat tandem, poſtquam iam opellæ faſtigium eſſet impoſitum, Reuerenda & Illuſtris tua Generoſitas, idq; potiſſimum hiſce de cauſis; Quod illam in cõtinuis, tam publicis quàm priuatis occupationibus animum rebus ſerijs defatigatum, hoc exercitationis genere recreare, eaque de cauſa peritiſſimos huius vrbiſ Muſicos quandoq; ad ſe vocare, ac pro innata ingenij comitate humaniter excipere ac fouere, imò pro ſingulari in hanc ſcientiam affectu lectiſſimam omnium ferè Muſicalium Inſtrumentorum ſupellectilem domi ſuæ curioſè aſſeruare, certiſſimè intelligerem. Dein verò, vt ipſum opusculum, ſiquidem primitiæ mee, à nominis veſtri gloria aliquem ſplendorem caperet. Accipe igitur Reuerende, Illuſtris ac Generoſe Domine, hunc meum qualemqualem laborem, & mei & eiufdem te Patronum & Defenſorem exhibe illuſtrem, quod ſi ab Reuerenda & Illuſtri generoſitate tua obtinuero, me voti mei compotem exiſtimare potero, & in poſterum demereri pro virili non ceſſabo. Vale Reuerende, Illuſtris ac generoſe Domine. Datæ Colonia Agrippinæ. 4. Nonar. Septemb. Anno 1594. æra nouata.

Reuerendæ & Illuſtri Generoſitati veſtræ perpetua obſeruante voluntate deditiſſimus.

Adrianus Denſius.

INDEX CANTIONVM ET CHO- RÆARVM QVÆ HOC IN LIBRO COM- PRAEHENDVNTVR.

MOTETAE.

QVATVOR VOCVM.

O quam gloriosum	Lodovvicus à Victoria	1
Domine non sum dignus	Idem.	3
Miserere mei 2. pars.		4
Laudate Dominum	Bernardin Mosto	5

QVINQVE VOCVM.

Gustate & videte.	Orlandus Lassus	6
Diuites eguerunt 2. pars		9

NEAPOLITANAE.

TRIVM VOCVM.

Ogni vita	Lodovvicus Torti	11
Dal primo giorno	Idem	11
Vaghe bellezze	Idem	12
Delle vostre sciocchesse	Gaspar Costa	12
Azzai promette	Idem	13
La venenosa vista	Idem	13
Se del mar si seccasser	Idem	14
Crudel lascia sto core.	Idem	14
O Chiome rilucenti	Idem	15
Amor è fatto	Idem	15
Vdite noui amanti	Idem	16
Fuggirò	Paulo Bellasio	16
Fuggit' amore	Giou: Dominico danola	17
Non puo sentir	Gio Giac: Gastoldi	17
Lieto cantai	Cesar Borgo	18
La gratia e la beltade	Idem	18
Ahi filli	Gio: Giac Gastoldi	19
S'in fede del mio amore	Idem	19
Ahi che mi tiene	Idem	20
Mentre scherzaua	Idem	20
Non si fa dimmi	Ioannin Fauereo	21
Madonna di cucagna	Idem	21
Gut Singher	Leonardus Lechnerus	22
Adonis zart	Idem	22
Mitra d'hoggi	Gastoldi	31

NEAPOLITANAE ET MADRIGALES

QVATVOR VOCVM

Cosa non vada	Orazio Vecchi	23
Occhi ridenti	Idem	23
Mentre io campai	Idem	24
Risposta. Mentre io vissi		24
O Tu che vai	Idem	25
Il cor che mi rubasti	Idem	25
Lucilla io vo morire	Idem	26
Cor mio se per dolore	Idem	26
Dormiua amor	Ferabosco	27
O Monti o fumi	Idem	27
Che giouerebbe hauer	Idem	28
Danfar vid'io	Idem	28

Donna ben ch'io	Idem	29
Io stanco & lasso	Idem	29
E vn sol in cielo	Idem	30
Che mi gioua seruir	Idem	30
Merauiglia d'amore	Idem	31
Desir che tanto falli	Gaspar Costa	32
Godi pur del bel sen	Idem	32
Io vorrei pur hormai	Idem	33
Lottaua sfera	Idem	33
Giouani vaghi	Idem	34
Come farò	Idem	34
Al dipartir	Idem	35
Amor s'io posso	Idem	35
Se doppo mille manifeste	Idem	36
Di pianti e di sospiri	Idem	37
Mentre lontan	Idem	38
Non si puo piu	Idem	39
Per pianto la mia carne	Idem	40
La virginella	Baldasfar Donato	41
Gl'occhi	Gaspar Costa	42
Venite maghi	Idem	42
Disse al'amata mia	Luca Marenzo	43
Veggio dolce mia	Idem	44
Ridon di maggio	Haslerus	45
Chi mi dimandarà	Idem	45
Wir hab ich genslich	Leonardus Lechnerus	46
Wo iemandt lust	Idem	46
Vray Dieu disoit vne file.	Orlandus	93

MADRIGALES

QVINQVE VOCVM.

O dolce vita mia	Giulio Renaldi	47
Veux tu ton mal	Orlandus	48
Le voulez vous responce		49
Que me seruent	Philip. de Monte	50
Est il possible	Orlandus	51
Dell'auro crin	Idem	52
Con le stelle. Seconda parte		53
Hor pensat'al mio mal	Iuo de vento	52
Verament'in amore	Philip. de monte	55
Elle s'en va	Orlandus	55
Madonna se volete	Hieron. Vespa	57
Madonna poi ch'uccider	Luca Marenz	58
Amor deh dimmi	Gio: Maria Nanino	59
Ohn dich musz ich mich	Lechnerus	59
Chiamo la morte	Theodor ^o Riccius	60
Mamma mia cara	Idem	60

SEX VOCVM.

Se tu m'ami	Andreas Gabrielis	61
Non ti sdegnar	Idem	62

INDEX.

FANTASIAE ET CHOREAE.

Fantasia Prima	62	Eiusdem Galiarda	85
Fantasia Secunda	63	Allemanda Prima	85
Fantasia Tertia	64	Allemanda Secunda	ibid.
Fantasia Quarta	65	Allemanda 3.	86
Fantasia Quinta	65	Allemanda 4.	ibid.
Fantasia Sexta	67	Allemanda d' Alliance	87
Fantasia Gregorij Hovvet	ibidem	Allemanda Brunette	87
Fantasia alia eiusdem	70	Allemanda <i>Jeh dancke Gott</i>	ibid.
Fantasia Nona	ibid.	Allemanda Octaua	ibid.
Fantasia Decima	69	Allemanda de Fleur	88
Fantasia Vndecima	ibid.	Allemanda decima	ibid.
Galiarda Prima	71	Allemanda vndecima	ibid.
Galiarda Secunda	72	Allemanda duodecima	ibid.
Galiarda Tertia	ibid.	Allemanda decima tertia	89
Galiarda Quarta	73	Eiusdem variatio	ibid.
Galiarda Quinta	ibid.	Allemanda 15	ibid.
Galiarda Sexta	ibid.	Eiusdem Variatio	ibid.
Galiarda Septima	74	Allemanda 17.	90
Galiarda Octaua, noua	ibid.	Allemanda d' Amour	ibid.
Galiarda Nona, noua	ibid.	Eiusdem Variatio	ibid.
Galiarda Decima	75	Allemanda Imperial	91
Galiarda Ferabofci	77	Allemanda 21	ibid.
Passamezo in C sol fa vt. b mol	75	Allemanda 22	95
Eiusdem Galiarda	76	Courante de Vict. Montbuisson	91
Passamezo in G. sol re vt, per b. mol	75	Alia eiusdem	92
Eiusdem Galiarda	76	Alia eiusdem	93
Passamezo in F. fa vt per b. mol	78	Courante	92
Eiusdem Galiarda	78	Alia	94
Passamezo in D. la sol re per b mol	79	Volta	93
Eiusdem Galiarda	80	Volta alia	ibid.
Passamezo in G. sol re vt per durum	80	Branle	94
Eiusdem Galiarda	81	Alia	95
Passamezo in C. sol fa vt per b durum	81	Branle double	94
Eiusdem Galiarda	82	Branle de Poitou	ibid.
Passamezo in F. fa vt per b durum	83	Ronde	95
Eiusdem Galiarda	84	<i>Pauren Tanz</i>	96
Passamezo in D. la sol re per b durum	84	Eiusdem variatio	ibid.

Cæterum ne quid sit quod candidum Philomusen in hoc libro remoretur, sciat nos, vbi-
cunq; signum hoc (X) occurrit, pro repetitionis signo vsurpatos esse.





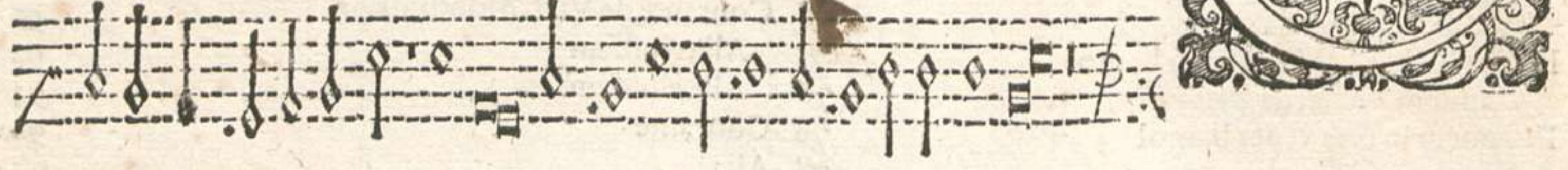
dent gaudent omnes sancti amici floris albis amici flo-



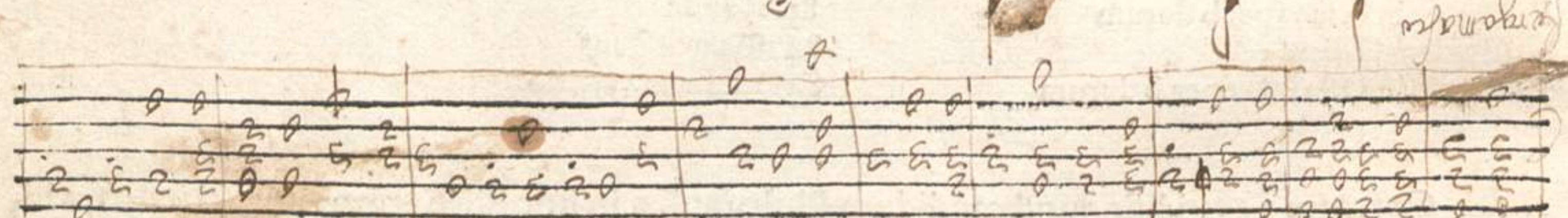
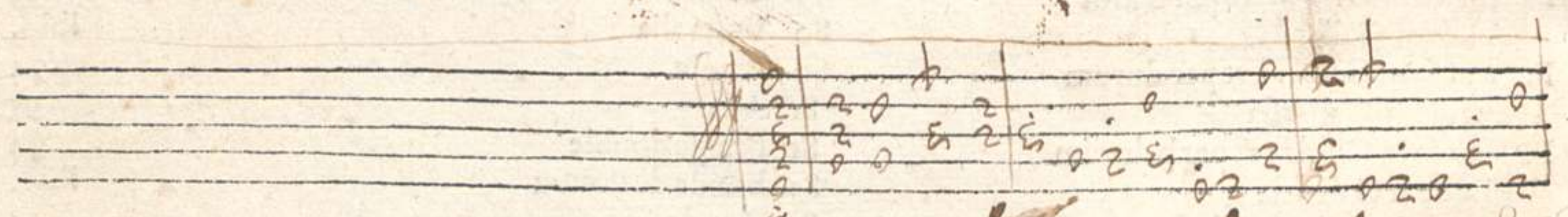
sto in quo cum Chri sto is gau dent gau



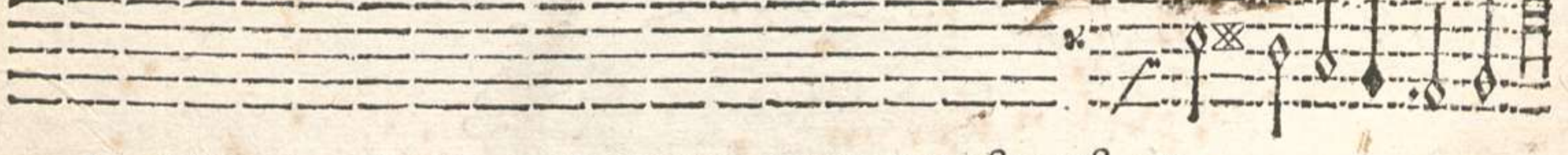
Quam glorio sum est re gnū in quo cum Chri



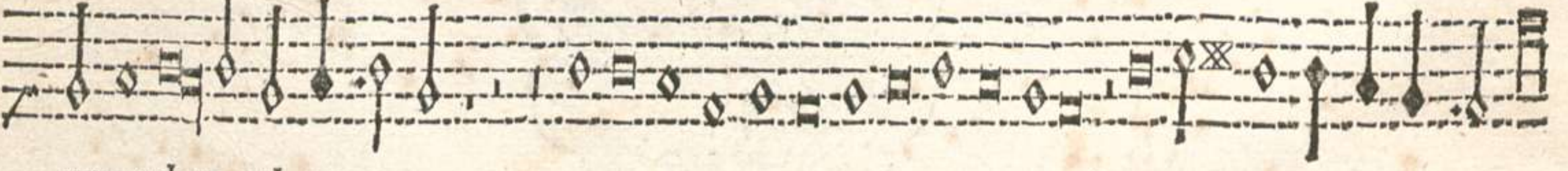
BASSVS.



michi floris al-



Chri sto gaudet gaudet oes sancti omnes sancti amici floris albis a-



quo cum Chri sto in quo in quo cum



Quam glorio sum est re gnū in



DISCANTVS.

FLORILEGIUM.



1BB B BB B B BB B

aa aa ad ea e ed ea e ea ea

aa acaed ad ea ea ea

ee ee

Quam gloriosum. à 4.

BB BB BB B B B B

eaed e e e ea e e e e e

daed aed f f f f a e a e

a e e e e e e

B BB BB B B BB B BB BB

B B a e e e e e a e a

a d c d e d e e a e e e e

a e e e e e e e e e

B B e e e e e e e e e

BB B BB BB B BB B BB BB

ea e a e e e e e e e e e

a d ea ed e e e e e e e e

a e e e e e e e e e

a e e e e e e e e e

B BB B BB B BB B BB BB

e a e a e e e e e e e e e

d e d e a e d d a c d d e a

e e e e e e e e e e e

a e e e e e e e e e

B BB B BB BB B BB B

e a e a e e e e e e e e e

a e a e e e e e e e e e

e e e e e e e e e e e

a a e e e e e e e e e

B BB B BB BB BB BB BB BB

e e e e e e e e e e e e e

d d d f a e e e e e e e e e

f a e e e e e e e e e e e

B B BB BB BB B B BB BB BB

a e e e e e e e e e e e e

d e d e d e a e e e e e e e

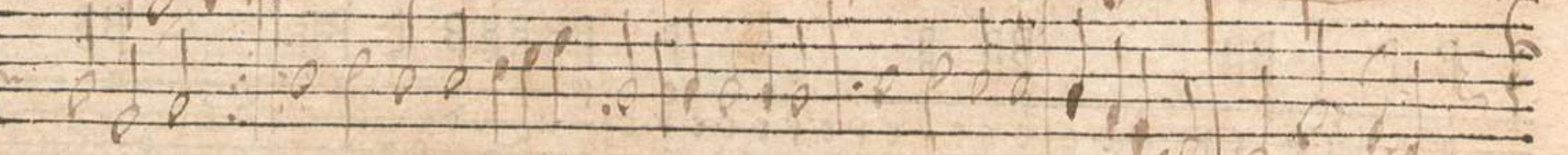
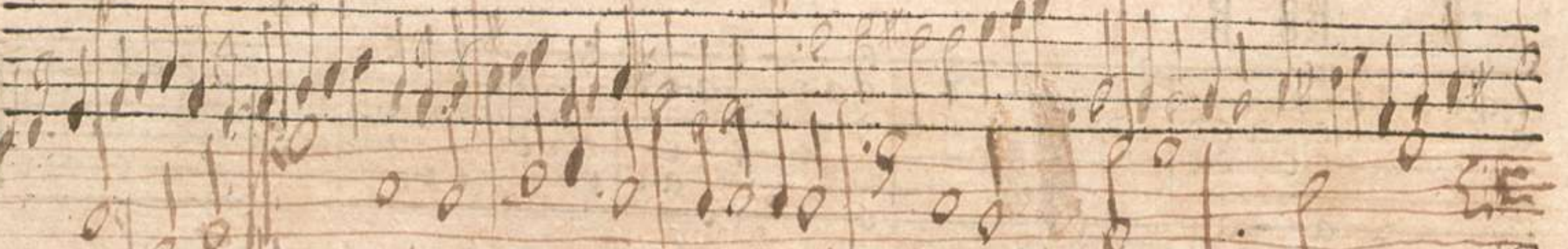
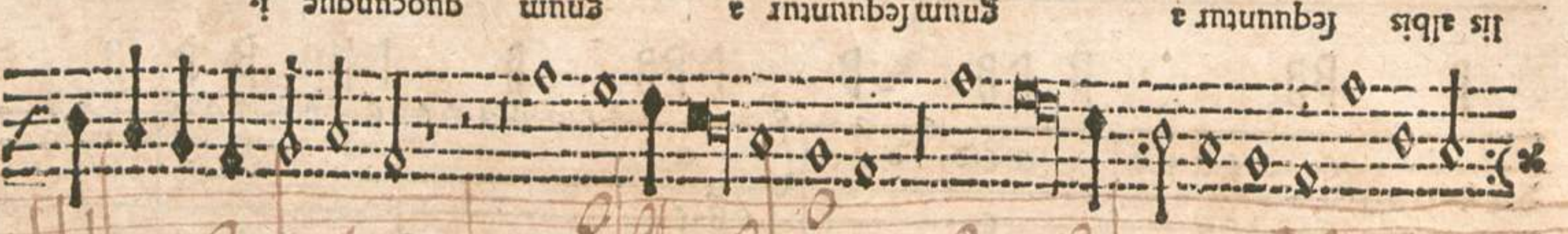
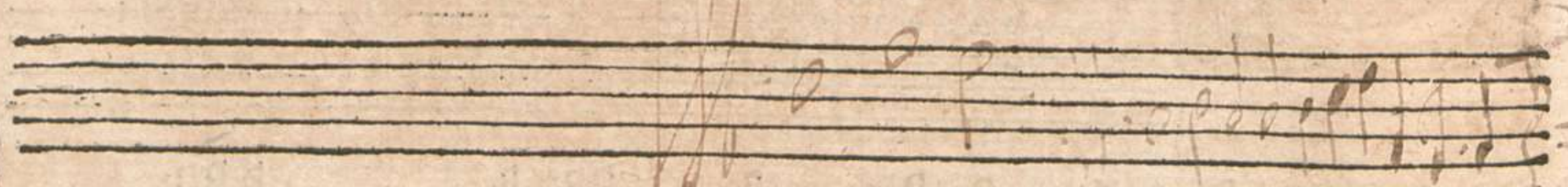
a a e e e e e e e e e e e

B BB B BB BB BB BB B B B

a e e e e e e e e e e e e

e d e d a e d f e e f e f e e

a e e e e e e e e e e e e



FLORILEGIUM.

B BB B BB B B BB B B BB B B BB B

BB BB BB BB BB BB BB BB BB BB BB BB

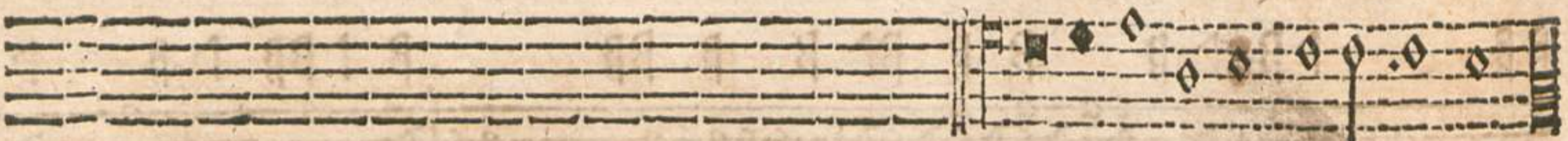
B B B BB B BB B BB B BB B

BB BB BB BB BB BB BB BB BB BB BB BB

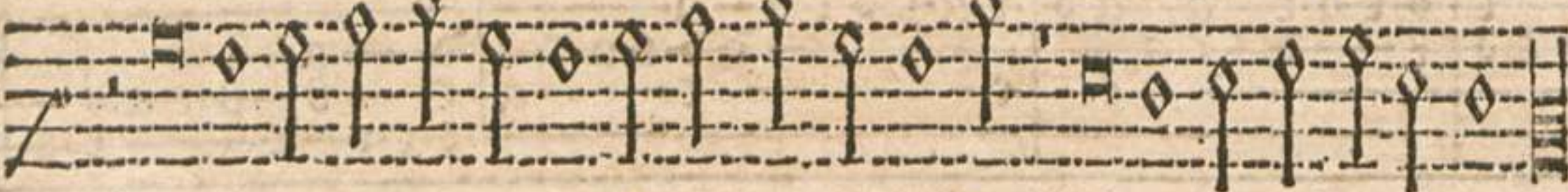
BB BB BB BB BB BB BB BB BB BB BB BB

B BB BB BB BB BB BB BB BB BB BB BB

sa na bitur a ni ma me a.



sed tantum dic Verbum ij
& sana bitur anima me a &



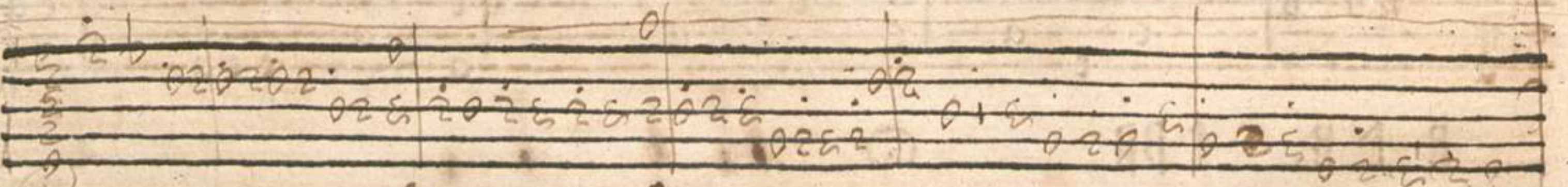
meum sub rectum meum vt intres sub rectum meum sub rectum meum



Omne non sum dignus non sum di gnus vt intres sub rectum



BASSVS.



anima me a & sanabitur anima me a.
sed tantum dic verbo dic ver



bo & sanabitur
rectum meum vt intres sub rectum meum.



Omne Non sum dignus vt intres sub rectum meum sub



SPERIVS.

11 BB

1 B 1B



Handwritten musical notation on a five-line staff, featuring a treble clef and various note values (minims, crotchets) with stems.

Omne non sum dignus. à 4.

BB 1BB 1BB B B B 1B 1

Handwritten musical notation on a five-line staff, continuing the piece with various note values and stems.

Handwritten musical notation on a five-line staff, featuring a treble clef and various note values with stems.

Handwritten musical notation on a five-line staff, featuring a treble clef and various note values with stems.

Handwritten musical notation on a five-line staff, featuring a treble clef and various note values with stems.

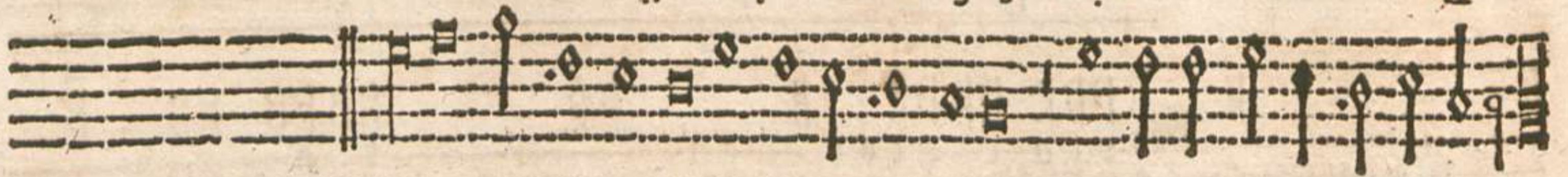
Handwritten musical notation on a five-line staff, featuring a treble clef and various note values with stems.

Handwritten musical notation on a five-line staff, featuring a treble clef and various note values with stems.

Handwritten musical notation on a five-line staff, featuring a treble clef and various note values with stems, including some numerical markings below the staff.



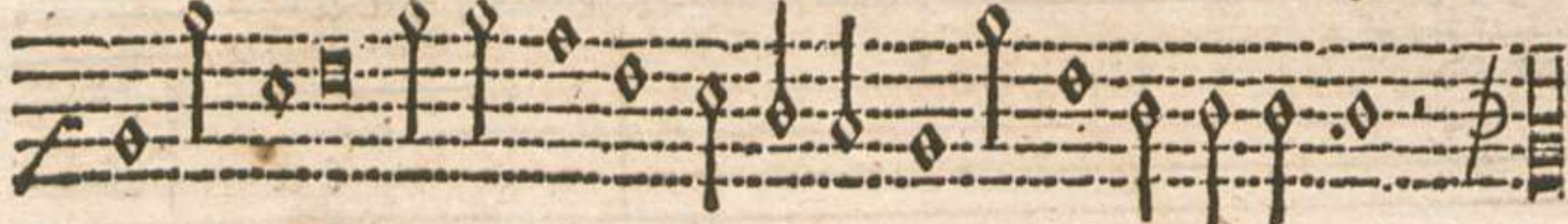
Do mine & sa na bor ij.



niam infirmus sum, sana me Do mine sana me



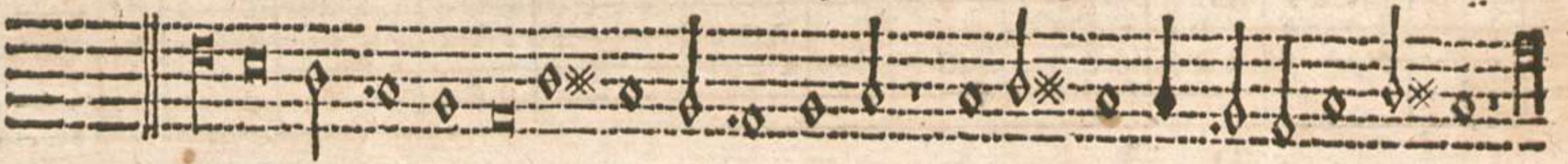
Herere mei quoniam infirmus sum, quoniam



BASSVS.



ij & sana bor & sana bor.



sum, ij sana me Domine



Herere me quoniam infirmus



SUPERIVS.



FLORILEGIUM.



1.B.B B.B B.B B B B.B

— e e e — e a e a e e f e e e e e e d e e a e — a —

— d e d e d f — d d — d — d — d — a e d — d —

— e — e — e — e — a — e — a —

Iherere mei. Secunda pars.

B.B Γ B.B B Γ B.B Γ B Γ B B B.B

— a — a — f — e e e e — a — a — a —

— d e a e d e a e d e — a — d — d e a e d — d e a —

— e — e — a — a — a — a — a — a — e —

B Γ B Γ B.B Γ B Γ B B.B B.B B Γ B B B B.B

— a — a a f — f e e e e e e a e a —

— d e — a — d — e — d — e — d — d — d — f d — e a d e d e d e a e — d — a —

— e — e — e — e — e — a — e — a — e —

B.B B.B B Γ B.B Γ B Γ B Γ B.B B.B Γ B Γ

— e a e d e a e a — e — f e e f e e e — a — e — b — e — e —

— a — d e — a — e — e a — e a e d — e e — e d e a — a — e — e a e — e a e —

— e — e — e — e — e — a — e — a — e — e — e — e — e — e — e — e — e —

B Γ B.B Γ B B B Γ B.B Γ B B B.B B.B B

— e — e a e a e e — f — e e e e — e e — a b e — e — e e e a e e — f — e — f —

— d — a — a — e — e — e — e — a e a e d — e e a — a — e a e d — e —

— e — a — a — e — d e — e e — e — e — e — e — e — e — a — a —

Γ B Γ B.B B.B B.B B.B

— e — e — e — f e e — f — f — e f e e e e e a e a e d —

— e — e a — a — a — e — e — a e d e a — a e a e a e e — e — e — d — d —

— e — d — d a — B.B a a e d — d e a e d — d — e — e — e — e — e — e — a —

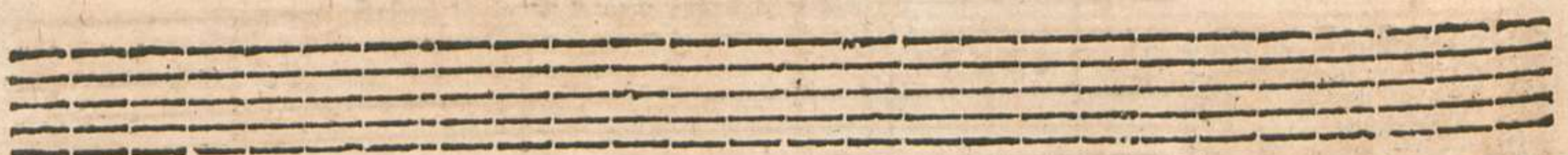
B Γ B.B B B B

— e d e a — a e a — e — e — e — e — e — e — e — e — e — e — e — e — e — e —

— d — e — d — d — d — d e a — e — e — e — e — e — e — e — e — e — e — e — e —

— a — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e —

Empty musical staves for practice or continuation.



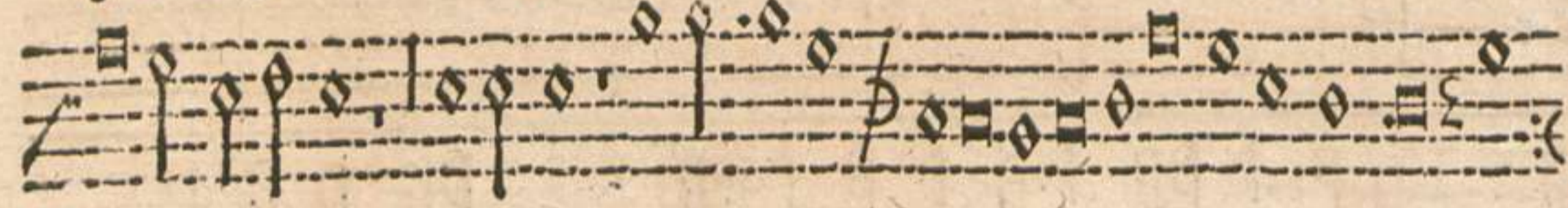
veritas domini manet in aeternum



super nos misericordiae eius &



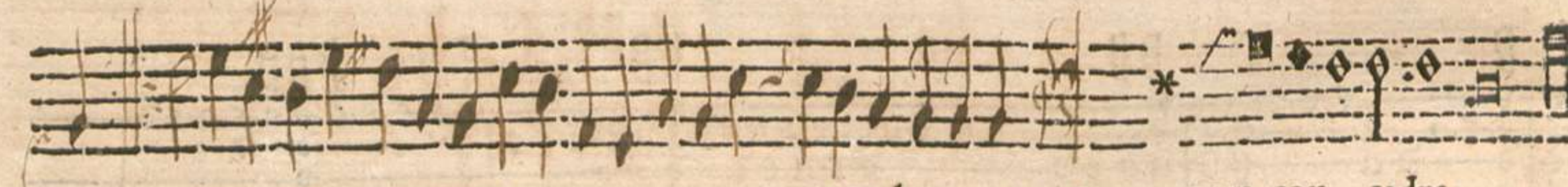
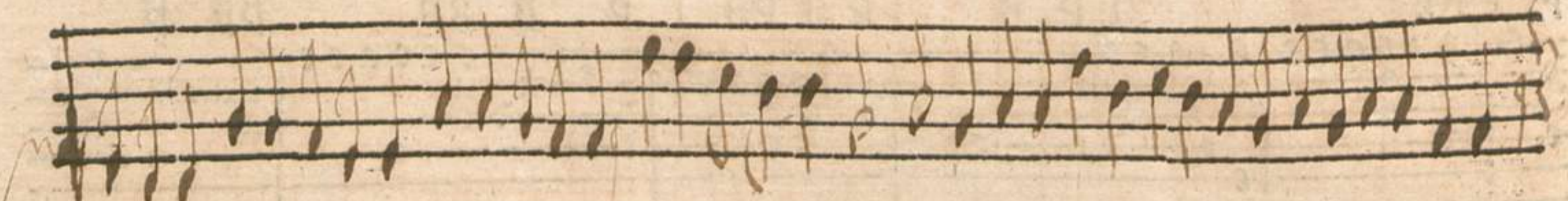
gentes, Laudate eum omnes populi Quoniam confirmata est



Laudate Dominum omnes gentes, omnes



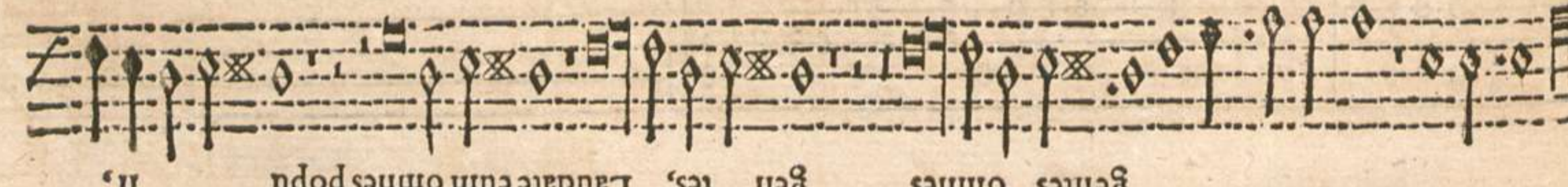
BASSVS.



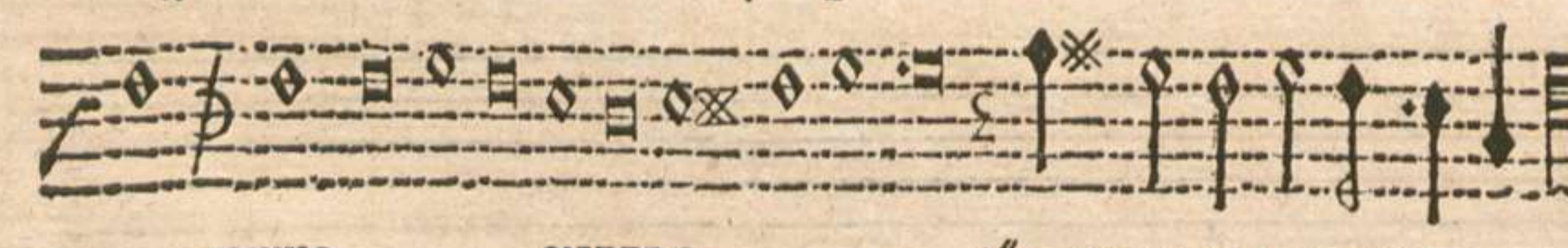
super nos misericordia eius, Et veritas domini manet in aeternum, Et veritas



Quoniam, Quoniam confirmata est confirmata est confirmata est



gentes omnes gentes, Laudate eum omnes populi,



Audate Dominum omnes gentes, Laudate



SUPERIVS.

FLORILEGIUM.



Γ BB Γ BB Γ BB

— e e e d e a — e e — e e e f — f b d —
 — e e e a — d e a e — e e — e e f — e e f b i b f b — d b f d —
 — 3 + + + — e — e — f — f — f — f — f — f — f — f — f — f — f — f —
 — e e e — e — e — e — e — e — f — f — f —

Audate Dominum. a 4.

β Γ BB Γ BB Γ BB β BB BB

— d d e a — f e — e e f b d — d e a — e a —
 — d d d a — f — e e e f b d d — b a — f e —
 — f d — f f d b — g — f — f f i — f — b d — d b —
 — f f f a — e a e a — e b f — d — e a — e —

β BB Γ β Γ BB Γ BB Γ BB

— a c e e f — d e — a e — e — e — e — e —
 — f e e e — a d e a — a d d f — a e — a e — e f e e — e — e e f e f —
 — e — d e a — e d f — g — e e e f — e — f e e e — f —
 — e — e a — e a — a c e — f — e — e — e —

β BB BB Γ BB

— d e a — d — d — d — d — d — d — d — a e a —
 — d b a — d b d — a b d b a — d — d — d — d — d — d — d — d — a a b d —
 — d — a c e e — a c e e — f — g — g f d — f d f d f g — d — d — a a b d —
 — a c e e — d — d — d — d — f — f — e e a e — a —

BB BB BB Γ BB Γ BB β BB BB BB Γ BB

— a e a r d — f — f e — f d e a — e a c a e d e — a e d e a —
 — f d f — b d — e — d d e a d e d e d e a e — d — d — d — e —
 — b f b f b i — f — d — d — a — e e e — e —

BB Γ BB Γ BB BB β Γ BB Γ BB Γ BB Γ BB

— f e e e f d e — a — e a d e d e a e — d a — f e a c e f d e a — a —
 — e a e a — a — a b d — d — e a d e d e a e — d a — d b d d — d — d — d — d —
 — e — e — f — a a — d d — a — e — d e d —
 — a — a — d d — e a — a —

BB Γ BB Γ BB Γ β β β β β Γ β β β β Γ BB

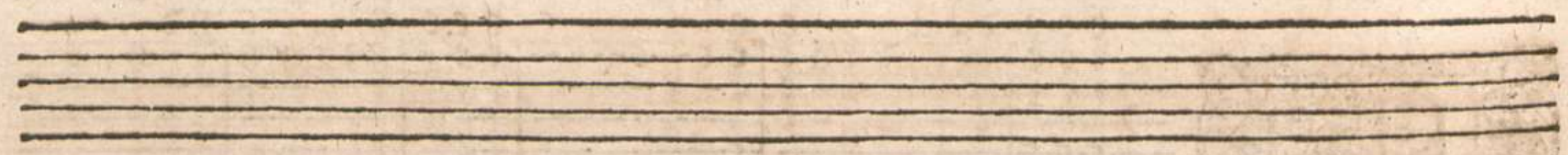
— f f e e e f — d e a — a e a c — a e d — d e a — e f —
 — e a e — a — e — a — e — e — e — e — e — e — e — e — e — e — e — e —
 — d e a e — d b a — e — a — e — e — e a — a — a — f d f b f — f —
 — a — a — a — a c — e — e a — a — a — a — a — a —

Γ BB BB BB β β β β BB β 1. Γ Γ BB

— e e e — d a e d e a — f — e — f — e — e — e — e — e — e — e — e — e — e — e — e — e — e —
 — e e e — a — a — a — a — f — e — f — f — e — e — e — e — e — e — e — e — e — e — e — e —
 — e e e f e — b — b — e — a — e — e — e — e — e — e — e — e — e — e — e — e — e — e —
 — e e e — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e —

BB Γ BB Γ BB Γ BB Γ BB

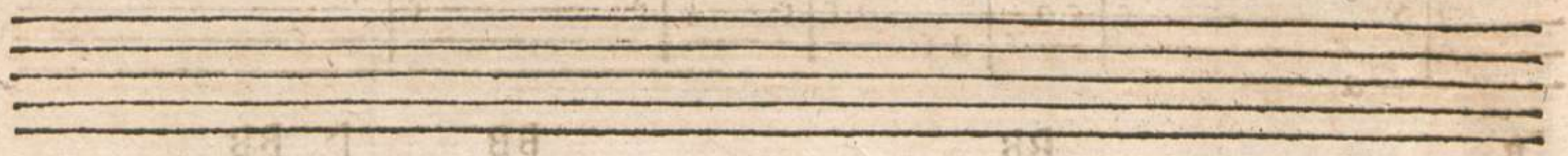
— f — b b b — f d e d — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e —
 — b f b f b i — b — i — b f — e — e — e e f e — e d d — e b b — f — d d d — e d —
 — f — f — f — f — a c — e — f — f — f — f — d d f — d i i — b i b f b — d d d — d f —
 — f f f — a c — e — e — e — e a — e a a — b — a a a — e — e — e — e — e — e — e — e —



Domini
 ij. ij.

Veritate & videte
 quoniam suavis est

BASSVS.



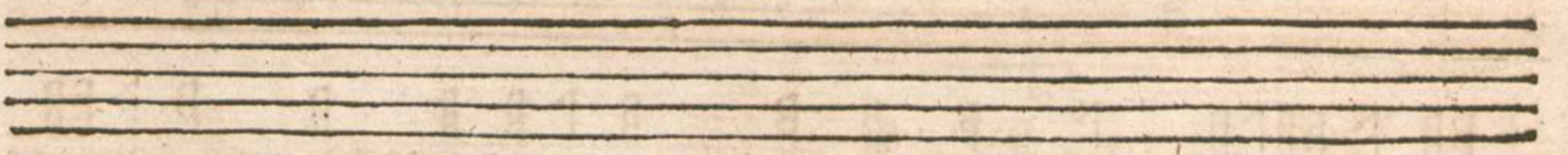
est
 ij.

Veritate & videte
 quoniam suavis est quoniam suavis

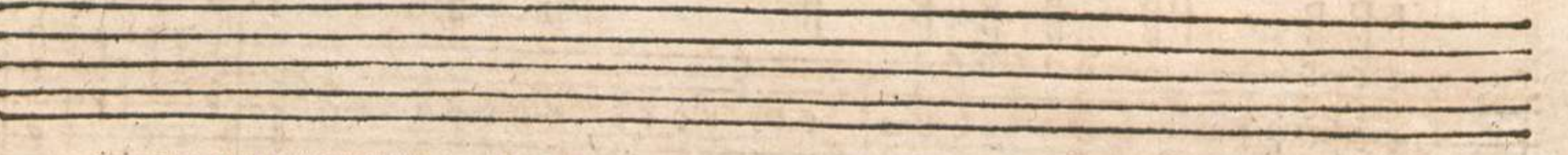
VI

guitare &

SUPERIUS.



manet
 & veritas domini manet in aeter
 num manet in aeternum.



manet in aeter
 num et veritas Domini manet in aeter
 num manet in aeternum.

Γ Β Γ Β Γ Β Γ Β Γ Β Γ Β

Handwritten musical notation on a five-line staff. The notes are mostly minims and crotchets, with some rests. Above the staff, there are rhythmic markings consisting of vertical lines and flags. The notes are arranged in a sequence that corresponds to the letters Γ, Β, Γ, Β, Γ, Β, Γ, Β, Γ, Β, Γ, Β.

Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β

Handwritten musical notation on a five-line staff. The notes are mostly minims and crotchets. Above the staff, there are rhythmic markings. The notes are arranged in a sequence that corresponds to the letters Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β.

Β

Handwritten musical notation on a five-line staff. The notes are mostly minims and crotchets. Above the staff, there are rhythmic markings. The notes are arranged in a sequence that corresponds to the letter Β.



Γ Β Γ Β Β Β Β Β Β Β Β Β Β Β Β Β

Handwritten musical notation on a five-line staff. The notes are mostly minims and crotchets. Above the staff, there are rhythmic markings. The notes are arranged in a sequence that corresponds to the letters Γ, Β, Γ, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β.

Vstate & videte. à s.

Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β

Handwritten musical notation on a five-line staff. The notes are mostly minims and crotchets. Above the staff, there are rhythmic markings. The notes are arranged in a sequence that corresponds to the letters Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β.

Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β

Handwritten musical notation on a five-line staff. The notes are mostly minims and crotchets. Above the staff, there are rhythmic markings. The notes are arranged in a sequence that corresponds to the letters Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β.

Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β

Handwritten musical notation on a five-line staff. The notes are mostly minims and crotchets. Above the staff, there are rhythmic markings. The notes are arranged in a sequence that corresponds to the letters Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β.

Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β

Handwritten musical notation on a five-line staff. The notes are mostly minims and crotchets. Above the staff, there are rhythmic markings. The notes are arranged in a sequence that corresponds to the letters Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β.

Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β

Handwritten musical notation on a five-line staff. The notes are mostly minims and crotchets. Above the staff, there are rhythmic markings. The notes are arranged in a sequence that corresponds to the letters Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β, Β.



omnes sancti eius quoniam non
 qui sperat in eo, timec dominum omnes sancti eius timec dominum,
 beatus vir qui spe rat in e o, beatus vir

BASSVS.

quoniam

co timec dominum, omnes san cti eius
 Dominus Beatus vir Beatus vir qui sperat in

SUPERIUS.



B B BB B BB Γ BB BB BB BB BB BB B

A musical staff with three lines. The top line contains the letters B, B, BB, B, BB, Γ, BB, BB, BB, BB, BB, BB, B. Below the staff, there are three lines of musical notation with notes and clefs. The notes are mostly lowercase letters 'a', 'c', 'e', 'f', 'd'. The clefs are 'C' and 'F'.

B B B B BBB B B B ΓB ΓBB Γ B

A musical staff with three lines. The top line contains the letters B, B, B, B, BBB, B, B, B, ΓB, ΓBB, Γ, B. Below the staff, there are three lines of musical notation with notes and clefs. The notes are mostly lowercase letters 'a', 'c', 'e', 'f', 'd'. The clefs are 'C' and 'F'.

B BB BB B B BB BB B BBB ΓB B

A musical staff with three lines. The top line contains the letters B, BB, BB, B, B, BB, BB, B, BBB, ΓB, B. Below the staff, there are three lines of musical notation with notes and clefs. The notes are mostly lowercase letters 'a', 'c', 'e', 'f', 'd'. The clefs are 'C' and 'F'.

BB B BB B B B B BB

A musical staff with three lines. The top line contains the letters BB, B, BB, B, B, B, B, BB. Below the staff, there are three lines of musical notation with notes and clefs. The notes are mostly lowercase letters 'a', 'c', 'e', 'f', 'd'. The clefs are 'C' and 'F'.

B ΓBB B B B B ΓB B

A musical staff with three lines. The top line contains the letters B, ΓBB, B, B, B, B, ΓB, B. Below the staff, there are three lines of musical notation with notes and clefs. The notes are mostly lowercase letters 'a', 'c', 'e', 'f', 'd'. The clefs are 'C' and 'F'.

B B ΓBB B BB B BB BB B B BB

A musical staff with three lines. The top line contains the letters B, B, ΓBB, B, BB, B, BB, BB, B, B, BB. Below the staff, there are three lines of musical notation with notes and clefs. The notes are mostly lowercase letters 'a', 'c', 'e', 'f', 'd'. The clefs are 'C' and 'F'.

BB B BB B BB B BB B

A musical staff with three lines. The top line contains the letters BB, B, BB, B, BB, B, BB, B. Below the staff, there are three lines of musical notation with notes and clefs. The notes are mostly lowercase letters 'a', 'c', 'e', 'f', 'd'. The clefs are 'C' and 'F'.

BB B BB BB B B

A musical staff with three lines. The top line contains the letters BB, B, BB, BB, B, B. Below the staff, there are three lines of musical notation with notes and clefs. The notes are mostly lowercase letters 'a', 'c', 'e', 'f', 'd'. The clefs are 'C' and 'F'.

B BB B BB

A musical staff with three lines. The top line contains the letters B, BB, B, BB. Below the staff, there are three lines of musical notation with notes and clefs. The notes are mostly lowercase letters 'a', 'c', 'e', 'f', 'd'. The clefs are 'C' and 'F'.

Handwritten musical notation for the Soprano part, consisting of three staves with various notes and rests.

Printed musical notation for the Basses part, consisting of three staves with notes and lyrics.

BASSVS.

Handwritten musical notation for the Soprano part, consisting of three staves with notes and rests.

Printed musical notation for the Soprans part, consisting of three staves with notes and lyrics.

SUPERIVS.

FLORILEGIUM.

♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭

Handwritten musical notation on a five-line staff. The notes are mostly lowercase letters 'a', 'c', 'd', 'e', 'f'. Above the staff, there are ten pairs of flat symbols (♭). The notes are arranged in a sequence across the staff, with some accidentals (sharps and flats) interspersed.

♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭

Handwritten musical notation on a five-line staff. The notes are lowercase letters 'a', 'c', 'd', 'e', 'f'. Above the staff, there are ten pairs of flat symbols (♭). The notes are arranged in a sequence across the staff, with some accidentals interspersed.

♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭

Handwritten musical notation on a five-line staff. The notes are lowercase letters 'a', 'c', 'd', 'e', 'f'. Above the staff, there are ten pairs of flat symbols (♭). The notes are arranged in a sequence across the staff, with some accidentals interspersed.

♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭

Handwritten musical notation on a five-line staff. The notes are lowercase letters 'a', 'c', 'd', 'e', 'f'. Above the staff, there are ten pairs of flat symbols (♭). The notes are arranged in a sequence across the staff, with some accidentals interspersed.

♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭

Handwritten musical notation on a five-line staff. The notes are lowercase letters 'a', 'c', 'd', 'e', 'f'. Above the staff, there are ten pairs of flat symbols (♭). The notes are arranged in a sequence across the staff, with some accidentals interspersed.

♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭

Handwritten musical notation on a five-line staff. The notes are lowercase letters 'a', 'c', 'd', 'e', 'f'. Above the staff, there are ten pairs of flat symbols (♭). The notes are arranged in a sequence across the staff, with some accidentals interspersed.

♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭

Handwritten musical notation on a five-line staff. The notes are lowercase letters 'a', 'c', 'd', 'e', 'f'. Above the staff, there are ten pairs of flat symbols (♭). The notes are arranged in a sequence across the staff, with some accidentals interspersed.

Empty musical staff

A set of five empty musical staves, with no notes or accidentals present.

Empty musical staff

A set of five empty musical staves, with no notes or accidentals present.

num non minuentur omni bono, non minuentur

inquirentes autem Dominum

eguerunt & esurierunt



inquirentes autem Dominum

BASSVS.

num non minuentur omni bono

inquirentes autem Dominum

eguerunt & esurierunt



inquirentes autem Dominum

SUPERIVS.

FLORILEGIUM.

IN BB BB BB BB BBB Γ BB



First musical staff system with notes and clef.

Iuices eguerunt. Secunda pars.

Second musical staff system with notes and clef.

Third musical staff system with notes and clef.

Fourth musical staff system with notes and clef.

Fifth musical staff system with notes and clef.

Sixth musical staff system with notes and clef.

Seventh musical staff system with notes and clef.

Eighth musical staff system with notes and clef.

Ninth musical staff system with notes and clef.



non minuentur omnibono,

if. non minuentur omnibono,

if. tur omnibono non minuentur omnibono,

no

BASSVS.



if. omnibono non minuentur omnibono,

no.

entur omnibono non minuentur omnibono,

if. non minuentur omnibono non minuentur omnibono,

no.

SUPERIVS.



CANTO.

Gni vita mi piace tanto la morte mi dilitta e piace anzi piu noua

forte ch odio vita per se l'amo per mor te l'amo per morte ij.

T ENORE.

Ogni vita mi piace tanto la morte mi dilitta e piace Anzi piu noua

forte Ch odio vita per se l'amo per morte l'amo per morte ij.

B ASSO.

forte Ch odio vita per se l'amo per morte l'amo per morte ij.

D

Al primo giorn ahime ij chio fui legato da toi bellacci gia sem pre ta-

mai ammi dunque cor ij ammi dunque cor ij non mi dar guai no mi dar guai.

T ENORE.

Dal primo giorn ahime ij chio fui lega to da toi bellacci gia sempre ta-

B ASSO.

ma ammi dunque cor ij ammi dunque cor ij non mi dar guai. ammi dunque cor no mi dar guai no mi dar guai.

FLORILEGIUM.

BB ΓBB β B



$\begin{matrix} a \\ d d b \\ f f b \\ f f \\ d \end{matrix} \quad \begin{matrix} d \\ d d \\ f \\ a \end{matrix} \quad \begin{matrix} e a b d b a \\ a b d \\ e f e \\ a \end{matrix} \quad \begin{matrix} a \\ a b d \\ a \\ f b d \\ e \\ d f \end{matrix}$

Gni vita. à 3.

B BB BB B ΓBBB B ΓB B BB B

$\begin{matrix} a \\ b d \\ f \\ d \end{matrix} \quad \begin{matrix} f d \\ a a e d \\ f \\ f e e a \end{matrix} \quad \begin{matrix} e a \\ d e \\ d \\ a f f d a \end{matrix} \quad \begin{matrix} e \\ d d b b d \\ f f b d d \\ d \\ a \end{matrix} \quad \begin{matrix} a b a \\ a d e e d f d b \\ d e d \\ e a \end{matrix} \quad \begin{matrix} a c d e a \\ d e e \\ a \\ e \end{matrix} \quad \begin{matrix} d e e \\ d \\ f a \\ f e a \end{matrix}$

B B B BBB B ΓB

$\begin{matrix} a \\ b b \\ d \\ f \end{matrix} \quad \begin{matrix} e d \\ a d \\ f \\ e \end{matrix} \quad \begin{matrix} f d \\ a c d \\ d \\ e \end{matrix} \quad \begin{matrix} e a \\ d e \\ e \\ e a a e \end{matrix} \quad \begin{matrix} a \\ d b b a a \\ a c d \\ f \end{matrix} \quad \begin{matrix} a d \\ d a b d b d \\ a b d \\ f \end{matrix}$

*

BB BB BB BB BB BB B B B B B B



$\begin{matrix} a a a \\ a b d \\ e \end{matrix} \quad \begin{matrix} d \\ a b d \\ a e d f \end{matrix} \quad \begin{matrix} a a a \\ a b d \\ e \end{matrix} \quad \begin{matrix} b d b \\ b b b \\ d d d \end{matrix} \quad \begin{matrix} d f d \\ f g g f b \\ f \end{matrix} \quad \begin{matrix} a a \\ e \\ d e \end{matrix}$

Al primogiorno. à 3.

B B B B BB B BB BB

$\begin{matrix} f \\ b \\ a \end{matrix} \quad \begin{matrix} d e \\ d \\ e e a \end{matrix} \quad \begin{matrix} a \\ a \\ d e a \end{matrix} \quad \begin{matrix} a \\ d b \\ f \end{matrix} \quad \begin{matrix} b \\ d b \\ d e a \end{matrix} \quad \begin{matrix} b b b \\ d b b \\ f e e a e \end{matrix} \quad \begin{matrix} b b b \\ f d b \\ a \end{matrix} \quad \begin{matrix} b b b \\ e a \\ e \end{matrix}$

B Γ BB BB BB B B BB BB BB BB BB BB

$\begin{matrix} d e d e a e d \\ a \end{matrix} \quad \begin{matrix} a \\ d b a b \\ e a \end{matrix} \quad \begin{matrix} d \\ d b d b a \\ a \end{matrix} \quad \begin{matrix} b a \\ d b d b a \\ e d c a a \end{matrix} \quad \begin{matrix} a \\ d b a \\ e e f e e a e \end{matrix} \quad \begin{matrix} e d f d e a e \\ d b a \\ e \end{matrix}$

BB B B BB B Γ

$\begin{matrix} d f \\ f d b d b d \\ a \end{matrix} \quad \begin{matrix} a e a e a \\ e d e d \\ d \end{matrix} \quad \begin{matrix} e a e d d e \\ d f e \\ a a f e \end{matrix} \quad \begin{matrix} a \\ e \end{matrix}$

B ASSO.
 De le vostre sciochezze amant'io rido amant'io rido
 Ahahahahij

canarui il co
 re Achisolbra ma di canarui il co
 re

Ahahahahij
 re Achisolbra ma di canarui il co
 re poi che portate amo
 re poi che portate amo

do amant'io ri
 De le vostre sciochezze amant'io ri
 do Ahahahahij

re Achisolbra ma di canarui il co
 poi che portate amo
 re Achisolbra ma di canarui il co

T ENORE.
 Ele vostre sciochezze amant'io rido amant'io rido Ahahahahij poi che portate amo
 re Achisolbra ma di canarui il co

D

CANTO.

B ASSO.
 Vaghe bellezze e bionde trecce d'oro Vedi che per te moro ahimeij ahime non piu martoro.

martoro.

non piu martoro.

Aghè bellezze e bionde trecce d'oro Vedi che per te moro Ahimeij Ahime non piu

T ENORE.
 Vaghe bellezze e bionde trecce d'oro Vedi che per te moro Ahimeij Ahime non piu

V

CANTO.

FLORILEGIUM.



BB BB B B B B B BB BB B

Aghe bellezze. à 3.

B BB BB BB BB B



BB BB B BB B B BB BB

Ele vostre sciocchese. à 3.

BB BB BB BB BB B B BB BB BB B

B B B B B B BB B B B

gli occhi per virtù d'Amore Toglietea chi vi mira amara e co
re.

B A S S O.
La venenosa vista e'l fiero sguardo del Basilisco al'huo' togliete la vita
E voi con

E voi con gli occhi per virtù d'Amo re Toglietea chia chi vi mira amara e co
re.

T ENORE.
La venenosa vista e'l fiero sguardo del Basilisco al'huo' togliete la vita

E voi con gli occhi per virtù d'Amore Toglietea chi vi mira amara e co
re.

B A S S O.
A venenosa vista e'l fiero sguardo Del Basilisco al'huo' togliete la vita
CANTO.

cerco certo lo farò un'altra volta pò un'altra volta pò.

B A S S O.
Affai promette chi n'attende mai col'a ponto tu fai
Sempre mi dite

i sempre mi dite certo to certo lo farò un'altra volta pò.

T ENORE.
Affai promette chi n'attende ma i Col'a ponto tu fa-

i sempre mi dite certo lo farò un'altra volta un'altra volta pò.

B A S S O.
Sai promette chi n'attende mai chi n'attende ma i Col'a ponto tu fa-

T ENORE.
CANTO.

FLORILEGIUM.

B B B B B B B B B



Musical notation for the first system, featuring a treble clef, a common time signature (C), and three staves with notes and rests.

Sfai promette. à 3.

B B B B B B B B B B B B

Musical notation for the second system, featuring a treble clef, a common time signature (C), and three staves with notes and rests.

B B B B B B

Musical notation for the third system, featuring a treble clef, a common time signature (C), and three staves with notes and rests.

Musical notation for the fourth system, featuring a treble clef, a common time signature (C), and three staves with notes and rests.

CIVILIO

Faint text or markings at the top of the section.

B B B B B B B B B B B B



Musical notation for the fifth system, featuring a treble clef, a common time signature (C), and three staves with notes and rests.

A venenosa vifta. à 3.

B B B B B B B B B B B B

Musical notation for the sixth system, featuring a treble clef, a common time signature (C), and three staves with notes and rests.

B B B B B B B B B

Musical notation for the seventh system, featuring a treble clef, a common time signature (C), and three staves with notes and rests.

Musical notation for the eighth system, featuring a treble clef, a common time signature (C), and three staves with notes and rests.

CIVILIO

D

S E del mar si feccasser tutte l'onde tutte l'onde Iodiral piant'hò'l cuorel

gio pregno ch'al grà Nettuno ch'al grà Nettuno renderia il regno.

T ENORE. Se del mar si feccasser tutte l'onde tutte l'onde Iodiral piant'hò'l cuorel

gio pre Ch'al grà Nettuno ch'al grà Nettuno renderia il regno.

B ASSO. Se del mar si feccasser tutte l'onde tutte l'onde Iodiral piant'hò'l cuorel

gio pregno ch'al grà Nettuno ch'al grà Nettuno renderia il regno.

CANTO.

D Rudel lasciar core Chetien tutte l'ho re Acceso in fama a foco E con-

fumendo vaia poco a poco co.

T ENORE. Crudel lasciar core Chetien tutte l'ho re Acceso in fama a foco E

consumando vai a poco a poco a poco a poco co.

B ASSO. Crudel lasciar core che tien a tutte l'ho re acceso in fama a foco E consu,

mando vaia poco a poco a poco a poco co a poco.

FLORILEGIUM.



B B **B B** **B B** **B B B B** **B B B**

a a b d a b a a a a b a b

b d d d d d b a b d b b b d b a b a b

b f d b b f d b d b d

a c a c d f a a d d d f c a c d

d d d d d a c d

E del mar si seccasser. à 3.

B B B **B**

a a d d b a f d b a

d b f d b a b d f d d f d a b d

f f b f f d b d a c d f f g d d b

d d d d a c d f a c d

B B **B B** **B** **B B** **B B** **B B B B** **B B** **B B** **B B** **B B** **B B** **B B** **B**

a b d b a d d b a a b d f a b a a d a b a b a b a b d b f

b b d d d f f d c d c a c d b a d b a b a b d b b d g f b f

d c a a a a e e f f d a c d f d d

*

*

Handwritten musical notation with rhythmic values (2, 3, 4) and notes on a five-line staff.



B **B** **B B** **B B** **B** **B B**

b a a d b a a d f d b a b a a b a

b d b d a b a b b b d e d d c d

f f c a a c c d e a a a

Rudel lascia sto core. à 3.

B B **B** **B B** **B B** **B**

a a f d b a a a b b d a b a a

d d b a b a d b b b d d d e c d d e

f b d f b b d b f d f d d d e

f e d f d a c a a d e f a

d e e d a e d a

Handwritten musical notation with rhythmic values and notes on a five-line staff.

Raffaneto

Handwritten musical notation with rhythmic values and notes on a five-line staff.

maccia e gra fortuna crai In vn medelmo ftato non ftamai

B ASSO.
Amor e farto apunto come il mare ch hoggi e bonaccia e gra fortuna crai ch hoggi e bo-

Ch hoggi e bonaccia e gra fortuna crai in vn medelmo ftato non ftamai

T ENORE.
Amor e farto apunto come il mare ch hoggi e bonaccia e gra fortuna crai

bonaccia e gran fortuna crai in vn medelmo ftato non ftamai.

A
Mor e farto apunto come il mare ch hoggi e bonaccia e gra fortuna crai ch hoggie

CANTO.

care ch un reforo a me piu care ch un reforo ame a me a me chamad io moro.

B ASSO.
O chio me rilucenti piu chel oro. O chio me rilucenti piu chel oro O chio m a me piu

chiom a me piu care ch u reforo ro a me piu care ch u reforo ro porgete aiuto a me chamad io mo- ro.

T ENORE.
O chio me rilucenti piu chel o ro o chio me riluce ti piu chel o ro o

care ch un reforo a me piu care ch un reforo porgete aiuto a me a me a me chamend io moro.

O
Chio me rilucenti piu chel oro O chio me rilucenti piu chel oro O chio m a me piu

CANTO.

FLORILEGIUM.



C B B B B B B B B B
 a d b a a a a a d d b a
 B f d B B d B a B d B B a d
 B g d B g f B d d B d g f B B
 a e a f e d f d e e e f f

Chio me rilucenti. à 3.

B B B B B B B B B B
 a d b a b a a d b a b a
 B d B d B B d B d B d B a
 f g f d f d g f f B f d a b
 a c e f f a e e f f e a

B B B B B B B B B B
 a b a a a d b a b d a b
 B B B d B d B d B d B a
 f f f f a f e d f g f f B
 f e a d d f e a

B B C B B B C B B B
 a b a b a a B B g
 B a b B a a B B g
 e e d d e f d g f g f d f g

Musical staff with handwritten annotations and numbers (e.g., 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100)



B B B B B B B B B B
 a d b a b a a a d d d b
 B f d B B d B a B d B B a d
 B g d B g f B d d B d g f B B
 a f e d f d e e e f f e a

Mor è fatto. à 3.

B B C B B B C B B B
 a d b a b a a d b a b a
 B d B d B B d B d B d B a
 f f d d e d B B B B d b a b
 e d d d d f d B d B g f B B
 f d e d d f d e d f d e a

B B B B B B B B B B
 a b a b a a a d b a a
 B B B d B d B d B d B a
 f f f f a f e d f g f f B
 f e a d d f e a

rai Piu no m'offenda: e no miscaldin mai piu no m'offenda e no miscaldin mai.

B ASSO.
Fuggirò fuggirò siontan da voi mio sole da voi mio sole Che vostr'ardenti e fulminati

ardenti e fulminanti tra i Piu no m'offenda e no miscaldi mai e no miscaldi mai.

T ENORE.
Fuggirò fuggirò si lontana da voi mio sole da voi mio sole le Che vostr'i

ardente fulminanti rai Piu no m'offenda e no miscaldin mai e non miscaldin mai.

R
Vggirò fuggirò siontan da voi mio sole da voi mio sole le Che vostr'i

CANTO.

prelo Legato e prelo.

corgenti empio signore empio signore Poi che si troua di sue fiamme acceso Legato e prelo Legato e

B ASSO.
Vdite noui amanti quel ch' amore vdite noui amanti quel ch' amore Oprain vn

sue fiamme acceso Legato e prelo Legato e prelo Legato e prelo.

more oprain vn corgenti gentili empio signore empio signore re Poiche si trouadi

N
Dite noui amanti quel ch' amore vdite noui amanti ij qual ch' a-

CANTO.

Γ BB Γ BB Β Β Β Β ΒΒ ΒΒ ΒΒ ΒΒ



Musical notation for the first system, featuring a treble clef, a common time signature, and three staves with notes and rests.

Dite noui amanti. à 3.

BB BB Β Β Β Β Β Β

Musical notation for the second system, featuring a treble clef, a common time signature, and three staves with notes and rests.

Β ΒΒ ΒΓΒ Β Β Γ Β Β Β Β Β Β Β

Musical notation for the third system, featuring a treble clef, a common time signature, and three staves with notes and rests.

Β Β Β Β Β ΒΒ ΒΒ Β Β ΒΒ Β Β Β ΒΒ Β

Musical notation for the fourth system, featuring a treble clef, a common time signature, and three staves with notes and rests.

Empty musical staves with a few notes and a cross symbol at the end.

Β Β Β Β Β Β Β Β Β Β



Musical notation for the fifth system, featuring a treble clef, a common time signature, and three staves with notes and rests.

Vggiro fugiò. à 3.

F ΒΓ Β ΒΒ ΒΒΒ Β Β Β Β Β

Musical notation for the sixth system, featuring a treble clef, a common time signature, and three staves with notes and rests.

Β Β Β ΒΒ Β Β Β

Musical notation for the seventh system, featuring a treble clef, a common time signature, and three staves with notes and rests.

✕

Empty musical staves.

però no sface Feriscon i suoi strati Masò le piaghe lor dolci e vita

B ASSO.
Non può sentir diletto Chi no riccu amor dett' al suo per to Ardesi la sua face Ma il cor

non sface Feriscon i suoi strati Ma son le piaghe lor dolci e vita

T ENORE.
Non può sentir diletto Chi no riccu amor dett' al suo petto ardesi la sua face ma il cor però

cor però no sface Feriscon i suoi strati Masò le piaghe lor dolci e vita

On può sentir diletto Chi no riccu amor dett' al suo petto ardesi la sua face ma il cor però

CANTO.

che no li vinc' amor ij che non li vinc' amor se non fuggendo.

B ASSO.
Fugit' amore ij o voi che don' amate fugit' anchor ch' adafle lei piangendo

che no li vinc' amor ij che non li vinc' amor se no fuggendo.

T ENORE.
Fugit' amore ij o voi che don' amate Fugit' anchor ch' adafle lei piangendo

gendo che non li vinc' amor ij se non fuggendo.

Vgit' amore ij o voi che don' amate Fugit' anchor ch' adafle lei pian-

CANTO.



BB BB BB B B B

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

Vggit' amore: à 3.

B B B B B B B B

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

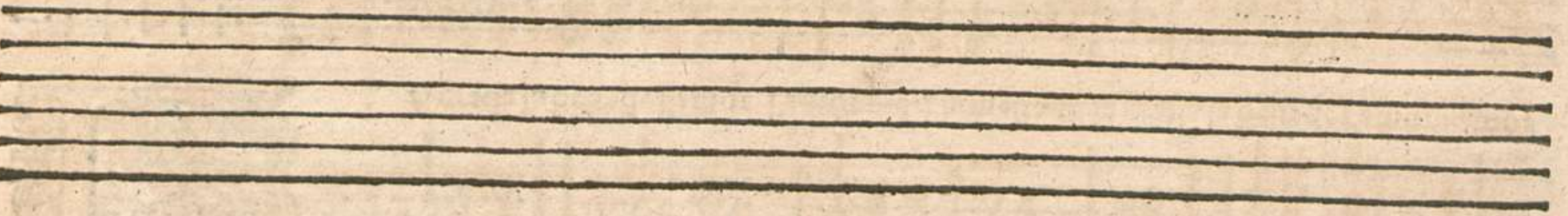
a a a a a a a a a a a a a a a a

B B B B B B B B

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a



BB BB BB BB BB B

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

On puo sentir. à 3.

B B B B B B B B B B B B

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

B B B B B B B B B B B B

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

B B B B B B B B

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

B **A S S O**

La gratia la beltrade l'amor l'amor pien d'honestade la gratia la beltrade l'amor
 amor pie d'honestade le bionde treccie d'oro treccie d'oro della mia Liuia della mia Liuia ij fan ch'ahi
 ch'ahi lasso moro della mia Liuia fa fa eh'ahi lasso moro ch'ahi lasso moro
 ch'ahi lasso moro della mia Liuia fa della mia Liuia fa eh'ahi lasso moro ch'ahi lasso moro
 pie d'honestade le bionde treccie d'oro della mia Liuia fa della mia Liuia fa ch'ahi lasso moro
 A gratia la beltrade l'amor l'amor pien d'honestade la gratia la beltrade l'amor l'amor

CANTO.

B **A S S O**

fi in pace sperando dal bel nome hauer pietade ma in vece d'ella ma in vece d'ella trono crudelta de
 Ico cantai Ment'io mi vis' fi in pace Lico cantai Ment'io mi vis'
 sperando dal bel nome hauer pietade ma in vece d'ella ma in vece d'ella trono crudelta de
 dal bel nome hauer pietade ma in vece d'ella ma in vece d'ella trono cru
 deltrade sperando dal bel
 nome hauer pietade ma in vece d'ella ma in vece d'ella trono crudelade.

CANTO.

BBB B B BB B 1 B BBB



Three staves of musical notation with notes and rests, corresponding to the first set of letters above.

Lieto cantai à 3.

B B B BB B B BB BB BB

Three staves of musical notation with notes and rests, corresponding to the second set of letters above.

BBB BB B B B 1

Three staves of musical notation with notes and rests, corresponding to the third set of letters above.

BBBB BB B B B B B



Three staves of musical notation with notes and rests, corresponding to the fourth set of letters above.

A grazia e la beltade. à 3.

B B 1 BBBB BB B B B

Three staves of musical notation with notes and rests, corresponding to the fifth set of letters above.

B B B B B B B B B B B B B

Three staves of musical notation with notes and rests, corresponding to the sixth set of letters above.

B B B B B B B BB BB B

Three staves of musical notation with notes and rests, corresponding to the seventh set of letters above.

*

B A S S O.
 me altro crede
 Sin fede del mio amore lo vi dona il core
 ah che grã tort'haute quando penad'in
 me altro credere altro crede

T ENORE.
 land in me altro crede
 Sin fede del mio amore lo vi dona il core
 ah che grã tort'haute quãdo pefand'in
 re altro crede

S
 In fede del mio amore lo vi dona il core
 ah che grã tort'haute quãdo pen-
 CANTO.

B A S S O.
 E tu crudel che mi ti che sou già presso lasso a l'ultim' hora
 non ti riscaldi ancora
 Ah! Filli anima mia tanto in me cresce l'amoroso
 foco ch'io m'aco a poco a poco
 tu crudel che mi ti che so già presso lasso a l'ultim' hora
 non ti riscaldi ancora.

T ENORE.
 E tu crudel che
 Che so già presso lasso a l'ultim' hora ti riscaldi ancora
 Ah! Filli anima mia Tanto in me cresce l'amoroso foco
 ch'io m'aco a poco a poco

V
 Hi! Filli anima mia Tanto in cresce l'amoroso fo-
 co ch'io m'aco a po-
 CANTO.

anc ei per gioco ed eran scherzile fac
 telfo co.

B ASSO.
 Mentre scherzaua clori col suo fillen in greb'a herb'ei fiori
 amor nei vaghi lumi scherzaua
 telfo co.

T ENORE.
 Mentre scherza
 na clori col suo fillen in greb'a l'herb'ei ho
 ri amor nei
 telfo co.

vaghi lumi Scherza
 na anc ei per gioco Ed eran scherzile fac
 co telfo co.

M
 Entre scherza
 na clori col suo fillen in greb'a l'herb'ei ho
 ri amor nei
 telfo co.

CANTO.

rire non cura lo mio piant e gran martire.

B ASSO.
 Ahi che mi tien il co
 re vna Tigre crudel priua d'amore che per farmi mo-
 mi mori
 re non cura lo mio piant e gran marti
 re.

T ENORE.
 Ahi che mi tien il core vna Tigre crudel priua d'amo-
 re che per far-
 farmi morire non cura lo mio piant e gran martire.

Hi che mi tien il co
 re vna Tigre crudel priua d'amore che per
 farmi morire non cura lo mio piant e gran martire.

M
 Hi che mi tien il co
 re vna Tigre crudel priua d'amore che per
 farmi morire non cura lo mio piant e gran martire.

CANTO.

Γ ΒΒ ΒΒ Β Β Β ΒΓ ΒΒ ΓΒ Γ Β Γ

Hiche mitienc. à 3

Β Γ Β Γ ΒΒ Β Γ Β Β Β

Β ΒΒ Β ΓΒ ΒΒΒ Γ Β ΓΒ Β ΒΒ Β Γ

Γ Β Β Β Β Β Β Β Β Β Β

Entrescherzaua. à 3.

Β Β Β ΒΒ Β Β ΒΒ Β

Γ Β ΒΒΒ Β Β Β Β Β Β Γ Β

Handwritten notes and markings at the bottom right corner of the page.

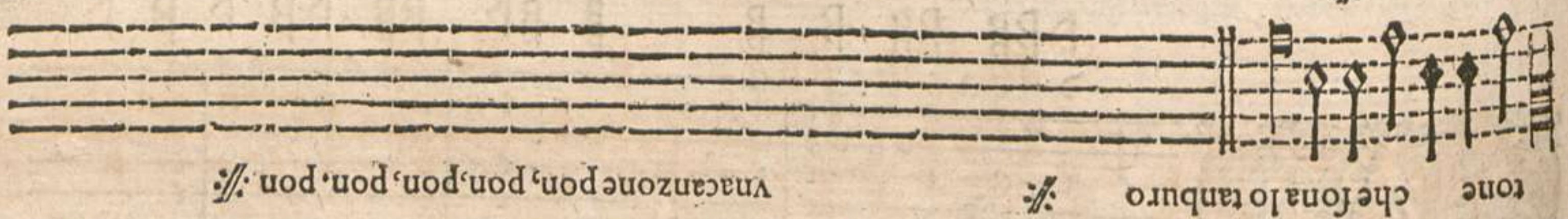
CANTO.



CANTO.



BASSO.



FLORISSANT

die Jugend schon in des dahinden blieb/ die Jugend schon in des dahinden blieb.

Musical staff with notes and a large decorated initial 'B' on the right.

Abonts art/allert in leben sein allert in leben sein
Der woult wart/diwerll durch ihre schon diwerll durch ihre schon
Zems irrtick/ zu schnöder leb/

Musical staff with notes and a large decorated initial 'B' on the right.

zu schnöder leb/ die Jugend schon in des dahinden blieb/ die Jugend schon in des dahinden blieb.

Musical staff with notes and a large decorated initial 'T' on the right.

Abonts art/allert in leben sein allert in leben sein
Der woult wart/diwerll durch ihre schon diwerll durch ihre schon
Zems irrtick/ u

Musical staff with notes and a large decorated initial 'T' on the right.

der leb/ die Jugend schon in des dahinden blieb. u

Musical staff with notes and a large decorated initial 'A' on the right.

Abonts art/allert in leben sein allert in leben sein
Der woult wart/diwerll durch ihre schon diwerll durch ihre schon
Zems irrtick/ u

Musical staff with notes and a large decorated initial 'A' on the right.

DISCANTVS.

das macht die Clares greif sein da wie ma spricht/ wo wein gebriht/ laut fere die Sact pfeffen.

Musical staff with notes and a large decorated initial 'B' on the right.

Um Sinder und ein Dr
Zunor auf wo man so
gant/ gehören wol samen/
ich ist/ und rinkt in Gottes name: ein sinlichs gisg ohn netz vñ hab

Musical staff with notes and a large decorated initial 'B' on the right.

ohn netz und hab das macht die clares greiffen/ da wie ma spricht/ wo wein gebriht laut fere die Sact pfeffen

Musical staff with notes and a large decorated initial 'C' on the right.

Um Sinder und ein Dr
Zunor auf wo man so
gant/ gehören wol samen/
ich ist/ und rinkt in Gottes name: Ein sinlichs gisg

Musical staff with notes and a large decorated initial 'C' on the right.

DISCANTVS.



B.B.B.B.B.B.B.B B B B B

a e d a e a a a a a a a

ab a dbd f d b a b d b a e f f f f

a e a e d d e a e e e e e e e

Ut Singer vnd. à 3.

B B B B B B B B B B

b a d b a e e e d a b a a a e d b a

d e d e d e d e d f d b d b d f g d b

e a e f e e e e e e e e e e e e e e

a a f e e e e e e e e e e e e e e

B B B B B B B B B B

f d b a a a a a a a a a a a a

ab b a b b d e d b d e d d b d e d d

d e a f f f f f f f f f f f f f f

a d d f f f f f f f f f f f f f f

a d a e e e e e e e e e e e e e e

* * * * *

Handwritten musical notation with notes and rests on staves.

B.B.B.B.B.B.B.B B B B B B B B B

a a a a a a a a a a a a a a

a e a e d a a b b d d f f d f d f b d

e a e a f f f e a d d d d d d d d

a d d d d d d d d d d d d d d d d



Donisart. à 3.

B B B B B B B B B B

b a b a e e d d a e d e a d e a a a d d d d

d e d e d e d e d b a b b d d f a d b b f e e e e

e e a e a d e a e e e e e e e e e e e e

a d e a e e e e e e e e e e e e e e

B B B B B B B B B B

e a e d a a a a a a a a a a a a

aa d d b b b b a a d d d b a e e e e e e e e

a e a e d e a f e f a e e e e e e e e e e e e

e d c a f e e e e e e e e e e e e e e

Handwritten musical notation with notes and rests on staves.

Handwritten musical notation with notes and rests on staves.

B **A S S O.**
 Osa non vada piu come sola, cosa non vada piu come sola, poiche
 quel nodo li pollente & forte, rotto spezzato sento, Ond hor viuo contento, ond hor viuo contento,

CANTO.

rotto spezzato sento, ond hor viuo contento, ond hor viuo contento

B **A S S O.**
 Cosa non vada piu come sola, cosa non vada piu come sola poi che quel no-
 do li pollente & forte, rotto spezzato sento, ond hor viuo contento, ond hor viuo contento

rotto spezzato sento ond hor viuo contento ond hor viuo contento.

B **A S S O.**
 Cchi riden tito moro, occhi riden tito moro in mezz un bolco

CANTO.

di facte d'oro, Ein van lagrima il core, ch'al mondo non e de v' regna amore v' regna amore

B **A S S O.**
 Occhi riden tito moro, occhi riden tito moro, in mezz un bolco

di facte d'oro, Ein van lagrima il core, ch'al mondo non e fede v' regna amore, v' regne amore, E in-
 van lagrima il core, ch'al mondo non e fede v' regna amore v' regna amore.



B B B B B B B B

d d d e d f f d d e a e d d e f d d e a

d a e d f b d f d d d d f d e a e e f d d d a

f b b d g d d f f d f f b f d d f f d d b

f e a d d d a f b e e f a

d d d e

Ola non vada. à 4.

B B B B B B B B

a e e e a a f e f e e e a a e d f f b e f f e d

a a a b e d f g f f e f

e e e e e e b e e f

B B B B B B B B B B B

a a a a a a

a b b d d d a b b d d d a

b b b f d d f f b b b f d d f

e f e f e f f e d d f e f e f

d d d d d d d

3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0



B B B B B B B B

a a a d e d f d a a a a

b d b a a b d d f d b a d e d d d d

e e f a e e f e

a e d d a a a a

Cchi ridenti. à 4.

B B B B B B B B B

f f f f f d b d d d d d d e a a a

g g f d d f g d f g g f g g f d d d d b f

b f d e a d d a a a a e e

B B B B B B B B B B B

a a a a a e e a a d b d b a b a a a d

f a b b a e d d d d d d b b f d b a d e f

d d e d f d f d d d e d g

e a a f e f a e

e d d d a a d

3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0

N Entr'io campai contento correvano li giorni piu che'l vento mentr'io campai con-



teno, correvano li giorni piu che'l vento, et mo ch'io viuo in pene, dura mill'anni il giorno amaro mene,



B ASSO.
Mentr'io cor. Correvano li giorni piu che'l vento, correvano li giorni piu che'l vento, et mo ch'io viuo in pene, dura mill'anni il giorno amaro mene, dura mill'anni il giorno amaro mene, dura mill'anni il giorno amaro mene, dura mill'anni il giorno amaro mene.



N Entr'io vispi in dolore amre e mesipare an' i giorni el bore, mentr'io vispi in dolore amre e mesipare a i giorni el bo-



re Ed hor scarco d'assam, il tempo vola e se ne fuggon d'anni e se ne fuggon d'anni



il tempo vola e se ne fuggon d'anni, Ed hor scarco d'assam, il tempo vola e se ne fuggon d'anni



B ASSO.
Mentr'io vispi. cor. Amre e mesi pare an' i giorni el bore, amre e mesi pare an' i giorni el bore, Ed hor scarco d'assam, il tempo vola e se ne fuggon d'anni, e se ne fuggon d'anni



hor scarco d'assam, il tempo vola e se ne fuggon d'anni, e se ne fuggon d'anni



ΓΒ ΒΒ Β Β ΒΒ ΒΓΒ Β Β

♩

Handwritten musical notation on a four-line staff with various rhythmic values and accidentals.

Entre io campai. à 4.

ΓΒΒ Β Β ΒΓΒΒ ΒΒ ΒΒ ΒΒ Β

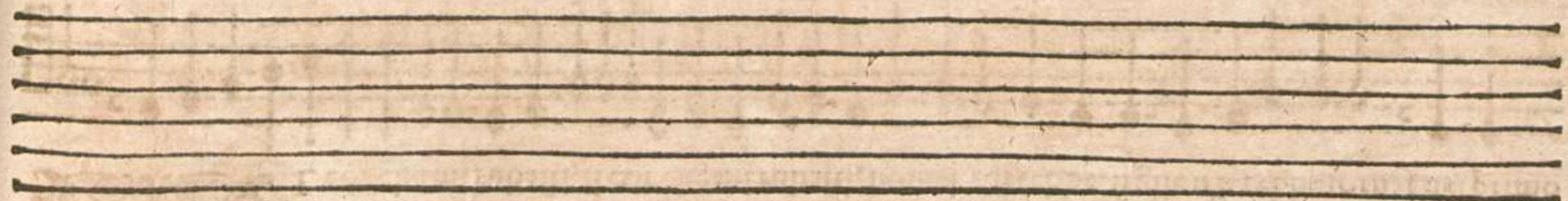
Handwritten musical notation on a four-line staff.

✱

Β ΒΒ ΒΒΒ Β Β Γ Β

Handwritten musical notation on a four-line staff.

✱



ΒΒ ΒΒ ΒΒ ΒΒ Β Β ΒΒ ΒΓΒ Β

♩

Handwritten musical notation on a four-line staff.

Is posta. Mentre io viffi. à 4.

ΒΒ Β Β Β Β Β Β Β Β ΒΒ

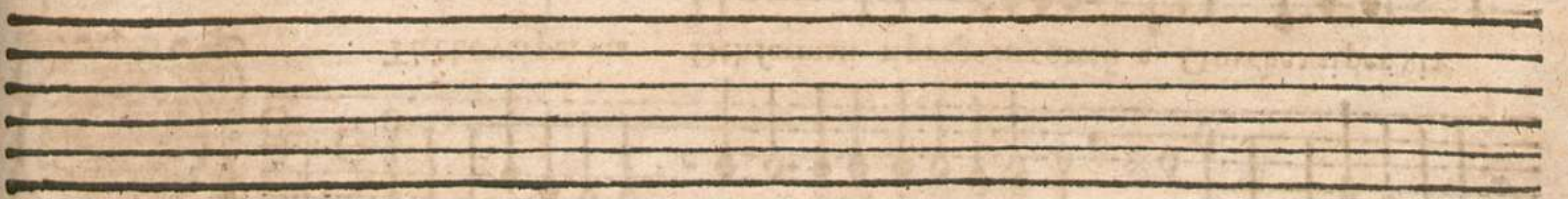
Handwritten musical notation on a four-line staff.

Β Β Β Β ΓΒΒ ΒΒ Β Β ΒΒ Β

Handwritten musical notation on a four-line staff.

ΒΒ ΒΒ ΒΓ ΒΒ ΒΒ Β

Handwritten musical notation on a four-line staff.



po piu soffrir l'ardere foco, madalo un poco, madalo un poco, ♯



loco, il cor che mi rubasti, il cor che mi rubasti, homai vorrebbe, si glie n'icrebbe, tornar nel primo loco, ch'ei no



Il cor che mi rubasti, il cor che mi rubasti, homai vorrebbe, si glie n'icrebbe, tornar nel primo



po piu soffrir l'ardere foco, madalo u poco madalo u poco ♯



loco, il cor che mi rubasti, il cor che mi rubasti, homai vorrebbe, si glie n'icrebbe tornar nel primo loco, ch'ei no



L cor che mi rubasti, il cor che mi rubasti, homai vorrebbe, si glie n'icrebbe tornar nel primo



CANTO

& l'aspra pena mia, O di ch'io ti farò per meraviglia, friger le labbra & inarcar le ciglia



ti ti prego in cortesia & l'aspra pena mia O di ch'io ti farò per meraviglia friger le labbra & i arcar le ciglia,



O tu che vai per via, Deh fermati ti prego in cortesia, O tu che vai per via, Deh ferma-



in arcar & in arcar le ciglia O di ch'io ti farò per meraviglia, friger le labbra & i arcar le ciglia



Deh fermati ti prego in cortesi a, E l'aspra pena mi a, O di ch'io ti farò per meraviglia friger le labbra &



Tu che vai per via Deh fermati ti prego in cortesi a, O tu che vai per via



CANTO



Γ Β Β Β Β Β Β Β Β Β Β Β Β

Handwritten musical notation on three staves with various notes and clefs.

Tuche vai. à 4.

Β Β Β Β Β Β Β Β Β Β Β Β

Handwritten musical notation on three staves with various notes and clefs.

Β Β Β Β Β Β Β Β Β Β Β Β

Handwritten musical notation on three staves with various notes and clefs.

Β Β Β Β Β Β Β Β Β Β Β Β

Handwritten musical notation on three staves with various notes and clefs.

Empty musical staves with faint handwritten notes.

Β Β Β Β Β Β Β Β Β Β Β Β

Handwritten musical notation on three staves with various notes and clefs.



L cor che mi rubasti. à 4.

Β Β Β Β Β Β Β Β Β Β Β Β

Handwritten musical notation on three staves with various notes and clefs.

Β Β Β Β Β Β Β Β Β Β Β Β

Handwritten musical notation on three staves with various notes and clefs.

Empty musical staves.

fnita di già faria fnita, //



Questa mifera vita di già faria fnita di già faria



Cor mio fe per dolore, Morir poteffe appaffionato core, appaffionato core, //



di già faria fnita questa mifera vita // di già faria fnita // fa ria fnita.



Questa mifera vita // di già faria fnita //



Or mio fe per dolore, morir poteffe appaffionato core, appaffionato core, //



CANTO.



certo il duol dubbia la gio ia amore, dubbia la gio ia amore, //



Lucilla io vo morire, perche viue debbio ahimife ro mio core, ha



ro mio core, ha certo il duol dubbia la gio ia amo re, dubbia la gio ia amo re, //



Villano &c. Deh non morir cor mio, per aspettar il ben c'ha da venire, ahimife-



CANTO.



Γ.Β Β Β Γ.Β Β Β.Β.Β.Β Β Β Β

♩ a a b a | a a b a | b f b f b f | b d f e e | e a a

♩ a e d d b a | a a b a | f g f r | r | r e e a e

♩ e a a | e f e | e e e a e

Vcilla iovo morire. à 4.

Β Β Β Β Β Β Γ Β Β Γ

♩ b b f d e | a b f d e | a a e e e | a e d |

♩ d b | d b | d b | d b | f | b d |

♩ e a e | e f e | f f a e a | f b | e |

Β Β Β Β Β Β Β Β Β Β

♩ f b d e a | b b f d e | e a a e e | a b

♩ b f b f b | b | i b i b f b b a a b | a a a e e | a

♩ i | i | p i i | i | b b d a d f g | e b a | d b f d

♩ f | f | f | d | d | d | b | a e e | e | a d

Β Β Β Β Β Β Β Β

♩ b f d e a | e a a e e e e | a b

♩ d e f e d a f e f e e e | a | b

♩ f | f | f d b | e | e |

♩ e | a e e | e | a

♩ d a e d a | a | a

Γ.Β Β Β Β Β Β Β

♩ f f a b b a a a b | a a d d b d b a

♩ f f d b d | b a a b d a d | a b b a a b | a d a

♩ b b f d e a e | e e d e a | d | e f f



Ormio se per dolore. à 4.

Β Β Β Β Β Β Β Β Β Β

♩ a e d e a e a b d b a a a | a e d e a

♩ d b a b a a | d d d a b b a d | e | b b d b a

♩ d d e e | e a a d a e | a | d d f d b

Β Β Β Β Β Β Β Β Β Β

♩ a d f b f d e a a a e e e e f a e e e e e f e e d d d d

♩ e e e g f f b i b f | e e e a b a e d f | e e e f r f e d d | f r f r d d d d | g f

♩ d d e g g i p | f | d e d g | f f f b d d d | f f b f b

♩ e | e | e e | e e b a e | e | e e a e d d

Β Β Β Β Β Β Β Β Β Β

♩ b b a a a e d e a a d f b b d e a a a a e e e e f a e e

♩ d b a b b b d b a e e e a f | f b i b f e e e | a b d a e d f e e e r | f f e d d

♩ d d e d e d d d r d b d d d e g g i p | f | d e d g r r f f f b d d d

♩ a e | e | e | e | e | e | e | e | e | e | b a e

Β Β Β Β Β Β Β Β

♩ e e e f e e d a e d b b a a

♩ f f f f d a a b | d a b a b a d e ||

♩ f f b f b | f | e e e d e a e e | a

B A S S O.

Monti ò fiumi ò selue ò piag
 ge ò font
 i micilamenti che per pietà ij
 farian fermar i venti farian fermar i venti //

Monti ò fiumi ò selue ò piag
 ge ò font
 i micilamenti che per pietà ij
 farian fermar i venti farian fermar i venti //

venite ad ascoltar
 i micilamenti che per pietà ij
 farian fermar i venti farian fermar i venti //

CANTO.

B O S S O.

in mezzo del mio core
 Dormiva amor ij
 all'hor chi vortrai
 dentro passaro e con la vista lor e con la vista lor io riuigliarò.

in mezzo del mio core
 Dormiva amor ij
 all'hor chi vortrai dentro passaro e con la vista lor e con la vista lor io riuigliarò.

in mezzo del mio core
 Dormiva amor ij
 all'hor chi vortrai dentro passaro e con la vista lor e con la vista lor io riuigliarò.

CANTO.



He gionarebbe hauer bellezze tante che gionarebbe hauer bellezze tante se pol-



cia hauer sti se polcia hauer ti vn core di diamante vn atto gentil fo



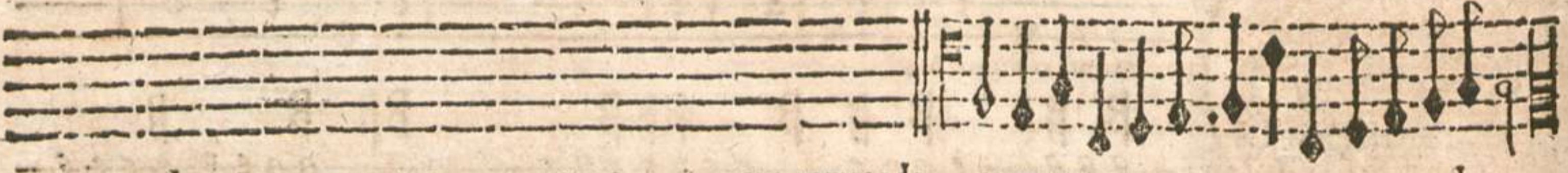
lo fortunato vo lo vi presta al Cie lo fortunato vo



O Che gionarebbe hauer Bellez ze tante Bellez ze tante



se polcia hauer te vn core di diamante vi presta al Cie lo for tunato volo vi presta al



cie lo for tunato volo

CANTO



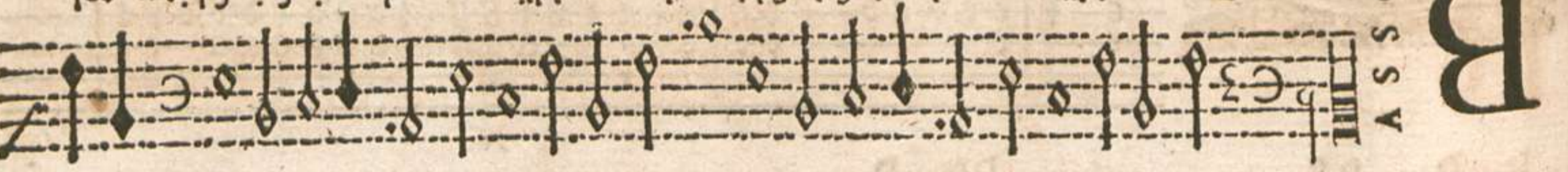
Anzar vid'io tra vaghe Ninfe in schiera danzar vid'io tra vaghe Ninfe in schie-



ra tola dal grege vn humil pastorella che dituro al repo con bella fillide o clita all'hor fillide o



clita all'hor forlon era fillide o clita all'hor fillide o clita all'hor forlon era



Danzar vid'io tra vaghe ninfe in schiera danzar vid'io tra vaghe ninfe in schiera tol-



ra dal grege vn humil pastorella fillide o clita all'hor fillide o clita all'hor forlon era



fillide o clita all'hor fillide o clita all'hor forlon era



BB B B BB BB B B B

aa aea ae e aa aaa aea a
 eed ed ed ed e eaca eed ed ed e
 d d f d d d e d ed d ed e a ed d d f d d
 a a ae e e a a

He giouarebbe hauer. à 4.

B B B B B B B

e a a a a a e e e f e e a a a a e e d e a
 e a e a e a e a e d y d e d e d d a d a
 e d e d d e d e a e d d a e d d f d f
 a a e e e a e e a e e e e

B B BB B B B B B B B

e a e e d e a a e a a e a e a e e f e e a a a e e d e a
 a e e f e a a e e d e d e e d e d e d e a d e d a e d f d f B d a
 y f d d f f d d a e d a f B f B d e
 e e e e e e e e a e a e a

*

BB B B

a a e e e e f B f e e e f e f
 e d e a a y f d e e f f e
 d e a f B d d f B
 a e B a e e a

*

B B B B BB BB B

aaa e e f e e a a a a a
 e a e d d e f d a e f e f e e e a d e a e a e
 d e d d f d d e y e d e a e e e e
 a a e e e e e a a a a

Anzar yidd'io. à 4.



B B B B B B B B B

e d e a e f e e f e e a a a a a a a
 d d e f d e a e f e f e e e e a c d e e e a
 d f d e y e e e e e e e e d d e d d e d e
 a e e a e e e e a e e e e e

B B BB BB B B BB BB B B B B

a d e a e d f d e a e e e a a a e a e a e d e a a a e
 e f e a e a e e a e d e d e d e d e d e a e e e e e
 e d a d e d f d d a a d d d d
 a e e e e e e e a a e

*

BB B B B B BB B B B B

a f f f f e e e a a a a a a
 a d e a f f f f e e d e e a e e e
 e d e a B B B B f e f e f d e d e a d e d e d e a e d d
 e e a B e e e e e e e e e e a

*

Empty musical staves.

D O N N A B E N C H I O D I M O N S T R I A L L E g r o i l v o l t o a l l e g r o i l v o l t o d o n n a b e n c h i o d i -
 m o s t r i a l l e g r o i l v o l t o a l l e g r o i l v o l t o E p a r c h i o r i
 d a s e m p r e a t u t t e l ' h o r e t a l v o l t a i c a n t o

B O N N A B E N C H I O D I M O N S T R I A L L E g r o i l v o l t o a l l e g r o i l v o l t o d o n n a b e n c h i o d i m o s t r i a l l e g r o i l v o l -
 t o a l l e g r o i l v o l t o E p a r c h i o r i d a s e m p r e a t u t t e l ' h o r e t a l v o l t a i c a n t o c h e m i p i a n g e i l c o r e

C H E M I P I A N G E I L C O R E T A L V O L T A I C A N T O C H E M I P I A N G E I L C O R E C H E M I P I A N G E I L C O R E

CANTO.

D O N N A B E N C H I O D I M O N S T R I A L L E g r o i l v o l t o a l l e g r o i l v o l t o d o n n a b e n c h i o d i m o s t r i a l l e g r o i l v o l -
 t o a l l e g r o i l v o l t o E p a r c h i o r i d a s e m p r e a t u t t e l ' h o r e t a l v o l t a i c a n t o c h e m i p i a n g e i l c o r e

B O N N A B E N C H I O D I M O N S T R I A L L E g r o i l v o l t o a l l e g r o i l v o l t o d o n n a b e n c h i o d i m o s t r i a l l e g r o i l v o l -
 t o a l l e g r o i l v o l t o E p a r c h i o r i d a s e m p r e a t u t t e l ' h o r e t a l v o l t a i c a n t o c h e m i p i a n g e i l c o r e

B O N N A B E N C H I O D I M O N S T R I A L L E g r o i l v o l t o a l l e g r o i l v o l t o d o n n a b e n c h i o d i m o s t r i a l l e g r o i l v o l -
 t o a l l e g r o i l v o l t o E p a r c h i o r i d a s e m p r e a t u t t e l ' h o r e t a l v o l t a i c a n t o c h e m i p i a n g e i l c o r e

B O N N A B E N C H I O D I M O N S T R I A L L E g r o i l v o l t o a l l e g r o i l v o l t o d o n n a b e n c h i o d i m o s t r i a l l e g r o i l v o l -
 t o a l l e g r o i l v o l t o E p a r c h i o r i d a s e m p r e a t u t t e l ' h o r e t a l v o l t a i c a n t o c h e m i p i a n g e i l c o r e

fi chiaro e coli bello ch'intorno mormoràdo i
 lieti stan gl'uccelletti ogn'hor cantando
 mormorando ch'intorno mormorando lieti stan gl'uccelletti ogn'hor cantando.



B B B B B B B B B B B B B

— eae — acaaf — d — efd — eef — f — f — fee — B — f —
 — d — d — e — f — | — dca — a — f — f — | — f — d — e — f — f — |
 — a — a — a — | — a — e — e — e — e — | — a — e — | — f —

Onna bench'io. à 4.

B B B B B B B B B B B B B

— eed — e — a — e — d — e — d — a — a — d — f — B — B — f — f — f — f — f — f — d — e — d —
 — d — d — d — a — d — a — | — e — a — f — d — | — B — | — d — d — f — f — | — f — f — f — d — e — d —
 — d — f — d — B — d — | — B — | — f — B — | — B — | — B — B — f — d — d — f —
 — a — a — f — a — | — a — e — | — e — e — f — f — | — f — e — B — f — B — B — B — | — B — f — e — e — a —

B B B B B B B B B B B B

— eae — ae — a — ae — d — d — e — a — e — B —
 — d — | — ed — ed — ed — ed — | — d — e — a — d — e — d — e — a — e — d — | — d —
 — a — | — a — | — a — e — | — a — | — a — | — a — | — a — | — a — | — a —



B B B B B B B B B B B B

— da — | — a — | — a — | — e — f — e — a — | — B — d —
 — f — d — f — f — | — a — | — d — B — d — B — a — a — B — d — f — | — e — e — a — | — B — d — B — a —
 — a — e — | — d — | — e — | — e — a — | — a — e — | — e — e — e — | — a — e —

O fianco & lasso. à 4.

B B B B B B B B B B B B

— d — d — | — d — | — d — f — d — e — d — e — d — e — a — e — | — d — d — d — d —
 — B — | — B — | — f — | — f — B — d — a — | — f — e — | — a — a — f — e —
 — a — e — f — | — f — e — e — f — e — f — e — e — e — | — f — | — f — e — | — a — a — f — e —

B B B B B B B B B B B B

— d — e — f — | — e — | — a — | — e — e — a — e — d — e — | — e — d — d — f — B — f — d — e — a — | — d — d —
 — d — d — f — | — d — d — e — d — B — d — d — d — | — e — | — d — a — | — d — d — d — B — B — | — a — d — B — d — d — | — d — d —
 — f — f — B — B — | — f — f — d — f — | — f — f — d — d — | — d — d — d — f — f — f — f — f — | — f — d — B — f — d — | — f — f —
 — f — B — | — a — f — f — | — f — f — a — a — a — e — | — a — | — a — f — f — | — e — | — e — d — f — | — e — f — e — f — | — f —

B A S S O .
 occhi il core S'oltr'ogni mero sol laguice e more
 Che mi gionua feruir con tanta fede
 re S'oltr'ogni mero sol laguice e mo

T E N O R E .
 haer donato a bei vostr'occhi il core S'oltr'ogni mero sol laguice e more
 Che mi gionua feruir con tanta fede
 haer dona to a bei vostr-

D E C O R A T I O N
 He mi gionua feruir con tanta fede

CANTO.

B A S S O .
 do
 grande ha volto gran despa tioso & biondo gira col carro & rende & rende luce al mondo
 E vn sol in cielo che si chiama Apollo
 de ha vol to grande spatiofo & biondo gira col carro & ren deluce al

F E N O R E .
 ha volto
 Vn Sol in cielo che si chiama Apollo

CANTO.



β β β β $\beta\beta$ β β
 $\delta\delta\delta\delta$ f β $\beta f\delta$ $\delta e\delta e\delta$ a
 $a\beta a\delta$ δ $i\beta a$ $\delta\delta$ $\delta\delta$ δ $\delta\beta a$
 βa i $f\delta$ f $f\beta\beta$ $\beta a\beta\delta$
 $a\epsilon\epsilon a$ f f $\epsilon\epsilon f a$ f ϵ a $a\epsilon\epsilon$
 δ $\delta e a$ f δ δ

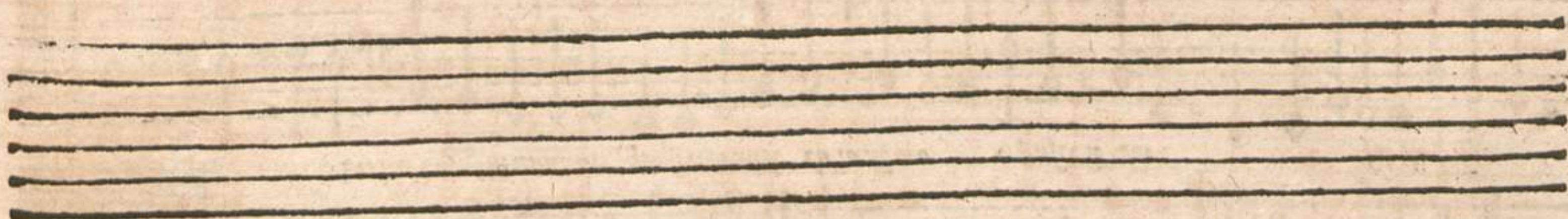
Vnfolincio. à 4.

β β β β β β
 δa $a\epsilon\delta$ a $a\epsilon\delta f f\beta f\delta$ $\epsilon f\epsilon a\epsilon\delta\epsilon\beta f\delta$
 $\delta\delta\beta\delta\beta\delta\beta$ β $\beta\delta$ δ $\delta\delta$ δ δ $a\delta\delta\delta\delta$
 f f f $a\beta$ δ $g\delta$ $\delta f g f$ $\delta a\delta\beta\delta$ $\delta a f$
 f f ϵ $a\epsilon$ ϵ a ϵf a a $a f a$
 $a\epsilon\delta$ $\delta f a$ ϵ βf f $\delta e\delta$ δ

*

β β $\beta\beta$ $\beta\beta$
 $\epsilon\beta i$ $\beta f\beta f\epsilon$ f f f
 $\delta\delta i$ i $f\delta$ f β
 δf i βf $i\beta f i\beta i\beta i\beta f\beta i$ a
 $a f$ $a\epsilon\epsilon f$ $\beta\beta$ β a
 δi

*



$\beta\beta\beta\beta$ $\beta\beta$ β β $\beta\beta$ β $\beta\beta$ $\beta\beta$ β
 $a a$ a $a a$ a $a\epsilon$ ϵ $a\delta$
 $\delta\delta\delta a$ $\epsilon\epsilon$ $\epsilon a\epsilon\delta\epsilon a$ ϵ $a\epsilon\delta$ δ ϵf
 $\delta\delta f\beta\delta f$ δ $\delta e\delta$ δ δ $a\epsilon\delta f$
 $\epsilon\epsilon\epsilon\epsilon\epsilon\epsilon$ $\epsilon\epsilon\epsilon$ ϵ ϵ $a\epsilon$ ϵ
 $f f \epsilon$ $\delta \epsilon$ a a a

He mi gioua seruir. à 4.

β β β β β β $\beta\beta$ β β β
 ϵ $\epsilon f\delta$ ϵf $f\epsilon\epsilon a$ $\delta\epsilon$ $\epsilon\epsilon\epsilon$
 δ $\epsilon\delta\delta$ δf $\beta\delta\delta\epsilon\delta$ $\delta\delta$ $\delta\delta\epsilon$
 f δ $\delta\delta f\delta f i\beta f i\beta i\beta f\beta$ $i\delta\delta\delta f$ $f\delta\delta$ $f\delta$
 $a\epsilon$ $\epsilon\epsilon f$ β $a a a$ ϵ a $\epsilon\epsilon\epsilon$
 $\epsilon\epsilon$ $a\epsilon a$ ϵ ϵ

*

β β $\beta\beta$ β β
 ϵa a $a\epsilon$
 $\delta\delta\epsilon\epsilon$ a $\epsilon\delta$
 δf δ $\epsilon a\delta\epsilon\delta\epsilon a\epsilon\delta$ δ
 a a ϵ a
 $\epsilon\epsilon$ a

*



premio degno di costante amore.

B ASSO.

debo amar chi mi fuggge e seguir chi mi fuge no no voglio il mio core

Mira d'hog indimane questa crudel chi adoro e pasce il cor sol di speranze vane

degno di costante amo

ranze va ne debo amar chi mi fuggge e seguir chi mi fuge no no voglio il mio core e premio

Irra d'hog indimane questa crudel chi adoro e pasce il cor sol di spe-

A CANTO.

ria il mio il mio dolore

che mi arda vn fredo fuoco che mi tormenta il guoco et haendo di me madonna il core non sappia onde de-

Meraviglia d'amore

il mio dolore

do fuoco che mi tormenta che mi tormenta il guoco et haendo di me madonna il core non sappia onde de-

che mi arda vn fred-

Eraviglia d'amore

A CANTO.

FLORILEGIUM.

3



BB BB B BB BB B B BB

cccc a d e f f f f e b i b f e b b b b f d e
 d d d e d d d b b b f d i b d b b b b f f
 d d d f f g f d i i i b f i i d i b b f f
 a a a e a a a a b f a a e f e

Erauglia d'amore. a 4.

BB B B B BB B BB BB

d e e a e e d e f d e e e d f
 d b g e e e e a a a a e d d d e d d f b
 f f d b e a e e d a d b d d a d
 e e e e b b e e e a a a a

B B B B B B B BB BB B B BB B BB B

d a c a c d a a a a f d e a e e d c a a e d f b f d d
 d e d d d e a e e d e d e d d d f a a e a a d e a f
 f d d f f f f d e d e d d d f d f d f f a b f b f a b f
 f a f e a a f e e b e e e e f a e e

B B

e e e e e e e e
 d e a c e e e d
 e e e f e e e a

*

Empty musical staves.



B B BB BB BB B BB

f f f d f b b d d d d d e a a f d a c a e d f a
 b b b f b d d f f f f f d d e d d e d b d
 i i i f i g g g g g f d d a f d d i b d
 b b b e f f f f f f a e a b f d e

I tra d'hoggi. a 3.

B B BB B B B B B B B B B B

a f d e f d e a a e f d f f f b f d f d f f f b b f
 b a f f d e d d e d b a b f b d b f b f b d d d
 d g g d a d d i b i d i i f d i
 a a a a b e b b f b e b b f f

B B BB B BB BB BB B B B BB B B

d b f b d i l f b b e a e d a e d f b d f b f d f b f d e a a e
 b d a f f b d d a b f d a e d a e d d e d
 f a a b i a a b i d b d d a
 e b f f a e f f e f f a a

Empty musical staves.

B **A S S O**

Godi pur di belsen felice pulce per doue ad hor' ad hor' ne vai salando
 vai salando ij
 vai salando e dolcemente sempre pizzicando

Odi pur del belsen felice pulce felice pulce perdo
 u' ad hor' ad hor' ne vai salando vai salando vai salando e dolcemente sempre
 pizzicando

CANTO.

B **A S S O**

ra Nearesti si folle nearesti si folle si folle alto desira
 resti si folle alto dese
 Desir che tanto falli ij
 S'ancora la voce hauesti gionte a l'a-
 Ben deuresti salire ne fa-
 Eir che tanto falli
 S'ancora la voce hauesti gionte a l'a-

CANTO.



Γ B B B B B B Γ B B B B
 e e e e f B a B c e e e f e r r r e e e f d
 d e d f f B f B d e e e e f g B d d d e a e a e
 f e f f i f B B i d d d f B f f f d d
 e e a f e e e e g i e e e
 e e B e e R

Esir che tanto falli. à 4.

B B B B B B B B
 e a a a e e e e f f d d
 d d e a e d e d e a a a e e e d f
 a e d f f e a a d d e e a a e e e e
 e e e e e e e e a f e e
 e d d a

B Γ B B B B B B B B B
 e e e e d d e a a e e e d e a e B a B g B
 d d e d d f a e a e e e a d B B B d e d e e
 f d a e d d f f f d B a B f f f a a d d
 e e e e a e e e e e e e e e e e e a e
 d e a a d e e e e e B B e e a e

B B B B B B B B B B B B B B B B
 e e e e a a a a f e e e a a a a e
 B g e a d e B B B d d e d e e e e e a e e e e a e e
 B f d f f e f f B f B f d d e f a f e e d e f e d d
 e e e e i R e R a e e d e e e e e e e e e a e
 e a e e a e e e a e e e e e a e a e e a a e

B B B B B B Γ
 e e e a d e a
 e e a a e
 e e a B f
 e e B e e

B B B B B B B B B B B B
 f d e a d e a e a e e e d d e d e a e
 d e a a d d a a a e d e d d e d e a e
 e a a b d d f d a a a e e a e
 e a a e e a e



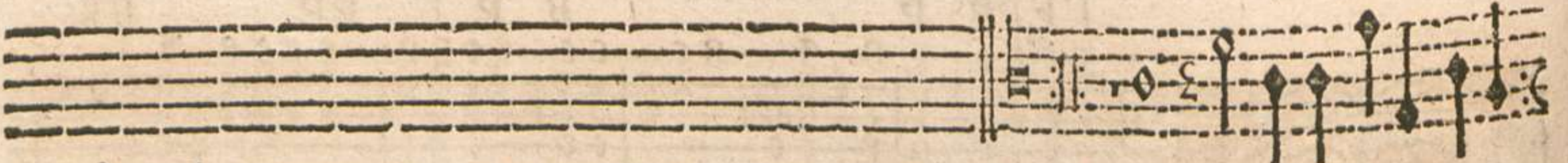
Odi pur del belfen. à 4.

Γ B B B B B B B B B B B B B B B
 f d e f d e a e a e d f d d d e a e d e e g
 a e d d e d e a a a a a d
 a a a e a a a a e B B e a i
 e a e a e e e e e e a e B
 e e d d d a a e d B

B B B B B B B B B B B B
 a e a f a d e a e e B a f e f f d e a e a
 e a e d a a a a e a a e d a d d d d e a e d e d e a e
 d B g a d a a e e e a a e e e
 a e B e B a e a e f e e e
 a f a e f e d d d f f a

B B B B B B B B B B B
 e a e a e e d f e a f d e a
 e d d e a a d d d d a d d
 e a a e a e a a a e a a e
 a e e e a e e e e e e e e e e e
 d d f f a e d f a e d

dor delle virtu c'haure.



fra le donne, per lo splendor delle virtu c'haure de le virtu c'haure per lo splen-



Lottana Sfera è quella che piu dil'altre è luminosa, è bella simile Ortaua ij



B
O
S
S
V



simile Ortaua ij fra le donne se per lo splendor delle virtu c'haure



Ortaua Sfera è quella che piu de l'altre è luminosa, e bel



CANTO.

aspemie querele chetal hor è pietade esser crudele.



frale ma fa ma fa che sia mortale scelligi dunque vno frale ma fa che sia mortale & metti fine all'.



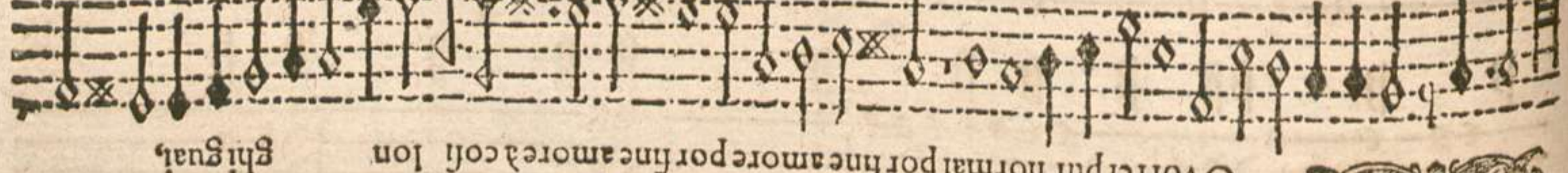
Io vorrei pur hormai por fine amore à col longhigua i, scelligi dunque vno



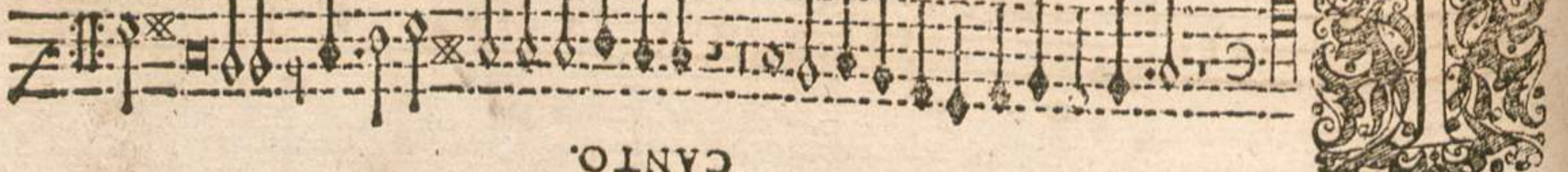
ma fa che sia morta le e metti fine all'aspemie querele chetal hor è pietade esser crudele.



scelligi dunque vno frale ma fa che sia mortale scelligi dunque vno frale



O vorrei pur hormai por fine amore por fine amore à col longhigua,



CANTO.

mi sento venir men l'alma e la vita l'alma e la vita l'alma e la vita l'alma e la vita l'alma e la vita

che sol pensando alla crudel partita che sol pensando alla crudel partita che sol pensando alla crudel partita che sol pensando alla crudel partita che sol pensando alla crudel partita

Come farò cor mio quando ti parti //
O S S V

l'alma e la vita l'alma e la vita l'alma e la vita l'alma e la vita l'alma e la vita

che sol pesado alla crudel partita //
mi sento venir men //

ome farò cor mio quando ti parti //



CANTO.

na la figlia di la to na la figlia di la to na la figlia di la to na la figlia di la to na la figlia di la to

vano notte e giorno sciolti d'ogn' amor vano notte e giorno sciolti d'ogn' amor vano notte e giorno sciolti d'ogn' amor vano notte e giorno sciolti d'ogn' amor

Giovani vaghi iam che qui d'intorno che qui d'intorno //
O S S V

na la figlia di la to na la figlia di la to na la figlia di la to na la figlia di la to na la figlia di la to

sciolti d'ogn' amor vano notte e giorno sciolti d'ogn' amor vano notte e giorno sciolti d'ogn' amor vano notte e giorno sciolti d'ogn' amor

Giovani vaghi iam che qui d'intorno che qui d'intorno //



CANTO.



Musical notation for the first system, featuring a treble clef and various note values (minims, crotchets, quavers) with stems.

Iouani vaghi. à 4.

Staff with rhythmic notation consisting of letters B, b, and other symbols.

Musical notation for the second system, including a treble clef and various note values.

Staff with rhythmic notation consisting of letters B, b, and other symbols.

Musical notation for the third system, including a treble clef and various note values.

Staff with rhythmic notation consisting of letters B, b, and other symbols.

Musical notation for the fourth system, including a treble clef and various note values.



Ome faró. à 4.

Musical notation for the fifth system, featuring a treble clef and various note values.

Staff with rhythmic notation consisting of letters B, b, and other symbols.

Musical notation for the sixth system, including a treble clef and various note values.

Staff with rhythmic notation consisting of letters B, b, and other symbols.

Musical notation for the seventh system, including a treble clef and various note values.

Staff with rhythmic notation consisting of letters B, b, and other symbols.

Musical notation for the eighth system, including a treble clef and various note values.

Staff with rhythmic notation consisting of letters B, b, and other symbols.

Musical notation for the ninth system, including a treble clef and various note values.

CANTO.

V **ENORE.**
 /serirti se non fai se non fai ch'elchino dal tuo regno tanti gua
 Morzio pollo dir la voglia mia
 penso non piu

B **ASSO.**
 Amorsio pollo dir la voglia mia
 penso non piu serirti se non fai se non fai ch'elchino dal tuo regno tanti gua
 Amorsio pollo dir la vo
 gliami a

! senon fai ch'elchino dal tuo regno tanti guai

CANTO.

V
 io la fera e vien noiosa fera e fas orrido
 L dipartir della mia chiara stella
 il giorno fugge ij e vien no-
 e fas orrido verno Primavera.

B **ASSO.**
 Al dipartir della mia chiara stella
 e vien noiosa fera e fas orrido verno Primavera.
 il giorno fugge ij e vien no-
 e fas orrido verno Primavera.

e fas orrido verno Primavera.



Γ Β Β Β

f f a d e d d e a e d d e a a f e a

a b d d f f d d a b d b d f

a c c f e e a e e e

L dipartir. à 4.

Β Β Β Β Β Β Β

a e d a e e f b a d e a d d e d e

a a e a a a a e a a a a f e

e e e e e e e e e e e e e e a

e a e d f d a e d f d

Β Β Β Β Β Β Β Β Β

f e d f e f e d f a a b e e e e f e d b b d e

d a b d a a a e a e a a a a a a f d d a

e e a e e e e e e e e e e e e e e e e

e d f a b g g a a d e d

Β Β Γ Γ Β Β Β Β Β Β Β

a a a a d d e e e e e e e e e e e e

d e a d e d e d e a e d d f e e e e e e e e e e e e

e e e e e e e e e e e e e e e e e e e e e e

f e e e e e e e e e e e e e e e e e e e e e

Γ Β Β Β Β Β Β Β Β Β Β

a a a a a a a a a a a a a a a a

a a d b d f a b d b a b a b a b d b

e e e e e e e e e e e e e e e e e e e e e e

e e e e e e e e e e e e e e e e e e e e e e



Mors'io poslo. à 4.

Β Β Β Β Β Β Β Β Β Β Β Β Β

d e a a a a a a a a a a a a a a e e e e e e

a a a d b d b d f b f d d d d d d d d d d

e e e e e e e e e e e e e e e e e e e e e e

d e e e e e e e e e e e e e e e e e e e e e

Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β

a a a a a a a a a a a a a a a a a a a a a

d a b d b d a d b a d e a e e e e e e e e e e e e

f f f f f f f f f f f f f f f f f f f f f f

e e e e e e e e e e e e e e e e e e e e e e

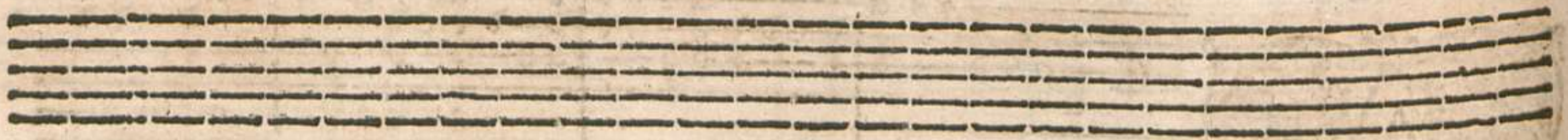
Β Β Β Β Β Β Β Β Β Β Β Β Β

e a a a a a a a a a a a a a a a a a a a a a

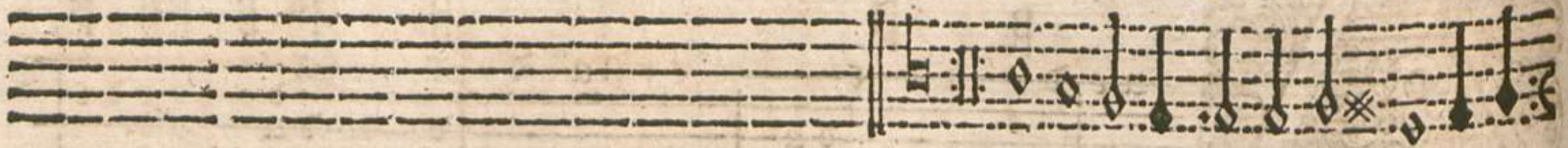
b a a d b d f f f e d f d f b d d b f a e e e e

a e e e e e e e e e e e e e e e e e e e e e e

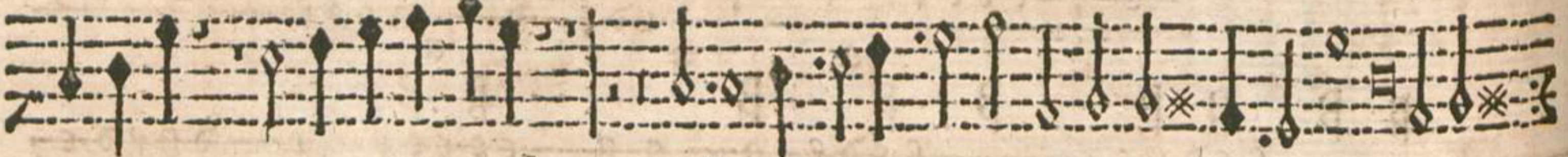
e d e e e a e e e e e e e e e e e e e e e e e e



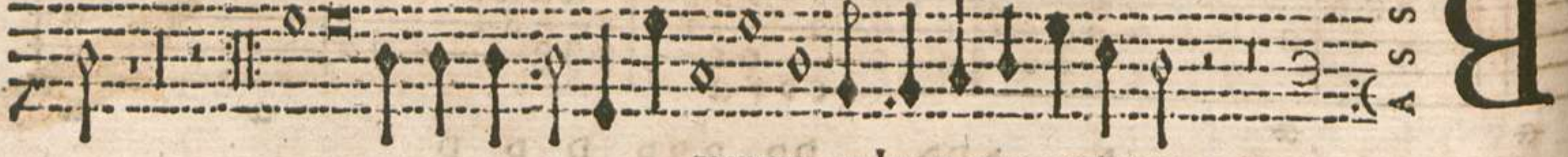
urà ma in ma in l'aspra martire.



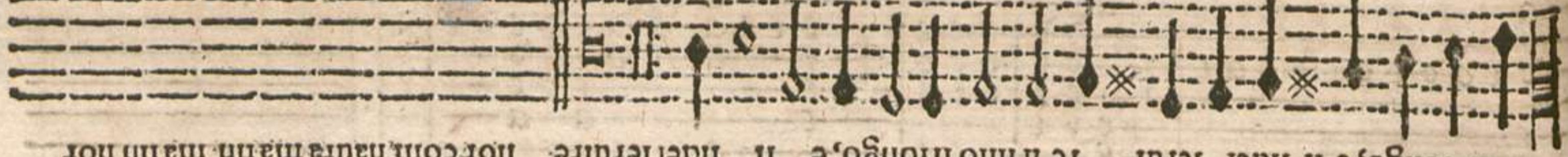
mio si longo, e si fidel ferui hor com'haurà ma in hor com'ha-



Se doppo mille manife ste prouancor pur non vi moue il



com'haurà mai in hor com'haurà ma in l'aspra martire.



si longo, e si fidel ferui re il mio si longo, e si fidel feruire hor com'haurà ma in ma in hor



ancor pur non vi moue il mio si longo, e si fidel feruire il mio



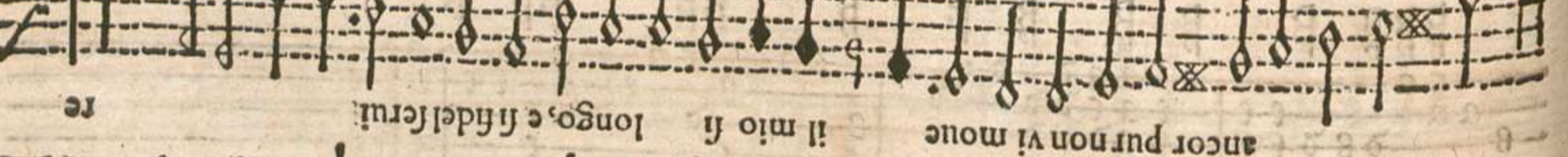
Se doppo mille manife ste proue



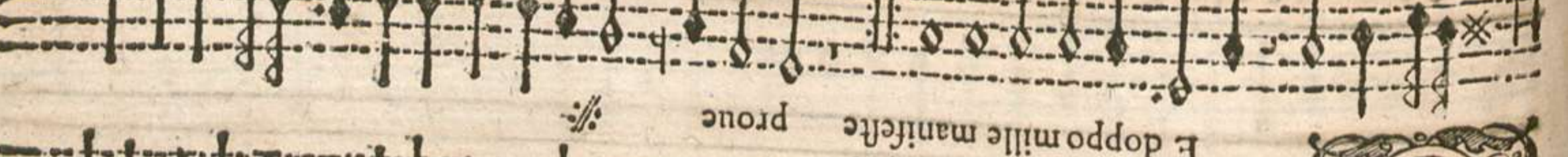
hor com'haurà ma in ma in ma in l'aspro martire.



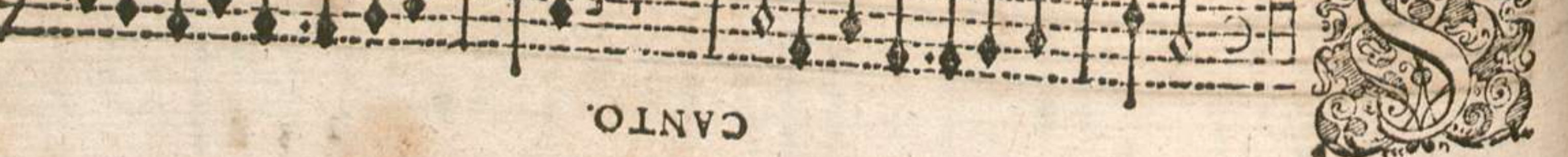
il mio si longo, e si fidel ferui re e si fidel ferui re



ancor pur non vi moue il mio si longo, e si fidel ferui re



E doppo mille manife ste proue



CANTO.



B
ASSO.

T
ENORE.



ΓΒ Β ΒΒΒ Β ΒΒ ΒΒ Β

c e e f f e e f c
 d a a d a e d d d d e d e a d e d d d
 e a f e d d a a d d f f f
 c e a e e f f e c

E dopo mille manifeste proue. à 4.

Β Β Β Β Β Β Β ΓΒΒ

f f e f e e e c b e e e
 e e e e b g e d d d e e e e
 d d e b e e f i b i a f e e e f e f f e e
 e e e b e c c e c b b c e e

Γ ΒΒ Β Β ΒΒ Β Β ΒΓΒ Β Β Β Γ

c e a b f e d e a a a e a
 d e a d e d a e d e d d e d a d e a e a a a c e e e e f
 a d f d e f f e a a a b f
 a c e r e e e e b b e e e

ΒΒ ΓΒΒ ΓΒ ΓΒ ΓΒ Β ΒΒ Β ΒΓΒΒ ΒΒ Β Β

e a e e g e g b r r b f d e d e c
 a b b a f f d d e a e e e e e e e d d e a
 b e e g i r b g g e f d e a d e e a c e e f
 e a e a c e e a e e e e e e e

ΒΒ Β ΒΒ ΒΒΒ Β ΒΒ Β ΒΒΒ Β

e a a c a c e e a e e e f
 a d a c d d a c a e d a e d a e d
 f e e e f e f a e e e e e e e e e e
 e e a e e a e e e e e e e e e e

Β Β Β ΒΒ ΒΒ ΒΒ Β Β

e e e e a a e e e a
 d e e e a a e e e e e e e e e e e e e e
 a e e f f e e e a a e e e e e e e e e e e e
 a e e e b e e e e a e e e e e e e e e e e e

Handwritten musical notation on multiple staves, including notes, rests, and decorative elements. Includes a large asterisk (*) in the second staff.

D I PIANI DI FOSFIR NUTRICO IL CORE
 PIANI DI FOSFIR NUTRICO IL CORE
 DI PIANI DI

re a chi mi frug-
 re amo re
 re a chi mi frug-

fosfir nutrigo il co
 re
 re a chi mi frug-

ge e chi mi frugge a torto
 a torto
 ge e chi mi frugge a torto

Ne mi vuol vino ahime
 Ne mi vuol morto ne mi vuol morto.

Di piani di pian
 ti e di fosfir nutrigo il core di pian
 ti e di fosfir nutrigo il core di pian

core ahi dipicaro amo
 re
 re a chi mi frugge a torto

chi mi frugge a torto e chi mi frugge a tor
 to
 no ahime ne mi vol vino ahi-

me il
 ne mi vol mor
 to ne mi vol mor
 to.

Di piani di
 piani e di fosfir nutrigo il core nutrigo il core

ahi dipicaro a mo re
 e chi mi frug
 ge e chi mi frug

ge a torto
 a torto
 a torto ne mi vuol vino ahime il
 ne mi vuol vino ahime ne mi
 vuol morto ne mi vuol morto.



T ENORE.

B ASSO.

CANTO.



Γ Β Β Β Β Γ Β Β Β Β Γ Β Γ Β Β Β Β

a a a a e d a e a e e e e a e e f b f b b

ε ε ε ε ε ε ε ε ε ε ε ε f e e e f a

ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε

ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε

I pianti e di sospiri.. à 4.

Β Β Γ Β Γ Β Β Β Β Β Β Γ Β Β Β

ε a ε e e e e a e a a a a

ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε

ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε

ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε

Β Γ Β Γ Β Β Β Β Β Β Β Β Γ Β Γ

a f f e e a e a d e a a f e e e f e f e f e e e a a a

ε a e d d e e e e f b f e e e e e e e e e e e e

ε a a e a b e e e e e e e e e e e e e e

a a e e e e e e e e e e e e e e e e

Β Β Β Β Β Γ Β Γ Β Β Γ Β Γ Β Β Β Β Β

f f a d d e a a a d e a e d e f f e e f e f e f e e e a b a a

d b b a a a c d a e d e a c a e d e f f e e f e f e f e e e a b a a

ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε

a f a a a a a a a a a a a a a a a

Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β

ε a e d f b f b f f d e a a d e d e a e d a e d a e d a

b d a c d b a d d f a b d f f d f b b b d b a e d a e d a

e f e e e e e e e e e e e e e e e e

ε d e a c e f f e e e e e e a e d a c e

Β Β Β Β Γ Β Β Γ Β Β Β Β Β Β Β

ε d b i b f e f b f e b i f f i i b f b f a b d b a

a b a g a a g a f f b g f b b g d d b d d b b

ε b e b f e e 3 e g b b b b g a e e f e b e a

a b b a b f f b f f a f e

Β Β Β Β Β Β Β Β Β Γ Β Γ Β Β Β Β Β Β

ε ε a a e e e e a a e e e e f b a a

a a b d a e e e e f b d b b a f f f f e e e e e e

ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε

f f e e e a e e e e e d g e g f e e e e e

Β Β Β Γ Β

b a g a d b a a d e a 3 e f

ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε

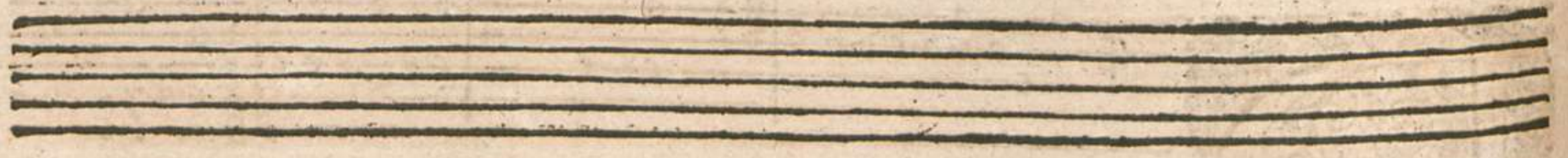
a a e e e e e e e e a a b b

ε ε ε ε ε ε ε ε

ε ε ε ε ε ε ε ε

ε ε ε ε ε ε ε ε

ε ε ε ε ε ε ε ε



vino dogn'altro ben e di m'ello vino.

Fiera stella Fiera stel la m'iten odio e schiuo dogn'altro ben e di m'ello

B V S S O

Mentre lontan da voi chiaro mio sole chiaro mio sole il

foe di m'ello vino.

schiuo dogn'altro ben e di m'ello vino

chiaro mio sole le Fiera stella Fiera stel la m'iten odio e schiuo

Mentre lontan da voi chiaro mio sole le

T ENORE.

dogn'altro ben e di m'ello vino.

schiuo m'iten odio e schiuo dogn'altro ben e di m'ello vino il

le il chiaro mio sole Fiera stella il m'iten odio e

Entre lontan da voi chiaro mio sole mentre lontan da voi chiaro mio sole

M

CANTO.



Γ Β ΒΒΒΒ Β Γ Β ΒΒΒΒ Γ

f e f a e a c a f e

♩ da f d f d d e d e d e d d a a d

f f e f a e e e e e

Entre lontan. à 4.

Β ΒΒΒΒ Β Β Β Β Β Β Β Β Β Β

f e e a e e f e f e a f

♩ da e d e d e d e d d e f f a d e e

a f d f d d d d f f a d d b a

a f a a e e e a a e e a

Β Β Γ Γ Β Β Β Β Β Γ Β Β Β

d e a a d e a e f d e a d

♩ d e e e e e a a a a d

♩ d e f e f f d a a

a f e a e e e e e e e f

f e e a a d e e b

Γ Β Β Γ Β Γ Β Β Β Γ Β Β

a e e a e d e d f b f d e d a e d a

♩ e d a a f d f d d e a d e d e a e d d a

♩ b d f d a a f d d a a d e d e a e d d a

e a e a e e f f a a a e a e

e e d e d a f f

Γ Β Β Β Β Β Β Β Β Β Γ Β Β

f e a e a e a d e a a a e e

♩ e d a e d a e d d a a e d a d a e d e d d e d a d e a a

♩ d a f d b a d d d a d d b a a b d

e a e a a e e a f e e a a e e a a

e d e e a a a e e d e

Β Β Β Β Γ Β

d e a a e a e a e

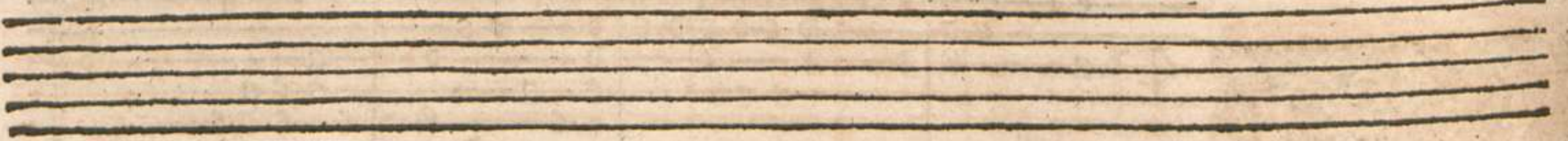
♩ a e d e d e d e d d e d

♩ d d d d d a

e a a a

Handwritten notes and scribbles in the lower section of the page.

Empty musical staves at the bottom of the page.



di colei che sol m'ha mor to che sol m'ha morto che sol m'ha morto ahi vita mia per che mi struggia a torto

mi struggia a torto.

Non si può più mirar cosa nel mondo

piu bella

per che mi struggia a torto

to mi struggia a torto.

a per che mi struggia a torto

to

piu bella di colei che sol m'ha morto che sol m'ha morto ahi vita mi-

Non si può più mirar cosa nel mondo

mi struggia a torto.

tor to si

ahi vita mia per che mi struggia a torto

to ahi vita mia per che mi struggia

do cosa nel mondo piu bella di colei che sol m'ha mor to - che sol m'ha morto che sol m'ha mor-

On si può più mirar cosa nel mondo no si può più mirar non si può più mirar cosa nel mon-

BASSO.

TENORE.

CANTO.





Γ ΒΓΒ ΓΒ Β Β Β Β Β Β

a a a a a a d e a a c e e f a

a d d d d f b d d b a a a d b d b a b a a a a e

e e e e e f e e e b e b e e f d f g f g

e e f f d a a a e e e b e e a

On si puo piu. à 4.

Β Β Β Β Β Β Β Β Β Β Β Β

e b f f b f a d e a e a e a e a

d d d d e f a e e a d e a e e e e

a f f a f e e e a e a d a f

f f d e e e e e e e e e e a

Β Β Β Β Β Β Β Β Β Β Β Β

a a c c a a a a a a a a b

a d d a b b f f e e e e e e e a a b

e a a a e e e e e e e e e e e e

e e e f e e e e e e e e e e e e

Β ΓΒΒ ΒΒ ΓΒ ΓΒΒ ΓΒ Β ΒΒ Β Β Β Γ

a e a a e a e a e a b b a a b d b a b a

d a d b b f f d e a e d a b d a b a

e e e e e a e e e e e e e e e e e e

d a a d d d d d e a a e e e e e

Β Β Γ Β Γ Β Β Β Β Β Β Β Β Β Β Β

d e a e e a e a a a e d e a f d d e a e

f e d a b d g f d g f g f d f b a d

f d b g f d g f g f d f c a b d

d e e e e e e e e e e e e e e e e

Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β

a e a a a e d e a c a b b f d e d f b f d

d e a a e a e a c d b f f d b d a a b b b

e e e e e e e e e e e e e e e e e e e e

a e d e e e e e e e e e e e e e e e e

Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β

b b f e d e a d e a c d a e d f d f d e a

d f a a a a e f f e e e e e e e e e e

e f b e e b e e a a a a a a e e e e e e

b b e a a d a e e e e e e e e e e e e

Empty musical staves for practice or continuation of the piece.

deus, ij
 qual esser deus
 fatal mio mal qual esser deus
 qual esser deus
 hor pensate al mio mal, qual esser
 hor pen-
 o come al vento si disfa la nebbia,
 ne so che far mi debbia ij
 hor pen-
 Per pianto la mia carne la mia carne si distill
 la. si come al sol la neue
 al mio mal qual esser deus, qual esser deus ij
 qual esser deus
 ne so che far mi debbia, hor pensate al mio mal qual esser deus, qual esser deus ij
 hor penfar
 neue
 o come al vento si disfa la nebbia, ne so che far mi debbia ij
 Per pianto la mia carne si distilla ij
 si come al sol la
 ENORE
 qual esser deus
 qual esser deus ij
 hor pen
 fatal mio mal ij
 qual esser deus, hor pensate al mio mal, ij
 si come al sol la neue ij
 o come al vento si disfa la nebbia, ne so che far mi debbia
 Er pianto la mia carne si distilla la mia carne si distill
 la

B
ASSO

T
ENORE

D

CANTO.



1 BB B BB BB B Γ BB

Er pianto la mia carne. à 4.

Handwritten musical notation on a four-line staff with various notes and clefs.

BB BB Γ BB BB ΓB B ΓBB BB BB B

Handwritten musical notation on a four-line staff.

BB B ΓB B BB B BB BB BB BB

Handwritten musical notation on a four-line staff.

BBB BB B B B B B BB BB B B

Handwritten musical notation on a four-line staff.

B B Γ Γ B B BB B B B BB BB

Handwritten musical notation on a four-line staff.

B B Γ Γ B BB B

Handwritten musical notation on a four-line staff.

ΓBB B ΓB BB BB B B ΓBB

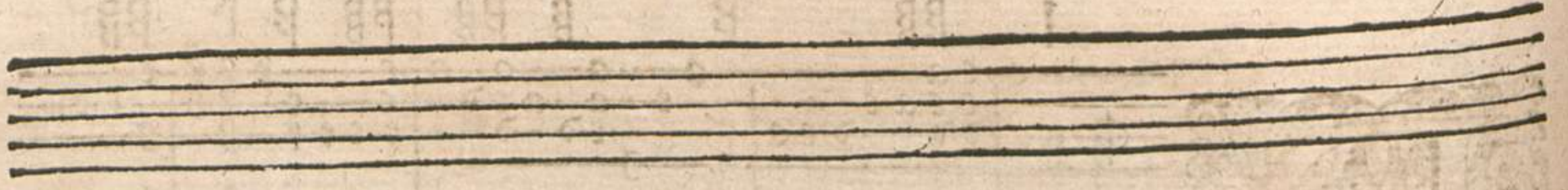
Handwritten musical notation on a four-line staff.

Γ BB BB B B BB BB BB B B B

Handwritten musical notation on a four-line staff.

B B B B BB 1

Handwritten musical notation on a four-line staff.



BASSO.

D A verginella. Ch'in bel giardin ij
 su la natua spina mentr'efola sicura fir-
 posa sicura si riposa negregge ne pastor ij
 se gl'auicina se gl'auicina
 laura loane ij e l'albaruggiadola l'acqua la terr' al suo fauor s'inchina
 donn'innamorate
 gioueni vagh' e donn'innamorate amà ha vern' e sen' e t'epi ornate %

CANTO.

D A verginell' e siml' alla rosa ch'in bel giar-
 din ij su
 lanatua spina mentr'efola sicura si riposa sicura si riposa
 negre- pastor ij se gl'auicina se gl'auicina Laura loane
 ij e l'albaruggiadola l'acqua la terr' al suo fauor s'inchina giouani va-
 gh' e donn'inna-
 mo rate aman' hauch' e sen' e tempi ornate %



LB BBB BBB B BB BB B BB

a a b d f d f b a d b a a d d d f d
 b d d b d f g f f d b d d b b d b d b f b d g f
 f f d g g e f g f d f b f g f b g f g g
 d d d d f c d d d f d d f d d d e f d

A virginella. à 4.

B B BB B B B B B B B B B B

b a a a d a b d b a f d b a a a f d b
 d b g b d b f b d b a b d f d b d b a d a d
 d d d f b g f b b b d f d b d b d b d a d
 a d f d e d e d e d d d e d d e

B B B LB BBB B LB B BB B BBB

a a a a d d f b i f d b a a e d d d d f i b f d a a a a b
 b d b a d f d f b b d d f d f d f d g b d d b d b d d
 d b d b e g f d d d f g f g f f f g f f d b d d f b
 e d e d c e c c f f d f d f c d b f f e d d f

B B B B BB LB B LB B BB B

f d a g b d b d d d d d d f g g g g d f d d d
 g g f f f f d d d f f f g g f g g g g f g f d f g f
 d f f f f e f f e f e f f f f d d d b i d a
 f b d d d d d d d d d d d d d d

B B LB B B LB B B B B

a a a a b a a d d f b f b i b d f b i b f
 b d b d b a a d b a a b b d b d b d b d f d f g f g f
 a d e a e d a f b f g g i g d i a f
 a a a b d d d d

B B B BBB LB BB B B B BBB

d d b a d d f b d a b a a a d f b i f b f d b i f
 f b d f g d d b b d b b d b d d d d d d d d d d d
 a c d f g d e d f d b f b f g g f d f e f f f e f b f
 d d d d d d d d d d d d b f f d d

B B B B B B B BBB B B B

b f d f b d a a d d d d d f b i f b f d b i f b b f d f d
 d b a b d a b d b d d d d d d d d d d d d d d d d
 f e d a e f f f e f f e f f e f b f f b d f e d
 d d d d d d d d d d d d b f f d d

B B B B B 1

b d b a a
 a b d b d
 a b b f d g f g f g f d f b
 a e d f d

Empty musical staves.

B O S S V
 stella ma da sue vaghe angeliche faulle
 a mille a mille a mille a mille a mille a mille
 guardare ch'efco facta mille a mille ij a mille a mille
 Venite Maghi a rimirar mia stella
 a rimirar mia
 le a mille a mille ij a mille a mille ij a mille a mille
 la ma da sue vaghe angeliche faulle ma da sue vaghe angeliche faulle
 guardare ch'efco facta mille
 Venite Maghi a rimirar mia stella
 a rimirar mia stella
 Venite Maghi a rimirar mia stella
 a rimirar mia stella

CANTO.

B O S S V
 mare lacrimice
 fatto d'amar lacime ricetto
 cha mille cha mille
 cha mille a mille a mille a mille a mille a mille a mille
 bagnano il petto cha mille a mille a mille a mille a mille a mille
 bagnano il petto cha mille a mille a mille a mille a mille a mille
 L'occhi leggiadri el bel viso sereno
 in hano con
 duro freno
 fatto d'amar lacime ricetto
 cha mille cha mille
 fatto d'amar lacime ricetto
 cha mille cha mille
 in hano con
 L'occhi leggiadri el bel viso sereno

CANTO.



C B B B B B B B B B B B
 a a a d d c a c a d c a c a
 a d d b b a a a a e d c a e d e f e e f f f e a
 e d d f b d d b a d a d a b d f j f e
 e e e f e e e e b b e b e e e a a c c c e e
 e f d a a e d c a a

L'occhi. à 4.

B B B B B B B B B B B B
 a a a d d e d e e a a a d e a c d e d
 d d d a b a b a a a a a d d a f b d b
 e e e f e e e e b e e e e e e e a e e e a
 e e e f f a e e e e e e e e a e a e a

B B B B B B B B B B B B
 a a a e e e e f b a b a a a
 d d a d b b a a a b d d b a b a a a b b
 f e e e f e e e e d e b b e a e e e e e e e e e a a e e
 e a c e f d d d a a e a a a f d e c c e e e

B B B B B B B B B B B B
 a a a a a a e e e f f c a e d d d e a e
 d b b a a e e d d a a e e e e f f f d d f a a e
 f a e e e e e d a a a e e e e e e a f e b
 d a a a e e e e e d d d a e d a e e

C B B B B B B B B B B B
 e a e a e a a c f e f e f a c a c e f
 a e d d b d f g f d d d d d f e e d d a d d
 f e a a a a e e e a e a e a a e e e e
 a a a

Enite maghi. à 4.



B B B B B B B B B B B B
 e a e a a a a a a e a e a
 d e e d e f a e e a e d a e d d a d a a e d
 a e f e e e a e a e a e a e e e
 a a f a a e e e a c d

B B B B B B B B B B B B
 e a e a a e f e f e a e e a
 e a e d a a b d a b d d e a a e e e d c d d
 e e e e a a e e e e a a e e e e e e e e e e
 a e e a d e d f e e a e e a a a

B B B B B B B B B B B B
 e a a a a a a a a f f f d e
 e d e d e a d e e d d e d d d e a b d d d e d a d d d e d
 a e e e e e e e e e e e e e e e e e e e e e e e e e
 a e e e a a f f f e e a e e e e e e e e e e e e e e

B B B B B B B B B B B B
 d d d e a e e e e a f d e a e a
 d a d e d d d f d d d e e e e e e e e e e e e e e
 f e e e e e e e e e e e e e e e e e e e e e e e e e
 e d e d f e e e e e e e e e e e e e e e e e e e



D BB D BDBB B B B B B B B D B

First musical staff with notes and clefs.

Illi a' amata mia. a 4.

B DDBB B B B B BB B B B B B

Second musical staff with notes and clefs.

B B B B D B B B B B

Third musical staff with notes and clefs.

B B B B B B B BB BB B B B B

Fourth musical staff with notes and clefs.

B B B B D BDBB B B B B

Fifth musical staff with notes and clefs.

B B B B B D B DDB B D B B D B B

Sixth musical staff with notes and clefs.

BB BB BB BB BB BB B B D B

Seventh musical staff with notes and clefs.

B BB B B BB BB BB B B B D B B

Eighth musical staff with notes and clefs.

B BB D B D B B BB D

Ninth musical staff with notes and clefs.

A Eggo dolce mio bene nel vol ger vn vino lu me vn vino
 In me che par che mi consume di fouerchia dolcezza e chieggio airta ij
 quasi al fin de mia vita

che no mia vita morire si resto fin del mio dolce languire
 re e chieggio airta e chieggio airta quasi al

T ENORE.
 fin de mia vita che no mia vita morire si resto fin del mio dolce languire
 ra che no mia vita morire si resto fin del mio dolce languire
 re.

Veggio dolce mio bene nel vol ger nel vol ger de voftr'occhi vn vino lu-
 me che par che mi consume di fouerchia dolcezza e chieggio airta e chieggio airta
 quasi al

B ASSO.
 airta quasi al fin de mia vita che no mia vita morire si resto fin del mio dolce languire
 Veggio dolce mio bene nel vol ger nel vol ger de voftr'occhi vn vino lu-

me che par che mi consume di fouerchia dolcezza e chieggio ij
 quasi al fin de mia vita che
 non mia vita morire si resto fin del mio dolce languire e chieggio airta quasi al fin

de mia vita che non mia vita morire si resto fin del mio dolce languire.

CANTO.

Γ ΒΒ Γ ΒΒΒΒ Β Β Β Β Β



First system of musical notation with four staves. The top staff contains the letters Γ ΒΒ Γ ΒΒΒΒ Β Β Β Β Β. The staves below contain rhythmic notation with notes and stems.

Eggo dolce mia a. 4.

Β Β Β Β Β

Second system of musical notation with four staves. The top staff contains the letters Β Β Β Β Β. The staves below contain rhythmic notation with notes and stems.

ΒΓΒΒ ΒΒ ΒΒ ΒΒ Γ Β ΒΒ ΒΒ Β

Third system of musical notation with four staves. The top staff contains the letters ΒΓΒΒ ΒΒ ΒΒ ΒΒ Γ Β ΒΒ ΒΒ Β. The staves below contain rhythmic notation with notes and stems.

ΓΒΒ Γ Β Β Β Β Β Β Β Γ ΒΒ

Fourth system of musical notation with four staves. The top staff contains the letters ΓΒΒ Γ Β Β Β Β Β Β Β Γ ΒΒ. The staves below contain rhythmic notation with notes and stems.

Β Γ Β ΒΒΓΒΒ Β Β Β

Fifth system of musical notation with four staves. The top staff contains the letters Β Γ Β ΒΒΓΒΒ Β Β Β. The staves below contain rhythmic notation with notes and stems.

Γ ΒΒ Γ Β Β Β Β

Sixth system of musical notation with four staves. The top staff contains the letters Γ ΒΒ Γ Β Β Β Β. The staves below contain rhythmic notation with notes and stems.

Β ΒΒ Γ ΒΒ Β Γ Β ΒΒΓΒΒ Β Β

Seventh system of musical notation with four staves. The top staff contains the letters Β ΒΒ Γ ΒΒ Β Γ Β ΒΒΓΒΒ Β Β. The staves below contain rhythmic notation with notes and stems.

Β ΓΒΒ ΒΒ Γ ΒΒ Γ

Eighth system of musical notation with four staves. The top staff contains the letters Β ΓΒΒ ΒΒ Γ ΒΒ Γ. The staves below contain rhythmic notation with notes and stems.

Β Β Β Γ

Ninth system of musical notation with four staves. The top staff contains the letters Β Β Β Γ. The staves below contain rhythmic notation with notes and stems.

B **O** **S** **S** **O**

chi mi dimandarà che cosa è amore che cosa è amore
 piangendo forte, chi amor è vita, y. *chi ha color di morte,* y.

chi mi dimandarà che cosa è amore che cosa è amore
 piangendo forte, y. *chi ha color di morte,* y.

chi mi dimandarà che cosa è amore che cosa è amore
 piangendo forte, y. *chi ha color di morte,* y.

chi mi dimandarà che cosa è amore che cosa è amore
 piangendo forte, y. *chi ha color di morte,* y.

chi mi dimandarà che cosa è amore che cosa è amore
 piangendo forte, y. *chi ha color di morte,* y.

chi mi dimandarà che cosa è amore che cosa è amore
 piangendo forte, y. *chi ha color di morte,* y.

chi mi dimandarà che cosa è amore che cosa è amore
 piangendo forte, y. *chi ha color di morte,* y.

chi mi dimandarà che cosa è amore che cosa è amore
 piangendo forte, y. *chi ha color di morte,* y.

chi mi dimandarà che cosa è amore che cosa è amore
 piangendo forte, y. *chi ha color di morte,* y.

CANTO.

ogni hor ben venga maggio, ben venga maggio.

rosi i gigli in un viaggio, cantante ninse ogni hor ben venga maggio, ben venga maggio, cantante ninse
 i fiori colla, Idon di maggio i pra
 i fiori i gigli in un viaggio, i fiori colla, Idon di maggio i pra
 i fiori i gigli in un viaggio, i fiori colla, Idon di maggio i pra
 i fiori i gigli in un viaggio, i fiori colla, Idon di maggio i pra
 i fiori i gigli in un viaggio, i fiori colla, Idon di maggio i pra
 i fiori i gigli in un viaggio, i fiori colla, Idon di maggio i pra
 i fiori i gigli in un viaggio, i fiori colla, Idon di maggio i pra
 i fiori i gigli in un viaggio, i fiori colla, Idon di maggio i pra
 i fiori i gigli in un viaggio, i fiori colla, Idon di maggio i pra
 i fiori i gigli in un viaggio, i fiori colla, Idon di maggio i pra

R **O** **S** **S** **O**

CANTO.



BB BB B B B BB BB BB

Handwritten musical notation on a four-line staff with various rhythmic values and accidentals.

Idondi maggio. à 4.

BB BB B B BB BB B BB BB BB BB BB

Handwritten musical notation on a four-line staff.

B B BB BB BB BB BB BB BB BB BB

Handwritten musical notation on a four-line staff.

B BB BB BB BB BB BB

Handwritten musical notation on a four-line staff.



BB BB BB BB BB BB BB BB BB

Handwritten musical notation on a four-line staff.

Hi mi dimandarà. à 4.

B BB BB BB BB BB BB BB BB BB

Handwritten musical notation on a four-line staff.

B B BB B BB BB BB BB BB BB BB

Handwritten musical notation on a four-line staff.

BB BB BB BB BB BB BB BB BB BB

Handwritten musical notation on a four-line staff.

B BB BB BB BB BB BB

Handwritten musical notation on a four-line staff.

N Ir hab ich gantzlich mit begir, der lieb zu pflege gnomē fur, wirdt mit doch widerathē, mā sagt sic, bringt zu jeder zeit, grofs kumernus vnd hertzleid, ja vnglaubliche schade, solchs aber alles ich vernēi dā lieb zu haben

DISCANTVS.

B S V S V A V A
 bringet kei pei, wā lieb mit lieb ij belohnt magt, wā lieb mit lieb, ij wā lieb mit lieb belohnt &c
 Mir hab ich getzlich mit begir, der lieb zu pflege gnomē fur, wirdt mit doch widerathē mā sagt sic bring zu je-
 derzeit, grofs kumernus vnd hertzleid, ja vnglaubliche schaden, solchs aber alles ich vernēin, dan lieb zu habe bringet kein pei-
 nē

A S S O
 O jemād lust zum bule hat der stell sich hic an meinc stat, ij
 dan ich trit ab,
 wa lieb mit lieb belohnt magt, wā lieb mit lieb belohnt magt, wā lieb mit lieb ij belohnt &c

DISCANTVS.

B A S S O
 V o jemād lust zum bule hat, der stell sich hic an meinc stat, ij
 dan ich trit ab, ij
 mit ist zu scharpf gezwagen, der sack ist da das gelt ist hin, gros ist der schad klein ist der gwin, der sack ist
 ij
 O jemād lust zum bule hat der stell sich hic an meinc stat, ij
 dan ich trit ab,
 wa lieb mit lieb belohnt magt, wā lieb mit lieb belohnt magt, wā lieb mit lieb ij belohnt &c

B A S S O
 da das gelt ist hin ij
 das gelt ist hin gros ist der schad klein ist der gwin ij,
 V o jemād lust zum bule hat, der stell sich hic an meinc stat, ij
 dan ich trit ab, ij
 mit ist zu scharpf gezwage, der sack ist da das gelt ist hi, gros ist der schad klein ist der gwin &c

B A S S O
 sack ist da ij
 das gelt ist hin gros ist der schad klein ist der
 gwin ij,
 dan ich trit ab, ij
 mit ist zu scharpf gezwage, der sack ist da das gelt ist hi, gros ist der schad klein ist der gwin &c



Musical notation for the first system, featuring a treble clef and a common time signature. The notation includes various rhythmic values and accidentals, with letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' placed above the notes. Above the staff, there are several groups of letters: $\Gamma B B B$, $BBB B \Gamma B$, $B B$, $B B B \Gamma B$.

Ich hab ich genzlich. à 4.

Musical notation for the second system, featuring a treble clef and a common time signature. The notation includes various rhythmic values and accidentals, with letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' placed above the notes. Above the staff, there are several groups of letters: B , BB , $BB BB \Gamma$, BB , $B B$, $B B$.

Musical notation for the third system, featuring a treble clef and a common time signature. The notation includes various rhythmic values and accidentals, with letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' placed above the notes. Above the staff, there are several groups of letters: $BB B$, $B B \Gamma BB B B \Gamma BB$.

Musical notation for the fourth system, featuring a treble clef and a common time signature. The notation includes various rhythmic values and accidentals, with letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' placed above the notes. Above the staff, there are several groups of letters: B , B .

Musical notation for the fifth system, featuring a treble clef and a common time signature. The notation includes various rhythmic values and accidentals, with letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' placed above the notes. Above the staff, there are several groups of letters: ΓB , $B BB B \Gamma B$, $B B B B B B B B$, B .

Wemant lust. à 4.

Musical notation for the sixth system, featuring a treble clef and a common time signature. The notation includes various rhythmic values and accidentals, with letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' placed above the notes. Above the staff, there are several groups of letters: BB , B , $B BB B \Gamma B$, $B BB BB BB BB$, BB .

Musical notation for the seventh system, featuring a treble clef and a common time signature. The notation includes various rhythmic values and accidentals, with letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' placed above the notes. Above the staff, there are several groups of letters: ΓB , $BB BB \Gamma BB$, $B \Gamma B$, $B B \Gamma B$, $B B$, $\Gamma BB \Gamma$, B .

Musical notation for the eighth system, featuring a treble clef and a common time signature. The notation includes various rhythmic values and accidentals, with letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' placed above the notes. Above the staff, there are several groups of letters: $B BB B$, $B BB B$, $B BB B$, $B BB BB BB BB$.

Musical notation for the ninth system, featuring a treble clef and a common time signature. The notation includes various rhythmic values and accidentals, with letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' placed above the notes. Above the staff, there are several groups of letters: BB , $BB BB BB BB \Gamma B$, ΓBB , $B BB BB BB BB \Gamma B$, $B \Gamma$.

CANTO.



Dolci vita mia perche, perche mi sei tanto spietata e ria perche

perche mi sei tanto spietata e ria, o dolce vita mia Abbracciami ben mio, ij

o dolce vita mia contenta una sol volta il mio de lire, e poi fammi morire,

fammi morire ij o dolce vita mia, o dolce vita mia a.

TENORE

fammi morire ij o dolce vita mia, o dolce vita mia a.

O dolce vita mia perche, perche mi sei tanto spietata e ria perche, perche mi sei tan-

to spietata e ria, o dolce vita mia Abbracciami ben mio, ben' mio' ij contenta una sol volta il

mio de lire, o dolce vita mia, contenta una sol volta il mio de lire, e poi fammi morire fammi morire

BASSO

e poi fammi morire, o dolce vita mia o dolce vita mia.

O dolce vita mia perche, perche mi sei tanto spietata e ria, perche perche mi

sei tanto spietata e ria, o dolce vita mia Abbracciami ben mio, ben' mio, contenta una sol volta il

mio de lire, o dolce vita mia e poi fammi morire fammi morire, e poi fammi morire

o dolce vita mia o dolce vita mia.



Γ ΒΒΒ Β Β Γ Β Β

Β f d ea aBB dddd Β Β f d e a d e a
 d d a a a e e e e a a a a a a f f f d d d a e a
 f f e e e e a e e e f e Β Β f f f f f f a e
 d a a d

Dolce vita mia. à 5.

Β ΓΒ Β ΒΒΒ ΒΒΒ

eBB ddd d BB f d e a d e a e Β f d e a
 d d a a a f f f f d d d a e a d d d a a a
 f f Β Β Β Β f f f a Β Β f d Β Β
 e f e f f f f f f a e e f f e f e e a e
 e Β d d d e e e a d f e a

Β Β Β Β Β Β ΒΒΒ ΒΒΒ ΒΒ Β Β Β Β Β ΒΒΒ

e e e a d e a a d d e d e e e e e e Β d f Β Β Β Β Β a a a e d a
 f e d e a Β a Β d d f e f f f R B R Β Β Β f d Β f
 e e e e f e e e e e e e Β Β Β Β Β e f a e e
 e a e a e d R R Β Β Β Β Β f a

Β Β ΒΒ ΒΓΒ ΒΒΒ Β ΓΒ ΓΒΒ ΒΒ ΒΓ ΒΒ Β

B f d e a a Β Β Β f e d d e d a a d d
 d e d a a d d a a a e e e a f Β Β Β f f d d a e f e a f f f f d f
 e f e a e Β f f e f e e a e e e R Β e f a e e e f
 e e f a e e e e e e e Β e e e e e e e d d

ΓΒ Β ΒΒ Β Β ΓΒ Β Β Β Β Β ΓΒ Β Β ΒΓΒ

B f e e e f e B f e d e a e e e d e e e e Β
 d a a a f a f f e f e e e f e d e a e e d d e d a a d
 f f f e e Β f f e e e e e f f f e f e e e e e a e f e a
 d f a Β Β f Β e e e e e e e e e e e e e e e e e e

Β Β ΓΒ ΒΒΒ Β Β Β Γ

f d e a a B f d e a e a e a a
 d a d a e f e a d d a a a e f e e f e f e f e e e a
 d Β Β Β e f d Β Β f y e e e e e a e e e e e e e e e e e
 f e e e e e e f f e f e e e a e a e a e

Empty musical staves.

guerrir. & ie suis ij.

ij & ie suisieur qu'ainfi pourrons

ij qu'un iour être deux bras nous nous puifons ij

ij Veu tu ton mal ij & le mien fecourir troué moyen ij

ij & ie suisieur qu'ainfi pourrons guerrir.

ij a deux bras ij & ie suisieur ij qu'ainfi pou-

ij qu'un iour entre deux draps ij nous nous puifons ij embrasser

ij Veu tu ton mal ij & le mien fecourir ij troué moyen ij

ij & ie suisieur pu'ainfi pourrons guerrir.

ij embrasser a deux bras ij & ie suisieur qu'ainfi pourrons guerrir

ij ue moyen ij qu'un iour être deux bras ij nous nous puifons ij

ij Eux tu ton mal ij & le mien se- courir trou-



CANTO.

B

O S S V

T

E N O R E



1.B.B 1.B.B B.B B B.B.B B.B

— e a — a e e a — e e e e f e e e e e e a — a —
 — e e e a — e e e e — f a — e e a e d e —
 — e — e — e — e — e — e — e — e — e — e —
 — e — e — e — e — e — e — e — e — e — e —

Eux tu ton mal. à 5.

B.B.B.B B.B.B 1.B.B B 1.B.B

— a — a — a e e f B f e e — e f — f e e f e e —
 — a e e e — e — a f d — d e — d e — a — a — B g e —
 — e — e — e — e — e a f f — f — f — d a — a — B —
 — a e — e e a — B e — e — e — a — a — e — e —

B B.B.B B B 1.B.B B.B B.B B.B

— e e e a — a — a e e — e — e — e — e e a —
 — B B B B B g e f — e e e a d e e e — f e g e g — e g — e e e e f a d e a — e d e —
 — e — e — e — e — e — e — e — e — e — e — e — e — e — e —
 — e — e — e — e — e — e — e — e — e — e — e — e — e — e —

B.B B 1.B B B.B B.B.B B B B.B.B 1.B B B.B B

— e e e f — f — e — e — e — e — e — e — e — e — e — e — e — e —
 — e — e a e e — f f — e — d f — g e g — e — e — e — d g — e e e e e e f —
 — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e —
 — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e —

B B B B B.B B B B B B B B B B

— a — a a f — f — e e e e — e a a — a — a a a — a — e — e — e — e —
 — a a e — e e d f — f — f e e e a a d e d e — a — e — e e e e — e — e — e — e —
 — e d e d — d — B B — f — f — e e — d — d — e e f — f — f d d — d d e — e d — B B —
 — e — e e e — B — e — e e — e e — e e e — e — e — e — e — e — e — e — e —
 — a — a — a — a a — e — e — e — e — e — e — e — e — e — e — e — e —

B B B B B.B B.B 1.B B.B 1.B B 1.B B.B

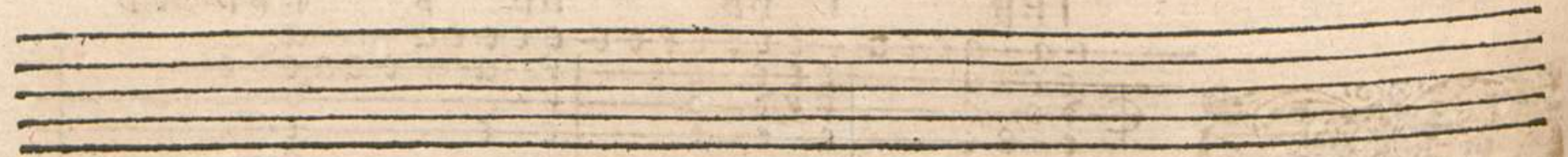
— e e e — e — e — e — e — e — e — e — e — e — e — e — e — e — e —
 — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e —
 — d d e — e d d d e d — B — g — f — f — f — e — e — e — e — e — e — e — e —
 — e f d e d e e e — g — g — e — e — e — e — e — e — e — e — e — e — e — e —
 — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e —

1.B.B B B 1.B B B B1

— e — e e e e a — a — a e f — e — e — e — e — e — e — e — e —
 — e — f — a — d e a e a e d e — a f e — a — e — e — g B g e —
 — f — f — e — e — e — e — e — e — e — e — e — e — e — e — e — e —
 — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e — e —



Response.



longuen'est l'atente, j'ayme celuy qui
 ou lon
 guen'est l'atente.

plairir
 despeches vous
 puis qu'auons le loir, j'ayme celuy ou

B ASSO
 Le vous les vous
 i'en suis tres bien
 contente, venez a moy
 faites vostre

ou longuen'est l'atente j'ayme celuy ou lon
 guen'est l'atente

puis qu'auons le loir, puis
 j'ayme celuy
 ou longuen'est l'atente
 j'ayme celuy

venez
 a moi
 faites vo
 stre plairir
 despeches vous

Le vous les vous
 i'en suis tres bie con
 tente venez a moy

T ENORE.
 re j'ayme celuy ou longuen'est l'atente

ir, j'
 j'ayme celuy
 ou longuen'est l'atente j'ayme celuy ou lon
 guen'est l'atente

plairir
 despeches vous
 puis qu'auons le loir

E vous les vous
 i'en suis tres bien
 cötenre venez a moy
 faite vostre

D

CANTO.



RB RBB BB B BB BB BB B

First system of musical notation with four staves. The top staff contains rhythmic notation (letters) and the lower staves contain musical notes (letters) on a four-line staff.

Esponce. Levoules vous.

BB RB RBB BB

Second system of musical notation with four staves, continuing the piece.

B BB BB RBB RB B BB BB BB

Third system of musical notation with four staves.

BBB RB B RB B BB B BB BB

Fourth system of musical notation with four staves.

B B BB B B BB B B BB

Fifth system of musical notation with four staves.

BB B BB B B B BB B B RBB B

Sixth system of musical notation with four staves.

B BB RB BB B BB RB RB RB RB

Seventh system of musical notation with four staves.

BB RB B B I

Eighth system of musical notation with four staves, ending with a double bar line.



Ve me seruent mes vers, ij
 & les sos de ma lire, quad nuit & iour ie chage et de meurs

& de peau, pour aymer fortemet ij
 un vilage trop beau Malheureux est celui qui gour aymer soug-

re, ie pleure et ie me deuls ij ie suis plein de martire, ie fais mille soncs & me romps le cerueau, &

fine suis ayne ij un amoureux nouueau gaigne toujours ma place et ie ne l'ose dire, que ma dame a le sprit aux

roses bien a pris, qui me hat maintenant que d'ell suis epris o dure cruauté auant que ie l'aimasse, elle

n'aimot q moi mais ores a me spris me met come vn eclauet s'ecourt a la chaise pour en reprendre vn autre a li qu'elle m'a pris.

B S A S S V
 Que me seruent mes vers, & les sos de ma Lire quand nuit & iour ie change et de meurs

& de peau pour aymer fortemet vn vilage trop beau, Malheureux est celui ij
 qui pour amour sou-

pire, ie pleure et ie me deuls ie suis plein de martire ie fais mille soncs & me romps le cerueau & li

ne suis ayne: vn amoureux nouueau gaigne toujours ma place, ij
 & ie ne l'ose dire,

o dure cruauté auant que ie l'aimasse, me met come vn eclauet s'ecourt a la chaise

pour en reprendre vn autre ainsi qu'elle m'a pris.

CANTO.



IN B B B B B B B B B

ca d d ed f f e b f f e e e a e f e e a e

d d ed ed f b d d d ed e a e d d e

d a f b d d d d f e f e a a e d e a a e d e

f e a f a a a a e e b e e a e e

f e e f b a e e e e e e e e e

Vemeseruent à 5.

B B B B B B B B

e d e a e d e a a a e e a a e e f f e b f e e f b

a e a d e d e a d e e d a e d e e a f e d f e b f f f y

d d a d d f d d e f d e e f e f e d f d a d f e i f b f y

e e a a a e a a e e d e a e e e e e a b b e e b

f e e a e f a e a e e e e e e e e e e e e e e e e e e

B B B B B B B B

e e e a d e d a a e a a a f e e f e e e e a a e d a e d

d d d e a d e d a a e a a a a a b d e e e f e e e e e e e e

f f f d d a e f d e a e f e a b d a e e e e e e e e e e e e

r e e e e a e e e e e a e b e a e e e e e e e e e e e e

e e e f a e e a e a e e e e e e e e e e e e e e e e e e

B B B B B B B B

a d e a e d e d e d e d e a e a a a e f e e f e e e e e e e e

f d d d e a e d e d e d a f b i b d d d d e e f e e a a d e e

f b d a e f e a f a a a a e e e b e e a e e e a e e e e e

y a e a f b a e e e e e e e e e e e e e e e e e e e e e e

B B B B B B B B

e d e a e d e a a a e e a a e e f f e b f e e e f b

a e a d e d e a d e e d a e d e e a f e d f e b f f f y

d d a d d f d d e f d e e f e f e d f d a d f e i f b f y

e e a a a e a a e e d e a e e e e e a b b e e b

f e e a e f a e a e e e e e e e e e e e e e e e e e e

B B B B B B B B

e e e a d e d a a e a a a a a a e d f d e d a f f

d d d e a d e d a a e a a a e e e e f e a a a e d f d e d

f f f d d a e f d e a e f e a b d e e e e f e a e e e e e

r e e e e a e e e e e a e b e a e e e e e e e e e e e e

e e e f a e e e e e a e e e e e e e e e e e e e e e e e

B B B B B B B B

a a e a d e a e e b f e e e e a e a e b f e f f e

a a e d e a e d e d d e d e a e e f b a a d e d e f e e e b f

e a e a c d d e d f d f b a f a b b a f d f e f e e e a e

e a e a e e e e e e e e e e e e e e e e e e e e e e e e e

B B B B B B B B

e e e e e e e e e e e e e e a d e a e e e b f e e e e e e

d e e e e e e e e e e e e e d e a d e d e d e a e e e f b b a e e d d b

d f f e e e f e f f f f f e f e f d f d b a f a b f b a f f d

e e e e e e e e e e e e e e e e e e e e e e e e e e e e e e

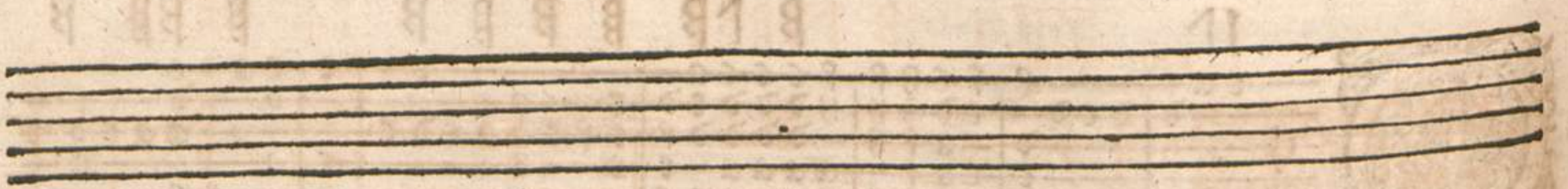
B B B B B B B B

e e e e e a e d e a e a a a d e e e e e e e e e e e e e e

f f e e d d a d d a e d d a e a a a f e f e f a a f e e e e e

a a e f f a a a a a e e a e e a e e e e e e e e e e e e e e

b b e e e e e e e e e e e e e e e e e e e e e e e e e e e e



dictes ouy // ou mon cœur se trespasse, //

pouvoir trouver aucun moyen pour a
 noir vostre grace que'dictes; vous en pourroi-je finer,

Est il possible a moy pouvoir trouver est il possible a moy //

B V A S S O
 cœur se trespasse // // ou mon cœur se trespasse.

vous // en pourroy-je finer, en pourroy-je finer, dictes ouy // ou mon

ner, a moy pouvoir trouver, aucti moye pour noir vostre grace pour a
 noir vostre grace, que'dictes

Est il possible a moy pouvoir trouver, est il possible, est il possible a moy pouvoir trou-

T E N O R E
 //

finer, en // dictes ouy // ou mon cœur se trespasse, //

vostre grace // que'dictes vous en pourroi-je finer

Si il possible a moy pouvoir trouver aucun moyen pour a
 noir



CANTO.

FLORILEGIUM.



Γ B Γ B Γ B B B B B B B B B B B

Stil possible. à 5.

B B B B B B B B B B

B B B B B B B B B B

B B B B B B B B B B

B B B B B B B B B B

B B B B B B B B B B

B B B B B B B B B B

B B B B B B B B B B

B B B B B B B B B B

B **A S S O**
 Del auro crin ij de la Tasia bella, ij
 tets vn tallac-
 da l'ardore, & quando tira d'ai bei cigli al cuore veri raggi del sol ij
 fon le quadrelle.
 ogni nodo che fa sembr vnafella appicia in volto al sol l'alma facella quando dagli occhi bei man-
 vn tallacio ij e vnafella rete amo re, che con le mani denoro lo splendore
T **ENOR E**
 Del auro crin ij del auro crin de la Tasia bella, ij
 tets
 gi del sol ij
 fon le quadrelle.
 appicia in volto al sol l'alma facella & quando tira ij d'ai bei cigli al cuore, veritas
 tets vn tallac- cio ij e vnafella rete amo re, ogni nodo che fa sembr vnafella
 El auro crin de la Tasia bella, ij

CANTO.



ΓΒ Β ΒΒ ΒΓΒ ΒΒ ΒΓΒΒ ΒΒ Β Β Β



Musical notation on a five-line staff with various rhythmic values and accidentals.

Ell' auro crin. a 5.

Β Β Β Β Β

Musical notation on a five-line staff.

Β Β Β ΒΒ Β Β Β ΒΒ ΒΒ ΒΒ ΒΓΒ Β

Musical notation on a five-line staff.

Β Β Β ΒΒ ΒΒ ΒΒ ΒΒ ΒΒ Β

Musical notation on a five-line staff.

Β ΒΒ ΒΒΒΒ ΒΒ Β Β ΒΒ Β

Musical notation on a five-line staff.

Γ Β Β ΒΒ ΒΓΒ Β ΒΒ ΒΒ ΒΒΒΒ Β Β Β

Musical notation on a five-line staff.

Β Β ΒΒ Β Β ΒΒ Β Β Β ΒΒ

Musical notation on a five-line staff.

Β ΓΒ ΓΒ Β Β Β Β Β ΓΒ ΒΒ

Musical notation on a five-line staff.

α α

1

Musical notation on a five-line staff.

B **ASSO.**

ridono: *Con lei stelle col sol legarde et fe re, tutti ter reni dei tutti*
marini, e il ciel col ciel del ciel infiammar foule, infiammar foule, talhor se flets et
feco in piu maniere e in quei bei crini ridono annolti meco amore e il sole. ij

T **ENORE.**

ridono annolti meco amore e il sole ij
sole flets et in quei bei crini, ridono annolti meco amor e il sole ij
e il ciel col ciel del ciel infiammar foule, talhor se flets et feco in piu maniere, intric il
Con lei stelle col sol legarde et fe re tutti terre ni dei tutti marini

D

meco amore e il sole.
il sole flets so, e in quei bei crini ridono annolti meco amore e il sole, rido no annolti
tutti mari ni, e il ciel col ciel del ciel infiammar suo le intric-
On lei stelle col sol legarde et fe re, tutti i terreni dei

CANTO.



Γβ β β β β β β β

a af e B d a f fcaedf eeefe

♩ d dd fab a da a d IBf

c ee e e af a a e e

a ay e e d eabf

Ecouda parte. Con le stelle.

β β β β β β β β

f e e e f a a a a a d d

e edea a d a a b d a b d f d f g

d d d d e e a a e a

a a e e e e f e f e

f f f e e e f

a a

β β Γβ β β Γββ ββ

d e a d d d e a d e d e a e d e a

f f d d d e a e a e f f e e e a a e e

a e a e e f a

β β β β β Γββ Γβ β β Γβ β

a e a a e d f e d e b f d f f β β f f e f f e f e e d e d a

f g f d a d a d I I I B f B I B f β f d f e e e e e e e a

f a a a a f a β f a e e e a a f

β β β β β β β β β β β β β β β β

a a ad ea a e d f e f a a a a β f

β d β a d β d d d a e e f e e a e e e e e e e e e e e e e e f

a a a e e e e e f a a

d d a e e e e f e

ββ β β ββ ββ β β β β Γβ

d f β f d e a e e d e d e d e d e a e a e e e e e e e e e e e e e e e e e e e

e e d e d d d d d d d d f g f d g d d e a d e d e d e a e d d e e d e

f e e a a f a f a d a e d a a f e e e e e e e e e e e e e e e e e e e e e e e e e e e

a a a a d a e d a a f a a a

Γβ ββ β β β Γβ β β β β Γββ β β

f e d e d a f e f e f e e e e f f f a e d e d e a e d e a

d e d e f g f d d e a e d e d d f f g f g i g f d d d e d e e e e

e e f e e e e e a a β β a a a a e e e e e e e e e e e e e e e e e e e e e

f a a a a a a a a a

1

d e a e

e d

a

Four empty musical staves.

CANTO.

Or petat al mio mal qual esser deue ij
me

che come cera al fuoco che come cera al fuoco o come fuoco in acqua mi disfac cio me

cerh' v'cir del laccio o coe fuoco in acqua mi disfacio, ne cerh' v'cir del lac cio si me dolce il tor-

men to el piager gioco el piager gioco ij.

ENORE.

Hor penfat al mio mel qual esser deue ij

che come cera al fuoco ij
o co me fuoco i acqua mi disfacio, ne cerh' v'-

cir dilaccio o co me fuoco i acqua mi disfacio, ne cerh' v'cir dilaccio si me dolce il tormento si me

dolc' il tormet' el piager gioco el piager gioco si me dolce il tormet' el piager gioco ij el piager &c.

Hor petat al mio mal qual el fer deue, ij
che come cera al

fuoco ij
o co me fuoco in acqua mi disfacio, ne cerh' v'cir del laccio, o co-

me fuoco i acqua mi disfacio, ne cerh' v'cir di laccio si me dolce il torm' eto el piager gioco el piager gioco

si me dolce il tormento el piager gioco el piager gioco.



1 1 B B B B B 1 B B 1 B 1 B B B B

Handwritten musical notation on a four-line staff with various notes and clefs.

Or penfat'al miomal. a 5.

B 1 B 1 B B B B 1 B B B B B B B B B B

Handwritten musical notation on a four-line staff.

B 1 B B B 1 B B B B B B B 1 B B B B B

Handwritten musical notation on a four-line staff.

B B B B B B B B B B B B B B B B

Handwritten musical notation on a four-line staff.

B B B B B B B 1 B B B 1 B B B B B B

Handwritten musical notation on a four-line staff.

B B B B B B B B B B B B B B B B

Handwritten musical notation on a four-line staff.

B B B B B B B B B B B B B B B B

Handwritten musical notation on a four-line staff.

B B B B B B B B B B B B B B B B

Handwritten musical notation on a four-line staff.

1 B B B B B B B B B B B B B B B B

Handwritten musical notation on a four-line staff.

B ASSO.
 Elles en va de moy la mieulx ayme ij
 elle sen va

T ENORE.
 Elles en va de moy la mieulx ayme ij
 elle: elle sen

B ENORE.
 Elles en va de moy la mieulx ayme, elle
 la mieulx aime e, elle sen

CANTO.

una volt e perder poi tutti i diletti
 fui e vincer sempre mai fuor disperanza.

B ASSO.
 Veramente in amore si proua ogni dolore
 ma vie piu ch'alt' auaza goder sol

una volt e perder poi tutti i diletti fui e vincer sempre mai fuor disperanza.
 re ma vie piu ch'alt' auaza goder sol una volt e perder poi tutti i diletti fui ma vie piu ch'alt' auaza goder sol

Veramente in amore si proua ogni dolore
 Veramente in amore si proua ogni dolore

T ENORE.
 una volt e perder poi tutti i diletti fui e vincer sempre mai ij
 fuor disperanza.

vie piu ch'alt' auanza goder sol una volt e perder poi tutti i diletti
 fui ma vie piu ch'alt' auaza goder sol

Veramente in amore si proua ogni dolore
 ma

B ASSO.
 Veramente in amore si proua ogni dolore
 ma

CANTO.



ΓΒ Β Β Β Β Β Β ΒΒ ΒΒ ΒΒ
 e e e d e a b e f e f e e e
 e e e a f d e e f f f f e d g e
 e e e a a f e f e f f b i b f e f d b
 e e e c b e e e e b e e e e

Erament' in amore. à 5

ΓΒ Β Β Β ΒΒΒΒ Γ ΒΒ Β Β ΒΒ
 e e e f f f e a e d a e d e
 a e e e d e e e a e a
 b e e e b f d e e e d a f e e
 a d d d e e d d e e e b e a e
 e e e e e e e e e f e e e e

Β ΒΒ Β ΒΒ Β ΒΒΒ Β Β Β Β
 a e a e a f f f e e b f f e e e e f e a
 e d c a c c a c c a e d e d e d b b b f d i e f d e e e f f d e
 e f e f d e d e d d d d f f b f d b i b f e f e e e f f b f e
 e e e e a a a a e b e b e e e e e e e a e e

Β Β Β Β Β Β Β ΓΒΒΒ ΒΒΒΒ Β ΒΒ
 e e f e a a a f f f e e e e a e a e a e a a a f a e a a
 e e e f e e e a d e e e e e f f d d e e e e e e a a e e e e a a e
 f f e d f d e d e d d d d f f b f d b i b f e f e e e f f b f e
 e e e e e e e e e e e e e a e e e e e e e e e e e e e e e

Β Β Β Β Β Β Β ΒΒ ΒΒ ΒΒ ΒΒ
 e a e a e d e a e e f e e a e a a e a a e d a e d a e d
 d e a e a d e a e d e d e a a e a e a e d a e d a d e a
 a d d d e f e a a d d e f d a d a e d a e e e e e e e e e e
 a e e e e a e a e e e e a e e e e e e e e e e e e e e e

Β Β ΒΒ Γ
 e e e a e f e e e f e e a e a e a e d a e d a e d
 e a f e e e e e e e e e e e e e e e e e e e e e e e e e e e
 e a e e e e e e e e e e e e e e e e e e e e e e e e e e e
 e e e e e e e e e e e e e e e e e e e e e e e e e e e e e

ΓΒ ΒΒΒ ΒΒΒ Β ΒΒ Β ΒΒΒ
 a e f d e a a e d e a a e d e d a d a d b f d
 e d e a d f d a a e d a b d a a d b f d
 a e f e e a e a a a a a a a a e e f
 a e e e e e e e e e e e e e e e e e e e e e e e e e e e



Lles'en va. à 5

Β Β Β ΒΒΒ Β Β Β Β Β
 a e f a e d e e a d d e a e a e
 d b a b d d b d d d d e a e d e e a d d
 e e e e f f e f e f e e e e a a a a a a
 d e a a d d f d e e e e e e e e e e e e e e e e e e e e

ΒΒ Β Β ΒΒ Β ΓΒΒ
 a e e e a d e a d e d d d e a e d d d d d
 e a a a d d e e e e e e e e e e e e e e e e e e e e e e e
 d b a b a f f d d d e a e e e e e e e e e e e e e e e e e e
 e e e e e e e e e e e e e e e e e e e e e e e e e e e e e

jusqua ce que
 demeure.
 me, qu'elle y sera jusqua ce que ie meure,
 qu'elle y sera
 va si certes & si demeure dedas mon cœur si tellement imprime-

BASSO.

qu'elle y sera si jusqua ce que ie meure.
 ment imprime, qu'elle y sera jusqua ce que ie meure
 re, si
 les en va
 certes & si demeure dedas mon cœur si si telle

TENORE.

jusqua ce que ie meure.
 im prime, qu'elle y sera jusqua ce que ie meure
 re, si
 va si certes & si demeure Dedas mon cœur si tellement imprime,

CANTO

BB B B BB B B BB

Handwritten musical notation on a five-line staff. The notes are mostly lowercase letters 'a', 'c', 'd', 'e', 'f', 'g'. Above the staff, there are several pairs of letters: BB, B, B, BB, B, B, BB. The staff contains several measures of music, with vertical bar lines separating them.

BB BB BB B BB B BB

Handwritten musical notation on a five-line staff. The notes are lowercase letters 'a', 'c', 'd', 'e', 'f', 'g'. Above the staff, there are several pairs of letters: BB, BB, BB, B, BB, B, BB. The staff contains several measures of music, with vertical bar lines separating them.

BB BB BB BB B B B B

Handwritten musical notation on a five-line staff. The notes are lowercase letters 'a', 'c', 'd', 'e', 'f', 'g'. Above the staff, there are several pairs of letters: BB, BB, BB, BB, B, B, B, B. The staff contains several measures of music, with vertical bar lines separating them.

BB B B BB BB BB B B BB BB

Handwritten musical notation on a five-line staff. The notes are lowercase letters 'a', 'c', 'd', 'e', 'f', 'g'. Above the staff, there are several pairs of letters: BB, B, B, BB, BB, BB, B, B, BB, BB. The staff contains several measures of music, with vertical bar lines separating them.

B BB B B BB BB BB BB

Handwritten musical notation on a five-line staff. The notes are lowercase letters 'a', 'c', 'd', 'e', 'f', 'g'. Above the staff, there are several pairs of letters: B, BB, B, B, BB, BB, BB, BB. The staff contains several measures of music, with vertical bar lines separating them.

BB B B BB BB BB B BB B

Handwritten musical notation on a five-line staff. The notes are lowercase letters 'a', 'c', 'd', 'e', 'f', 'g'. Above the staff, there are several pairs of letters: BB, B, B, BB, BB, BB, B, BB, B. The staff contains several measures of music, with vertical bar lines separating them.

B BB BB B B BB B B

Handwritten musical notation on a five-line staff. The notes are lowercase letters 'a', 'c', 'd', 'e', 'f', 'g'. Above the staff, there are several pairs of letters: B, BB, BB, B, B, BB, B, B. The staff contains several measures of music, with vertical bar lines separating them.

B BB B B B

Handwritten musical notation on a five-line staff. The notes are lowercase letters 'a', 'c', 'd', 'e', 'f', 'g'. Above the staff, there are several pairs of letters: B, BB, B, B, B. The staff contains several measures of music, with vertical bar lines separating them.

Five empty musical staves at the bottom of the page.

ho piu che'l morire.

rie
bramo di vita vlcire
ch'altra proua no ho
ch'altra proua non

& per piu vostr' honore
bramo di vita vlcire
ch'altra proua non ho piu che'l mo-

B ASS O.
Madonna se volete
del mio fidel seruir proua maggiore per piu mio be ij

ch'altra proua non ho ij
piu che'l morire.

ch'altra proua no ho piu che'l morire
bramo di vita vlcire
ch'altra proua no ho piu che'l morire

piu mio ben ij
& per piu vostr' honore ij
bramo di vita vlcire

T ENORE.
Madonna Madonna se volete del mio fidel seruir
proua maggiore ij
per

ch'altra proua no ho ch'altra proua ij
non ho piu che'l mo rie.

ch'altra proua non ho piu che'l morire
brama di vita vlcire
re ij

per piu mio ben & per piu vostr' honore
brama di vita vlcire
re ij

A Donna se volete
del mio fidel seruir proua maggiore per

CANTO.



BB BBT ITT BB BB BB BB BB
 acaadca acadca acaadca
 acaadca acaadca acaadca
 acaadca acaadca acaadca
 acaadca acaadca acaadca

Adonna se volete. a 5

B B BTT B B BB B
 adca adca adca adca
 adca adca adca adca
 adca adca adca adca
 adca adca adca adca

B ITT B B BB B B B B B ITT B ITT BB
 cae ddedc cae ddedc cae ddedc cae ddedc
 cae ddedc cae ddedc cae ddedc cae ddedc
 cae ddedc cae ddedc cae ddedc cae ddedc
 cae ddedc cae ddedc cae ddedc cae ddedc

B B ITT B BTT B BTT B B B B BBB B
 cae a cae a cae a cae a
 cae a cae a cae a cae a
 cae a cae a cae a cae a
 cae a cae a cae a cae a

BBB B BB ITT B B B B B B B B B B
 cae a cae a cae a cae a
 cae a cae a cae a cae a
 cae a cae a cae a cae a
 cae a cae a cae a cae a

B B B BB BB BB B B BB BB BB BB
 cae a cae a cae a cae a
 cae a cae a cae a cae a
 cae a cae a cae a cae a
 cae a cae a cae a cae a

BB B BB BB B B BB B I
 cae a cae a cae a
 cae a cae a cae a
 cae a cae a cae a
 cae a cae a cae a



M Adonna poich'vccider mi volete non nego dimorire ij

non nego di morire ma fe con dolci guardi voi potete la mia vita fi nire ij

la mia vita fini re non e piu giufta voglia ch'io moia ij di dol-

cezza che di doglia ch'ido glia.

T ENORE. Madonna poi ch'vccider mi volete non nego dimorire ij

ma fe con dolci guardi ij la mia vita finire ij

la mia vita finire non e piu giufta voglia ch'io moia ij

di dol cezza ij che di doglia.

B V S S O. Madonna. Non nego di morire ma fe con dolci guardi ma fe con

dolci guardi voi potete la mia vita fi nire ij ij

non e piu giufta voglia non e piu giufta voglia ch'io moio ij di dol cezza

di dol cezza che di doglia.

CANTO.



Γ ΒΒ

Γ ΒΓ ΒΒ Β Β Β Β Β

Musical staff system with three lines and various notes and accidentals.

Adonna poi ch'vecider. a 5.

Β Β Β Β Β Β Β Β Β Β Β

Musical staff system with three lines and various notes and accidentals.

Β Γ Β Γ Β Β Β Β Β Β Β Β

Musical staff system with three lines and various notes and accidentals.

Β Β Β Β Β Β Β Β Β Β Β Β

Musical staff system with three lines and various notes and accidentals.

Β Β Β Β Β Β Β Β Β Β Β

Musical staff system with three lines and various notes and accidentals.

Β Β Β Β Β Β Β Β Β Β Β Β

Musical staff system with three lines and various notes and accidentals.

Β Β Γ Β Γ Β Β Β Β Γ

Musical staff system with three lines and various notes and accidentals.

Five blank musical staves at the bottom of the page.

nichtes erfieren da mag nicht nichts erfieren fombt alles her si
 allein auf demen rreuen

B S S S V
 Ein dich mußt ich nicht aller feun den maste/ aller freude maste/ wo du nicht bist/ da mag nicht
 allein auf demen rreuen.

wo du nicht bist/ si da mag nicht nichts erfieren si fombt alles her/ si
 den maste/ aller freuden maste/ Ein dich mußt ich nicht aller feun

DISCANTVS.

Amor deh dimmi come sta nel cor di coitei l'orgoglio e'l gelo
 d'aggio il non si troua pira si

chen coitei poca forte la tua si d'esser fra Dei.
 non si troua pira si

lo D'Angio il viso ha pur si d'Angio il nome che se la fa nel Cielo
 si non si troua pira si

mor deh dimmi come amor deh dimmi co me sta nel cor di coitei
 si non si troua pira si

piu

V S S S V
 CANTO.

Γ Β ΒΒ ΒΒ Β Β ΒΒ Β



First system of musical notation with four staves. The top staff contains the letters Γ Β ΒΒ ΒΒ Β Β ΒΒ Β. The staves below contain rhythmic notation with notes and stems.

Mor deh dimmi. à 5.

Β Β ΒΒΒ Β Β ΓΒΒ Β

Second system of musical notation with four staves. The top staff contains the letters Β Β ΒΒΒ Β Β ΓΒΒ Β. The staves below contain rhythmic notation.

ΒΒ Β Β ΒΒ Β ΒΒΒ ΒΒΒΒ ΒΒ ΒΒ Β ΒΒ

Third system of musical notation with four staves. The top staff contains the letters ΒΒ Β Β ΒΒ Β ΒΒΒ ΒΒΒΒ ΒΒ ΒΒ Β ΒΒ. The staves below contain rhythmic notation.

Β Β ΒΒΒ Β Β ΒΒ Β Β Β Β Β Β ΒΒΒ Β Β Β Β

Fourth system of musical notation with four staves. The top staff contains the letters Β Β ΒΒΒ Β Β ΒΒ Β Β Β Β Β Β ΒΒΒ Β Β Β Β. The staves below contain rhythmic notation.

ΒΒΒΒ ΓΒ Β ΒΒ ΒΒ ΓΒΒ ΓΒ ΒΒΒ

Fifth system of musical notation with four staves. The top staff contains the letters ΒΒΒΒ ΓΒ Β ΒΒ ΒΒ ΓΒΒ ΓΒ ΒΒΒ. The staves below contain rhythmic notation.

ΒΒ ΒΒ Β Β ΓΒΒ Β Β Β ΒΒ

Sixth system of musical notation with four staves. The top staff contains the letters ΒΒ ΒΒ Β Β ΓΒΒ Β Β Β ΒΒ. The staves below contain rhythmic notation.

ΓΒ ΒΒ Β Β Β ΒΒΒ Β ΒΓΒ Β ΒΓ Β

Seventh system of musical notation with four staves. The top staff contains the letters ΓΒ ΒΒ Β Β Β ΒΒΒ Β ΒΓΒ Β ΒΓ Β. The staves below contain rhythmic notation.



Indich musich mich. à 5.

Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β

Eighth system of musical notation with four staves. The top staff contains the letters Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β. The staves below contain rhythmic notation.

Β Β ΒΒ ΒΒ Β Β Β Β ΒΒ Β Β Β

Ninth system of musical notation with four staves. The top staff contains the letters Β Β ΒΒ ΒΒ Β Β Β Β ΒΒ Β Β Β. The staves below contain rhythmic notation.

*

*

Diamo la mort' haim che me ne lei, chiamò la mort' haim che me ne lei, per questa ingrata che mi stratia tanto, o bell' auanto. Adar la mort' chi r'ha dato il core



CANTO.

Adar la mort' ch'ha dato il core. Chiamo la mort' haim che me ne lei, chiamò la mort' haim che me ne lei, per quest' ingrata che mi stratia tanto, o bell' honore, Adar la mort' ch'ha dar il core.



BOSSA

Adar la mort' ch'ha dato il core. Chiamo la mort' haim che me ne lei, chiamò la mort' haim che me ne lei, per quest' ingrata che mi stratia tanto, o bell' honore, Adar la mort' ch'ha dar il core.



CANTO.

Mamma mia cara, ij Mamma dolce bella ij Mamma mia cara, ij foccorri mamma mia ij foccorri mamma mia, ij



Mamma mia cara, mamma dolce bella, ij foccorri mamma mia ij foccorri mamma mia, ij



BOSSA

Mamma mia cara, mamma dolce bella ij foccorri mamma mia ij foccorri mamma mia, ij



Mamma mia cara, mamma dolce bella ij foccorri mamma mia ij foccorri mamma mia, ij



C B B B B B B B B B B B B B B B B
 e b f d i b f f d e e e b f d i b f f d e
 d d b a f c c c e f e f e f d d b a f c c c e f e f e
 f i y d d f f f f i y d d f f
 e f b e b f b e c e e e e f b e b f b e c e e
 e f b r r a a e e f b r r a e
 d f b e a a a d f b e a

Hiamo la morte.

B B B B B B B B B B B B B B B B
 e a c c d d e a a e d e f d d e a e a
 f a c e a a b a b d d e d f d e e d d d e d e
 d f d d d f f f e f f f f d f d
 e c e a e e e e e e e e e e
 a a a e e e e e e e e e e

B B B B B B B B B B B B B B B B
 e d b a e d d f d d f d e d e a a a a
 d d b a e d d d e d e a b b a c c e a d b a
 f b b d f d d f d b b d d b a e e a e b e
 a f e a e e f e f d a a e a e f f e f
 d d y d a a e a d a f d e a c a c a

B B B B B B B B B B B B B B B B
 b d d f d e d f a a a e
 b a c c e d d f f d d f e a
 f f e e e e a e e e e e
 b b y d a e d e a



C B B B B B B B B B B B B B B B B
 b f e d e a c d a d e a e b b i i b f b r r
 i f e f e d d a e f f y d b i b d b b
 f b e y f g f d a f f p m p i i
 e c e e e b f f f
 d f a f i d d b

Amma mia cara. à 5.

B B B B B B B B B B B B B B B B
 i i b e a e d c c a a a e f b g e g
 f f f f a a d d e a d e e e d e d d b e
 b r r f y d d d e d e a e d d y d a i
 f b f b e e c a e e a a e
 b b r r e a b b e

B B B B B B B B B B B B B B B B
 b a c a c a e a e f b f d a e a c d d e e d f f d e a d e a e d e a c a e d e a
 a d e d d e a e f i e f e d d d d d f a a a a a a
 b b f d e d b f y d d d f f y d g b a a a b e e
 b e a e b e f a a y a e c b e e
 b e e a b d a e b f

B B B B B B B B B B B B B B B B
 e a a a e a e a a f b f d a e a c d d e e f b f d d e d e a e
 a a f e d a e f i e f e d d d d d f a a a a
 a b f e b f f d e d b f y d d d f f y d g b b a b b
 a e e e e a e b e f a a f a e b e b e b e
 e e e e a b d a e b f

B B B B B B B B B B B B B B B B
 d e a e b e
 a e f f f
 e e f f e
 e b r r a

cor com'è nel mio com'è nel mio amor speme penzier tema e delio

nel tuo cor com'è nel mio com'è nel mio amor speme penzier tema e delio
 dunque sia nel tuo

struggi per temoro per temoro se la vita in me tieni
 io teco vino
 dunque sia

B ASSO
 Setu m'ami, I radoro setu m'ami i radoro e se per metti

com'è nel mi o amor speme penzier tema e delio
 e delio

o amor speme penzier tema e delio
 dunque sia nel tuo cor i)

per temoro se la vita in me tieni io teco vino
 dunque sia nel tuo cor com'è nel mi-

Setu m'ami, I radoro se tu m'ami e radoro e se per metti struggi per temoro

T ENORE
 o dunque sia nel tuo cor com'è nel mio com'è nel mio amor speme penzier tema e delio.

parlo e scriuo dunque sia nel tuo cor com'è nel mi
 o com'è nel mio amor speme penzier tema e delio

inoro per temoro per temoro
 se la vita in me tieni io teco vino io teco vino etemo e spero e penso e

Etu m'ami i radoro i radoro e se per metti struggi per te

S

CANTO:

FLORILEGIUM.



B B B B B B B B

aad eaae deae e e B e

aaad e aa d eed d e e f f e f e e e f aae

e e e e e e e e e e e e e e e e e e

Ba a

Etum'ami. à 6.

B B B B B B B B B B

eed B e B e B B B f e d e a e e e e a

deae a i B d e f f e f i i f e a e d d a d e

e e e r r e e f e e e B e e e e e e e e

e e B e e B B e e e e e e e e e e e e

B Ba a

B B B B B B B B

e B B B B f d e a e a B B i B f e a e B e B f f

d B B B f f B a a B f f f g i g f a e d d a d e

f i B B f a e B a B e e e f f e e e e a a f e

e B B B B B B B B e e e e e e e e e e e e

B B f e f a

B B B B B B B B B B B B B B

e B f d e d d d e a e e e e e f f f d e a a d d e d e

d d f i d d d a d e a e e d e d f B d e e f f d a

d f f f d f f e f e f a a B B i B i d a e d d f B

f f B f a f e e e e e e e e e e e e e e e e e e

B d d e a e e e e e e e e e e e e e e e e e e

B B B B B B B B B B B B

a a e a B f e B f e d a e a d f e a e d f f B f e d d

e f e e e e e d i f B d e a a d d B d d d d a a a e i B i B d a a

d g f e f e a f f a a e a d f d B d B f f a B d a B d B i i d a B

e f e a f f a a e a e d e a e e e e e e e e e e e e e e e e e e

B B e e e e e e e e e e e e e e e e e e e e e e e e

B B B B B B B B B B B B

f d B B i B f B f d d a a B d B B d B B e e

d d d d i d d B f B d d B a a B d B B P

f e f f f f f f f f f f f f e e e e e e e e e e e e e e e e e e

f f f f f f f f f f f f B B e e e e e e e e e e e e e e e e e e

d d i d d e a e e e e e e e e e e e e e e e e e e e e e e e e e

B B B B B B B B B B B B

a B f e B f e d e a e a d f e a e d a f f B f e

f e f e f e e e a a e d i f B d e a a d d B d d d d a a a e i B i B d

e e f e a f f B a e a e f a a e e e e e e e e e e e e e e e e e e

a B B f e e e e e e e e e e e e e e e e e e e e e e e e e e e e e e

B B e e e e e e e e e e e e e e e e e e e e e e e e e e e e e e

B B B B B B B B B B B B

d d f d B B i B B f B f d a a B d B B d B B e e

a a d d d d f i B a B B a a B d B B P

a B d f f f f f f f f f f f f e e e e e e e e e e e e e e e e e e

e e f e f f f f f f f f f f f f B B e e e e e e e e e e e e e e e e e e

d d i e a e e e e e e e e e e e e e e e e e e e e e e e e e e e e e e

B B B B B B B B B B B B

d B d a a a B B f f f f f f f f f f f f f f f f f f f f f f f f

f i f B B d d B P R B R P R f a

e f e a e e e e e e e e e e e e e e e e e e e e e e e e e e e e e e

e B B d e a e B B B B B B B B B B B B B B B B B B B B B B B B

a R B B a

CANTO.



on ti fdegna o Filli chio ti fegna o Filli chio ti fegna perche perche la tua bel-

lezza in vn momento fuge ij e se delegua e se pria che ti giunga a pra vecchiez za non

cogli il frutto de la tua beltare de la tua beltare potrai forse pentirti potrai forse pentirti in altra etate

non cogli il frutto de la tua beltare potrai forse pentirti potrai forse pentirti in al- tra etate.

T
ENOR E.

Non ti fdegna ij o Filli chio ti fegna ij per-

che perche la tua bellezza in vn momento fuge ij e si dile-

gua e se pria che ti giunga a pra vecchiez za non cogli il frutto de la tua beltare de la tua bel-

tare potrai forse pentirti potrai forse pentirti in altra etate.

B
O S S O

Non ti fdegna o Filli chio ti fegna perche perche la tua bellezza in vn momento

fuge ij e si dile gua non cogli il frutto de la tua beltare po-

trai forse pentirti potrai forse pentirti in altra etate e se pria che ti giunga a pra vecchiez za no cogli il frutto

de la tua beltare potrai forse pentirti in altra etate.



ΓΒΒΒΒ ΓΒ Β ΒΒ ΒΒΒΒ ΒΒ

Handwritten musical notation on a five-line staff, featuring various note values and clefs.

Onri sdegnar. à 6.

Β ΒΒΒ ΒΒΓΒ ΒΒΒΒ Β ΒΒ Γ Β Γ

Handwritten musical notation on a five-line staff, continuing the piece with various note values.

Β Β Β Β Β ΒΒ Β Β Β Β

Handwritten musical notation on a five-line staff, featuring various note values and clefs.

Β Β ΓΒ ΒΒ ΓΒ ΒΒΒ Β Β Β Β

Handwritten musical notation on a five-line staff, featuring various note values and clefs.

Β Β Β Β Β ΒΒ Β Β Β Β ΒΒΒ Β Β

Handwritten musical notation on a five-line staff, featuring various note values and clefs.

Β ΓΒ Β ΒΒ Β Β ΒΒ Β Β Β Β Β Β Β

Handwritten musical notation on a five-line staff, featuring various note values and clefs.

Handwritten musical notation on a five-line staff, featuring various note values and clefs.

Handwritten musical notation on a five-line staff, featuring various note values and clefs.

Handwritten musical notation on a five-line staff, featuring various note values and clefs.

FLORILEGIUM.



1B Γ BB B B B BB B Γ BB

a aca f e e e f e e e f d e a

♩ e e e f d e a e d e a d b a b a e e b e

Antaia prima.

B B Γ B Γ BB Γ B Γ BB Γ BB Γ B

a a c d e e e f a e f e g b b f b f d e d f b

d e a e d a e e e f a e f b a b f e e e f

a e e g e e e f f e e e f

B Γ B Γ BB Γ B Γ B Γ BB Γ B Γ BB B Γ BB B Γ

f d e a a a a

f e e e f d b a b a d d e a e d a f d b b d a b a d

b e b b e a e a e a e e e e e a e a e d a e

e e e e e e e e e e e e e e e e e e e e e e e e

B Γ BB B Γ B B Γ BB Γ B B

a c d e a c a a a a a a a b a d b a b d b a b d b a

a c d e a d e d e a e d d e a e a e a a b a d b a b d b a

b a e a e a e a e a e a e e e e e e e e e e e e e e e e

e e e e e e e e e e e e e e e e e e e e e e e e e e e e

Γ B Γ B B Γ B

a b a d b d f d e d f d e a e d e a e d e a e a e e e a

e e a a e b e f e b e e e e e e e e e e e e e e e e e e

e e a a e a b e e e e e e e e e e e e e e e e e e e e e e

d e e a a e e e e e e e e e e e e e e e e e e e e e e e e

B B B

b a b a b a b d a c d d a d d e d a e a e d a e a e d f

e e e e e e e e e e e e e e e e e e e e e e e e e e e e

e e e e e e e e e e e e e e e e e e e e e e e e e e e e

e e e e e e e e e e e e e e e e e e e e e e e e e e e e

Γ B B

b b f d e d f d e a e d e a a e a a a a d a b a b d b a

d d f d e a d e a e a b d a d d d f d b a d a e a e e e

f a e a e e e a e a e a e a d e d a d e a e d e e e e e

d e e e e e e e e e e e e e e e e e e e e e e e e e e e e

B B B Γ B B B BB BB BB BB

a e a a e e d a d f b f e e e f f a a e d

a c d d e a e e f e f e e e a b a a a d e e a

b d b d f e e e e e e e e e e e e e e e e e e e e e e e e

a e e e e e e e e e e e e e e e e e e e e e e e e e e e e

B B Γ BB BB B B B Γ BB 1

d e a a a a a a a a b a a a a b a d b d b a a

a e a e e e a e e a a b f d b a b a b a b d d b d b a a

a b a e e e e e e e e e e e e e e e e e e e e e e e e e e

a e e e e e e e e e e e e e e e e e e e e e e e e e e e e



1 1 B 1 B 1 B B 1

a f e f a e a e a

d d e d a e d a e d e d e a a e

e c a e d a a e

a a e

Antasia 2.

B B 1 B 1 B B 1 B B 1 B 1 B B

e a a c c c c a e e

d e d e a a a e d a

a e a e a e e e

a e a e e a

B B B B 1 B 1 B 1 B B 1 B 1 B B 1 B B B

f e e f e e a e e e a a f f e e a a

e a e a e e e e e e e a e a a e

d d e a e e e e e e e e e e e e

e e a e e e e e e e e e e e e

a a e a e e e e e e e e e e e e

1 B B 1 B B 1 B B 1 B B 1 B B 1 B B 1 B B 1

a a f e e e e a a

a e a e a e a e a e e e e e e e

d d e a e e e e e e e e e e e e

e e a e e e e e e e e e e e e

e e a e e e e e e e e e e e e

B B 1 B B B B B B B B 1 B B B B B B B

e e e f e e a a

a e a e a e a e a e e e e e e e

d e d e a e e e e e e e e e e e e

e e a e e e e e e e e e e e e

a e e e e e e e e e e e e e e

B 1 B B 1 B B B B B B B B B B

a e a a e e a a e e a

d e a e d d a d e a e d e e e e e e

a a e e e e e e e e e e e e e e

e e e e e e e e e e e e e e e e

a e e e e e e e e e e e e e e

B B B B 1 B B 1 B B 1 B B

a a e e a e e e e e e e e e e e e

d e e d a e d a e d a e e e e e e e

a e e e e e e e e e e e e e e e e

a e e e e e e e e e e e e e e e e

a e e e e e e e e e e e e e e e e

B 1 B 1 B B 1 1 B 1 B 1

f f e e a a e e e e e e e e e e e e

d e a e d e d e a e e e e e e e e e

a e e e e e e e e e e e e e e e e

a e e e e e e e e e e e e e e e e

a e e e e e e e e e e e e e e e e

1 B B 1 B B 1 B 1 B 1

a e e e f e e a a

a e a e e e d a a e e e e e e e e e

e d e a e d e e e e e e a e e d e e e

a e e e e e e e e e e e e e e e e

a e e e e e e e e e e e e e e e e

FLORILEGIUM.

β Γ β Γβ β Γ ββ Γ β

Γ ββ Γβ Γ ββ Γβ Γβ Γ β Γβ Γ ββ Γβ Γβ

Γββ Γ ββ ββ Γββ ββ β ββββ

ββ β Γββ Γββ β ββ Γ ββ Γβ β

β Γ ββ ββ ββ ββ ββ β

βββ 1



First musical system with mensural notation and rhythmic symbols (1 1 B 1 B 1) above the staff. The staff contains notes and rests.

Antafia 3.

Second musical system with mensural notation and rhythmic symbols (B 1 B 1 B 1 B B 1) above the staff.

Third musical system with mensural notation and rhythmic symbols (B B 1 B B B B 1 B B 1) above the staff.

Fourth musical system with mensural notation and rhythmic symbols (B B B B B B B) above the staff.

Fifth musical system with mensural notation and rhythmic symbols (1 B B B B B) above the staff.

Sixth musical system with mensural notation and rhythmic symbols (B B B B B B B) above the staff.

Seventh musical system with mensural notation and rhythmic symbols (B B B B B B B) above the staff.

Eighth musical system with mensural notation and rhythmic symbols (B B 1 B B 1 B 1 B B B 1 B 1) above the staff.

Ninth musical system with mensural notation and rhythmic symbols (B B B 1 B 1 B B 1 B 1 B 1) above the staff.

FLORILEGIUM.

♭ ♮♭♭ ♭♭ ♮♭ ♭ ♭ ♭ ♭ ♭ ♭

♭♭ ♭♭ ♭♭ ♭♭

♭ ♭♭

♭ ♭ ♭♭ ♭♭ ♭♭ ♭

♭ ♭♭ ♭ ♭ ♭ ♭

♭ ♭ ♭ ♭ ♮ ♭♭ ♭

1

Γ Β Γ Β Γ Β Γ Β Β



First musical staff with notes and a treble clef.

Antafia 4.

Γ Β Γ Β Γ Β Β Β Γ Β

Second musical staff with notes and a treble clef.

Γ Β Β Β

Γ Β Β Γ Β Β Γ Β Γ Β Β Β Β

Third musical staff with notes and a treble clef.

Β Γ Β Γ Β Γ Β Γ Β Β Γ Β Β Β

Fourth musical staff with notes and a treble clef.

Β Γ Β Γ Β Β Β Β Γ Β Γ Β Β Β Β Β Β Β

Fifth musical staff with notes and a treble clef.

Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β

Sixth musical staff with notes and a treble clef.

Γ Β Γ Β Γ Β Γ Β Γ Β Β Γ Β Β Β Γ Β Γ Β Β

Seventh musical staff with notes and a treble clef.

Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β

Eighth musical staff with notes and a treble clef.

Β Β Γ Β Β Γ Β Β Β Β Β Β Β Β Β Β Β Β Β

Ninth musical staff with notes and a treble clef.

FLORILEGIUM.

Γ BB B Γ BB BB BB Γ BB B ΓB ΓBB ΓBB BB

Handwritten musical notation on a five-line staff with a treble clef. The notes are a, b, c, d, e, f, g. The staff contains several measures of music, with some notes beamed together.

Γ BB ΓBB Γ BB ΓBB Γ BB B Γ BB ΓBB B

Handwritten musical notation on a five-line staff with a treble clef. The notes are a, b, c, d, e, f, g. The staff contains several measures of music, with some notes beamed together.

Γ B ΓB BB Γ BB ΓB B ΓBB BB ΓB ΓB

Handwritten musical notation on a five-line staff with a treble clef. The notes are a, b, c, d, e, f, g. The staff contains several measures of music, with some notes beamed together.

Γ BB B ΓB Γ B ΓB Γ B

Handwritten musical notation on a five-line staff with a treble clef. The notes are a, b, c, d, e, f, g. The staff contains several measures of music, with some notes beamed together.

A section of the manuscript showing several staves of music that are very faded and difficult to read. Some notes and clefs are still visible.

ΓB Γ B Γ B ΓBB ΓB



Handwritten musical notation on a five-line staff with a treble clef. The notes are a, b, c, d, e, f, g. The staff contains several measures of music, with some notes beamed together.

Antasia 5.

B Γ BB B B Γ BB Γ

Handwritten musical notation on a five-line staff with a treble clef. The notes are a, b, c, d, e, f, g. The staff contains several measures of music, with some notes beamed together.

B ΓB B B ΓB B Γ BB B B Γ

Handwritten musical notation on a five-line staff with a treble clef. The notes are a, b, c, d, e, f, g. The staff contains several measures of music, with some notes beamed together.

BB B Γ BB B ΓB B B ΓB B B

Handwritten musical notation on a five-line staff with a treble clef. The notes are a, b, c, d, e, f, g. The staff contains several measures of music, with some notes beamed together.

BB B GB GB B B GB BB B GB

A musical staff with four lines. Above the staff are the letters BB, B, GB, GB, B, B, GB, BB, B, GB. The staff contains notes on various lines and spaces, with some notes marked with 'f' (forte) and 'd' (diminuendo). The notes are connected by stems and beams.

GB B GB B B GB BB B GB BB

A musical staff with four lines. Above the staff are the letters GB, B, GB, B, B, GB, BB, B, GB, BB. The staff contains notes on various lines and spaces, with some notes marked with 'f' and 'd'. The notes are connected by stems and beams.

B GB BB B B B GB BB BB GB BB GB BB

A musical staff with four lines. Above the staff are the letters B, GB, BB, B, B, B, GB, BB, BB, GB, BB, GB, BB. The staff contains notes on various lines and spaces, with some notes marked with 'f' and 'd'. The notes are connected by stems and beams.

BB GB GB BB B B B B GB BB B BB

A musical staff with four lines. Above the staff are the letters BB, GB, GB, BB, B, B, B, B, GB, BB, B, BB. The staff contains notes on various lines and spaces, with some notes marked with 'f' and 'd'. The notes are connected by stems and beams.

BB BB B GB B GB BB B

A musical staff with four lines. Above the staff are the letters BB, BB, B, GB, B, GB, BB, B. The staff contains notes on various lines and spaces, with some notes marked with 'f' and 'd'. The notes are connected by stems and beams.

B BB GB BB GB B B BB BB BB

A musical staff with four lines. Above the staff are the letters B, BB, GB, BB, GB, B, B, BB, BB, BB. The staff contains notes on various lines and spaces, with some notes marked with 'f' and 'd'. The notes are connected by stems and beams.

GB BB BB GB GB B B B GB BB B

A musical staff with four lines. Above the staff are the letters GB, BB, BB, GB, GB, B, B, B, GB, BB, B. The staff contains notes on various lines and spaces, with some notes marked with 'f' and 'd'. The notes are connected by stems and beams.

B B B GB B B GB BB B B GB GB BB BB BB

A musical staff with four lines. Above the staff are the letters B, B, B, GB, B, B, GB, BB, B, B, GB, GB, BB, BB, BB. The staff contains notes on various lines and spaces, with some notes marked with 'f' and 'd'. The notes are connected by stems and beams.

B GB BB BB B B BB GB B B GB BB

A musical staff with four lines. Above the staff are the letters B, GB, BB, BB, B, B, BB, GB, B, B, GB, BB. The staff contains notes on various lines and spaces, with some notes marked with 'f' and 'd'. The notes are connected by stems and beams.

FLORILEGIUM.

♮ ♮♮ ♮♮♮ ♮ ♮ ♮♮♮ ♮♮ ♮♮ ♮♮♮

♮ ♮♮ ♮♮♮ ♮♮♮ ♮♮ ♮♮♮ ♮♮♮ ♮♮♮ ♮♮♮

♮♮ ♮♮ ♮ ♮♮♮♮ ♮♮ ♮♮♮ ♮♮♮ ♮♮♮ ♮♮♮

♮ ♮ ♮♮♮ ♮ ♮ ♮♮♮ ♮ ♮♮♮ ♮ ♮ ♮♮♮

♮ ♮♮ ♮♮♮ ♮♮♮ ♮ ♮ ♮♮♮ ♮ ♮ ♮♮ ♮♮♮

♮♮ ♮♮ ♮♮♮ ♮♮♮ ♮ ♮ ♮♮♮ ♮ ♮ ♮♮♮

♮ ♮♮ ♮ ♮♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮♮♮

♮ ♮♮ ♮♮♮ ♮♮♮ ♮♮♮ ♮ ♮ ♮ ♮♮♮

♮♮♮ ♮♮♮ ♮ ♮♮♮ ♮ ♮♮ ♮ ♮♮♮ ♮♮♮ ♮

Γ Γ Γ Β Γ Β Γ



First musical system with three staves. The top staff contains the rhythmic notation Γ Γ Γ Β Γ Β Γ. The middle and bottom staves contain the corresponding musical notation with notes and rests.

Antafia 6.

Β Γ Β Γ Β Γ Β Γ Β Γ Β

Second musical system with three staves. The top staff contains the rhythmic notation Β Γ Β Γ Β Γ Β Γ Β. The middle and bottom staves contain the corresponding musical notation.

Γ Β Β Β Γ Β Γ Β Γ Β Γ Β Β Γ

Third musical system with three staves. The top staff contains the rhythmic notation Γ Β Β Β Γ Β Γ Β Γ Β Γ Β Β Γ. The middle and bottom staves contain the corresponding musical notation.

Β Γ Β Β Β Β Β Γ Β Β Β Β Β Β Γ Β

Fourth musical system with three staves. The top staff contains the rhythmic notation Β Γ Β Β Β Β Β Γ Β Β Β Β Β Β Γ Β. The middle and bottom staves contain the corresponding musical notation.

Γ Β Β Γ Β Γ Β Β Γ Β

Fifth musical system with three staves. The top staff contains the rhythmic notation Γ Β Β Γ Β Γ Β Β Γ Β. The middle and bottom staves contain the corresponding musical notation.

Β Γ Β Β Β Β Γ Β Β Β Β Β Β Β Β

Sixth musical system with three staves. The top staff contains the rhythmic notation Β Γ Β Β Β Β Γ Β Β Β Β Β Β Β Β. The middle and bottom staves contain the corresponding musical notation.

Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β

Seventh musical system with three staves. The top staff contains the rhythmic notation Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β. The middle and bottom staves contain the corresponding musical notation.

Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β

Eighth musical system with three staves. The top staff contains the rhythmic notation Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β. The middle and bottom staves contain the corresponding musical notation.

Γ Β Β Β Β Β Β Β Β Β Β

Ninth musical system with three staves. The top staff contains the rhythmic notation Γ Β Β Β Β Β Β Β Β Β Β. The middle and bottom staves contain the corresponding musical notation.

BB B B B B B B B

First system of musical notation with three staves. The top staff contains a sequence of clefs: BB, B, B, B, B, B, B, B. The notes are written in a medieval style on four-line staves.

B B

Second system of musical notation with three staves. The top staff contains two clefs: B, B. The notes continue the piece.

BB B B B B B B BBB B B B BB B

Third system of musical notation with three staves. The top staff contains a sequence of clefs: BB, B, B, B, B, B, B, BBB, B, B, B, BB, B. The notes continue the piece.

BB B B BB B B B B B B B B B

Fourth system of musical notation with three staves. The top staff contains a sequence of clefs: BB, B, B, BB, B, B, B, B, B, B, B, B, B. The notes continue the piece.

B BB B B BB B B B B B B

Fifth system of musical notation with three staves. The top staff contains a sequence of clefs: B, BB, B, B, BB, B, B, B, B, B, B. The notes continue the piece.

B BB B B BB B B B B B BB

Sixth system of musical notation with three staves. The top staff contains a sequence of clefs: B, BB, B, B, BB, B, B, B, B, BB. The notes continue the piece.

B BB BB BB BB

Seventh system of musical notation with three staves. The top staff contains a sequence of clefs: B, BB, BB, BB, BB. The notes continue the piece.

BB BB

Eighth system of musical notation with three staves. The top staff contains two clefs: BB, BB. The notes continue the piece.

B BB B B B B B BB BB B

Ninth system of musical notation with three staves. The top staff contains a sequence of clefs: B, BB, B, B, B, B, B, BB, BB, B. The notes continue the piece.

FLORILEGIUM.



Musical notation system 1: Treble clef, notes a, c, e, g, b, d, f. Above the staff are letters: II, I, B, B, I, B.

Antasia alia eiusdem.

Musical notation system 2: Treble clef, notes a, c, e, g, b, d, f. Above the staff are letters: I, BB, BB, B, IB.

Musical notation system 3: Treble clef, notes a, c, e, g, b, d, f. Above the staff are letters: B, B, B, B, B, B.

Musical notation system 4: Treble clef, notes a, c, e, g, b, d, f. Above the staff are letters: B, B, B, B, B, B, I, B, B, B, I.

Musical notation system 5: Treble clef, notes a, c, e, g, b, d, f. Above the staff are letters: B, B, B.

Musical notation system 6: Treble clef, notes a, c, e, g, b, d, f. Above the staff are letters: B, B, B, B.

Musical notation system 7: Treble clef, notes a, c, e, g, b, d, f. Above the staff are letters: BB, B, I, B.

Musical notation system 8: Treble clef, notes a, c, e, g, b, d, f. Above the staff are letters: B, B, BB, B, B, BB, B, I, B, B.

Musical notation system 9: Treble clef, notes a, c, e, g, b, d, f. Above the staff are letters: B, B.

FLORILEGIUM.

β
β β
Γ β β BB
β
Γβ Γ β β β

β
β
β

β

BB
β
β

β
BB β BB
β

FLORILEGIUM



1B BB Γ BB B B

a b f d b d b a a b a b a b a d b a

b b d b a b a b a b a b a

f d b a b a b a b a b a b a

Antasia 10.

Γ BB Γ B Γ B Γ BBΓ

a d b a b d b a b d a b d b a

f d b a b d b a b d a b d b a

e d c a e d a e d c a e d c a e d

BB B ΓB B ΓBB BB BB ΓB ΓBB B

a b d f d c a e d a b a a b a a

f d d a b d b d a d b d b b b a a

f a d c a a c e a d e d a e e f e f e f e e e c

ΓB B Γ B Γ B ΓB Γ BBΓ B

a c e d a b a b d f d d c a c d b a a

f d a b a b d b d b d b a b d a d b

a e a e d f c d e a a f d b

B B B B Γ B B

a b a b d f g f d b a b d d

f g g f g f d f b e d c a c d e d e d g a

d a d e a a e d e d f

B B B B Γ B Γ BB ΓBB ΓBB B ΓB ΓBB BB ΓB

a d b a b a a a d a a

b a a b d a d a b d b a a b d d b a b d

f e a c a f e f e e e a b d a f b d b

f e d a e d e d a e d a e f d a c d

Γ B B Γ B BB BB BB

a a b d b a a a b a a c e d

a b b d d f d f b b f d b d b b d b a a

a d c d e f f e e e f a c d f g f d f d b a d b d a

B B Γ B B B Γ B

a a b a a a b d b d b

b d d b d e b d g f d g f g f g f d f b b

d e d e f d f e d e a c a a d e d

B B I

b a d b d b d a b b b b b b

e a a d b a b d a c d e d e d d d e a c

d d b a b d a b b

♮♯

♮♯



Antafia 9.

First system of musical notation with three staves and various notes and clefs.

Second system of musical notation with three staves and various notes and clefs.

Third system of musical notation with three staves and various notes and clefs.

Fourth system of musical notation with three staves and various notes and clefs.

Fifth system of musical notation with three staves and various notes and clefs.

Sixth system of musical notation with three staves and various notes and clefs.

Seventh system of musical notation with three staves and various notes and clefs.

Eighth system of musical notation with three staves and various notes and clefs.

Ninth system of musical notation with three staves and various notes and clefs.

FLORILEGIUM.



BB B B B B B

Handwritten musical notation on three staves, including a treble clef and various rhythmic markings.

Antasia II.

B B B B B B B

Handwritten musical notation on three staves, continuing the piece.

B B B B B B B

Handwritten musical notation on three staves.

B B B BB BB B B B BB BB BB BB BB

Handwritten musical notation on three staves.

BB B B B B B B B B

Handwritten musical notation on three staves.

B B B B B BB BB BB BB

Handwritten musical notation on three staves.

B B BB BB BB B

Handwritten musical notation on three staves.

B BB B B B B B B B

Handwritten musical notation on three staves.

B B B B B

Handwritten musical notation on three staves.

FLORILEGIUM.



Γ ΓΒ ΓΒ ΓΒ ΓΒ

Aillarde.

Γ ΒΒ ΓΒ Β ΓΒ

Β Β Β ΒΒ Γ ΒΒ Γ ΒΒ

Γ ΓΒ ΓΒΓ ΒΒ ΒΒ ΒΒ Γ ΒΒ Γ

ΒΒ Γ Β Γ Β Β Β Β Β Β ΓΒ Γ Β Γ

Β ΓΒ ΓΒ ΒΒ ΓΒ Β ΒΒ ΒΒ

Β ΒΒ ΓΒ Γ ΒΒ ΓΒ ΓΒ

Β ΒΒ Γ

Empty musical staves at the bottom of the page.

FLORILEGIUM.



β $\Gamma\beta$ β $\Gamma\beta$ $\Gamma\beta$ β $\Gamma\beta$
 f e d f d d d e d e a e e a f e e
 d b a d a e d d e d e a e d d a b d d e d e a e d f e
 a e a e e a a e
 e e a a e

Aillarde.

Γ β $\Gamma\beta$ Γ β β β β
 f d a e f b b f i i b f d f d e a e a a
 d e d d a f d d d d e d a
 d f d d a a a a d d d b a b
 a a b f f a a a
 f a b f a e a d e a

β β β β $\Gamma\beta$ $\Gamma\beta$
 f e d f d d d e d e a e d d e d d e d d e
 d b a d a e d d b a b a d d a e a e a d a b d e
 a a a e a e e e a e a
 e a d e d a

$\Gamma\beta$ Γ β $\Gamma\beta$ Γ β β $\beta\beta$ β β
 f e e f d a e f b b f i i b f d f d e a a e d a e a a
 e d d e d d a f d d d d d d e d a
 d d f d d a a a a d d d b a b
 a a e f a a b f a e e a a

β β β β $\Gamma\beta$ Γ
 f e d f e d a e d a d d e d e a e d d a e d a e
 d b a d a e d d b a d a d d d a b d a b a b
 a a a e a e a e a a a e e a e
 e a d e d a a

β Γ β Γ β Γ β Γ β
 f b b f b i f b i f b i a d e d d d a e e e d a e
 a a b a d d d d d d d e d d f d d f
 a a f a a e e a e e e b e e a
 e a e a a a e a a

Multiple empty musical staves for practice or continuation of the piece.

β Γ β Γβ Γβ Γβ



Handwritten musical notation on a four-line staff, featuring various note values and rests.

Aillarde.

Γ β β Γβ β

Handwritten musical notation on a four-line staff, continuing the piece.

Γβ β Γβ

β β Γβ

Handwritten musical notation on a four-line staff.

Γβ

Γβ Γβ

Γ ββ Γβ

Γβ Γβ

Handwritten musical notation on a four-line staff.

Γβ

Γβ

β Γ

β Γ

β Γ

Handwritten musical notation on a four-line staff.

β Γ

ββ

Γβ

Γβ

Γβ

Γβ

Γβ

Handwritten musical notation on a four-line staff.

β β

Γβ

Γβ

Handwritten musical notation on a four-line staff, ending with a double bar line.

Five empty musical staves at the bottom of the page.

FLORILEGIUM.



B Γ B Γ B Γ B Γ B Γ B Γ B

edca | d d c | cadca | e dca | d d c | e

3 a a | f | a b | e f e | d d a b a d a

a a | e | e a | a e a | a

Aillarde.

Γ B Γ B B Γ B B Γ B Γ B

adca | caedc | a a a | ac | dca | a

e f e | d a c | d d | f a | e f

ca | e | a e | e f | e b e | e

d a | e |

Γ B Γ B B Γ B Γ B Γ B Γ B Γ B Γ B B

a e | ee | e e f f | e ee | ee | a e

e f e e e | e b g | e e | g e e f | e f | e d g | e e | e e e e e f e | e a d d | e b g

e e | e a d | d b | e e | b d f | e f | e f d b | e e | e e e e e e | e e a d | d g

e | e a | e | e | e | a e | e e | e | e | e | e a | e

e | e | e | e | e | e | e | e | e | e | e | e

B B B Γ B Γ B Γ B B B Γ B B Γ B

e | e e f | a e e | e e | e e | e e | e e

b g e g | e f e e | g e e f | e a e d | a e | d g | e f e e | e e a e e

e | f e e | b d f | d | e e e f d b | e f e e | e e | e e

e | e | e | a | e | e | e | e | e | e | e | e

e | a | e | e | e | e | e | e | e | e | e | e

Γ B Γ B Γ B Γ B Γ B Γ B B B B B B

a | dca | aca | ede | a a | a | dca | a | eae | ace | ad

e e | e a | e f e | d a e | d d | f b e a | e a e e | e

e | e | e a e | e | a e | e | e b e b | e | e

e | e | e | e | e | e | e | e | e | e | e | e

Γ B B B B Γ B B B B Γ B Γ B

e a c a | a a c d | a | e d e | a a e a | a | dca | a | e a e | a

e | e a d | e e e e e f e | d | d | e a e a e d | e a | e a | e a

e | e | e a e | e | e | a | e | e a e b e b | e | e

e | e | e | e | e | e | e | e | e | e | e | e

Γ B B Γ B B Γ B Γ B Γ B B B

a | aca | ede | a e e e | a a | a | dca | e dca | a a | a

3 d | d | e d | e dca | e | e | a | e | e | e | dca | dca | e a

e | e | e | e | e | a | e a | a | a | e | e | e | e | e

a | a | e | e | e | e | e | e | e | e | e | e | e

Aliarde.

Γ B Γ B Γ B Γ B Γ B B

e a e | d e | e dca | a c d e a | a a e a | a | dca | a dca | a d

e a | e a e | e | e | e | d | d e d | dca | e dca | dca | e d e

e | a | a | a | e | e | e | e | e | e | e | e | e

e | a | a | a | e | a | a | e | e | e | e | e | e

B B B B B Γ B B Γ B B Γ

ea | eae | eded | ac | a a | a | ee | f e e e | f | e e a | dca | dca |

d | e d | d b | e a e | d a | e dca | e dca | dca |

e | e | e | e | e | e | e | e | e | e | e | e | e

a | a | a | e | e | e | e | e | e | e | e | e | e



B B B B **B B** **B B**
 e f e a a e d e a d e a e a e a e e
 f r a a e a a b e f e e e a e e a e a
 d b d b u d d b r r d b d b
 f b e e e e e e e e e e e e e e e e
 b a e d e e e e e e e e e e e e e e e e

Aliarda.

B B B B **B** **B B B**
 d e a e a e a b f e a a a e d e
 d a d e a e e e f e f r a a a e e a
 d b f e f e f r d b a b d b d
 a e f e e e e e e e e e e e e e e e e
 e e e e e e e e e e e e e e e e e e e e e

B B B **B B B B B B** **B B**
 a e d a c d a e e e e e e e e e e e a
 e e e e e e e e e e e e e e e e e e e e e
 b r f f f d b d e e e e e e e e e e e e
 a e e e e e e e e e e e e e e e e e e e e e

B B **B B** **B B** **B** **B**
 e e e e e e e e e e e a e d f b b f d d d e d
 f e e e e e e e e e e e e e e e e e e e e e
 f b a d g f d b a a b d b a a d b a a b b a
 e e e e e e e e e e e e e e e e e e e e e e

B B B
 a a b e d f a e d e e a a a e e a a a
 a d d a a e e e e e e e e e e e e e e e e
 b b b b b b b b b b b b b b b b b b b b b
 e a e e f e a e e e e e e e e e e e e e e e e

B B B B B B B B
 a a a e d f b f d e a e d f d e a a e d e a
 f e e e e e e e e e e e e e e e e e e e e e
 a e a a b d a d e d d a b a b d d b
 e e e e e e e e e e e e e e e e e e e e e e

B B B B **B**
 a a e e e e a a a f e f e e e e a d e a
 b d a b b e e e e e e e e e e e e e e e e
 e a e e e e e e e e e e e e e e e e e e e e e
 e a e e e e e e e e e e e e e e e e e e e e e

(Empty musical staves)

FLORILEGIUM.



Γ Β Γ Β Γ Β Β Β Β

3 a a a | e e a | e e d | e a e d a | e d a | e a

e e a | e a | a | a | e a | e a | e a | e a | e a | e a

e | e | e | e | e | e | e | e | e | e

a | a | a | a | a | a | a | a | a | a

Aliarda noua.

Β Β Β Β Β Β Β Β

e a e a e d e a | d e a | a | e e e | d e a e | e a e d e a | e d a e | e

f f f e e e | a | e a e | f e | d | e a e d e a | e d e | e

e | a | e | e | e | e | e | e | e | e

a | e | e | e | e | e | e | e | e | e

Γ Β Γ Β Γ Β Γ Β Γ Β

e a e a e a | a e d e a e | a e d e a e | e a e | a e d e a e | e d e | e d e a e

d d d e d e a e | d | d a | a a e d | a e d e | d a e | d a d

a | a | e | a a e | e e | e a e | a e d | d b d | d a e d | d b | d

e | a | a | a | e | e | e | a e | a | a | a

Β Γ Β Β Γ Β Β Β Β Β Β Γ Β Γ Β

e a e a e d e a | e a e d e a e | a e a | e e e | e f e | e f e

d e a | a f | e e e | y y | d | f d b | f e | y

e e | a e | e | e | e | e | e | e | e | e | e

e | a | a | e a e d e | e | e | e | e



Γ Β Γ Β Β Γ Β Γ Β Γ Β Γ

e a | e a e a e d e | e f e e a | a e a | e d d e a e d | e

3 e e d | e a e a e d e | e y e e a d e a | e d d e a e d | e

3 d d d | d | b b y | e | d e a | d d f d | e d a e | d

e e a | a | e a e | e | e | e | a f | e | a e | e

e | a | a | e | e | e | e | e | e | e | e

Aliarda noua.

Β Β Γ Β Γ Β Β Γ Β Β Γ Β Γ Β

a d e a | e d e | e d e d | e a e d | a e e e | a d e a | f e e

d e a | e | a | a | a | f e | e | e | e | d e a | d e a | e a e d |

a | e | a | a | a | f e | e | e | e | e | e | e | e | e | e

a | a | a | a | d | a | e | e | e | a | e | a | e | a e

Γ Β Β Γ Β Β Β Β Β Γ Β

e e e a | a e e e a e e | a | a f e e e | e a | a f e e e

d a e | a e e e a e e | a | d e d | e e e | e | a | a a e a | e e f

f d | e a | e d e a | e a a | e d | a e d | a d | e e | e e

e | a | e | e | e | e | e | e | e | e | e | e | e | e

a e e | e | e | e | e | a | e | e | e | e | e

Γ Β Β Γ Β Β Β Β Β Β Γ Β Β

e e a e e f | e e e a e a e a | a e a | a d e a | e a e d | a | e a

a e | d e | f e e e | f | d | d d e a | e a e d | d | e a

e | a | f d | f | d | e | e | e | a b d f | d d e a

a | e | a | e | e | e | e | e | e | e | e | e | e | e | e

f e | a | a | e | e | e | e | e | e | e | e | e | e | e

Γ Β Β

e d a e | e e | e e

e d a e | d d | e e

a | e | e



B Γ BΓ B Γ B Γ B
 f B I B f B f d f d b a f f d b a a
 f i f f f f d e a a b d b
 3 B f d d d a a e a a a
 b d d a a e d e a d b d

Aliarda.

BΓ B B B B Γ B B
 f B I f B I B f B f d f d f d f d f d a b d b a b
 e d a b a b b d d d d d d d d d d d d
 b a b a b b b b d d d d d d d d d d d d

BΓ B Γ B B B B B Γ BΓ BΓ B Γ
 a f f d b a b a a d d e d e a e d e a a a e d a
 e a a b d d d d d d d d d d d d d d d d d d
 d d e a e a e a e a e a e a e a e a e a e a e

BΓ B Γ B Γ BΓ BΓ BΓ BΓ BΓ
 a a b b d a b d f a c e e f b d b a d b d b a a
 e d d e d e a e e d d d f d d a d e d b a d b d
 e e e e a a a e d e e a e a e a e a e a e a e

B B Γ BΓ BΓ BΓ BΓ B B Γ BΓ B B B
 a a d d e a e d a a e d a e e d d e d e a a e d
 d d d d b a d d d d d d d d d d d d d d d d
 e a e a e a e a e a e a e a e a e a e a e a e

B B B B B B B B B B B B B B B
 d a b a b d f e e e a e e f b d b d e a b a a b d b d b a b a a a
 a a a a a a a a a a a a a a a a a a a a a
 a d e e a e a e a e a e a e a e a e a e a e a e

B B BΓ
 d e d e a e d d d e d e a e d a b a
 b d e a e a e a e a e a e a e a e a e a e a e

B B B B B B B B B B B B B B B
 a a b a d b a d b a d b a b b a d b a d f
 d a d e a e a e a e a e a e a e a e a e a e a e
 a d e a d e a d e a d e a d e a d e a d e a d e a

Assmezo è C sol fa vt, per b mol.



B B B B B B B B B B B B B B B
 d f d e a d b d b a b a d b b a d b d a e e e
 e e a e a e a e a e a e a e a e a e a e a e
 d e a d e a d e a d e a d e a d e a d e a d e a

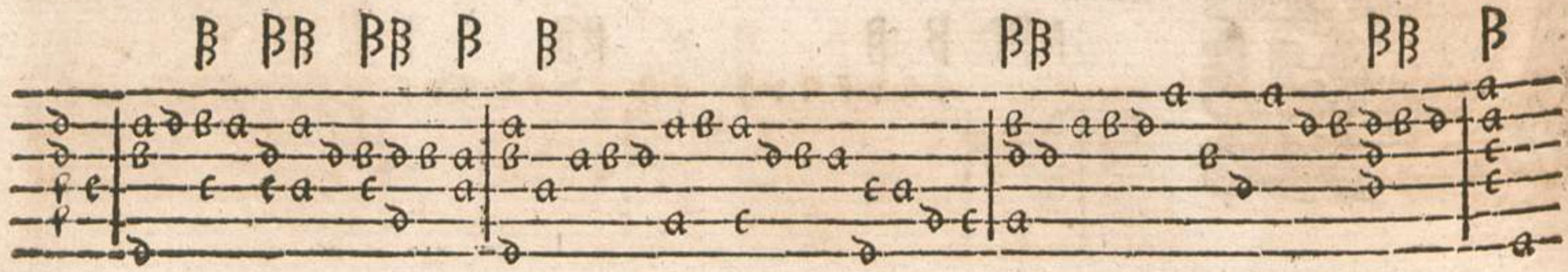
FLORILEGIUM.

B B BB B B B BB BB B B BB B



A musical notation system consisting of a five-line staff with notes and letters placed above it. The letters are 'B', 'BB', 'B', 'B', 'BB', 'BB', 'B', 'B', 'BB', 'B'. The notes are mostly eighth notes and quarter notes, with some pairs of eighth notes beamed together.

B BB BB B B BB BB B



A musical notation system consisting of a five-line staff with notes and letters placed above it. The letters are 'B', 'BB', 'BB', 'B', 'B', 'BB', 'BB', 'B'. The notes are mostly eighth notes and quarter notes, with some pairs of eighth notes beamed together.

B BB B B BB BB BB BB



A musical notation system consisting of a five-line staff with notes and letters placed above it. The letters are 'B', 'BB', 'B', 'B', 'BB', 'BB', 'BB', 'BB'. The notes are mostly eighth notes and quarter notes, with some pairs of eighth notes beamed together.

B B B B B BB



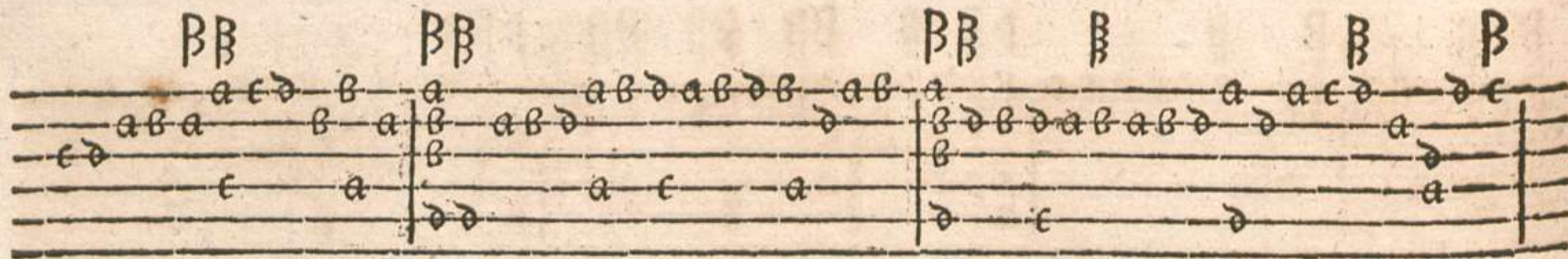
A musical notation system consisting of a five-line staff with notes and letters placed above it. The letters are 'B', 'B', 'B', 'B', 'B', 'BB'. The notes are mostly eighth notes and quarter notes, with some pairs of eighth notes beamed together.

BB BB B BB B BB B B BB



A musical notation system consisting of a five-line staff with notes and letters placed above it. The letters are 'BB', 'BB', 'B', 'BB', 'B', 'BB', 'B', 'B', 'BB'. The notes are mostly eighth notes and quarter notes, with some pairs of eighth notes beamed together.

BB BB BB B B B



A musical notation system consisting of a five-line staff with notes and letters placed above it. The letters are 'BB', 'BB', 'BB', 'B', 'B', 'B'. The notes are mostly eighth notes and quarter notes, with some pairs of eighth notes beamed together.

B B BB B BB BB

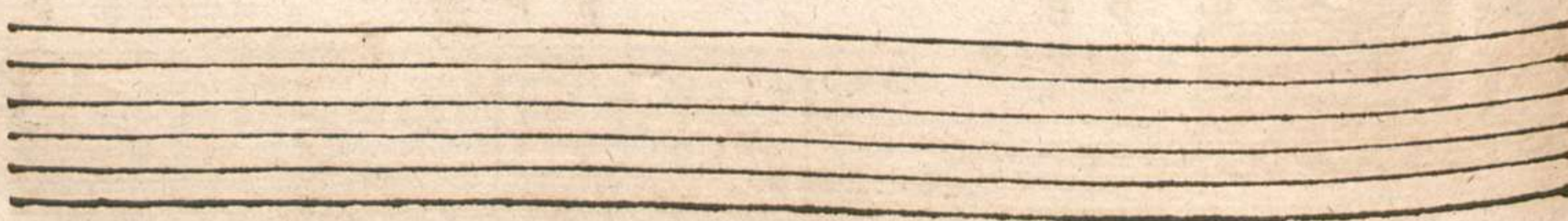


A musical notation system consisting of a five-line staff with notes and letters placed above it. The letters are 'B', 'B', 'BB', 'B', 'BB', 'BB'. The notes are mostly eighth notes and quarter notes, with some pairs of eighth notes beamed together.

BB B BB B BB BB BB B B



A musical notation system consisting of a five-line staff with notes and letters placed above it. The letters are 'BB', 'B', 'BB', 'B', 'BB', 'BB', 'BB', 'B', 'B'. The notes are mostly eighth notes and quarter notes, with some pairs of eighth notes beamed together.





B

FB

Handwritten musical notation on a five-line staff. The notes are: a, b, d, b, d | a, a, d, b | a, a, b, d | a, c, d, c, a | b, a, b, d. The bottom line contains the notes: a, a, c, d | a, a, c, e | e, a, d, c, a.

Alliarde.

FB

FB FB FB FB

Handwritten musical notation on a five-line staff. The notes are: a, a, a, b, a | a, c, d, b | a, d, b, a | a, c, d | d, c, a | b, a, d, b. The bottom line contains the notes: b, d, d, c, d | e, d | e, a | a, a | e, a, d, b.

FB

Handwritten musical notation on a five-line staff. The notes are: a, a, d, c, d, e | e, d, c, a | e, a, b, d | a, c, d, e, d, f, b, f, d | e, a, d, b, d, b, a. The bottom line contains the notes: a, e | a, e | a, c, d | a, e | f, e, e | a, d, c, a.

B

B

B

FB

B

B

FB

Handwritten musical notation on a five-line staff. The notes are: b, a, b, d | a, f, e, f, e, e, e | f, f, e, e, e, f, b, a, b | a, d, b, a, c, d | e, d, f, b. The bottom line contains the notes: d, c, a, e | a, a | a, a | a, b | a, a | a, a.

B

FB

B

B

FB

BB

Handwritten musical notation on a five-line staff. The notes are: b, f, d | b, f, d | f, b, f, c, d, f | e, f, a, a, e | a, c, e, f, f, b | f, b, f, b, f, c, a, c, d, a, e, d. The bottom line contains the notes: f, a | a, a | e, e | a, e | a | b | a, e.

FB

B

FB

B

FB

B

FB

FB

B

Handwritten musical notation on a five-line staff. The notes are: f, e, d, f, b, f, b, f | d, a, c, d, f, e, d, f, b, d, f, b | f, b, f, b, f, b, f | e, f, e, a, e, d, e, d, a. The bottom line contains the notes: a | a | e, a | f, b, b | f, d | e, e.

BB

B

B

B

B

Handwritten musical notation on a five-line staff. The notes are: b, a, b, d | a, a, b, d | a, b, d, a | b, a, d | a, a, b, d | a, b, d, a | b, a, b, d | a, b, d, a, b, d. The bottom line contains the notes: a | a | e, a | a, a | a, c, d | a, e.

B

B

BB

FB

Handwritten musical notation on a five-line staff. The notes are: a, c, d, a | e, d, f, e, e, e, a, c, e | f, a, c, e, d | a, c, a | a, c, a, c, e, e, f. The bottom line contains the notes: a, a | a, e | e, a | a.

Five empty musical staves at the bottom of the page.

FLORILEGIUM.



B B B

First system of musical notation with three staves and a common time signature.

Allegretto in G sol re vt. b mol.

B B

Second system of musical notation with three staves.

Third system of musical notation with three staves.

B B B B B B

Fourth system of musical notation with three staves.

Fifth system of musical notation with three staves.

B B B B B

Sixth system of musical notation with three staves.

B B B B B B B B B B B B

Seventh system of musical notation with three staves.

B B B B B B B

Eighth system of musical notation with three staves.

B B B B B B B

Ninth system of musical notation with three staves.

♯ ♯ ♯ ♯♯ ♯ ♯ ♯ ♯

Handwritten musical notation on a five-line staff. The notes are mostly lowercase letters 'a', 'b', 'c', 'd', 'e', 'f' with various accidentals (sharps, naturals, flats). Above the staff, there are several pairs of sharp symbols (♯) and one pair of double sharp symbols (♯♯).

♯ ♯ ♯ ♯ ♯♯ ♯ ♯ ♯

Handwritten musical notation on a five-line staff. Similar to the first system, it features lowercase letters with accidentals. Above the staff, there are several pairs of sharp symbols (♯) and one pair of double sharp symbols (♯♯).

♯ ♯ ♯ ♯♯ ♯ ♯♯ ♯ ♯ ♯ ♯

Handwritten musical notation on a five-line staff. Similar to the previous systems, it features lowercase letters with accidentals. Above the staff, there are several pairs of sharp symbols (♯) and one pair of double sharp symbols (♯♯).

♯ ♯ ♯ ♯ ♯♯ ♯♯ ♯ ♯ ♯ ♯

Handwritten musical notation on a five-line staff. Similar to the previous systems, it features lowercase letters with accidentals. Above the staff, there are several pairs of sharp symbols (♯) and one pair of double sharp symbols (♯♯).

♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯♯

Handwritten musical notation on a five-line staff. Similar to the previous systems, it features lowercase letters with accidentals. Above the staff, there are several pairs of sharp symbols (♯) and one pair of double sharp symbols (♯♯).

♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯

Handwritten musical notation on a five-line staff. Similar to the previous systems, it features lowercase letters with accidentals. Above the staff, there are several pairs of sharp symbols (♯) and one pair of double sharp symbols (♯♯).



Aliarda.

♯♯ ♯♯ ♯♯ ♯♯

Handwritten musical notation on a five-line staff. Similar to the previous systems, it features lowercase letters with accidentals. Above the staff, there are several pairs of double sharp symbols (♯♯).

♯ ♯ ♯♯ ♯♯ ♯♯ ♯♯

Handwritten musical notation on a five-line staff. Similar to the previous systems, it features lowercase letters with accidentals. Above the staff, there are several pairs of sharp symbols (♯) and one pair of double sharp symbols (♯♯).

♯ ♯ ♯♯ ♯

Handwritten musical notation on a five-line staff. Similar to the previous systems, it features lowercase letters with accidentals. Above the staff, there are several pairs of sharp symbols (♯) and one pair of double sharp symbols (♯♯).

FLORILEGIVM.

♮ ♮ ♮ ♮ ♮ ♮ ♮

First system of musical notation with notes and clefs.

♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Second system of musical notation with notes and clefs.

♮ ♮ ♮ ♮ ♮ ♮ ♮

Third system of musical notation with notes and clefs.

♮ ♮ ♮ ♮

Fourth system of musical notation with notes and clefs.

♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Fifth system of musical notation with notes and clefs.



Agliarda di Ferabosco

♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Sixth system of musical notation with notes and clefs.

♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Seventh system of musical notation with notes and clefs.

♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Eighth system of musical notation with notes and clefs.

♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Ninth system of musical notation with notes and clefs.

FLORILEGIUM.



B B

Allimento in F. ♯ b mol.

B B B B B B

B B B B B B

B B B B B B B B B B

B BB

B B BB B B

B B BB BB BB BB

FLORILEGIUM.

BB B B BB BB

Handwritten musical notation on a five-line staff. The notes are lowercase letters (a, b, c, d, e) and some have a 'd' above them. There are two clefs at the beginning of the staff. Above the staff, there are four pairs of 'B' characters: BB, B B, BB, and BB.

B B B B B BB B BB

Handwritten musical notation on a five-line staff. Above the staff, there are seven pairs of 'B' characters: B B, B B, B B, B B, BB, B BB, and BB.

B B BB BB B BB BB

Handwritten musical notation on a five-line staff. Above the staff, there are seven pairs of 'B' characters: B B, BB, BB, B BB, BB, BB, and BB.

B BB B B BB B BB B B

Handwritten musical notation on a five-line staff. Above the staff, there are eight pairs of 'B' characters: B BB, B B, BB, B BB, BB, BB, B B, and B.

B B B B B B B

Handwritten musical notation on a five-line staff. Above the staff, there are seven pairs of 'B' characters: B B, B B, B B, B B, B B, B B, and B.



B B B B B B B

Handwritten musical notation on a five-line staff. Above the staff, there are seven pairs of 'B' characters: B B, B B, B B, B B, B B, B B, and B.

B B B B B B B

Handwritten musical notation on a five-line staff. Above the staff, there are seven pairs of 'B' characters: B B, B B, B B, B B, B B, B B, and B.

B B B B B B B

Handwritten musical notation on a five-line staff. Above the staff, there are seven pairs of 'B' characters: B B, B B, B B, B B, B B, B B, and B.

B B B B B B B

Handwritten musical notation on a five-line staff. Above the staff, there are seven pairs of 'B' characters: B B, B B, B B, B B, B B, B B, and B.

B B B BB B

Handwritten musical notation on a five-line staff. Above the staff, there are five pairs of 'B' characters: B B, B B, BB, B, and B.

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

Assmezo in D la sol re, b mol.

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

♩ ♯

FLORILEGIUM.

BB B BB BB BBB B BB BB B

A musical staff with three lines. Above the staff are the letters BB B BB BB BBB B BB BB B. The staff contains notes and clefs, with some notes written in a shorthand style.

B B BB B B B BB B B BB B B

A musical staff with three lines. Above the staff are the letters B B BB B B B BB B B BB B B. The staff contains notes and clefs, with some notes written in a shorthand style.

B B BB B B B

A musical staff with three lines. Above the staff are the letters B B BB B B B. The staff contains notes and clefs, with some notes written in a shorthand style.

B B BB BB BB B BB B B B B

A musical staff with three lines. Above the staff are the letters B B BB BB BB B BB B B B B. The staff contains notes and clefs, with some notes written in a shorthand style.

BBB B B BB B B B

A musical staff with three lines. Above the staff are the letters BBB B B BB B B B. The staff contains notes and clefs, with some notes written in a shorthand style.

B BB B B B B B B B B B B

A musical staff with three lines. Above the staff are the letters B BB B B B B B B B B B B. The staff contains notes and clefs, with some notes written in a shorthand style.

BB BB B B B BB B B B BB

A musical staff with three lines. Above the staff are the letters BB BB B B B BB B B B BB. The staff contains notes and clefs, with some notes written in a shorthand style.

BB BB BB B B B B B B BB B B B

A musical staff with three lines. Above the staff are the letters BB BB BB B B B B B B BB B B B. The staff contains notes and clefs, with some notes written in a shorthand style.

B BB B BB B

A musical staff with three lines. Above the staff are the letters B BB B BB B. The staff contains notes and clefs, with some notes written in a shorthand style.



B B B B B B

First musical staff system with three staves and various note values.

Aliarda.

B B B

Second musical staff system with three staves.

B B

B B B

B

Third musical staff system with three staves.

B

B B

B B B B

B B

B

Fourth musical staff system with three staves.

B B B B B B

Fifth musical staff system with three staves.

B

B B

B

Sixth musical staff system with three staves.

B B B

B B

B

Seventh musical staff system with three staves.

B B

B

B

Eighth musical staff system with three staves.

B

Ninth musical staff system with three staves.

FLORILEGIUM.



♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

First system of musical notation with three staves and various note values.

Alsemezo in G fol re vt, b, dur.

♮ ♮ ♮ ♮ ♮ ♮

Second system of musical notation with three staves.

♮ ♮ ♮ ♮ ♮ ♮

Third system of musical notation with three staves.

♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Fourth system of musical notation with three staves.

♮ ♮ ♮ ♮ ♮ ♮

Fifth system of musical notation with three staves.

♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Sixth system of musical notation with three staves.

♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Seventh system of musical notation with three staves.

♮ ♮ ♮ ♮ ♮ ♮

Eighth system of musical notation with three staves.

♮ ♮ ♮

Ninth system of musical notation with three staves.

♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Handwritten musical notation on a five-line staff. The notes are mostly lowercase letters 'a', 'c', 'e', 'd' with various accidentals (sharps, naturals, flats). Above the staff, there are several pairs of natural signs (♮) and some triplets.

♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Handwritten musical notation on a five-line staff, continuing the piece with similar note values and accidentals as the first system.

♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Handwritten musical notation on a five-line staff, continuing the piece.

♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Handwritten musical notation on a five-line staff, continuing the piece.

♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Handwritten musical notation on a five-line staff, continuing the piece.

♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Handwritten musical notation on a five-line staff, continuing the piece.



Aliarda.

♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Handwritten musical notation on a five-line staff, continuing the piece.

♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Handwritten musical notation on a five-line staff, continuing the piece.

♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Handwritten musical notation on a five-line staff, continuing the piece.

FLORILEGIUM.

β β β β

Handwritten musical notation on a four-line staff. The notes are mostly lowercase letters 'a', 'c', 'e', 'd' with various accidentals (sharps, flats, naturals). Above the staff, four large Greek letters 'β' are written, each centered over a measure.

β β β β β β β β

Handwritten musical notation on a four-line staff. Above the staff, eight large Greek letters 'β' are written, each centered over a measure.

β β β β β β β β

Handwritten musical notation on a four-line staff. Above the staff, eight large Greek letters 'β' are written, each centered over a measure.

β β β β

Handwritten musical notation on a four-line staff. Above the staff, four large Greek letters 'β' are written, each centered over a measure.



Alfemezo in C sol fa vt. b durum.

β β β β β β β β

Handwritten musical notation on a four-line staff. Above the staff, eight large Greek letters 'β' are written, each centered over a measure.

β β β β β β β β

Handwritten musical notation on a four-line staff. Above the staff, eight large Greek letters 'β' are written, each centered over a measure.

β β β β β β β β

Handwritten musical notation on a four-line staff. Above the staff, eight large Greek letters 'β' are written, each centered over a measure.

β β β β β β β β

Handwritten musical notation on a four-line staff. Above the staff, eight large Greek letters 'β' are written, each centered over a measure.

β β β β β β β β

Handwritten musical notation on a four-line staff. Above the staff, eight large Greek letters 'β' are written, each centered over a measure.

BB BB B B B B

Handwritten musical notation on a five-line staff. The notes are lowercase letters 'a', 'c', 'e', 'd', 'f'. Above the staff are several pairs of 'B' characters. The notation includes various rhythmic values and bar lines.

B B B B B

Handwritten musical notation on a five-line staff. The notes are lowercase letters 'a', 'c', 'e', 'd', 'f'. Above the staff are several pairs of 'B' characters. The notation includes various rhythmic values and bar lines.

BB B BB B B B BB B

Handwritten musical notation on a five-line staff. The notes are lowercase letters 'a', 'c', 'e', 'd', 'f'. Above the staff are several pairs of 'B' characters. The notation includes various rhythmic values and bar lines.

B BB B B BB BB B B B B BB

Handwritten musical notation on a five-line staff. The notes are lowercase letters 'a', 'c', 'e', 'd', 'f'. Above the staff are several pairs of 'B' characters. The notation includes various rhythmic values and bar lines.

B B BB BB B B B B B

Handwritten musical notation on a five-line staff. The notes are lowercase letters 'a', 'c', 'e', 'd', 'f'. Above the staff are several pairs of 'B' characters. The notation includes various rhythmic values and bar lines.

B BB BB B BB B BB

Handwritten musical notation on a five-line staff. The notes are lowercase letters 'a', 'c', 'e', 'd', 'f'. Above the staff are several pairs of 'B' characters. The notation includes various rhythmic values and bar lines.

BB B B B B B

Handwritten musical notation on a five-line staff. The notes are lowercase letters 'a', 'c', 'e', 'd', 'f'. Above the staff are several pairs of 'B' characters. The notation includes various rhythmic values and bar lines.

B B B B B

Handwritten musical notation on a five-line staff. The notes are lowercase letters 'a', 'c', 'e', 'd', 'f'. Above the staff are several pairs of 'B' characters. The notation includes various rhythmic values and bar lines.

B B B B

Handwritten musical notation on a five-line staff. The notes are lowercase letters 'a', 'c', 'e', 'd', 'f'. Above the staff are several pairs of 'B' characters. The notation includes various rhythmic values and bar lines.



Aliarda

FLORILEGIUM.

Γβ Γβ Γβ Γβ

A musical staff with four lines. The notes are written in a shorthand style with stems and flags. Above the staff, there are four pairs of Greek letters: Γβ, Γβ, Γβ, and Γβ. The notes are arranged in measures, with some notes having stems pointing up and others down.

Γβ β ββ ββ

A musical staff with four lines. The notes are written in a shorthand style. Above the staff, there are four pairs of Greek letters: Γβ, β, ββ, and ββ. The notes are arranged in measures, with some notes having stems pointing up and others down.

β Γβ β β ββ β

A musical staff with four lines. The notes are written in a shorthand style. Above the staff, there are four pairs of Greek letters: β, Γβ, β, β, ββ, and β. The notes are arranged in measures, with some notes having stems pointing up and others down.

Γβ ββ ββ ββ ββ ββ

A musical staff with four lines. The notes are written in a shorthand style. Above the staff, there are four pairs of Greek letters: Γβ, ββ, ββ, ββ, ββ, and ββ. The notes are arranged in measures, with some notes having stems pointing up and others down.

β Γβ β ββ ββ ββ ββ

A musical staff with four lines. The notes are written in a shorthand style. Above the staff, there are four pairs of Greek letters: β, Γβ, β, ββ, ββ, ββ, and ββ. The notes are arranged in measures, with some notes having stems pointing up and others down.

ββ ββ ββ ββ ββ ββ

A musical staff with four lines. The notes are written in a shorthand style. Above the staff, there are four pairs of Greek letters: ββ, ββ, ββ, ββ, ββ, and ββ. The notes are arranged in measures, with some notes having stems pointing up and others down.

Γ

A musical staff with four lines. The notes are written in a shorthand style. Above the staff, there is a single Greek letter: Γ. The notes are arranged in measures, with some notes having stems pointing up and others down.

Five empty musical staves, each consisting of four horizontal lines, arranged vertically.



B B BB B B B

a e f B f d e d e a e a e d e a a e d a e

d d d a a a d d d a b d B a d a d

a e f a a e a e a e d a

Allegretto in F fa vt, B duro

B B B B B

a e d e a d e f a e d e a a a e d

d d d a d d a b a d d e a e d e d d

e a a e e a e e a e e a e e

a a e a e a e a e

B B B BB B B B

a e d e a e d e a e d e a d e a a e d d f b f d

d d d a a a a d b a b f d b d b a d f

e e a e a e a e a e a d e a f e e a a f e e

e d e d e d e d e d e d e d e d e d e d

B B B B BB B B BB

e f d e a e a e d e a d e a e d e a e d e a e

d d d a d d d a a a d b a b a d b a

a e a e a e a e a e a e a e a e a e

e e a e a e a e a e a e a e a e a e

B B BB

a e a e a e d f e d f d a e d e a e a e a e d a e d e a e

d d a a e a e a e a e a e a e a e a e a e

a a e a e a e a e a e a e a e a e a e

a e a e a e a e a e a e a e a e a e

BB B

a e d a e a e a e d e d f d f d e a e a e a e d a

d a b a b a e d a e a e d a e d d a e a e a e a e

a a e e e a e e a e e a e e

BB BB B BB

e a e a e a e d e a e a e d e a e a e d a e d e a e d

d d d a e a e a e a e a e a e a e a e a e

a e a e a e a e a e a e a e a e a e

a e a e a e a e a e a e a e a e a e

BB BB BB

f e d f d a e d e a e d f d e a e a e a e d a e d

a a e a e a e a e a e a e a e a e a e a e a e

a e a e a e a e a e a e a e a e a e a e a e

a e a e a e a e a e a e a e a e a e a e a e

BB B B

a e a e d f d e a e a e a e d e a e e d e d a e d e a e d e

d e a e d e d a e a e a e a e a e a e a e a e a e

e a e e a e e a e e a e e a e e a e e a e e

a e d a e a e a e a e a e a e a e a e a e

FLORILEGIUM.

BB B B B B

A musical staff with a treble clef and a common time signature. It contains several measures of music with notes and rests. Above the staff, there are several 'B' symbols, some of which are double 'B's (BB). The notes are mostly quarter and eighth notes.

B B B BB BB B B BB B B

A musical staff with a treble clef and a common time signature. It contains several measures of music with notes and rests. Above the staff, there are several 'B' symbols, some of which are double 'B's (BB). The notes are mostly quarter and eighth notes.

B BB BB B B B BB

A musical staff with a treble clef and a common time signature. It contains several measures of music with notes and rests. Above the staff, there are several 'B' symbols, some of which are double 'B's (BB). The notes are mostly quarter and eighth notes.

B BB BB

A musical staff with a treble clef and a common time signature. It contains several measures of music with notes and rests. Above the staff, there are several 'B' symbols, some of which are double 'B's (BB). The notes are mostly quarter and eighth notes.

BB BB B BB

A musical staff with a treble clef and a common time signature. It contains several measures of music with notes and rests. Above the staff, there are several 'B' symbols, some of which are double 'B's (BB). The notes are mostly quarter and eighth notes.

BB

A musical staff with a treble clef and a common time signature. It contains several measures of music with notes and rests. Above the staff, there are several 'B' symbols, some of which are double 'B's (BB). The notes are mostly quarter and eighth notes.

An empty musical staff with a treble clef and a common time signature.

An empty musical staff with a treble clef and a common time signature.

An empty musical staff with a treble clef and a common time signature.

β Γβ Γβ Γβ Γβ



Musical notation for the first system, featuring a treble clef and three staves with notes and rests.

Aillarde.

Γ β Γ β Γ β β β

Musical notation for the second system, continuing the piece with a treble clef and three staves.

β β Γβ

Musical notation for the third system, featuring a treble clef and three staves.

Γβ

Musical notation for the fourth system, featuring a treble clef and three staves.

β β

Musical notation for the fifth system, featuring a treble clef and three staves.

β ββ

Musical notation for the sixth system, featuring a treble clef and three staves.

Γβ β β ββ

Musical notation for the seventh system, featuring a treble clef and three staves.

ββ β β ββ β

Musical notation for the eighth system, featuring a treble clef and three staves.

ββ Γ

Musical notation for the ninth system, featuring a treble clef and three staves.

FLORILEGIUM.



B B B B B B B B

B B B

B B B

First system of musical notation with three staves and various note values.

Afsemezo in D la sol re, b dur.

B B B B B B B B

Second system of musical notation with three staves.

B B B B B

B B B

Third system of musical notation with three staves.

B B B B B B B B B B B B

Fourth system of musical notation with three staves.

B B B

B B B

B B B

Fifth system of musical notation with three staves.

B B B

B B B B B

B B B

Sixth system of musical notation with three staves.

B B

B B

B

B B

B B B B

Seventh system of musical notation with three staves.

B

B B B

B B

B

B B B

Eighth system of musical notation with three staves.

Final system of musical notation consisting of five empty staves.



Γ Β Γ Β Β Β Γ Β

a a a b e f b a a a e e e a

a e e e a e e e a a a e e e e a

e e e e a e e e e e e e e e e e e

e e e e a e e e e e e e e e e e e

e e e e e e e e e e e e e e e e e e

Aillarde

Γ Β Γ Β Β Γ Β

a e e e a b b e e a a a

e a e e e e e e e e e e e e e e e e

a e e e e e e e e e e e e e e e e e

e e e e e e e e e e e e e e e e e e

e e e e e e e e e e e e e e e e e e

Γ Β Β Γ Β

a a e e e a e e a e a a e e e a e e e

e e a e e e e e e e e e e e e e e e e

e e e e e e e e e e e e e e e e e e

e e e e e e e e e e e e e e e e e e

a e e e e e e e e e e e e e e e e e

Β Β Β Β Γ Β Β

e a e e a a a e e e e e e e e e e e e

e e a d e a e a e d e e a e e e e e e e e

e e e e e e e e e e e e e e e e e e

e e e e e e e e e e e e e e e e e e

a e e e e e e e e e e e e e e e e e

Β Β Β Β Γ Β

e e e e e e e e e e e e e e e e e e

e e e e e e e e e e e e e e e e e e

e e e e e e e e e e e e e e e e e e

e e e e e e e e e e e e e e e e e e

e e e e e e e e e e e e e e e e e e

Β Β Β Β Γ

a e e e e e e e e e e e e e e e e e

e e e e e e e e e e e e e e e e e e

e e e e e e e e e e e e e e e e e e

e e e e e e e e e e e e e e e e e e

a e e e e e e e e e e e e e e e e e

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

FLORILEGIUM.



B B B B B B BB B B B
 f f d e d a a e e f d e a f f d e d a
 d d b a a d d e a a e d e d d b a
 a a e a a e e a

Llemande.

B B B B B B BB B B
 a e e f d e a a e a e e e e f f a a f d e a
 d e d e a a e a a e d
 a d d d b d b a b d d d b a
 a a e e e e f f e

BB B B B B BB B B
 e d f d a a e a e a d e d a e d e d e d a e a e
 a f g f d a d d e d a e d e a d d e d a e a e
 a a a e a e a a a a a

a a a
B

a a a

a e d e a d e a e d e
 a e e
 e a



B BBB B BBB BB BB B BBB BB
 a a e d f d e a d d e d b f e d f d e a e
 d d b d d d a a d a a
 a d a b d a b e
 e a a e d f a e

Llemande.

B B B B B B B BB B
 a b d b d b d b a a e d d e d e a a e e e
 b b d e d e d a e d d e d a a a e e e
 a e e a a d b a f d a b d
 d e a e a a f e e b e e

B BB BB BB B B B BB BB B B
 a a e a a e d d e d e a a b a a e a e d d e d e a e d a
 e d d d b a d a d d e d a d a d a f d a f d
 e e e a a a e e e e e a f e e
 a e e e e a a e d a a e e e f a

B BBB B B BB B B BB BB BB B
 e d a a a a e e e a a a e d d e d e a e d b a b a b a e d e
 a a e e e e d d d a d d d d e d d
 b e e e e e e a a a a a e a e

20 0 3 2 0 3 2 0 3 20 5 3 2 0 2 0 2 0 2 3 5 5 5 3 2 0
 1 3 3 2 0 3 20 3 20 3 0 2 3 3 2 0 2 3 1 3 3 2 3 3 3
 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0
 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0



Musical notation for the first system, featuring a treble clef, a common time signature, and several staves with notes and rests.

Llemande Dalliance

Musical notation for the second system, starting with a treble clef and a common time signature, followed by notes and rests.

Musical notation for the third system, featuring a treble clef, a common time signature, and several staves with notes and rests.

Musical notation for the fourth system, featuring a treble clef, a common time signature, and several staves with notes and rests.

Musical notation for the fifth system, featuring a treble clef, a common time signature, and several staves with notes and rests.



Llemande Brunette

Musical notation for the sixth system, starting with a treble clef and a common time signature, followed by notes and rests.

Musical notation for the seventh system, featuring a treble clef, a common time signature, and several staves with notes and rests.

Musical notation for the eighth system, featuring a treble clef and a common time signature, with notes and rests.

FLORILEGIUM.



B B B B B B B B

Llemande Ich dancke Gott.

Musical notation for the first system, featuring a treble clef, a common time signature, and three staves with notes and rests.

B B B B B B B B

Musical notation for the second system, continuing the piece with notes and rests.

B B B B B B B B B B B

Musical notation for the third system, continuing the piece with notes and rests.

B B B B B B B

Musical notation for the fourth system, continuing the piece with notes and rests.



B B B B B B B B B B B B B

Musical notation for the fifth system, continuing the piece with notes and rests.

Llemande

B B B B B B

Musical notation for the sixth system, continuing the piece with notes and rests.

B B B B B B B B

Musical notation for the seventh system, continuing the piece with notes and rests.

Musical notation for the eighth system, featuring a treble clef and three staves with notes and rests.

Musical notation for the ninth system, featuring a treble clef and three staves with notes and rests.

FLORILEGIUM.



Musical notation for the first system, featuring a treble clef and a common time signature. The melody is written on a five-line staff with various note values and rests. Above the staff, there are several groups of letters: BBB, B BB, BB B, B BB, BB B, B. The notation includes notes on the staff and some letters written below the staff.

Llemande.

Musical notation for the second system, continuing the piece. It includes a treble clef and a common time signature. Above the staff, there are groups of letters: B B B and BB. The notation consists of notes on the staff and letters written below.

Musical notation for the third system, continuing the piece. Above the staff, there are groups of letters: B B and BB B B B B. The notation consists of notes on the staff and letters written below.

Musical notation for the fourth system, continuing the piece. Above the staff, there are groups of letters: BB BB B BBB BB B B BB BB. The notation consists of notes on the staff and letters written below.

Musical notation for the fifth system, continuing the piece. Above the staff, there are groups of letters: BBB B B B BB BB. The notation consists of notes on the staff and letters written below.



Musical notation for the sixth system, starting with a new section. It features a treble clef and a common time signature. Above the staff, there are groups of letters: B BB B B BB BB BB B. The notation includes notes on the staff and letters written below.

Llemande.

Musical notation for the seventh system, continuing the piece. Above the staff, there are groups of letters: B BBB B BB B B B B. The notation consists of notes on the staff and letters written below.

Musical notation for the eighth system, continuing the piece. Above the staff, there are groups of letters: B B B B B B B B B B B. The notation consists of notes on the staff and letters written below.

Handwritten musical notation at the bottom of the page, consisting of several staves with numerical figures and some letters, likely representing a variation or a specific rhythmic pattern.

variatio

FLORILEGIUM.



B B BB BB B B BB B
 f e b d b f d e a e e d f a d e a e a a d e d e
 a d d f d a a a a a a e a e a e
 a a f f f a a a a a e d a e a e
 d d

Llemande.

B BB B B BB B B BB B B BB
 a e d e d d d f b i b f f a e d e d d
 d d d f f g f a e e d b a d b b
 a a a a f a b g e e a e d a b b
 a d a g a a e d

B B B BBB B B BBB
 e a a e d e a a d e a d e d e d d
 d e d d e e a d d d a a
 a f d d b d d a a
 a a a a e d a a a
 a a

0 2 3 0 2 3 2 0 3 2 0 3 2 0 3 2 3 3
 0 2 3 0 2 3 2 0 3 2 0 3 2 0 3 2 3 3

B B BB B B BB B B B
 f e b d b f e e e f f d d e a e a d d d e d
 a a f a e a e d d d d d e d e d e a d d d a f
 a a a a e a e a e a e a e a e a



Ariatio præcedentis.

B B BB B B BB B
 f e b a d b f d e e e f f d e a e a d d
 d a f a e a a e d e d d d e d e d e d a d a
 b d a a a a e a e a e a e a e

B B BB B B BB B B BB B
 d e d d a d d d f b i b f d a e d e d d
 b a a a f a a a d d d d d d a d d d f g
 e a a e f a a f a e d a b b a e e f a a
 a d a b a

B B B B B B B B B
 e a a a e d e a a e d e a a e d e d a e d
 d e d d e a e d a d b a d a a a a
 a a a a a e d a a a a a
 e e a a a e d a a

0 0 0 0 2 3 1 0 3 1 1 0 1 3 1 0 3 1 3 1 0
 2 2 2 3 2 3 2 0 2 0 2 0 2 0 2 0 3 2 0
 0 1 0 5 2 0 4 7 0 2 0 3 2 0



β β BB BB BB β

f f β f d e a e d f a e d e a d e d e d e d a a f β β

d d d d d d d d d d d d d d d d d d

a a a a a a a a a a a a a a a a a a a a a a a a a a a a a a

a a f e a d e a e a a e a a c e e a a

Llemande.

β BB BB β BB β

f d e a e d e a e d e a d e d e d e d a a d e d f β f β f β f

d d d d d d d d d d d d d d d d d d

a a a a a a a a a a a a a a a a a a a a a a a a a a a a a a

e a d e a e a a e a e a f e e a e f e a e a a a f a a a a

β β β BB β β β β

e f d e a e d f d f β f d e a e a e a e a d e a d e d e a e d e a e d

a a a a a a a a a a a a a a a a a a a a a a a a a a a a a a

a e e a a f a a d a a a a a a a e e e e e a e e



β β

f f β f d e a e a e d e a e a d e a e d a e d a d b a a a e

a a a a a a a a a a a a a a a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a a a a a a a a a a a a a a a

Eprince.

β β β β β β β β

d e d f β f β f f β f β β f e e e a e e f d e

d d d d d d d d d d d d d d d d d d

a a a a a a a a a a a a a a a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a a a a a a a a a a a a a a a

β β β β β β β β

a a e a e d f d e d f β f d e a e d f d e a a d e d a e d a d b a a a

a a a a a a a a a a a a a a a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a a a a a a a a a a a a a a a

0 2 0 2 2 3 2 0 3 1 0 1 0 1 3 1 3 3 0 2 0 2 3 3 3 3 3 3 2 0 2 3 2 0 3 1 0

0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3

0 2 3 5 0 2 3 5 0 2 3 5 0 2 3 5 0 2 3 5 0 2 3 5 0 2 3 5 0 2 3 5 0 2 3 5 0 2 3 5

0 2 3 1 3 1 0 1 0 0 3 3 1 3 1 0 1 0 0 3 1 0 1 3 1 0 3 2 0 2 0 2 3 1 3 1 0 1 0 3

0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3

0 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3

0 2 3 0 1 3 1 0 1 0 1 3 3 0 1 3 1 0 1 0 0 2 3 0 2 3 1 0 1 0 0 1 0 1 3

0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3

0 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3

FLORILEGIUM.



♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭

Llemande d'amour.

Handwritten musical notation on three staves, featuring various note values and rests.

♭ ♭ ♭ ♭ ♭ ♭

Handwritten musical notation on three staves, continuing the piece.

♭ ♭ ♭ ♭ ♭

Handwritten musical notation on three staves.

♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭

Handwritten musical notation on three staves.



♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭

Ariatio præcedentis

Handwritten musical notation on three staves, starting with a treble clef.

♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭

Handwritten musical notation on three staves.

♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭

Handwritten musical notation on three staves.

♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭

Handwritten musical notation on three staves.

♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭

Handwritten musical notation on three staves, ending with asterisks.

✱

FLORILEGIUM.



$\beta \beta \beta \beta \beta$ β β β

a b a d f d e d b b b f d b a

d d d e d b b b b b

a a d d e d e d e a d b a b

e f d b d d d b a d b

Ourante de Victor de Montbuisson.

β $\beta \beta \beta \beta$ $\beta \beta$ $\beta \beta$ β

e a e d d d e d b a e d d a e d e d

d d b d d d b a d d a e d e d

e a a a e d e a e a e a a

a b a a

b d

β $\beta \beta \beta \beta \beta \beta$ β β $\beta \beta$ $\beta \beta$ $\beta \beta$

a b a b d f g f d d b a f g f d f d b d b a b a

a e d e d f g f d b a d b d f g f d e d a b a a e

d g d d d d a

$\beta \beta$ β $\beta \beta \beta \beta \beta \beta \beta$ β

a b b a a f d g f g f d d f g f

d d d d b a a f d a g f g f g f g f

e d d d b a e a d f d b f d d d e d

β β β β $\beta \beta$ $\beta \beta$ β β

a a a b a b d a a b d a d b a a

b d b d b b d b d f b d b d b d d a b b d b

d d d d d d a

β β β

d b a a a b a b a d d e d d e d a e a e d

d d e a d e d d d b a b d a

e e e a

a a a b a a

23 32023 32023 54245 75457 50245

23 320 020 23 40

3 3 3 0 0

320 32023 32023

0 0 0

420 0

Musical notation with notes and stems.

53224 023 2400 54245454247

2454 425454240 0 0 0 0

023 024 0 0



B B B B B B B B B B B B B B B B
 B a a a b b b d e d e b d f f d b
 e d d e d d d d d d d d d d e
 e d a e d f a a b a f a

Ourante eiusdem

B B B B B B B B B B B B
 e d e d e d e d e a e d e a b a a a a b
 d d d d d d d d d d d d d d d d
 e a e a e a e a e a e a e

B B B B B B B B B B B B B B B B
 B B d f f f d f d e d a b a a a a b
 d d d d d d d d d d d d d d d d
 e e e e e e e e e e e e e e e e

B B B B B B B B B B B B
 a e d f b d b a a b a d b a a b d a c e
 d d d d d d d d d d d d d d d d
 a a e d e a e d e a e d e a e d e a e

B B B B B B
 d d d e d a e d d b a b d a e d
 a e d e a e d b a b d
 b a a

B B B B B B B B B B B B B B B B
 B f B f e e e e e e e e e e e e e
 e e e e e e e e e e e e e e e e e
 e e e e e e e e e e e e e e e e e

Ourante
 B B B B B B B B B B B B B B B B
 e f d e a e a a d c d e a a e a a e a
 e a b d d f e e a e e e e e e e e e e
 e a f e e e e f f e e e e e e e e e e

B
 a a b
 e
fantasia

8 7 5 3 2 7 5 3 2 0 0
 5 5 7 5 3 0 5 5 3
 1 3 5 2 2 2 2 2 0 0
 3 2 0 3 2 0 3 1 0 3 1 0 1 3 0 3 0 4 4
 3 2 0 3 2 0 2 0 2 0 2 0 2 0 2 0 2 0

FLORILEGIUM.



B B.BB ΓBBB ΓBB BB B

Handwritten musical notation on a five-line staff with various notes and rests.

Ourante de Victor de Montbuisson. ♪

B B B B.BBB BB B ΓBB

Handwritten musical notation on a five-line staff.

BB BB BB ΓBB BB B

Handwritten musical notation on a five-line staff.

B BB B BB BB BB

Handwritten musical notation on a five-line staff.

B B.BB.BB ΓBBB ΓBB BB B B.BB.BB B.BBΓB

Handwritten musical notation on a five-line staff.

B B B BB BB BB B ΓBB

Handwritten musical notation on a five-line staff.

B BB B B BΓBB

Handwritten musical notation on a five-line staff.

BB ♪

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp.



B B B B B B B B B B B B

f d e a a | d e d e a | a e e a e d | e a e d a d e d e

Oltc. B B B B B B

d a e d | d e d a e | e a e a | d e d e a e | a a e d a

B B B B B B B B B B B B

e a e d | d e d a e | a e d e a | d e d e a e | d e d e a e

B B B B B B B B B B B B

d e a a | a e d e a | d a e d e a e | b d f b f | d f d e a a

B

f d e a e d | *f* d e a e d | *f* d e a e d | *f* d e a e d | *f* d e a e d

B B B B B B B B B B B B

d e a a | a e d e a | a e d e a | a e d e a | a e d e a

Oltc. B B B B B B B B B B B B

d e d a e d | e a e d | d e d e a | a e d e a | d e d e a e

B B B B B B B B B B B B

a e d | d e d e a | d e d e a | d e d e a | d e d e a

B B B B B B B B B B B B

d a e d | a e d e a | e d e d a e d | a e d e a | d e d e a e

FLORILEGIUM.



Vray Dieu disoit vne fillette.

♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Handwritten musical notation on a five-line staff. The notes are mostly lowercase letters 'a', 'c', 'd', 'e', 'f'. Above the staff, there are several groups of symbols: ♮, ♮ ♮ ♮, ♮ ♮ ♮ ♮ ♮, ♮ ♮ ♮ ♮ ♮ ♮ ♮, and ♮. The notation is organized into measures by vertical bar lines.

♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Handwritten musical notation on a five-line staff, similar to the first block. It features notes and clefs, with groups of symbols above the staff: ♮ ♮ ♮, ♮ ♮ ♮ ♮, ♮ ♮ ♮ ♮, and ♮ ♮ ♮. The notation is organized into measures.

♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Handwritten musical notation on a five-line staff. It features notes and clefs, with groups of symbols above the staff: ♮ ♮ ♮ ♮ ♮, ♮ ♮ ♮ ♮ ♮, ♮ ♮ ♮ ♮ ♮, and ♮ ♮ ♮. The notation is organized into measures.

♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Handwritten musical notation on a five-line staff. It features notes and clefs, with groups of symbols above the staff: ♮ ♮ ♮ ♮ ♮, ♮ ♮ ♮ ♮ ♮, ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮, and ♮. The notation is organized into measures.

♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Handwritten musical notation on a five-line staff. It features notes and clefs, with groups of symbols above the staff: ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮, ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮, ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮, and ♮. The notation is organized into measures.

Ranle. ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Handwritten musical notation on a five-line staff. It features notes and clefs, with groups of symbols above the staff: ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮, ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮, ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮, and ♮. The notation is organized into measures.

♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Handwritten musical notation on a five-line staff. It features notes and clefs, with groups of symbols above the staff: ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮, ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮, ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮, and ♮. The notation is organized into measures.

♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Handwritten musical notation on a five-line staff. It features notes and clefs, with groups of symbols above the staff: ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮, ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮, ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮, and ♮. The notation is organized into measures.

♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮

Handwritten musical notation on a five-line staff. It features notes and clefs, with groups of symbols above the staff: ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮, ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮, ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮, and ♮. The notation is organized into measures.

FLORILEGIUM



BB BB B B B BB B B B

Ranle double.

Musical notation for the first system, featuring a treble clef and a common time signature. The staff contains several measures of music with notes and rests, and a sequence of letters above the staff.

B BB BB B B B B B BB

Musical notation for the second system, continuing the piece with similar notation and letter sequences.

B

Musical notation for the third system, including a treble clef and a common time signature. It features a sequence of letters above the staff and some numerical markings below the staff.



B BB BB BB BB B

Ranle de Poitou.

Musical notation for the fourth system, featuring a treble clef and a common time signature. The staff contains several measures of music with notes and rests, and a sequence of letters above the staff.

BB B B BBBB BBB B

Musical notation for the fifth system, continuing the piece with similar notation and letter sequences.

B BB B BB B BB

Musical notation for the sixth system, featuring a treble clef and a common time signature. The staff contains several measures of music with notes and rests, and a sequence of letters above the staff.

B BBB BBB B B B T

Musical notation for the seventh system, including a treble clef and a common time signature. It features a sequence of letters above the staff and some numerical markings below the staff.



Ourante.

Musical notation for the eighth system, featuring a treble clef and a common time signature. The staff contains several measures of music with notes and rests, and a sequence of letters above the staff.

B BBB BBB B BB BBB B T

Musical notation for the ninth system, continuing the piece with similar notation and letter sequences.

B B B B B Γ B B B

Onde.

B B B B B B B B B

B BB BB Γ BBB B B BB BBB BB

B B BB BBB B BBB B

BB BB B B B BBB B B BB B

B B BB BB

Handwritten musical notation and tablature on the bottom half of the page, including several staves with notes and numerical sequences.

FLORILEGIUM.



B B B B B BB

Ranle.

Handwritten musical notation on a five-line staff with a treble clef. The notes are mostly minims and crotchets, with some rests. The letters 'B' and 'BB' are placed above the staff to indicate specific notes or groups of notes.

BB BB B B BB B B B B BB B

Handwritten musical notation on a five-line staff with a treble clef. The notes are mostly minims and crotchets, with some rests. The letters 'BB' and 'B' are placed above the staff to indicate specific notes or groups of notes.

B B B B B B B B B BB B

Handwritten musical notation on a five-line staff with a treble clef. The notes are mostly minims and crotchets, with some rests. The letters 'B' and 'BB' are placed above the staff to indicate specific notes or groups of notes.

B BB B BB B B B BB B B

Handwritten musical notation on a five-line staff with a treble clef. The notes are mostly minims and crotchets, with some rests. The letters 'B' and 'BB' are placed above the staff to indicate specific notes or groups of notes.

B B B B B B B B B B

Handwritten musical notation on a five-line staff with a treble clef. The notes are mostly minims and crotchets, with some rests. The letters 'B' and 'BB' are placed above the staff to indicate specific notes or groups of notes.

B BB BB BB B B B B B

Handwritten musical notation on a five-line staff with a treble clef. The notes are mostly minims and crotchets, with some rests. The letters 'B' and 'BB' are placed above the staff to indicate specific notes or groups of notes.

BB B B B B B

Handwritten musical notation on a five-line staff with a treble clef. The notes are mostly minims and crotchets, with some rests. The letters 'BB' and 'B' are placed above the staff to indicate specific notes or groups of notes.



B BBBB BBB B B BBB B

Llemande

Handwritten musical notation on a five-line staff with a treble clef. The notes are mostly minims and crotchets, with some rests. The letters 'B' and 'BBBB' are placed above the staff to indicate specific notes or groups of notes.

BB B B B BBB

Handwritten musical notation on a five-line staff with a treble clef. The notes are mostly minims and crotchets, with some rests. The letters 'BB' and 'B' are placed above the staff to indicate specific notes or groups of notes.



B BB BBB B BB B

Auren Tang.

B BB BB B B B

B

B

Eprife.

B BB B B B B

Ariatio

B BB B

Handwritten musical notation on aged paper. The notation includes numbers (e.g., 5, 3, 2, 0, 4, 5, 1, 0, 0, 7, 5, 2, 3, 0, 2) and symbols (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10) arranged across several staves. Some symbols resemble musical notes or clefs. The paper shows signs of age, including discoloration and faint circular stamps on the right side.

A series of empty musical staves on aged paper, showing faint lines and some ghosting of text or symbols from the reverse side of the page. A metal fastener is visible on the left edge of the page.