

NOVVM

PRATVM MUSICVM

LONGE AMOENISSIMVM, CVIVS
SPATIOSISSIMO, EOQVE IVCVNDISSIMO

AMBITV (PRÆTER VARIII GENERIS AUTOMATA,
SEV PHANTASIAS) COMPREHENDVNTVR

*Selectissimi diversorum Auctorum & Idiomaticum Madrigales, Cantiones, & Moduli 4, 5, & 6. Vocum.
Cantiones Trium vocum, quas vulgo Neapolitanas aut Villaneschas appellant.*

*Varia Cantiones Gallica, quas vulgo Alerosas, vel Airs, nempe sonorus vocans: ad animorum
hilaritatem provocantes, auribus longe gratissima.*

Omnia generis Chorea, Passomezi, cum suis vulgo Gaillardis, Alemanda, Coxyauris, Branis, &c.

Omnia ad Testudinis Tabulaturam fideliter redacta, per id genus Musicos
experientissimum Artificem

EMANVELEM HADRIANVM, ANTVERPIENSIS

Adiuncta est singulis Carminibus in gratiam eorum qui viua Vocis concentu oblectantur
distincta Vocibus aliquot Notularum descriptio.

Tum etiam Methodus ad omnes omnium Tonorum Cantiones in gratiam illorum, qui in hac arte mediocriter veriam
ingem non callent, ex harmonico concentu in Scalam Testudinis, facili compendio proprio serè ductu redigenda.

*Quorum omnium Indicem, & Musicorum vnde sumpta sunt Nomina
versa pagina exhibebit.*

OPVS PLANE NOVVM, NEC HACTENVS EDITVM.



ANTVERPIÆ,

Excudebat Petrus Phalefius sibi & Ioanni Bellerio.

Anno M. D. XCII.

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1688*



Res. Int. 498

INDEX CANTIONVM QVAE

IN HOC LIBRO CONTINENTVR.

PRÆLVDIA SVNT DVODECIM:



Fantasia Prima
Fantasia Secunda
Fantasia Tertia
Fantasia Quarta
Fantasia Quinta

MADRIGALLI.

Quella che gli occhi a 5
Quilvine Salamandra a 5
Pungigli a 6
Ancheorchè col patire a 4
Ognibeltà a 5
Sutti su ch'el giorno a 5
Dolcefiumella a 5
Horva Canzona a 5
Meform a 5
Io che stopp' alte amor a 5
Sei tanto gratiosa a 5
Non al suo amante a 4
Cantai mentre ch'asi a 5
Sufaphenieur a 5
Dohnacudel a 5
Le rosignol a 5
Sola solette a 5
Vestitiacolli a 5
Cohle: Secunda parte.
Sofàne vn iour a 5
Tirsi mori: volea a 5
Frend: Secunda parte.
Cosimorid: Terza parte.
Dolce amorose a 6
Non mi togli ben mio a 4
Gionto m'hamor a 4
Come po'sio morio a 5
Che fa hogg' d' a 5
Va tempo lo pirata a 6
Quindo mirai a 6
La nuit le iour a 6
Hatté le: Secunda parte.
D'uno scendelli a 5
Tulai: Secunda parte.

MOTETTA:

Veni in hortum meum a 5
In re Domine speravi a 5
Quoniam: Secunda pars.
In re Domine speravi a 6
Quoniam: Secunda pars.
Tulerunt Dominum meum
Pater noster.

Gio. Ferretti
Luca Marenzio
Luca Marenzio
Cypriano de Rore
Gio. Palestrina
Claudin le Ieusue
Gio. Maria Natino
Gio. Ferretti
Gio. Ferretti
Gio. Ferretti
Noè Paignient
Cypriano de Rore
Orlando de Lasso
Gio. Ferretti
Orlando di Lasso
Giro. Conuersi
Gio. Palestrina

Claudin le Ieusue
Luca Marenzio

Gio. Ferretti
Marc Antonio Ingegneri
d'Incerto
Gio. Ferretti
Luca Marenzio
Gio. Ferretti
Gio. Ferretti
Andrea Peuernage

Stefano Felis

Oriando de Lasso
Lupus Hellinc

Orlando de Lasso

N. Gombert
Andrea Peuernage

Fol. 1 CANTIONES NAPOLIT: A 3. & 4.

1 Chambriere alleez tost 52
2 Nous estions trois lequie filles 53
3 Dibedibedon la 53
3 La roulee du ioly mois de May 54
Par vn matin 54
Chi mira gli occhi 55
Tutto lo tempo. Giacomo Celano 55
La fiera vista Luca Marenzio 56
Fuggio tant amore Luca Marenzio 56
Belle bergere 57

POSTEA SEQUUNTUR BRANLES
Almandes Gailliardes Passomezo etc.

11 Gailliarda Prima 1. Toni. 57
11 Gailliarda Secunda 58
13 Gailliarda Tertia Englesa. 66
14 Gailliarda Quarta 61
15 Gailliarda Quinta 61
17 **P** Passomezo in b mol ex Diatole. 63
19 Gailliarda. 64
20 Passomezo in b mol ex C sol faut 64
21 Gailliarda. 66
22 Passomezo in b mol ex F faut 67
23 Gailliarda 68
24 Passomezo in b mol ex G sol reut 69
25 Reprinte. 71
27 Gailliarda 71
27 Passomezo in b dure ex F faut 72
28 Gailliarda 74
29 Passomezo in b dure ex G sol reut 75
29 Gailliarda. 76
30 Passomezo in b dure ex C sol faut 77
31 Gailliarda 78
31 Passomezo in b dure ex B fa bemi 79
34 Gailliarda 80
35 Passomezo in b dure ex Diatole 80
35 Gailliarda 80
37 Almande de la Court 80
38 Reprinte. 80
Almande de son Alteze 81
Almande 81
Reprinte. 81
Courtante. 82
Branles. 82
43 Branle del Campo 83
43 Le grand Ballo de Court. 84
47 Branle double 85
50 Fipotta-Chiffi perna 86
51

ORNATISSIMO, SPECTABILIQVE
VIRO CÆSARI CINI, APVD ANTVERPIANOS MER-
CATORI, DOMINO ET AMICO SVO OPTIME MERITO.

MERITO fortasse de altero hoc Prati Musici volumine promulgando securio-
reni me esse decebat. *V. H.* quoniam ut Meconatus patrocinio mihi contra malenc-
lorum obreclationes summopere opus esse censere debeam: quando ingenij mei
primitias, multo huius Operis laude inferiores, abhinc bierinio prebui subiectas, &
Citharædis quidem heroicis gratissimas produxisse, sciolis vero, & male cum Mida
auritis illis Citharistis frustra sugillatas fuisse, ex eo non obscure intelligam;
quod veteribus exemplaribus breui distractis, & plura eiusdem generis apud Ty-
pographum quotidie quaerantur, & noua à me importunis amicorum efflagitationibus penè extorquean-
tur. Verum non eius tamen arrogantiae sui neque temeritatis, ut meo solius iudicio nexus, secundum huius
ingenij mei factum, sine alicuius auctoritatis interuentu, satis tuto in lucem emitti posse existimarem: quam-
quam id non arroganter spondere queam, hoc opus omnibus Citharædicæ artis studiosis langè gratissimum,
ac tantò quidem veteri gratius proditurum, quantum me huic cum exornando, tum augendo plus quam illi las-
boris impendisse memini. Ad veterem enim industriam, qua aurium mulcendarum aucupio, concinna
modulorum suauitate vnicè illic inuigilanti, id denique huc accessit, ut prioribus lucubrationibus & scite
mutatis, & non intempestiue aduèctis, noua iuxta & copiosa selectissimarum Cantionum, meo studio uer-
uorum cantibus accommodatarum accessione, iustum omnino volumen excreuerit. Adeoq; noua hinc vrisq;
nobis materia, zolis quam pro sua libidine sugillent, mihi quam ab omni iniuria sartam rectamq; defen-
dam, enata est. In qua si quantum iudicio, ac rationibus possum, tantum auctoritate valerem, de Tutore
minima mihi sollicitudo subrepsisset: ea verò destitutus, abundè subsidium in hanc rem comparandum fuit.
Displicenti itaque mihi, & de patrono anxie cogitanti, tu CÆSAR multis nominibus mihi commen-
date, minus occurrebas, cuius & in promouendo sedulitas, & in defendendo auctoritas abundè satisfactura
videbatur. Multis enim argumentis compertissimum habebam, te ea esse humanitate, eaq; ingenij comitate
ac moderantine, ut quemadmodum eorum qui tibi vel natalibus agnati, vel affinitatis gradu deuincti sunt,
commodis præcipue totis incumbis, ita & quorumcumque etiam ignotissimorum negotia, si qua tue fidei
comittantur, libenter promouenda suscipias. Huc accedebat singularis tuus in omnes honestissimarum, ac
regaliū artium (qualis Musica censeri debet) studiosos fauor, quo adeo inter ceteros excellis, ut nihil tam
carum habeas, quod pro elaborato eorundem effectu non libeter interponas. Quæ quidem res in eam me pe-
nitus abduxere fiduciam, ut hoc Opus nostrum, tu Nomini auspicio tutissime promulgari posse confide-
rem. Quare dum illud tue tutela committo, CÆSAR humanissime tibi, id audacter nuncupo: tu meis
votis pro singulari tua modestia, atque comitate responde: Respondebis autem & satisfacies abundè si quod
offeritur, læta fronte exceperis, idq; operam dederis, ut tua auctoritate, tanquam caduceo certissimo, inter
calumniantium insultus tuto queat consistere. Vale vir humanissime, & salue. Antuerpiæ, X. KAL.
IANVARII. 1591.

Tue Humanitati

deditissimus

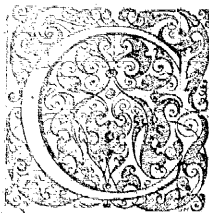
Emanuel Adriani.

METHODVS AD OMNES

OMNIVM TONORVM CAN-

TIONES IN SCALAM TESTV-

dinis redigendas.



VM plerofq; insignes Citharædos, & optimè de Testudine meritos, multa quotidie secum in hanc canendi artem, ad aures arguto fidium pulsu, gratoq; concètu mulcendas præclare moliri animaduertentem, Candide Lector, in vna quadam re illos potissimum omnes, post maximos labores sæpius errore labi notabam; idq; ex animo deplorabam: Videbam inquam, illos cantilenas pluribus vocibus concinnatas perfectè in scalam aliquam conari redigere, ex qua omnes illas voces, scilicet Basis, Superioris, Tenoris & aliorum vagantium; vnius Testudinis chordis simul exprimerent; verum quamquam in plerifq; id satis quidem feliciter casu potius quam arte facerent; in alijs id aliquo modo adumbrarent; in pluribus tamen, ob certè regula defectum à prima carminis harmonia & concèntu penitus aberrabant: cui quidem malo, & tam insigni nostræ Testudinis incommodo maturè occurrendum esse putavi. Quare succinctam iuxta, & expeditam Methodum, ad quaslibet Cantilenas etiam plurium vocum, cum omnibus consonantijs harmonicis in scalam Testudinis artificiosè ac facilè redigendas mecum animo excogitavi: Qua (vt cõfido) & egregij illi artifices fræti, magnum Cheli decus, ac suauitatem, pro sui ingenij facilitate addent, & illi qui nostræ artis habitum sibi necdum satis cõpararunt, eum expeditius assequentur.

Vt itaq; hanc Scælæ Testudineæ structuram sine ambiguitate intelligas, penitusque modum, quo oblatam quamcunque cantionem cum suis vocibus perfectè Cheli exprimere queas, assequaris, quædam prius annotanda sunt.

In primis itaq; nouisse debes quoti Toni proposita sit cantio, quam in scalam Testudinis referre intendis: quo cognito, ex subiectis nostris tabellis facilè vitèrius progredieris, scielque quoto chordæ intervallo quemque tonum commodissimè auspiceris, in quo non infima nostræ artis laus, perfectioque consistit. Cur enim alij Testudinam alijs feriant argutius, omnesque voces exprimant, & perfectius & facilius; ex eo potissimum accidit, quod hi commodiori chorda, & quasi propria; illi inidonea, ac impropria cantilenam aspiciuntur.

Quoti porò toni vnaquæque sit cantio, ex vltima Basis nota edices. Est enim vltima in Bassi notæ sedes, certissimum & indubitatum toni iudicium. Vltimam verò notam appello eam, inquam cantio perfecta finitur. Ac proinde, cum Secunda pars, aut Tertia aut plures etiam de eodem argumento concinnatæ, Primæ subiunguntur, tum Prima pars pro perfecta cantione non habetur: neque tum ex vltima Primæ partis nota, tonus discerni potest, quod ea ferè imperfectè finatur: verum ex finali nota Secundæ, hoc est Vltimæ partis, de tono iudicium feretur. Et ne de tonorum differentijs inter noscendis diu sollicitus hæreas, eos hic obiter insinuabo.

Scias itaque duodecim tonos in vniuersum inueniri: duodecim dico: alij tamen (& ferè omnes Musices periti) solum octo percensent, sed nihil me illorum mouet opinio: sentiant illi quod bonum ipsis videtur, & octo tonos mordicus tueantur; nihil id moror: ego hic duodecim diuersos indicabo: quibus visis, Candidus Lector quod volet sequatur: aut cum illis octo, aut mecum duodecim tonorum discrimina statuat. Nequæ enim propter nostram opinionè res ipsa mutabitur. Nunc Tabulam inspice, tum iudica.

Tabula.

SCALÆ CHELYOS.

*Tabula de Tonorum discriminibus, tam Cantui b mollis
quàm b duri feruens.*

PRIMI TONI cantio ea esse censetur cuius Basis descendendo in sol, ascendendo vero in re finitur. Secundi eodem modo, descendendo in sol, ascendendo in re exit, sed systemate quartâ grauiore. Tertij & quarti in Elami semper finitur.

Quinti & Sexti Basis in fa clauis ffaut semper exit: sed quinti systema per diatessaron, id est quartam altius quàm Sexti excurrit. Septimi & Octaui TONI Basis ascendendo in vt, & descendendo semper in sol cadit, verùm & hinc septimus quartâ octaui acutior est.

Noni & Decimi ascendendo in re; descendendo autem in La cadit: sed Nono per diatessaron altius excurrente. Vndecimi & Duodecimi TONI Basis ascendendo semper in vt, descendendo autem in ra exit: sed & Vndecimi quartâ altius excurrit, vti planius ex subiecta Tabula patebit,

Systemata omnium Tonorum Cantus b duri.

*Systemata omnium Tonorum Cantus b mollis: hic tamen Quinti & Sexti Toni
exempla vix vlla inueniuntur, eò quòd minus placide consonent.*

*Hactenus de clausulis Tonorum, nunc ex quibus Clauibus quisque Tonus
suauius inchoetur doceamus.*

Primus tonus aptè quidem ex ffaut incipit: melius tamen ex dlasolre.

Secundus bene quidem ex ffaut: gratius tamen ex dlasolre procedit.

Tertius & Quartus rectè quidem ex dlasolre, verùm melius ex Elami surgunt.

Quintus ex cfsolffaut suauiter admodum fluit, sed longè suauius vno tono remissiore.

Sextus rectè ex ffaut incipit.

Septimus commodè ex cfsolffaut: verùm commodius ex dlasolre inflectitur.

Octauus optimè ex gsolreut exsurgit: verùm & ex ffaut, sed eù melodia iactura procedit.

Nonus perfectè ex ffaut: sed perfectius ex dlasolre incipit.

Decimus suauius ex gsolreut quàm ex ffaut exsurgit. Vndecimus suauiter ex ffaut.

Duodecimus suauiter in aures influet, si ex ffaut inchoetur: non ineptè tamè ex gsolreut incipiet.

S T R U C T U R A

Ex his Prudens Lector facile colliget, eorum loquendi rationem parum cum arte nostra consentire, qui cantiones aliquas ex diuersis clauibus inchoatas, modo Basis, modo Superioris, Tenoris modo, aliquando Alti vocem appellant, pro-ut ex diuersis clauibus incipiunt: cum tamen omnes voces simul perforer. Exempli gratia. Passus-medios, quos illi pro tua loquendi subtilitate Basis aut Cantus, vel Tenoris nescio ob quam rationem vocitant, tu nominibus compellabis, vt sequitur.

Passus-medij per b molle.

Passus-medij per b durum.

Nunc ad singulorum tonorum Systemata describenda progredior, si prius hæc pauca monuero. In primis sedulo cauere debes Lector, vt primam Cantionum Symphoniam ab ipsis Auctoribus positam, quam minimum violes, aut quoquo modo immutes: nec satis esse putabis, si Superioris partem ex amulsim in Testudinis scalam redegeris, alias pro tuo arbitratu & tuo commodo mutari posse: verum omnes voces quoad eius fieri poterit, prima melodia exactissimè reddere conaberis: Basim tamen præ cæteris integerrimè seruabis.

Deindè & id omni studio curabis: ne duæ solutæ chordæ, in grauibus tonis, intra dimidij tactus, aut mensuræ spacium consequenter feriantur: quod id sine graui aurium offensione per falsas Symphonie species fieri nequeat: quando prioris chordæ sonus posterioris tam subito sequentis interceptus, insuauiter offendetur.

Ad hæc cauendum est, ne conuenientia semitonij exprimens, perfectis tonis in scalam redigantur: quado id harmonia iacturam in sequentibus sepe numero causetur.

Postremo cum Tabulam auspicaberis, semper à Superiore incipiendum est, & ita paulatim ad remissiores, vsque ad Basim, quæ postremo scribi volumus, descendendum. His ita constitutis, penitusque perspectis, nunc te ad opus, Philomusè, accingas.

Cum itaque Cantionem aliquam in Testudinis scalam reducere intendis, Candidè Lector, in primis, quoti toni ea sit, ex superioribus præceptis exige: tum eiusdem toni Systema ex Tabulis sequentibus tibi proponere: ex quo primæ Cantus nota: clauim quare: qua inuenta, chordæ ad latus illi ex equo respondentis interuallo: certa littera ibidem notata, scalam tuam inscribas: quodque in prima faciendum præcepi, idem ad finem vsque Cantionis prosequere: tum ad Tenorem, Altum, aliasque voces, pari methodo progredere.

Sequuntur omnium Tonorum Systemata.

SCALE CHELYOS.

Systema Primi Toniper b molle, ex quo scala Telludinis veniſſe formabitur, cantu ex blaſolre procedente.

Systema Primi toni in b duro, non minus ad ſcalam conſtituendam, quam ſuperius exactum.

Scale for the first system (soft B):

- k 1
- h 1
- f 1
- e 1
- c 1 h 2
- a 1 f 2
- d 2 i 3
- c 2 h 3
- a 2 f 3
- d 3 h 4
- c 3 g 4
- a 3 e 4
- c 4 h 5
- a 4 f 5
- e 5 k 6
- c 5 h 6
- a 5 f 6
- e 6
- c 6
- a 6
- a 7
- c 8
- a 8

Accompanying diagrams include a 'Primi.' label, a treble clef, a C-clef, and various rhythmic symbols.

Scale for the second system (hard B):

- l 1
- k 1
- h 1
- f 1
- c 1 k 2
- c 1 h 2
- a 1 f 2
- d 2 i 3
- c 2 h 3
- a 2 f 3
- d 3 h 4
- c 3 g 4
- a 3 e 4
- c 4 h 5
- a 4 f 5
- e 5 k 6
- c 5 h 6
- a 5 f 6
- e 6
- c 6
- a 6
- a 7
- c 8
- a 8

Accompanying diagrams include a 'Primi.' label, a treble clef, a C-clef, and various rhythmic symbols.

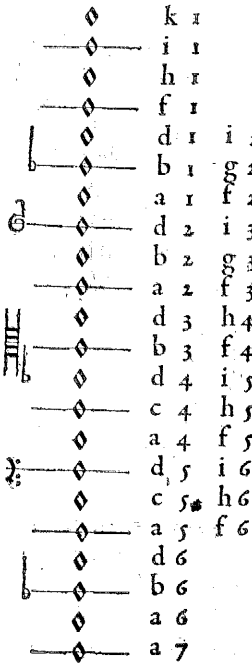
Decorative initial **R** followed by musical notation on a five-line staff with various clefs and notes.

Ræſudium Primi Toni.

Musical notation for the 'Ræſudium Primi Toni' section, consisting of three staves with various clefs, notes, and rhythmic markings.

S T R U C T U R A

Systema eiusdem toni per b molle, ex Ffaut decurrentis:
quo uti licebit, quoties Superius non nimis acutè enitetur.



Primi.



P


Ræludium Primi Toni ex Ffaut.

SCHALÆ CHELYOS.

Systema Secundi toni in b molli. Ex hoc eriam Systemate Scala Primi toni formari poterit, quonies Superius omittetur.

—	o	m	i	
—	o	k	1	
—	o	h	i	
—	o	f	1	
—	o	d	1	i 2
—	o	c	1	h 2
—	o	a	1	f 2
—	o	d	2	i 3
—	o	c	2	h 3
—	o	a	2	f 3
—	o	d	3	h 4
—	o	b	3	f 4
—	o	a	3	e 4
—	o	c	4	h 5
—	o	e	5	f 5
—	o	c	5	k 6
—	o	e	5	h 6
—	o	a	5	f 6
—	o	d	6	
—	o	c	6	
—	o	a	6	
—	o	a	7	
—	o	c	8	
—	o	a	8	

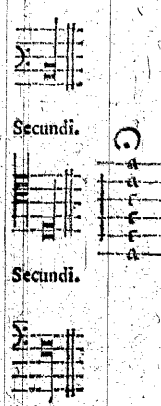
Secundi.



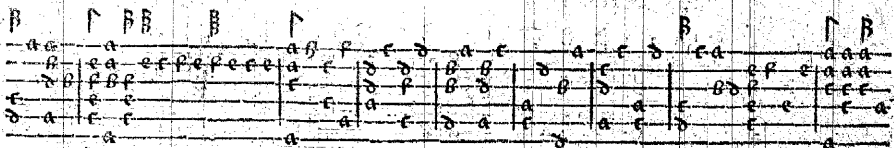

Systema Secundi Toni per b durum. Et quavis hic tonus per b duru, ferè quinta altius excurrat, quam is qui in b molli fingitur: ad nostræ tamen Scalæ structuram vniformis cum illo censetur.

—	o	h	1	
—	o	f	1	
—	o	d	1	
—	o	c	1	
—	o	a	1	f 2
—	o	d	2	i 2
—	o	c	2	b 2
—	o	a	4	f 2
—	o	d	3	h 4
—	o	b	3	f 4
—	o	a	3	e 4
—	o	c	4	h 5
—	o	a	4	f 5
—	o	c	5	k 6
—	o	e	5	h 6
—	o	a	5	f 6
—	o	d	6	
—	o	c	6	
—	o	a	6	
—	o	a	7	
—	o	c	8	
—	o	a	8	

Secundi.



R *Reludium Secundi Toni ex Gfolient.*

S R V C T V R A

Systema Tertij toni per b durum, quo ex dissolte, aut melius ex riami Symphonia statuntur. Hic porro tonus cum quarto ferè miscetur.

Systema Tertij toni per b molle. Et hic sepè cum quarto miscetur.

Diagram of the Third Tonic system with a hard B (b durum). It shows a vertical staff with diamond-shaped notes and a horizontal staff with a treble clef. The notes are labeled as follows:

- m 1
- f 1
- k 1
- h 1
- f 1
- c 1 k 2
- c 1 h 2
- a 1 f 2
- d 2 i 3
- c 2 h 3
- a 2 f 3
- d 3 h 4
- c 3 g 4
- a 3 e 4
- c 4 h 5
- a 4 f 5
- e 5 k 6
- c 5 h 6
- a 5 f 6
- e 6
- c 6
- a 6
- a 7
- e 8

Diagram of the Third Tonic system with a soft B (b molle). It shows a vertical staff with diamond-shaped notes and a horizontal staff with a treble clef. The notes are labeled as follows:

- h 1
- f 1
- c 1
- c 1 h 2
- a 1 f 2
- d 2 i 3
- c 2 h 3
- a 2 f 3
- d 3 h 4
- c 3 g 4
- a 3 e 4
- c 4 h 5
- a 4 f 5
- e 5 k 6
- c 5 h 6
- a 5
- c 6
- a 6
- a 7
- c 8

R *Reludium Tertij Toni.*

Reludium Tertij Toni.

Reludium Tertij Toni.

SCHALÆ CHELYOS.

Systema Quarti toni per b durum;
 Hic ex platone quidem bene; melius ta-
 men ex elami decurrit.

	i 1									
	k 1									
	h 1									
	f 1									
	e 1									
	c 1	h 2	Quarti.							
	a 1	f 2								
	d 2	i 3								
	c 2	h 3								
	a 2	f 3								
	d 3	h 4								
	c 3	g 4								
	a 3	e 4								
	c 4	h 5								
	a 4	f 5								
	e 5	k 6								
	c 5	h 6								
	a 5	f 6								
	e 6									
	c 6									
	a 6									
	a 7									
	c 8									

Systema Quarti toni per b molle; Hic
 eisdem legibus cum Superiore tenetur;
 ex elami videlicet venustius quam ex dia-
 sole concinnatur.

	h 1									
	f 1									
	e 1	k 2								
	c 1	h 2	Quarti.							
	a 1	f 2								
	d 2	i 3								
	c 2	h 3								
	a 2	f 3								
	d 3	h 4								
	c 3	g 4								
	a 3	e 4								
	c 4	h 5								
	a 4	f 5								
	e 5	k 6								
	c 5	h 6								
	a 5	f 6								
	e 6									
	c 6									
	a 6									
	a 7									
	c 8									

R B B B B B B B B B B

Rælium Quarti Toni ex Elami.

B B B B B B B B B B B B B C

S R V C T V R A

Systema Quinti toni per b durum; qui recte quidem ex clōsant, sed vno tono remisso suavius inflectitur. Huius toni cantiones vix aut rarissimè inveniuntur in b molli constituta: quare eius Systema prudens omisi. Cantiones tamen hoc tono concinnatas suo loco infra offendes.

Systema Sexti toni per b durum 3 qui optimè ex ffaüt procedit. Quia verò et hic in b molli rarior est, eius quoq; Systema prætermisi. Cantiones autem infra suo loco reperies, per hunc modulas.

Quinti.

—	h	1	
—	f	r	
—	d	1	i 2
—	e	1	h 2
—	a	1	f 2
—	d	2	i 3
—	c	2	h 3
—	a	2	f 3
—	d	3	h 4
—	b	3	f 4
—	a	3	c 4
—	c	4	h 5
—	a	4	f 5
—	e	5	k 6
—	c	5	h 6
—	a	5	f 6
—	d	6	
—	c	6	
—	a	6	
—	a	7	
—	c	8	
—	a	8	

Sexti.

—	l	1	
—	k	1	
—	h	1	
—	f	1	
—	e	1	k 2
—	c	1	h 2
—	a	1	f 2
—	d	2	i 3
—	c	2	h 3
—	a	2	f 3
—	d	3	h 4
—	c	3	g 4
—	a	3	c 4
—	c	4	h 5
—	a	4	f 5
—	e	5	k 6
—	c	5	h 6
—	a	5	f 6
—	e	6	
—	c	6	
—	a	6	
—	a	7	
—	c	8	

Praeludium Quinti Toni.

Praeludium Sexti Toni ex Ffaüt.

SCHALÆ CHELYOS.

Systema Septimi toni per b durum:
 qui interdum ex c solfaut, sapius verò &
 venustius vno tono remisiore, huic no-
 stro Systemati congruenter procedit.

Systema Septimi toni per b molle:
 Hic ex c solfaut rectè deducitur, & facilius
 Testudine decantatur.

—○—	k	1		
—○—	h	1		
—○—	f	1		
—○—	e	1	k	2
—○—	c	1	h	2
—○—	a	1	f	2
—○—	e	2	k	3
—○—	c	2	h	3
—○—	a	2	f	3
—○—	d	3	h	4
—○—	c	3	g	4
—○—	a	3	e	4
—○—	c	4	h	5
—○—	b	4	g	5
—○—	e	5	k	6
—○—	c	5	h	6
—○—	a	5	f	6
—○—	e	6		
—○—	c	6		
—○—	a	6		
—○—	b	7		
—○—	c	8		
—○—	a	8		

Septimi.

—○—	n	1		
—○—	m	1		
—○—	k	1		
—○—	h	1		
—○—	f	1		
—○—	e	1	k	2
—○—	c	1	h	2
—○—	a	1	f	2
—○—	e	2	k	3
—○—	c	2	h	3
—○—	a	2	f	3
—○—	d	3	h	4
—○—	c	3	g	4
—○—	a	3	e	4
—○—	c	4	h	5
—○—	b	4	g	5
—○—	e	5	k	6
—○—	c	5	h	6
—○—	a	5	f	6
—○—	e	6		
—○—	c	6		
—○—	a	6		
—○—	b	7		
—○—	c	8		
—○—	a	8		

Septimi.

R *Requiescat in pace*

Razidium Septimi Toni ex Diatone.

SCHALÆ CHELYOS.

Systema Septimi toni pet b durum:
qui interdum ex cfolfaut, sapius verò &
venustius vno tono remisiore, huic no-
stro Systemati congruenter procedit.

—◇—	k	1		
—◇—	h	1		
—◇—	f	1		
—◇—	e	1	k	2
—◇—	c	1	h	2
—◇—	a	1	f	2
—◇—	e	2	k	3
—◇—	c	2	h	3
—◇—	a	2	f	3
—◇—	d	3	h	4
—◇—	c	3	g	4
—◇—	a	3	e	4
—◇—	c	4	h	5
—◇—	b	4	g	5
—◇—	e	5	k	6
—◇—	c	5	h	6
—◇—	a	5	f	6
—◇—	e	6		
—◇—	c	6		
—◇—	a	6		
—◇—	b	7		
—◇—	c	8		
—◇—	a	8		

Septimi.

Systema Septimi toni per b molle:
Hic ex cfolfaut rectè deducitur, & facilius
Testudine decantatur.

—◇—	n	1		
—◇—	m	1		
—◇—	k	1		
—◇—	h	1		
—◇—	f	1		
—◇—	e	1	k	2
—◇—	c	1	h	2
—◇—	a	1	f	2
—◇—	e	2	k	3
—◇—	c	2	h	3
—◇—	a	2	f	3
—◇—	d	3	h	4
—◇—	e	3	g	4
—◇—	a	3	e	4
—◇—	c	4	h	5
—◇—	b	4	g	5
—◇—	e	5	k	6
—◇—	c	5	h	6
—◇—	a	5	f	6
—◇—	e	6		
—◇—	c	6		
—◇—	a	6		
—◇—	b	7		

Septimi.

Realidium Septimi Toni ex Dlasole.

S T R U C T U R A

Systema Octavi toni in b duro. Hic tonus quamquam non inuenit ex rsaut procedat, elegantius tamé ex cfolreut in-
Bectetur.

—	—	l	1
—	—	k	1
—	—	h	1
—	—	f	1
—	—	e	1 k 2
—	—	c	1 h 2
—	—	a	1 f 2
—	—	d	2 i 3
—	—	c	2 h 3
—	—	a	2 f 3
—	—	d	3 h 4
—	—	c	3 g 4
—	—	a	3 e 4
—	—	c	4 h 5
—	—	a	4 f 5
—	—	e	5 k 6
—	—	c	5 h 6
—	—	a	5 f 6
—	—	e	6
—	—	c	6
—	—	a	6
—	—	a	7

Systema Octavi toni per b molle. Hic vno tono remissius quam tabula nostra docet, scilicet ex rsaut aliquando concinnatur.

—	—	h	1
—	—	f	1
—	—	c	1 k 2
—	—	c	1 h 2
—	—	a	1 f 2
—	—	d	2 i 3
—	—	c	2 h 3
—	—	a	2 f 3
—	—	d	3 h 4
—	—	c	3 g 4
—	—	a	3 e 4
—	—	c	4 h 5
—	—	a	4 f 5
—	—	e	5 k 6
—	—	c	5 h 6
—	—	a	5 f 6
—	—	e	6
—	—	c	6
—	—	a	6
—	—	a	7
—	—	c	8
—	—	a	8

R *Reludium Octavi Toni ex Gfolreut.*

Reludium Octavi Toni ex Gfolreut.

SCALÆ CHELYOS.

Systema Noni toni in b duro. Hic ex
plafolre est commodior.

Systema Noni toni per b durum, fed
ex flaut maiore cum suauitate decurrētis.

Noni.

h	1
f	r
d	1 i 2
c	1 h 2
a	1 f 2
d	2 i 3
c	2 h 3
a	2 f 3
d	3 h 4
b	3 f 4
a	3 c 4
c	4 h 5
a	4 f 5
e	5 k 6
c	5 h 6
a	5 f 6
d	6
c	6
a	6
c	7
a	8
a	8
a	9

Noni.

i	1
g	1
f	1
d	1 i 2
b	1 g 2
a	1 f 2
d	2 i 3
b	2 g 3
c	3 i 4
d	3 h 4
b	3 f 4
d	4 i 5
c	4 h 5
a	4 f 5
d	5 i 6
b	5 g 6
a	5 f 6
d	6
b	6
a	6
a	7
b	8

Reludium Noni Toni ex Dlafolre.

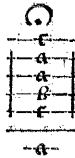
Reludium Noni Toni ex Dlafolre.

S R V C T V R A

Systema Noni toni per b molle: Hic tonus pro lege
 presentis Tabulae, ex blafolre fuaviffime inflectitur: ex
 ffaat tamen non inuenuffè decantatur.

—◇—	l	1
—◇—	k	1
—◇—	h	1
—◇—	f	1
—◇—	d	1 i 2
—◇—	c	1 h 2
—◇—	a	1 f 2
—◇—	d	2 i 3
—◇—	c	2 h 3
—◇—	a	2 f 3
—◇—	d	3 h 4
—◇—	b	3 f 4
—◇—	a	3 c 4
—◇—	c	4 h 5
—◇—	a	4 f 5
—◇—	e	5 k 6
—◇—	c	5 h 6
—◇—	a	5 f 6
—◇—	d	6
—◇—	c	6
—◇—	a	6
—◇—	a	7

Noni°



Reludium eiusdem Toni ex Ffaat.

SCALE CHELYOS.

Systema Decimi Toni per b Jorum: hic ab alijs Tertius esse creditur; Lector quo velit cum nomine appellabit.

Systema Decimi toni per b molle. Hic Secundo tono omnium simillimus est: sed si cum Nono conferatur, diversitatem ab illo perspicue fortitur, ita ut peculiaris tonus cenferi debeat.

—	—	i	1
—	—	h	1
—	—	f	1
—	—	d	1 i 2
—	—	c	1 h 2
—	—	a	1 f 2
—	—	d	2 i 3
—	—	b	2 g 3
—	—	a	2 f 3
—	—	d	3 h 4
—	—	b	3 f 4
—	—	a	3 e 4
—	—	c	4 h 5
—	—	a	4 f 5
—	—	d	5 i 6
—	—	c	5 h 6
—	—	a	5 f 6
—	—	d	6
—	—	c	6
—	—	a	6
—	—	a	7
—	—	b	8

Decimi.

—	—	h	1
—	—	f	1
—	—	d	i i 2
—	—	c	1 h 2
—	—	a	1 f 2
—	—	d	2 i 3
—	—	b	2 g 3
—	—	a	2 f 3
—	—	d	3 h 4
—	—	b	3 f 4
—	—	a	3 e 4
—	—	c	4 h 5
—	—	a	4 f 5
—	—	d	5 i 6
—	—	e	5 h 6
—	—	a	5 f 6
—	—	d	6
—	—	c	6
—	—	a	6
—	—	a	7
—	—	b	8
—	—	a	8

Decimi.


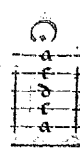
Reludium Decimi Toni ex Glosreut.

S T R U C T U R A

Systema Vndecimi toni per b durum:
Huc ab alijs ad Quintum refertur, nos di-
uerſum ab illo cenſemus.

—	l	1	
—	k	1	
—	h	1	
—	f	1	
—	e	1	k 2
—	c	1	h 2
—	a	1	f 2
—	d	2	i 3
—	c	2	h 3
—	a	2	f 3
—	d	3	h 4
—	c	3	g 4
—	a	3	e 4
—	c	4	h 5
—	a	4	f 5
—	e	5	k 6
—	c	5	h 6
—	a	5	f 6
—	e	6	
—	c	6	
—	a	6	
—	a	7	
—	c	8	
—	a	8	


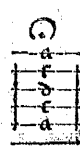
Vndecimi.


Systema Vndecimi toni per b molle.
Et hic Quintus ab illis qui octo ſolum
tonos nouerunt, conſtituitur.

—	k	1	
—	h	1	
—	f	1	
—	e	1	k 2
—	c	1	h 2
—	a	1	f 2
—	d	2	i 3
—	c	2	h 3
—	a	2	f 3
—	d	3	h 4
—	c	3	g 4
—	a	3	e 4
—	c	4	h 5
—	a	4	f 5
—	e	5	k 6
—	c	5	h 6
—	a	5	f 6
—	e	6	
—	c	6	
—	a	6	
—	a	7	
—	c	8	
—	a	8	

Vndecimi.

Ratidium Vndecimi Toni ex C ſolſaut.




SCALE CHELYOS.

Syſtēma Duodecimī vel Secundū il-
los Sexti toni, per b durum, ſcala ex gſol-
reut formandæ ſeruiens.

Duodecimī.


◇	h 1
◇	f 1
◇	e 1 k 2
◇	c 1 h 2
◇	a 1 f 2
◇	e 2 k 3
◇	c 2 h 3
◇	a 2 f 3
◇	d 3 h 4
◇	c 3 g 4
◇	a 3 c 4
◇	c 4 h 5
◇	b 4 g 5
◇	e 5 k 6
◇	c 5 h 6
◇	a 5 f 6
◇	e 6
◇	c 6
◇	a 6
◇	b 7
◇	c 8



Syſtēma Duodecimī vel Secundū
alios Sexti toni per b molle.

Duodecimī.

◇	l 1
◇	k 1
◇	h 1
◇	f 1
◇	d 1 i 2
◇	c 1 h 2
◇	a 1 f 2
◇	d 2 i 3
◇	c 2 h 3
◇	a 2 f 3
◇	d 3 h 4
◇	b 3 f 4
◇	a 3 c 4
◇	c 4 h 5
◇	a 4 f 5
◇	e 5 k 6
◇	e 5 h 6
◇	a 5 f 6
◇	d 6
◇	c 6
◇	a 6
◇	a 7




Recludium Duodecimī Toni ex Gſolreut.

SCHALÆ CHELYOS.

Annotatio.

Scire debes Candidè Lector, quòd hæc Systemata Testudini octochordæ (quæ iam plerique vtuntur) sint accommodata. Atque huius chordæ interualla, litteris lincolâ tractis passim notauimus; septimæ verò solutis litteris sub sexta scalæ lineâ annotantur.

Omnibus iam Cantilenæ vocibus, secundum tabulæ nostræ cursum in Testudinis Scalam redactis, singularum tempus supra, per singulas mensuras accuratè describuntur, idque vel Notis quibus Musices periti passim vtuntur, vel alijs solis Citharædis vsitatis; quarum hæc inter ipsas est collatio, & similitudo.

Signa Temporis	{ <i>Citharædorum.</i>	
	{ <i>Muscorum.</i>	

Harum Notarum valor, seu quantitas in Proportionibus ferè minuitur, vt Exempli gratia. Cum Proportio sic notatur palàm est duas pausas, tantum vnâ mensuram complere: & vnâ, solum tertiam sui partem valere. Notantur & alijs modis Proportiones; sed in illis omnes pausæ integræ manent, ac si non esset Proportio: mutatio autem solis notis accidit, vt in sequenti tabella patet:

Postremò vt nihil quod Citharædum promouere possit prætermittatur: vnum id omnes admonitos volo, vt Testudinem iugiter tractent, retractentq;, & triuales quilibet Cantiunculas, nunc in Bassi, aliquando in Superiore, simpliciter, sine vlla consonantiarum admitione aliquoties decantent: tum verò suo Marte easdem per contrapuncti modos, vsitata symphonix specie reddant. Vsitata porro consonantiarum species in duplici sunt differentia: aliæ enim perfectæ sunt: vt Octaua, Octaua geminata: quinta, tam simplex, quam geminata. Aliæ sunt imperfectæ, vt sunt, tertiæ simplices, & compositæ, atque ex his nata: item sextæ, tam simplices quam geminata.

Vt porro omnes symphonix species clarius percipiantur, eas hîc Phantasia quadam Primo tono per Diatolre, simpliciter & nude sine completis consonantijs subijcere est visum: quas cuique modis quibus velit, complendas relinquimus.

	{ <i>vnifonus minor</i>		{ <i>maior</i>		{ <i>minor</i>		{ <i>maior</i>		{ <i>minor</i>
3	5	3	5	6	5	6	8	10	

Primi Toni in Diatolre.

	{ <i>maior</i>		{ <i>minor</i>		{ <i>maior</i>		{ <i>minor</i>		{ <i>maior</i>
8	10	12	13	12	13	15	17	15	17

STRUCTURA

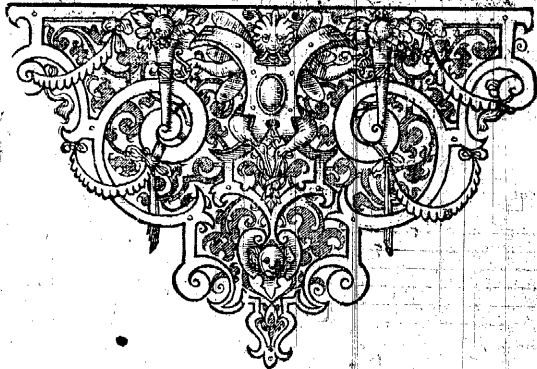
† minor † † † † † † † † † †
 19 20 19 17 15 19 15 17 19 e f
 e c e c e c e c a c a c a c a a e f
 e f e f e f e f a a a a a a a a a a
 e e e e e e e e a a a a a a a a a a
 a f a f a f a f a a a a a a a a a a

† † ☉
 22 24
 f f m
 e a a
 a a a

a — — a —

Vides hic Amice Lector, vt ex simplicibus & primis, reliquæ species Proportione quadam enascantur. Et hinc intelligis opinor, cui simplici, quæque hinc orta respondeat, quæq; proberur. Nam 10 est Tertia geminata. 12 Quinta geminata. 13 Sexta geminata. 15 est Octaua geminata. 17 Tertia bis geminata. 19 est bis gemina Quinta. 20 est bis gemina Sexta. 22 est Octaua bis gemina. 24 est Tertia ter gemina. Atque in hisce consonantiarum speciebus ex Musicorum instituto, id sedulo notandum, quod Duæ species perfecta eiusdem generis omnino se non consequantur, nisi sint immobiles, in vnifono. Imperfecta tam ascendendo, quàm descendendo se concinnè sequuntur.

Hæc sunt Philomise, quæ in Testudinis nostræ Architecturam præmittenda censur: his frueri, at. Rale.





Enga quel bel narciso che nel fonte S'in amorb e mirau' vna volta E

fugga poi si puo con l'alma sciolta. E



Venga quel bel narciso che nel fonte S'in amoro e mirau' vna vol.

ta fugga poi si puo con l'alma sciolta. E



Venga quel bel narciso che nel fonte S'in amoro e mirau' vna volta E

fugga poi si puo Con l'alma sciolta. E

Paradigma Carminis Trium vocum in Scalam Testudinis redacti: ex quo prudens Citharedus facile colliget, Scalam quatuor spacijs in singulas mensuras, seu tactus Musicos distinguendam prius esse, quam ipsam Cantilenæ translationem auspicabitur.



48

7 B

1

7

5

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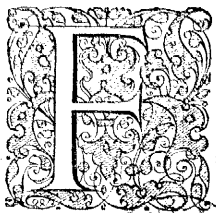
5

5

5

5

5



Γ Γ B B Γ B B Γ B B Γ

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

e b d b d e b d e a b

e b d e a b

Antafia Prima.

B Γ B Γ B Γ B B

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

d d d f d d g f d f

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

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

B B B B B B Γ B

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

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

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

Γ B B B B B Γ B Γ B Γ B

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

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

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

b b d d a b d f

B B

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

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

a a f d a c d a f d

B B B B

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

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

b a b d d a a a a a a

B

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

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

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

Γ B Γ B Γ B

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

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

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

Γ B Γ B

a d e d d d d d e d d

d e f a d a a f a a

a b a d e d

PRATVM



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

♩

Antafia 2.

ar d e d e a r d e a d e a r a e a e r b g e g h g g e g g

♩

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

♩

a a

♩

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

♩

a f a a a d a a e

♩

e r a a a a e

♩

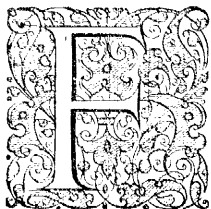
f d e a d e a

♩

d b a a a e

♩

MUSICVM.



11 B B B B B B B
af d af a a f f efef e a f
af d af d af a f d fa f f fa d d d f f d a d d d
a f e a f e e a f e e f e e a f e e a e

Ancaba 3.

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

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

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

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

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

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

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

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

PRATVM



Handwritten musical notation on a page titled "PRATVM". The notation consists of ten systems, each with a single staff. Above the first staff, there are rhythmic symbols: a vertical line with a flag, followed by two pairs of vertical lines, and then a vertical line with a flag, a pair of vertical lines, another pair, and a final vertical line with a flag. The notation itself is a form of lute tablature, using letters 'a', 'b', 'c', 'd', 'e', 'f' and numbers '1' through '9' placed on or between the lines of the staff. Some letters are written in a larger, bolder font. The piece is marked with a common time signature 'C' at the beginning of the first system. A section titled "Anctia 4." is indicated by a bracket above the second system. The notation continues down the page with various rhythmic and melodic patterns.

MUSICVM.

B C BB B C B C B

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (semibreves, minims, crotchets) and rests. The melody begins with a large, ornate initial 'D'.

B C B C B C B C B C B C B C B C

Continuation of the musical notation from the first system, featuring a sequence of rhythmic values and rests.



Antia 5.

B C B C B C B C B C B C B C B C

Continuation of the musical notation, showing a sequence of rhythmic values and rests.

B C BB C B C BB C B C B C BB C

Continuation of the musical notation, featuring a sequence of rhythmic values and rests.

B C B C B C B C B C B C B C B C

Continuation of the musical notation, showing a sequence of rhythmic values and rests.

B C B C B C B C B C B C B C B C

Continuation of the musical notation, featuring a sequence of rhythmic values and rests.

B C B C B C B C B C B C B C B C

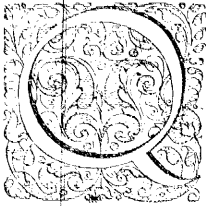
Continuation of the musical notation, showing a sequence of rhythmic values and rests.

B C B C B C B C B C B C B C B C

Continuation of the musical notation, featuring a sequence of rhythmic values and rests.

Five empty musical staves at the bottom of the page, indicating the end of the written music on this page.

PRATVM



Staff 1: Musical notation with letters above notes: Γ B B B Γ B B B

Staff 2: Musical notation with letters below notes: f f a a f f d d d d f e d a f d e d f e f e f e f e f

Staff 3: Musical notation with letters below notes: f f f f d d d d e e e e f f f f e e e e f f f f

Staff 4: Musical notation with letters below notes: f f f a f f d d a a a e e e f

Vella che g'occhi. & Pimi Toni.

Staff 1: Musical notation with letters above notes: Γ B B B B B B B B B B B B B B

Staff 2: Musical notation with letters below notes: f f a a f f d d f e d f e f e e e e f e f e e

Staff 3: Musical notation with letters below notes: f f d d d d a a d d f f d d f e f f f f f f

Staff 4: Musical notation with letters below notes: f a f a f e f e a e e e e a e e e e a

Staff 1: Musical notation with letters above notes: B B B B B B B B

Staff 2: Musical notation with letters below notes: f

Staff 3: Musical notation with letters below notes: d d e g g g g g e g e f d d e e e e f a e f a e a e a e

Staff 4: Musical notation with letters below notes: f e e e f f f f f d d e e e e e e e e e e e e e e e e e e

Staff 1: Musical notation with letters above notes: B B B B B B B B B B B B

Staff 2: Musical notation with letters below notes: f

Staff 3: Musical notation with letters below notes: d d e g g g g g e g e f d d e e e e f a a e f e e e e f e e e e

Staff 4: Musical notation with letters below notes: f e e e f f f f f d d e e e e e e e e e e e e e e e e e e

Staff 1: Musical notation with letters above notes: B B B B B B B B B B B B

Staff 2: Musical notation with letters below notes: f

Staff 3: Musical notation with letters below notes: d d e g g g g g e g e f d d e e e e f a e f a e a e a e a e

Staff 4: Musical notation with letters below notes: f e e e f f f f f d d e e e e e e e e e e e e e e e e e e

Staff 1: Musical notation with letters above notes: B B B B B B B B B B B B

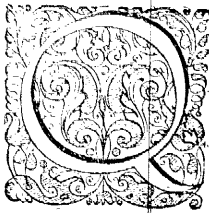
Staff 2: Musical notation with letters below notes: f

Staff 3: Musical notation with letters below notes: d d e g g g g g e g e f d d e e e e f a a f e f e e e e

Staff 4: Musical notation with letters below notes: f e e e f f f f f d d e e e e e e e e e e e e e e e e e e

Empty musical staves for practice or continuation.

MUSICVM.



Questa che gl'occhi: / suoi guerra mi fan- no Quella che gl'oc-

chi: / suoi guerra mi fan- no Quando la notte ripo- far vorrei

Quando la notte ripo- far vorrei Sempre m'infogno: / d'essere con lei Sempre m'infogno d'esse-

re con lei- i Quando la notte ripo- far vorrei Quando la notte ripo- far vorrei Sempre m'infogno

Sempre m'infogno d'essere con lei Sempre m'infogno d'esseré con lei. 1.

BASSO.



Questa che gl'occhi: / suoi guerra mi fanno Quella che gl'occhi: /

suoi guerra mi fanno Quando la notte riposar vorrei Quando la notte

Sempre m'infogno Sempre m'infogno d'essere con lei Quando la notte ripo- far vorrei Quando la

notte Sempre m'infogno Sempre m'infogno d'essere con lei.

P R A T V M.



Val viue Salamandra in fiamma ardente E ne gioisce poi Co-
 s' il mio core in voi Chela sua fiamma fete assai lucente Ardendo ha vi-
 ta // ed uol'alcun non sente O che felice forte // viuer in fiamma
 // e non hauer la mor- te O che felice forte // viuer in fiamma
 // viuer in fiamma e non hauer la morte.

B A S S O.



Val viue E ne gioisce poi Cos' il mio core in voi
 Chela sua fiamma fete assai lucente Arden- do ha vita Ardendo ha
 vita duol'alcun non sente O che feli- ce forte viuer in fiamma viuet in fiamma e non ha-
 uer la morte O che feli- ce forte viuer in fiamma viuer in fiamma e non hauer la morte.

P R A T V M



Handwritten musical notation with rhythmic symbols (B, T, F, etc.) above the staff and a vocal line below. The text 'faus a' is visible at the end of the line.

langea fili. Tertijtoni.

Handwritten musical notation with rhythmic symbols above and a vocal line below. The text 'a a a a a' is visible.

Handwritten musical notation with rhythmic symbols above and a vocal line below. The text 'a a a a a' is visible.

Handwritten musical notation with rhythmic symbols above and a vocal line below. The text 'a a a a a' is visible.

Handwritten musical notation with rhythmic symbols above and a vocal line below. The text 'a a a a a' is visible.

Handwritten musical notation with rhythmic symbols above and a vocal line below. The text 'a a a a a' is visible.

Handwritten musical notation with rhythmic symbols above and a vocal line below. The text 'a a a a a' is visible.

Handwritten musical notation with rhythmic symbols above and a vocal line below. The text 'a a a a a' is visible.

Handwritten musical notation with rhythmic symbols above and a vocal line below. The text 'a a a a a' is visible.



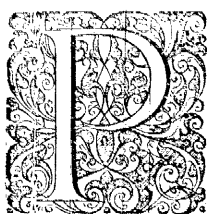
Fragment of musical notation on the right side of the page.



Fragment of musical notation on the right side of the page.

MUSICVM

6



lange a filli e riuoletambele luci Al Cielch'anche i piangea

O Tirsi o Tirsi

i fior i fior l'her- be & le fron- de Ei fol quei dur'ac-

centi & fol Et pur sen giua e pur doppiate il passo Ei fol quei duri accenti Et pur sen giua e pur dop-

piate il passo e pur doppiate il pas- so.

BASSO.



lange a filli: O Tirsi o Tirsi pur mesta di- cea O Tirsi o Tirsi mormorauan

l'onde O Tirsi o Tirsi ven- ti ven- ti

O Tirsi o Tirsi fior l'herp' & le fron- de Ei fol non vdia lasso Et piu sen giua e pur doppiate il passo Et

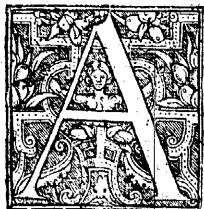
fol non vdia lasso Et pur sen giua e per doppiat' il passo & pur doppiat' il passo.

P R A T V M



Nchor che col partire, io mi sento morire, partir vorrei ogn'hor ogni momé-
 to: tant' il piacer ch'io sento, de la vi- ra ch'acquisto nel
 ritor- not et così mill'e mille volte il giorno, mill'e mille volte il giorno, partir da voi vorrei:
 tanto son dolci gli ritor- ni miei: & così mill'e mille volte il giorno, mill'e mille volte il giorno,
 partir da voi vorrei: tanto son dolci gli ritorni miei.

B A S S O.



Nchor che col partire, io mi sento morire, partir vorrei og-
 n'hor ogni mométo, tant' il piacer ch'io sento, de la vita ch'ac-
 quisto nel ritorno & così & così mill'e mille volte mill'e mille volt' il giorno, partir da voi vorrei: tan-
 to son dolci gli ritorni miei: & così mill'e mille volte mill'e mille volt' il gior-
 no, partir da voi vorrei: tanto son dolci gli ritorni miei.

MUSICVM.



First system of musical notation with a treble clef, a key signature of one flat, and a common time signature. It features a single melodic line with various rhythmic values and accidentals.

Nehot che col partire. Quattitoni.

Second system of musical notation, continuing the piece with a treble clef and common time signature. The notation includes a variety of rhythmic patterns and note values.

Third system of musical notation, continuing the piece with a treble clef and common time signature. The notation includes a variety of rhythmic patterns and note values.

Fourth system of musical notation, continuing the piece with a treble clef and common time signature. The notation includes a variety of rhythmic patterns and note values.

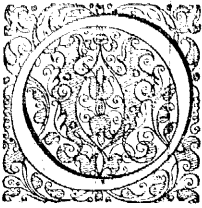
Fifth system of musical notation, continuing the piece with a treble clef and common time signature. The notation includes a variety of rhythmic patterns and note values.

Sixth system of musical notation, continuing the piece with a treble clef and common time signature. The notation includes a variety of rhythmic patterns and note values.

Seventh system of musical notation, continuing the piece with a treble clef and common time signature. The notation includes a variety of rhythmic patterns and note values.

Eighth system of musical notation, continuing the piece with a treble clef and common time signature. The notation includes a variety of rhythmic patterns and note values.

Ninth system of musical notation, continuing the piece with a treble clef and common time signature. The notation includes a variety of rhythmic patterns and note values.



Gni belta madōna ch'io veggio a l'altrui don- n'al volto fiori mi
 fembr'vn om- bra sol di bei pitto- ri La
 vostra sola e quel- la che fe natura in tierra che vidi e di belta la forma ve-
 ra belta non e mortal ch'a voi somiglie ch'auere al volto tante marauiglie ch'or dea parete hor mattina
 stella hor l'vn hor fol hor cos' ancor piu bella hor l'vn hor fol hor cos' ancor piu bella hor l'vn hor fol hor cos' an-
 cor piu bell' ancor piu bella.

BASSO.



Gni belta madonna ch'io veggio a l'altrui don- n'al volto fiori
 mi fembr'vn ombra sol di bei pittori la vostra sola la vostra sola e quella
 che fe natura in tierra che vidi e di belta la forma vera belta non e mortal ch'a voi somiglie ch'auere al
 volto tante marauiglie ch'or dea parete hor matutino stella hor l'vn hor fol hor l'vn hor fol hor
 cos' ancor piu bella hor l'vn hor fol hor cos' ancor piu bella

P R A T V M



V su su su ch'el gior- n'è fuore, Su su su su ch'el gior- n'è fuo-
 re, Su su pastori vscite // Egli auge lettrivdite, Su
 su su su ch'el gior- n'el giorn'è fuore, Egli auge lettriv- dite, Che fan cantan-
 do, cantan- do, Che fan cantan- do // Che fan cantando //

Che fan cantado a la bell'Alba la bel- l'Alba, honore.

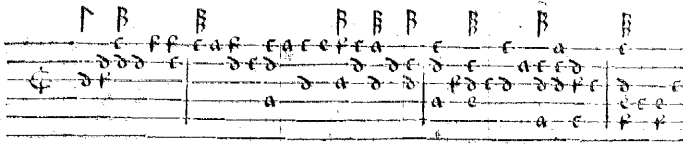
B A S S O.



V su su su ch'el gior- n'è fuore, Su su pastori vsci-
 te, Egli auge lettrivdite, Su su su su ch'el gior- n'è fuore, Su su pa-
 stori vscite Che fan cantan- do, // a la bell'Alb'honore. Che fan cantan- do,
 Che fan cantando // a la bell'Alba a la bell'Alb'honore.

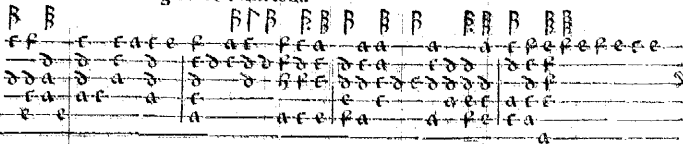
MUSICVM.






 Musical staff with notes and a large 'S' initial. The notes are mostly quarter and eighth notes, with some rests. The initial 'S' is large and decorative, starting the first line of music.

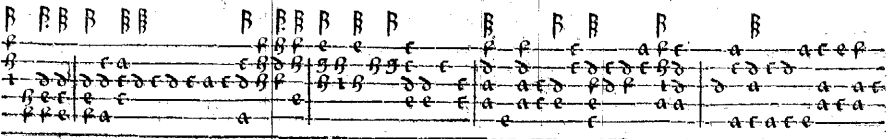
Viu fuch'elgiomo, Sextitoni.



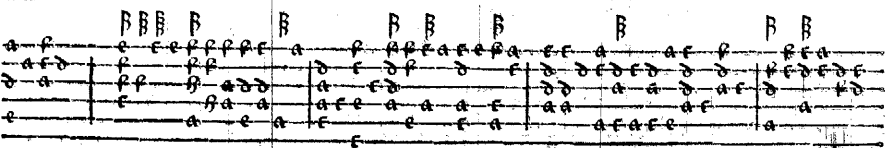
 Musical staff with notes and a large 'S' initial. The notes are mostly quarter and eighth notes, with some rests. The initial 'S' is large and decorative, starting the first line of music.



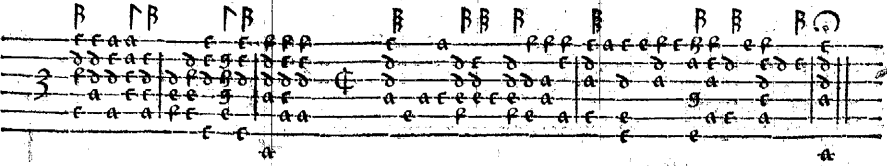
 Musical staff with notes and a large 'S' initial. The notes are mostly quarter and eighth notes, with some rests. The initial 'S' is large and decorative, starting the first line of music.



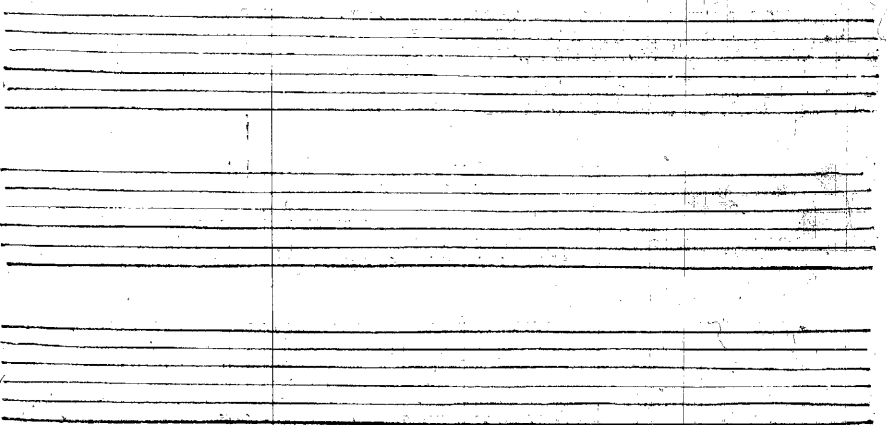
 Musical staff with notes and a large 'S' initial. The notes are mostly quarter and eighth notes, with some rests. The initial 'S' is large and decorative, starting the first line of music.



 Musical staff with notes and a large 'S' initial. The notes are mostly quarter and eighth notes, with some rests. The initial 'S' is large and decorative, starting the first line of music.



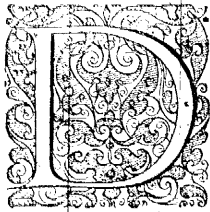
 Musical staff with notes and a large 'S' initial. The notes are mostly quarter and eighth notes, with some rests. The initial 'S' is large and decorative, starting the first line of music.



 A series of empty musical staves, likely for a second part of the piece or for a different instrument.

P R A T V M

cc



Olceffamella. Septimi toni.

cc
cc
cc

cc
cc
cc

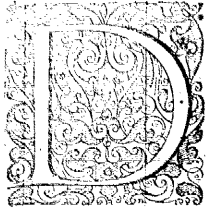
cc
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Empty musical staves with five lines each, provided for the continuation of the piece.



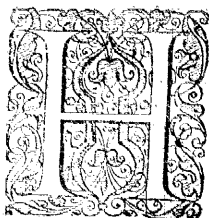
Oce fiamella mia s'hai tanto ardi- re s'hai
 tanto ardi- re Con tua belta infi- nita A mill'e mille cor
 dar mort'e vita Ch'altro si potra dire Senon che tu fai viuer e mori-
 re Senon che tu fai viuer e morite Ch'altro si potradire Senon che tu fai viuer
 e morite Senon che tu fai viuer e mori- re.

BASSO.



Oce fiamella mia: Con tua belta infinita Con tua belta infi- nita A
 mille mille cor dar mort'e vita Ch'altro si potra
 dire Senon che tu fai viuer e morite Ch'altro si potra dire Senon che
 tu fai viuer e mori- re.

PRATVM



Musical staff with notes and rests, corresponding to the lyrics below.

Or va canzona mia nō dubi- tare non dubi- tare Hor va canzona mia nō dubi-

Musical staff with notes and rests, corresponding to the lyrics below.

tare non dubi- tare Bascia la man'a quella a quella

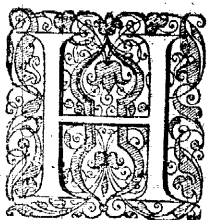
Musical staff with notes and rests, corresponding to the lyrics below.

che tu fai Cantand'ad vno ad vno li miei guai ad vno ad vno li miei guai Cantand'ad vno ad vno li miei

Musical staff with notes and rests, corresponding to the lyrics below.

guai ad vno ad vno li miei guai.

BASSO.



Musical staff with notes and rests, corresponding to the lyrics below.

Or va canzona mia non dubita- renon dubita- re Hor va canzona mia non dubi-

Musical staff with notes and rests, corresponding to the lyrics below.

tare non dubita- re Bascia la man'a quella a quella

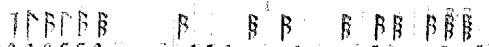
Musical staff with notes and rests, corresponding to the lyrics below.

che tu fai Cantand'ad vno ad vno li miei guai Cantand'ad vno ad

Musical staff with notes and rests, corresponding to the lyrics below.

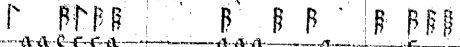
vno li miei guai

MUSICVM.



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

Orva canzona mia. Octauitoni.



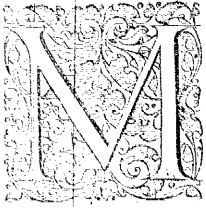
a a e e e a a a a a a e e e
 e a a a a a a f a e f e a e d f e g h g f e g
 f f e e d e a a c a r d e d e e f e d f d h
 e f e e b b e e e e e e e e e
 a a e e a a a e a e e e

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

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

PRATVM



Eforza. Nonitoni.

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

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

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

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

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



Mi
Ion
Ion



ma pa
Ion

MUSICVM.



E forza *ff* M'è forza di parti- re M'è forza di par-

tire M'è forza di par- tire E penfando E penfando al parti- re

Mi fent' il cor' e l' anima parti- re Tu lieta viui *ff* Tu lieta viui Io me ne vò *ff*

Io me ne vò Io me ne vò a mori- re Tu lieta viui *ff* Tu lieta viui Io me ne vò *ff*

Io me ne vò Io me ne vò mori- re.

BASSO.



E forza *ff* M'è forza M'è forza di partire M'è forza di par-

tire partire E penfando E penfand' al partire Mi fent' il cor' e l' ani-

ma partire Tu lieta viui Io me ne vò *ff* Io me ne vò a morire Tu lieta viui

Io me ne vò *ff* Io me ne vò morire.

P R A T V M



O che tropp'alt'amor volli segui- re //

Ragion'è ben ch'io pianga del mio male A ca- der vachi tropp'in alto fale //

A cader vachitropp'in alto fale //

B A S S O.



O che tropp'alt'amor volli seguire //

Ragion'è ben ch'io pianga del mio male A cader vachetropp'in al- to fa-

le //

A cader vachitropp'in al- to fale A cader vachitropp'in alto fale.



Γ BBB BB BB Γ BBB
 aaacc aa a aaacc aa
 Baaaa abea effeeca dca Baaaaa
 BBB BBB BBB BBB BBB BBB
 d b b a a b d f b f c d e a d b b a a b d
 c c c b b c e e e c c c c c c b b c e
 a c c a c c a c c a c c a c c a c c a

O chetrop'alc' amor. Decimi toni.

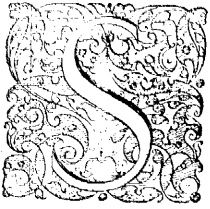
BB BB BB BB BB
 a a a a a a a a d d f d d d a a a
 eaefca a b b b a b b a b b d
 BB BB BB BB BB BB
 f b f b b b b b b b b b b b b b b
 e e e c c c a a c d a c f c c e a
 f c c d d d d d d d d d d a a c d
 a a a b b b b b b b b b b b b b b

BB BB BB BB BB BB BB
 a f f f d e f d d f d r a a f f f f
 f f d d f d d a a f d a e a f e e e e a a
 g d e a a a f b b b f e f d b b b d d a a b b
 d a f a a a a f e e e e e e e e e e e e
 d a 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

BB BB BB BB BB BB BB
 f d d f d r a a a a f a f a a a a a a a
 a a b g d b b b f e e e e e e e e e e e e
 a a f a e e e e e e e e e e e e e e e e
 a d a a a a a a a a a a a a a a a a
 a d a a a a a a a a a a a a a a a a

Multiple empty musical staves for notation.

PRATVM



Γ ΒΒΒΒ Β

aaaa fe ca ac ef ea aaca
 cafffdacffa a dca effe aa ad
 ca ca c eee at ce ea ca
 a aae c a eee at ce ea ca

Et canto gratiola. Vndecimi toni.

Γ Β ΒΒ Β

dfdfa a aaaa f e ca ac
 d dca caff fd adffca a d aee
 ca ca c eee at ce ea ca
 a aa ee a ea ca

ΓΒ ΒΒΒΒΒΒΒΒΒΒ Β Β Β Β Β

efca aa a f eee c f fca a a a a a a a
 fca aa a f d d d f d a aac a ad d d d f a e aa
 ca ca c eee at ce ea ca ca ca ca ca ca ca
 a a a a eee ea ca aa a a e ee a

Β Β Β Β Β Β

affe a aff a a a a a a a a a a a a
 d d d f d d e e f f d d d f a f f f f f e e a a f f f a a a
 aa c c f aae ee eee f f e e f a f e f f e f f e f f
 f a a f a a ca a a a e e e e a a a a a

Β Β Β Β Β Β

aff a a a a a a a a a a a a a a a a
 d d e e f f f a a a a a a a a a a a a a a a a
 ca ca c eee at ce ea ca ca ca ca ca ca ca ca ca
 f a a f a a ca a a a e e e e a a a a a

Empty musical staves for accompaniment or other parts.



non

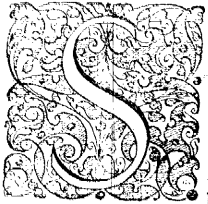
Musical notation on the right margin.



non è

Musical notation on the right margin.

MUSICVM.



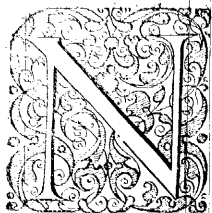
Et tanto gratio fa // e tanto bella Sei tanto gratio-
 fa // e tanto bella Che chi te mira // c
 non conofc' amore O non è viuo // o non conofc' amore O non è viuo //
 o non conofc' amore.

BASSO.



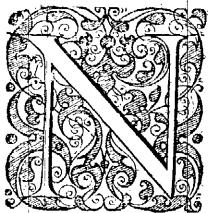
Et tanto gratiofa, // e tanto bella Sei tanto gratio-
 fa // e tanto bella Che chi te mira //
 e non ti donn' il core, O non è viuo, // O non è viuo o non conofc' amore,
 non è viuo // a non è viuo o non conofc' amore.

P R A T V M



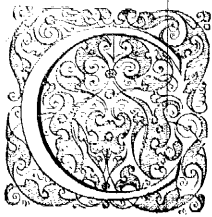
On al su'amante piu Diana piacque Quando per tal ventura tutt'ignuda La vid-
 d'in mez- zo de gelid'acque Ch'ame la pastorella
 al pestre cruda Post'a bagnar vn leggiadretto velo Ch'a laura il vagh'e bion- do capel chiuda Ch'a lau-
 rail vagh'e bion- do capel chiuda Tal che mi fece hor quand' eg'ard' il cielo Tutto tremar %
 d'vn amoroso gielo Tutto tremar % d'vn amoroso gielo.


B A S S O.

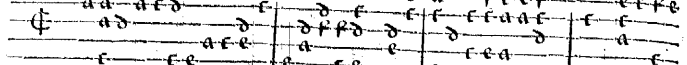


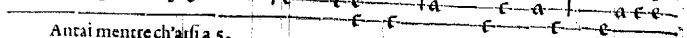
On al su'amante piu Diana piacque Quando per tal ventura tutt'ignu-
 da La vid- d'in mez- zo della gelid'acque Ch'ame la pastorell'al
 pestre cruda Post'a bagnar vn leggiadretto velo Ch'a l'aur' il vagh'e bion- do Ch'a l'aur' il vagh'e bion-
 do capel chiuda Tal che mi fece hor qua'd' eg'ard' il cielo Tutto tremar % d'vn amoroso gielo
 Tutto tremar % d'vn amoroso gielo.

PRATVM

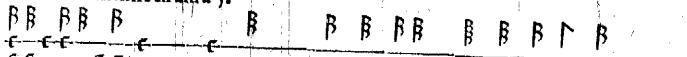


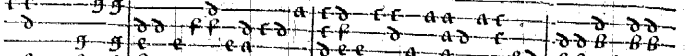


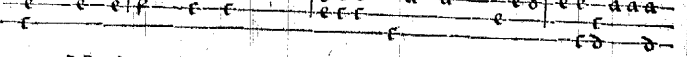


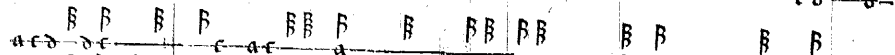


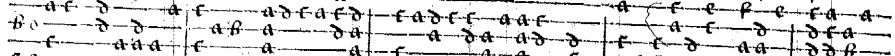
Antai mentre ch'alla s.

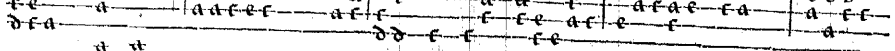





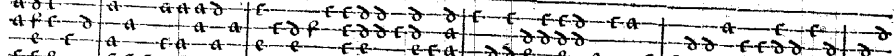


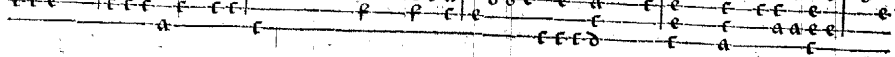


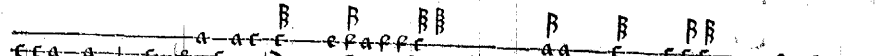


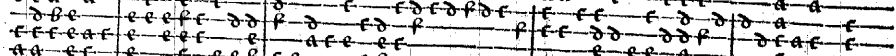


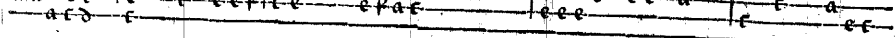





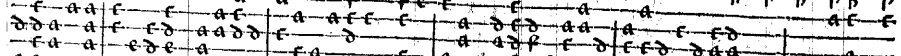


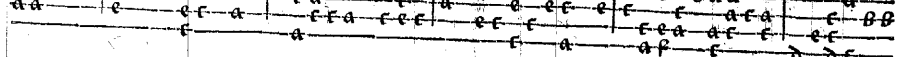





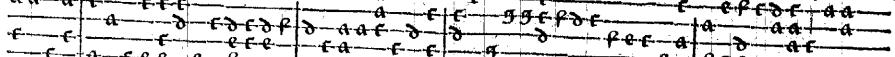


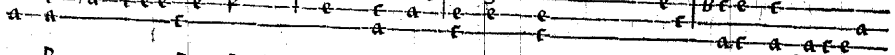


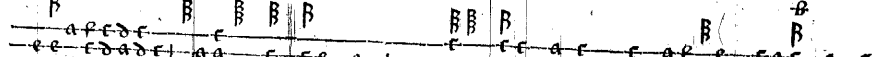


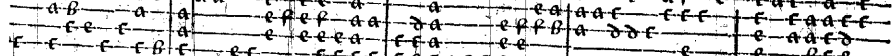


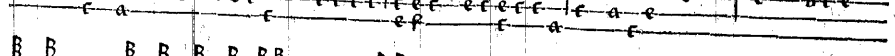


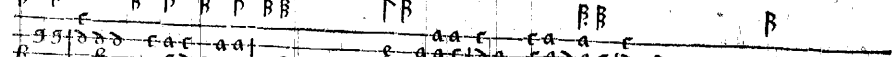


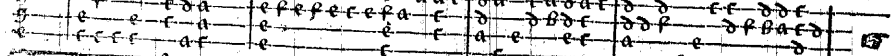





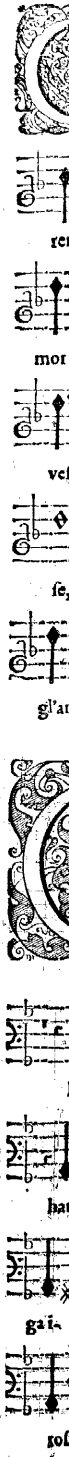












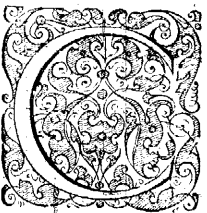
MUSICVM.

16



Antai mentre chi arsi del mio foco La viua fiam- ma, ou'io mo-
 rendo visì Ben che quâr'io cantai e quant'io scri- si Di madonna d'a-
 mor fu nulla'o poco, fu nulla'o po- co, Del lor chiaro diuin almo splendore Nô m'ha
 vessera tutto fatto indeg- no Col canto, haureil'interno e grau'ardore, Agl'orecchi di tal fatto pale-
 se, Che pietà fo- ra ou'albergai- ra e sdeg- no, ou'albergai- ra e sdegno A
 gl'amorosi strali fermo seg- no fare- i Pieno di dolci'aspro martiro,

BASSO



Antai mentre chi'ar- si, Del mio foco La viua fiamma ou'io mo-
 rendo visì Ben che quâr'io cantai E quâr'io scri- si Di madon'e d'amor
 E quâr'io scripsi Di madon'e d'amor fu null'o poco Ma li begl'occhi'ond' il mio cor s'accese Co'canto,
 haureil'inter- no'e gra- u'ardore, Agl'orecchi di tal fatto pale- se, Che pietà fora, ou'alber-
 gai- ra e sdeg- no, ou'albergai- ra e sdegno Agl'amorosi strali fermo segno farei Agl'amor-
 osi strali fermo segno farei Pieno di

P R A T V M

Ou' hor'in liberta piang'e fospi- te, Ahi Pace cord'amante non
halo- co, Ahi Pace cord'amante non halo- co, non halo- co.

S V'ann'vn iour d'amour folli- cité- e, Sufann'vn iour d'amour follici-
té- e, Par deux viellars conuoitans sa beau- té, Fut en son cœur trift' & def,
confortée, Fut en son cœur trift' & de conforté-

B A S S O

dolc'aspro mar- tiro, Ou' hor'in liberta piang'e fospi- ro, Ahi pace cord'amanti non halo-
co, Ahi pace cord'amante non halo loco, pace cord'amante non halo loco.

S V- fann'vn iour // d'amour fol- licé- té-
Par deux viellars // conuoitans sa beauté, Fut en son cœur //
trift' & def. conforté- e, Vo-

MUSICVM.

BB BFB FB FB BBB BFB

Handwritten musical notation on a five-line staff. The notes are represented by letters: a, e, c, f, d, g. Above the staff are rhythmic markings: BB BFB FB FB BBB BFB. The notes are arranged in a sequence across the staff.

FBF BBB B B B B B BFB FB

Handwritten musical notation on a five-line staff. The notes are represented by letters: a, e, c, f, d, g. Above the staff are rhythmic markings: FBF BBB B B B B B BFB FB. The notes are arranged in a sequence across the staff.

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

Handwritten musical notation on a five-line staff. The notes are represented by letters: a, e, c, f, d, g. Above the staff are rhythmic markings: BB B B B B B B B B B B B. The notes are arranged in a sequence across the staff.



FBF FB B B B B B B B B B B B

Handwritten musical notation on a five-line staff. The notes are represented by letters: a, e, c, f, d, g. Above the staff are rhythmic markings: FBF FB B B B B B B B B B B B. The notes are arranged in a sequence across the staff.

Viam vniour à 5; Orlando.

BBB BB B B B B B B B B B B B

Handwritten musical notation on a five-line staff. The notes are represented by letters: a, e, c, f, d, g. Above the staff are rhythmic markings: BBB BB B B B B B B B B B B B. The notes are arranged in a sequence across the staff.

B B B FB B B B B B B B B B B B

Handwritten musical notation on a five-line staff. The notes are represented by letters: a, e, c, f, d, g. Above the staff are rhythmic markings: B B B FB B B B B B B B B B B B. The notes are arranged in a sequence across the staff.

BB B FB FB B B B B B B B B B

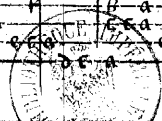
Handwritten musical notation on a five-line staff. The notes are represented by letters: a, e, c, f, d, g. Above the staff are rhythmic markings: BB B FB FB B B B B B B B B B. The notes are arranged in a sequence across the staff.

B BBBB B B B B B B B B B B B

Handwritten musical notation on a five-line staff. The notes are represented by letters: a, e, c, f, d, g. Above the staff are rhythmic markings: B BBBB B B B B B B B B B B B. The notes are arranged in a sequence across the staff.

B B BFB FB B B B B B B B B B

Handwritten musical notation on a five-line staff. The notes are represented by letters: a, e, c, f, d, g. Above the staff are rhythmic markings: B B BFB FB B B B B B B B B B. The notes are arranged in a sequence across the staff.



PRATVM

Handwritten musical notation on a five-line staff. The notation consists of rhythmic symbols (vertical lines with flags) and letters (a, b, c, d, e, f, g) placed above and below the staff. The letters are arranged in a way that suggests a sequence of notes or rests. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff, continuing the sequence from the previous block. It features rhythmic symbols and letters (a, b, c, d, e, f, g) arranged in a structured manner across several measures.

Handwritten musical notation on a five-line staff, continuing the sequence. The notation includes rhythmic symbols and letters (a, b, c, d, e, f, g) in a consistent pattern.

Handwritten musical notation on a five-line staff, continuing the sequence. The notation includes rhythmic symbols and letters (a, b, c, d, e, f, g) in a consistent pattern.

Handwritten musical notation on a five-line staff, continuing the sequence. The notation includes rhythmic symbols and letters (a, b, c, d, e, f, g) in a consistent pattern.

Handwritten musical notation on a five-line staff, continuing the sequence. The notation includes rhythmic symbols and letters (a, b, c, d, e, f, g) in a consistent pattern.

Handwritten musical notation on a five-line staff, continuing the sequence. The notation includes rhythmic symbols and letters (a, b, c, d, e, f, g) in a consistent pattern.

Handwritten musical notation on a five-line staff, continuing the sequence. The notation includes rhythmic symbols and letters (a, b, c, d, e, f, g) in a consistent pattern.

Handwritten musical notation on a five-line staff, continuing the sequence. The notation includes rhythmic symbols and letters (a, b, c, d, e, f, g) in a consistent pattern, ending with a double bar line and a fermata symbol.

e, Voyant l'effort fait à la chaste- ré, El- le leur dict si par desloyauté de ce corps mien vous auez
 iouissance C'est fait de moy // si ie fais résisten- ce vous me ferés mourir en deshonneur, Mais
 j'ayme mieux perir en innocence, Que d'offenser par peché le Seigneur, Que d'offenser Que d'offenser par
 peché le Seigneur.

BASSO.

yant l'effort // fait à la chaste- ré, Elle leur dict si par desloyauté De ce corps mien vous
 auez iouissance C'est fait de moy si ie fais résisten- ce Vous me ferés mourir en deshonneur Mais
 j'ayme mieux // perir en innocence, Que d'offenser Que d'offenser par peché le Seigneur.

P R A T V M

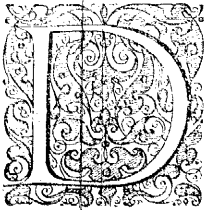
Donna crudel tu m'hai rubat' il core, tu m'hai rubat' il core, //
 tu m'hai rubat' il core, // Donna crudel tu m'hai rubat' il co-
 re tu m'hai rubat' il core // tu m'hai rubat' il core, // E mai nō mā-
 chi // Di me stratore // E pure pure pur ti voglio amare. //

B A S S O.

Donna crudel tu m'hai rubat' il core, tu m'hai rubat' il core, //
 tu m'hai rubat' il core, // Donna crudel tu m'hai rubat' il co-
 re, tu m'hai rubat' il core, // tu m'hai rubat' il core, // E mai non
 māchi, // Di me stratore E pure pur e pur ti voglio amare. //

D
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MUSICVM.



f f e e f a a c a a a h e a a a e a e e

Onnacudel.

f e c f h f e e f f e r r a a a a f a

f f e e e e e e e e f e a a c a a a h e a a a e a f a e e e e e

h f e f e f f e e f a c a a a a a r a r a r e e e h h h

e a e r a c a f e a e e e a e a e e a a a a a a a a

a a a c a

P R A T V M



LB

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals.

ERosignol.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals.

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Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals.

MUSICVM.

20



E Roſignol plaifant & gracieux, // Habiter
 veut // toujours au verd boſcai- ge, Aux châps voler & par tous autres
 lieux // Sa liberté // aymât mieux que ſa cai- ge, Mais le mien cœur
 // qui demeure en oſtaige, Soub triftedueil qui le tient en ſes laçz, qui // Du Roſignol
 // ne chercher l'auantaige, Né de fon chât receuoit le ſoulas, // Ne
 de fon chant // recevoir le ſoulas.

B A S S O.



E Roſignol plaifant & gracieux // Habiter veut toujours au
 verd boſcai- ge, Aux châps voler & par tous autres lieux, & //
 Sa liberté aymant mieux que ſa cai- ge, Mais le mien cœur qui demeure en oſtaige, //
 Soub triftedueil qui le tient en ſes laçz, // Du Roſignol // ne chercher l'auantaige,
 Ne de fon chant recevoir le ſoulas, // Né de fon chant recevoir le ſoulas.

P R A T V M



Ola foletta i me ne vo, i me ne vo cātando, i me ne vo cantando i me ne vo // can-
 tan- do, i me ne vo Sola foletta i me ne vò i me ne vò cātando, i me ne vo cantando i me ne vo // can-
 tan- do, i me ne vo & ho via' il core, piu freddo che graccio, piu freddo che giaccio e vo d'amor spre-
 giando e vo d'amor // spregiand'ogni suo laccio, ogni suo laccio, e vo e vo d'amor e
 vo d'amor spreggiand'ogni suo laccio, ogni suo laccio.

B A S S O.



Ola fo: I me ne vo cantando, // i me ne vo // i me ne vo //
 i me ne vo cātando, i me ne vo cantando // i me ne vo // i me ne vo //
 i me ne vo cātando, & ho via' il core, piu freddo che graccio piu freddo che giaccio e vo d'amor spre-
 giando e vo d'amor e vo d'amor spregiand'ogni suo laccio, ogni suo laccio e vo d'amor //
 spregiand'ogni suo laccio, ogni suo laccio.

MUSICVM.



Olafolette.

PRATVM



CP CP

B B B B B B B

First system of musical notation with vocal line and lute tablature. The vocal line starts with a treble clef and a common time signature. The tablature consists of six lines with letters 'a', 'b', 'c', 'd', 'e', 'f' representing fret positions.

Estina icolli.

Second system of musical notation. The tablature begins with a series of 'B' characters, indicating a specific fretting pattern.

Third system of musical notation. The tablature continues with 'B' characters and some 'CP' characters.

Fourth system of musical notation. The tablature features a mix of 'B', 'BB', and 'CP' characters.

Fifth system of musical notation. The tablature continues with 'B' characters and some 'CP' characters.

Sixth system of musical notation. The tablature features a mix of 'B', 'BB', and 'CP' characters.

Seventh system of musical notation. The tablature continues with 'B' characters and some 'CP' characters.

Eighth system of musical notation. The tablature features a mix of 'B', 'BB', and 'CP' characters.

Ninth system of musical notation. The tablature continues with 'B' characters and some 'CP' characters.

MUSICVM.



Estiua i colli e le campagn' intorno inor- no La prima
vera di nouell'honori, hono- ri, E spiraua suauia- rabi odo-
ri cinta d'herb'e di frond'el cina- dor- no, Quando licoria l'apparir del giorno del gior-
no, Cogliendo di sua man purpurei fiori, ri Mi disse in guidardon di tant'ar-
dori A te li col-

BASSO.



Estiua i colli e le campagn' intorno La prima vera di nouell'honori
E spiraua suauia- rabi odori arabi odori, cinta d'herb'e di frond'el cin
adorno, Quando li cori a l'apparir del giorno Cogliendo di sua man purpurei fiori, Mi disse in guidar-
don di tant'ardori, di tanti ardori, A te li colgo & ecco io te

P R A T V M

go & ecco io ten'a- dor- no, A te li colgo & ecco io ten'a- dor- no.



O si le chio me mie sua- tuemente suaemen- te
parlando cin- se en si dolci legami mi strins'il cor mi strins'il
cor ch'altro piacer nō sento ch'altro piacer onde non sia già mai che piu non l'ami. che piu non l'ami de

gli occhi miei,

B A S S O .

ne adorno, a te li colgo & ecco io ten'adorno, io te n'adorno.



O si le chio me mie suaemente parlando cin- se en si dol-
ci legami mi strins'il cor, // ch'altro piacer non sento onde non sia già
mai che piu non l'ami degli occhi miei, ne fia che la mia

MUSICVM.

First system of musical notation with five staves. The top staff contains rhythmic symbols (B, f, B, B, B, B, B, B). The staves below contain musical notation with various note values and clefs.



Second system of musical notation, starting with a large decorated initial 'G'. The top staff contains rhythmic symbols (TB, T, B, B, TB, T, BB, B, TB). The staves below contain musical notation.

Oslechiome. Seconda parte.

Third system of musical notation with five staves. The top staff contains rhythmic symbols (TB, TB, T, BB, B, TB, B, TB, TB, TB, TB). The staves below contain musical notation.

Fourth system of musical notation with five staves. The top staff contains rhythmic symbols (TB, B, T, B, TB, B, TB, TB, BB, B). The staves below contain musical notation.

Fifth system of musical notation with five staves. The top staff contains rhythmic symbols (T, BB, TB, TB, T, TB, BB, T, B, T, TB). The staves below contain musical notation.

Sixth system of musical notation with five staves. The top staff contains rhythmic symbols (T, BB, B, T, TB, T, B, TB, T, B). The staves below contain musical notation.

Seventh system of musical notation with five staves. The top staff contains rhythmic symbols (B, B, BT, BB, BB, T, B). The staves below contain musical notation.

P R A T V M

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

A musical staff with notes and letters. The notes are mostly quarter notes and eighth notes. The letters are placed above and below the notes, often indicating specific notes or intervals. The staff is part of a larger system of musical notation.

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

A musical staff with notes and letters. The notes are mostly quarter notes and eighth notes. The letters are placed above and below the notes, often indicating specific notes or intervals. The staff is part of a larger system of musical notation.

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

A musical staff with notes and letters. The notes are mostly quarter notes and eighth notes. The letters are placed above and below the notes, often indicating specific notes or intervals. The staff is part of a larger system of musical notation.

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

A musical staff with notes and letters. The notes are mostly quarter notes and eighth notes. The letters are placed above and below the notes, often indicating specific notes or intervals. The staff is part of a larger system of musical notation.

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

A musical staff with notes and letters. The notes are mostly quarter notes and eighth notes. The letters are placed above and below the notes, often indicating specific notes or intervals. The staff is part of a larger system of musical notation.

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

A musical staff with notes and letters. The notes are mostly quarter notes and eighth notes. The letters are placed above and below the notes, often indicating specific notes or intervals. The staff is part of a larger system of musical notation.

Vinn'v'n iour. Claudin le Jeune.

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

A musical staff with notes and letters. The notes are mostly quarter notes and eighth notes. The letters are placed above and below the notes, often indicating specific notes or intervals. The staff is part of a larger system of musical notation.

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

A musical staff with notes and letters. The notes are mostly quarter notes and eighth notes. The letters are placed above and below the notes, often indicating specific notes or intervals. The staff is part of a larger system of musical notation.

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

A musical staff with notes and letters. The notes are mostly quarter notes and eighth notes. The letters are placed above and below the notes, often indicating specific notes or intervals. The staff is part of a larger system of musical notation.

MUSICVM

24

altri sospiri che desiando ch'ia. mi altri sospiri ch'è desiado ch'iami che desiado ch'ia. mi.



V'ann'vn iour d'amour so. licie tée Par deux viellars conuoitans sa beau-
té, Fut en son cœur trist' & des- confortée Voyant l'effort fait à sa chasteté

Elle leur dict si par desloyauté De ce corps mie vous auez

BASSO.

mente, altri sospiri che desiando altri sospiri che desiando ch'iami altri sospiri che desiado ch'iami,
che desiando ch'iami.



V'ann'vn iour d'amour soli- cée Sufann'vn iour d'amour soli- cée.
e Par deux viellars conuoitans sa beauré Fut en son cœur

trist' & desconfortée Voyant l'effort l'effort fait à sa cha- sté

Elle leur dict si par desloyauté De ce corps mien Vous auez

PRATVM

iouyffance C'est fait de moy si ie fais resistance Vous me ferés mourir en deshonneur Mais l'ayme mieux
perir en innocence Que d'offenser par peche le Seigneur Mais l'ayme mieux perir en innocence Que
d'offenser par peche le Seigneur.

BASSO

fance // C'est fait de moy // si ie fais resistance
// Vous me ferés Vous me ferés mourir // Mais l'ayme mieux //
perir perir en innocen- ce Que d'offenser // // par peche
le Seigneur Mais l'ay- me mieux // pe- rir en in- nocence
Que d'offenser // // Que d'offenser par peche le Seigneur.

MUSICVM.

Musical notation with notes and rests on a five-line staff. The notes are mostly lowercase letters, likely representing a solfège system. Above the staff, there are several groups of letter 'B's: B B, B B B B B B, B, B B B B B B B B B B B.

Musical notation with notes and rests on a five-line staff. Above the staff, there are several groups of letter 'B's: B B, B B B B B, B B, B B, B B, B B.

Musical notation with notes and rests on a five-line staff. Above the staff, there are several groups of letter 'B's: B B, B B B B B, B B.

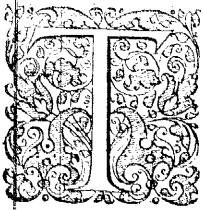
Musical notation with notes and rests on a five-line staff. Above the staff, there are several groups of letter 'B's: B B B B, B B B B B, B B B B B, B.

Musical notation with notes and rests on a five-line staff. Above the staff, there are several groups of letter 'B's: B B, B.

Musical notation with notes and rests on a five-line staff. Above the staff, there are several groups of letter 'B's: B B B B, B B, B B, B B, and a circled 'B'.

Empty musical staves, consisting of five horizontal lines each, located at the bottom of the page.

P R A T V M



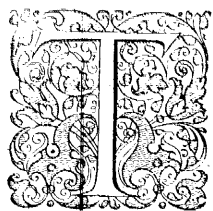
Inimoriv volea.



mio
anch'io

chora

rir anch'io



Irfi morir volea, Tir- fi morir volea gl'occhi miran-
 do di colei ch'adora ond'ella che di lui non meno ardea gli disse ohime ben
 mio Deh non morir anchora Deh non morir anchora Che teco bramo di morir
 anch'io anch'io Che teco bramo di morir anch'io anch'io anch'io.

BASSO.



Irfi Tirfi morir volea gl'occhi mirando dico lei ch'ado-
 ra ond'ella che di lui non meno ardea gli disse ohime ben mio Deh non morir an-
 chora Che teco bramo di morir anch'io anch'io Che teco bramo di mo-
 rar anch'io anch'io.

P R A T V M

Rendò Tirsi il de- sio C'hauea di pur sua vita allhor fini- re & sentia morte & mentre fiso il guardo pur tenea ne begli occhi diuini & nettare amo- roso indi beuea la bella Ninfa sua che già vi- cini Sentia i mesi d'amore, Disse con occhi languidi e tremanti ch'io moro ch'io moro le ripose il pastore & io mia vita moro & io mia vita moro & io mia vita & io mia vita moro.

Ohi morito // i fortunati amanti Di morte si foate & si gradi- ta Che per ancho morir // tomato in vita Che per ancho morir // tomato in vita.

B A S S O.

Rendò Tirsi: Et sentia morte & non potea morire la bella Ninfa sua sentia i mesi d'Amore Disse con occhi languidi e tremanti mo- ri cormio le ripose il pastore & io mia vita moro & io mia vita moro & io mia vi- ta moro.

Ohi morito i fortunati amanti & si gradita Che per ancho mo- tir // Che per ancho morir // tomato in vita.

MUSICVM.



Musical notation for the first system, featuring three staves with rhythmic markings and a vocal line with lyrics.

Remò: Seconda parte.

Second system of musical notation, including three staves with rhythmic notation and a vocal line.

Third system of musical notation, including three staves with rhythmic notation and a vocal line.

Fourth system of musical notation, including three staves with rhythmic notation and a vocal line.

Fifth system of musical notation, including three staves with rhythmic notation and a vocal line.

Sixth system of musical notation, including three staves with rhythmic notation and a vocal line.



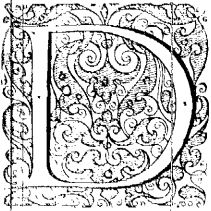
Seventh system of musical notation, including three staves with rhythmic notation and a vocal line.

Ohi moritò. Terza parte.

Eighth system of musical notation, including three staves with rhythmic notation and a vocal line.

Ninth system of musical notation, including three staves with rhythmic notation and a vocal line.

PRATVM



aa a a a a a a a a r r e e
 a r d d f r r r r d r a a r d a r r r d f r
 r e r r r e r r r e e a r r e r r a r a
 e r r a e a a a a a e e e e a

Olce amoroſe.

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

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

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

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

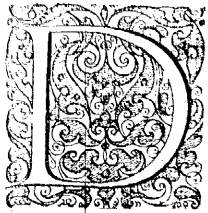
a a a a a a a a d d r r a r a a a a a a a a a a a a a
 a e a e r e a r e a r r r e r e
 r
 a r

a
 a a e
 r
 a r a r r e

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

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

centi Fa
 bella
 mi guida



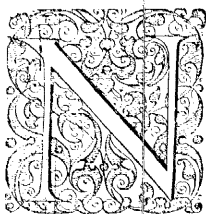
Olc' amorese amorese eleggiadrette ninfe e leggiadrette ninfe Dolc' amore-
 se amorese eleggiadrette ninfe e leggiadrette ninfe Che col vostro cantar e dolc' accen-
 ti Fate ecco risonar sonar Fate ecco risonar Fate ecco risonar fermar i venti Venit' a cantar me-
 co Notte felice e bel- la // Che mi guidasti // in braccio alla mia stella
 // Chemi guidasti // in braccio alla mia stella. //

BASSO.



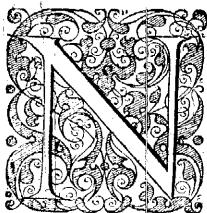
Olc' amorese // eleggiadrette ninfe Dolc' amorese //
 eleggiadrette ninfe Che col vostro cantar e dol- c' ac-
 centi Fate ecco Fate ecco risonar sonar fermar i venti Venit' a cantar meco Notte felice e
 bella Che mi guidasti // in braccio alla mia stella Che mi guidasti in braccio alla mia stella Che
 mi guidasti // in braccio alla mia stella Che mi guidasti in braccio alla mia stella.

P R A T V M



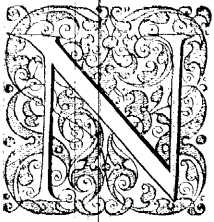
On mitog' il ben mio Chi non arde d'amor // come fac'io
 come fac'io Ma perche nō fia mai che null' o poco agguagl' il mio gran foco Se
 non e ingiult' amo- re Io sol hauro della mia donn' il core //
 Dunche las' il ben mio Chi non arde d'amor // come fac'io. Dunche las' il ben mio
 Chi non arde d'amor // come fac'io // come fac'io.

B A S S O.



On mi: Chi non arde d'amor come fac'io Chi nō arde d'amor come faci- o,
 come fac'io Ma perche nō fia mai che null' o poco agguagl' il mio gran foco Se
 non e ingiult' amore Io sol hauro della mia donn' il core // Dunche las' il ben
 mio Chi non arde d'amor come fac'io // Dunche las' il ben mio
 Chi non arde d'amor come fac'io // come fac'io //

MUSICVM.



Γ a a β Γβ Γβ

On mi tog^hben mio.

Γ β Γ β Γ β Γ β Γ β Γ

Γ β Γ β Γ β Γ β Γ β Γ β Γ β Γ

Γ β Γ β Γ β Γ β Γ β Γ β Γ β Γ β Γ β Γ β

β Γ β β β β Γ β Γ β Γ β

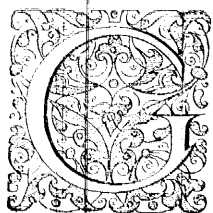
Γ β Γ β β β Γ β Γ β β β Γ β

Γ β Γ β β β Γ β β β Γ β β β

β β Γ β

MUSICVM.

30



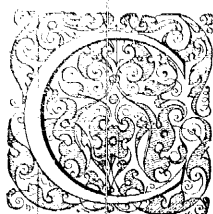
lonto m'hamor fra bell'e crude braccia, fra bell'e crude braccia Che m'anci-
 don'a torto et s'io mi doglio Doppia il martir // onde pur com'io
 foglio, Il meglio e ch'io mi mora, // mi mora, amando e taccia, Il meglio e ch'io mi mo-
 ra, Il meglio e ch'io mi mora mi mora amando e taccia.

BASSO.



lonto m'hamor, fra bell'e crude braccia, // Che m'ancidon'a tor-
 to et s'io mi doglio Doppia il martir // onde pur com'io foglio, Il
 meglio e ch'io mi mora, // mi mora, amando e taccia, Il meglio e ch'io mi mora, //
 mi mora amando e taccia.

P R A T V M



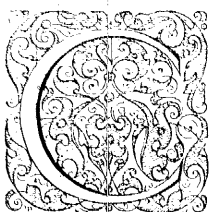
Ome poss'io morir se non ho vita Come poss'io morir se non ho vita,
 dunqu'a che darmi mort' a tut- te l'hore, dunqu'a che darmi mor- t'a
 tutte l'hore, Potrà l'homo morir :// potra l'homo morir se non a vita, Potrà l'homo morir
 potra l'homo morir se non a vita.

B A S S O.



Ome poss'io morir se non ho vita Come poss'io morir se
 non ho vita Dunqu'a che darmi mort' a tut- te l'hore, ://
 Potrà l'homo morir :// se non ha vita, Potrà l'homo morir
 se non ha vita.

PRATVM



First system of musical notation with a treble clef and a common time signature. It features a single melodic line with various rhythmic values and a key signature of one flat. The notes are written in a historical style with stems and flags.

He fa hogg'il mo' sole.

Second system of musical notation, continuing the melody from the first system. It includes a treble clef and a common time signature, with a key signature of one flat.

Third system of musical notation, continuing the melody. It includes a treble clef and a common time signature, with a key signature of one flat.

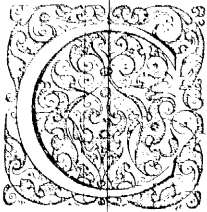
Fourth system of musical notation, continuing the melody. It includes a treble clef and a common time signature, with a key signature of one flat.

Fifth system of musical notation, continuing the melody. It includes a treble clef and a common time signature, with a key signature of one flat.

Sixth system of musical notation, continuing the melody. It includes a treble clef and a common time signature, with a key signature of one flat.

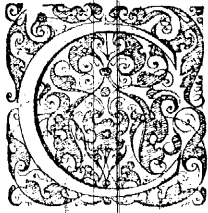
Seven systems of empty musical staves, providing space for further notation or performance.

MUSICVM.



He fa hogg'il mio fo- le Che fa hogg'il mio sole hogg'il mio
 fo- le Che fa Che fa il mio can- to e'l suono Che non cantan di lei
 gratia e'l vanto Hor queste mie viole & questi fior gli dono Che ne
 facci corona a le fue chiome Hor questi mie viole & questi fior gli dono Chene
 facci coro- na a le fue chiome Che ne facci corona a le fue chiome.

BASSO.



He fa hogg'il mio fo- le Che fa Che non cantan di
 lei la gloria e'l vanto Hor queste mie vi- o- le Hor queste mie vi-
 o- le & questi fior gli dono Chene facci corona a le fue chiome.

P R A T V M



N tempo foſpiraua: Sol per volere bene à chimi daua pene à chimi daua pene Vn
tempo foſpiraua piangeu'e laciuaua Sol per volere bene à chimi daua pene à chimi daua pe- ne E
mo cantando vò ♪ Non ardo come prima no no no ♪ Non ardo
come prima no no no Emo cantando vò ♪ Non ardo come prima no no no ♪
Non ardo come prima no no no.

B A S S O.



N tempo foſpiraua: Sol per volere bene à chimi daua pene Sol
per volere bene A chimi daua pe- ne Emo cantando vò ♪
Non ardo come prima no no no Non ardo come prima no no no Emo cantando vò ♪
Non ardo come prima no no no Non ardo come prima no no no.

MUSICVM.



♯♯♯♯ ♯ ♯ ♯ ♯♯♯ ♯♯ ♯
 c c c c c c c a a c c a a c c c c c c c c c c c c
 d e f e g g g c c c d d a d c c d a d e g g g g g e g c c d a
 ♯ c c c c c c e d d d d e f f e f e f d g d
 e e e e e a a c e e e e c a e g
 c e c e c e

Tempo sospiraua.
 ♯ ♯ ♯♯♯ ♯♯ ♯♯♯♯ ♯ ♯
 e f e a f a f d a c c a a f c
 f a a a f d a a c a d c a f e g g g e c c d d a
 d e d d d b b e f e f e c e e a f e d g d d d d e
 c a e e b e e e e a a f
 a a d d c

♯ ♯ ♯♯♯ ♯♯ ♯♯ ♯ ♯ ♯ ♯ ♯ ♯
 c c c c c c c c c c a a a a c a c
 a a c a a d e f c c c d a c e f e f e c e e a a a a d a d c a d d d
 a e f e a d e d d f c d d d b b e f e f e c e e 3 a r f d
 e e a e c c c a a d d c c a a e e e e e d d d d e
 c c c a a d d c

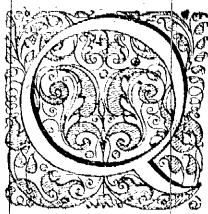
♯♯♯♯ ♯♯ ♯♯ ♯♯♯ ♯ ♯ ♯♯♯ ♯ ♯♯ ♯♯ ♯ ♯
 f c a f f c e e f d d d d f f a d d d a a f c c c f f f e e c
 d d e d d c f f c d d d d d d a d c c a a a f e a c a d d d f f c
 a a a e f f c c a a c e e d a a a a a d e d e a a a f f d
 a a a a f e e a a f f e c c

♯♯ ♯♯♯♯ ♯♯ ♯♯ ♯♯♯
 f c a f f c e e c f e a c f e e e f c c a a f c c c a a f c
 d a e 3 a r f d d d d d d d d d d d c d d d d c a d d a a f f a
 a e 3 a r f d a a a a e f c c d d d d d d d c c a a a a d e d
 a c e c c c a a e f c a f a a f e e a a a e e g a a c c e
 c d d c c

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

a a a
 [Empty musical staves]

P R A T V M



aa aedc eaggghggeg fcccf addeaf eeee
 aaeadde dah dde d dfeefe fddd
 aaate eag eee ef efe fce
 cceate e e e caaa

Vando mirai.

cacef cccf g f deeat r aa BB
 d a af adaa d dda a aa aeuaaceda f
 a af ra aaa f aa re ceae r caa fcc
 a a d f r a a

aa a ccafc ccccf caa cfff f r BB
 a efcaaa addfdaf ddd d eppere ddd a aeddff
 aate aaate ea ceegef efe caaa a ar ca eee
 ce ccccf cafe e e caaa e fca

fca a a ccccf dea BB
 d dddard r adaaaf ccccf dea
 a epp efcafcdd ard a a fea aaaaa dcaafar
 aate fe eaer r arcca are a aaaa eee
 c c a r a a a r e c ccccf e ac ee

ar arccc r gg c efc f ccccf ccccf ac
 ad dc d eeee d fa aaaa a a fa ccccf cadd dea
 fcc e e g eeee afa ee e g a d f d f a
 ca e e e caaa ar e e caaa a a ccccf

ccccf ddddddccf fcc ar a ccccf aaaa f r
 efefere pppppdcd eeeead ded eeee d ca aaa
 e e cae arcc ee e e eeee d ca ara
 ccccf e pccce ca e e ace eeee aa ar

fcd a c ccccf a c cc
 c fcc cfcc ggd r adaa af
 ee pcc f d h p d aaa efefere a
 e r a ccc f



ro %

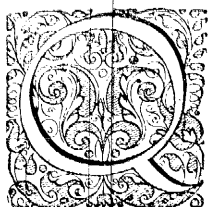
Dam

ladra d

Cons

core %

Dammiloe



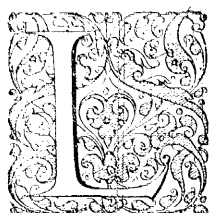
Vando mirai ssa bella faccia d'oro Cons'occhi ladri Cons'occhi
 la- di mi rubasti il core Quando mirai ssa bella faccia d'o-
 ro // Cons'occhi la- di // mi rubasti il core //
 Dammi lo core o ladra del mio core // o ladra del mio core //
 del mio core Dammi lo core o ladra del mio core // Dammi lo core o
 ladra del mio core o ladra del mio core.

BASSO.



Vando mirai ssa bella faccia cruda C6 s'occhi ladri //
 C6 s'occhi ladri mi rubasti il core Quando mirai ssa bella faccia d'oro
 Cons'occhi ladri //
 Cons'occhi ladri mi rubasti il core Dammi lo core o ladra del mio
 core //
 o ladra del mio core Dammi lo core o ladra del mio core
 Dammi lo core o ladra del mio core o ladra del mio core.

P R A T V M



A nuict le iourie ne fay que songer, La nuict le iourie ne fay
 que songer, La nuict // Tout m'est contraire //

Tout m'est contrai- re, & ne puis resister, // Le cœur me fault, //

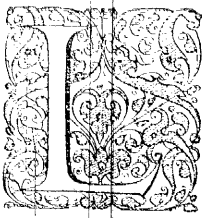
mes esprits sommeillant Sont agitez // Sont agitez comm'vn ruisseau coulant, comm'vn ruis-
 seau coulant, // comm'vn ruisseau coulant, coulant.

B A S S O.



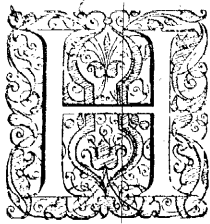
A nuict le iourie ne fay que songer, La nuict le iourie ne fay que songer,
 Tout m'est contraire // & ne puis resister // Le
 cœur me fault // mes esprits som- meillant Sont agitez // Sont agitez
 comm'vn ruisseau coulant, // comm'vn ruisseau coulant.

MUSICVM.



A huit le iour.

PRATVM



Musical notation for the first system, featuring a treble clef and a single staff with notes and rests.

Atté le pas. Seconde partie.

Musical notation for the second system, featuring a treble clef and a single staff with notes and rests.

Musical notation for the third system, featuring a treble clef and a single staff with notes and rests.

Musical notation for the fourth system, featuring a treble clef and a single staff with notes and rests.

Musical notation for the fifth system, featuring a treble clef and a single staff with notes and rests.

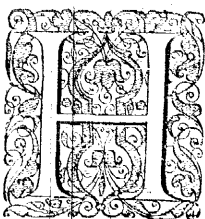
Musical notation for the sixth system, featuring a treble clef and a single staff with notes and rests.

Musical notation for the seventh system, featuring a treble clef and a single staff with notes and rests.

Musical notation for the eighth system, featuring a treble clef and a single staff with notes and rests.

Empty musical staves at the bottom of the page.

MUSICVM.



First staff of music with notes and a treble clef.

Aste le pas, Haste le pas, & destruy ces douleurs Haste le pas & destruy ces

Second staff of music with notes and a bass clef.

douleurs, Chasse ces tenebres // ces trauaux & langueurs, //

Third staff of music with notes and a treble clef.

Ou bien la mort, // par la fier'A tropos, // Soit auan- cé, //

Fourth staff of music with notes and a treble clef.

si auray-ierepos, // si auray-ierepos, //

Fifth staff of music with notes and a treble clef.

si auray-ierepos, // si auray-ierepos, si auray- ie re- pos.

BASSO.



First staff of music for the Bass part with notes and a bass clef.

Aste le pas, & destruy ces douleurs, // ces douleurs,

Second staff of music for the Bass part with notes and a bass clef.

Chasse ces tenebres, // ces trauaux & langueurs, Ou bien la

Third staff of music for the Bass part with notes and a bass clef.

mort, // par la fier'A tropos, // par la fier'A tropos, Soit auancé // si au-

Fourth staff of music for the Bass part with notes and a bass clef.

ray-ierepos // si auray-ierepos // si auray-ierepos // si au-

Fifth staff of music for the Bass part with notes and a bass clef.

ray-ic repos, //

PRATVM



Onno scendesti in terra // scendesti in terra Sonno
 scende- sti in ter- ra scende- sti in terra Et fosti piu pie-
 so della mia donna che m'ard' il viso ascoso il viso ascoso che m'ha il viso ascoso il viso ascoso, che
 m'ha il viso ascoso Et fosti piu pie- to- so della mia donna Chem'ha il viso //
 ascoso il viso ascoso Chem'ha il viso ascoso ascoso Chem'ha il viso ascoso ascoso.

BASSO.



Onno: Scendesti in terra Sonno scendesti in terra Sonno scen-
 desti in terra scendesti in terra & fosti piu pie- to- so che m'ha il
 viso ascoso che m'ha il viso ascoso che m'ha il viso ascoso chem'ha il viso ascoso & fosti piu pie-
 toso Chem'ha il viso ascoso che m'ha il viso ascoso // che m'ha il viso ascoso.

PRATVM



Handwritten musical notation on a five-line staff. Above the staff are rhythmic symbols: Γ , B , R , B , B , B , B , B , B , B , B , B . The notation includes letters (a, e, c, f, g, b) and numbers (1-8) placed on and below the lines.

Vlaritorn'a iua. Seconda parte.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic symbols: B , B , B , B , B , B , B , B , B , B , B . The notation includes letters and numbers.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic symbols: B , B , B , B , B , B , B , B , B , B , B . The notation includes letters and numbers.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic symbols: B , B , B , B , B , B , B , B , B , B , B . The notation includes letters and numbers.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic symbols: B , B , B , B , B , B , B , B , B , B , B . The notation includes letters and numbers.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic symbols: B , B , B , B , B , B , B , B , B , B , B . The notation includes letters and numbers.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic symbols: B , B , B , B , B , B , B , B , B , B , B . The notation includes letters and numbers.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic symbols: B , B , B , B , B , B , B , B , B , B , B . The notation includes letters and numbers.

Five empty musical staves at the bottom of the page.



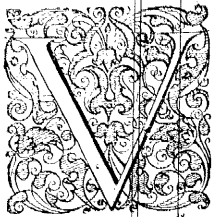
V la ritom'a ri-ua mentr'ella piu fuggiua mentr'ella piu fug-
 giua // Tu mi fai riueder gl'occhi lucen-ti Dopo setr'anni // &
 la fron-te fere-na E mi togli di pe-na Tu fai infognádo i miei desir con-
 tenti Se tu simile o sonno à morte fei à morte fei Io pur beato in tal morte viurei Io
 pur beato in tal morte viurei Io pur beato in tal morte viure-

BASSO.



V la ritom'a riuua Mentr'ella piu fuggiua fuggiua men-
 tr'ella piu fuggiua Dopo setr'anni e la fronte serena, E mi togli di pena
 E mi togli di pena Se tu simile o sonno a morte fei, a morte fe- i, a morte
 fe- i Io pur beato in tal morte viurei // Io pur beato in
 tal morte viure- i.

P R A T V M



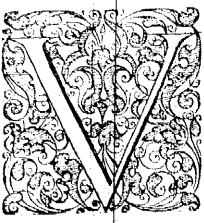
Eni in hortum meum, Veni in hortum me-
 um foror mea sponsa foror mea spon-
 sa Messui myrtham me- am Messui myrtham me- am cum aroina- tibus meis
 cum melle me-

B A S S O.



Eni in hortum meum Veni Veni in hortum meum, foror
 mea sponsa, foror mea sponsa, Messui
 myrtham meam cum aro- matibus meis Comedi
 fauum me- um cum

MUSICVM



Eni in hortum meum.

verte

PRATVM

This page contains a handwritten musical score for a piece titled "PRATVM". The score is organized into ten systems, each consisting of three staves. The notation is a form of rhythmic shorthand, where letters (primarily 'a', 'f', 'd', 'e', 'c', 'b') are placed above and below the staves to represent notes. Above the staves, there are various rhythmic symbols, including vertical lines with flags, vertical lines with dots, and vertical lines with horizontal bars, which likely represent different rhythmic values or accents. The notation is dense and fills most of the page. On the right side of the page, there are several fragments of other musical staves, which appear to be from an adjacent page or a different part of the manuscript, showing some notes and clefs.

MUSICVM.

40

o bibi vinum me- um cum la- cte me- o cum
lacte me- o, comedite ami- ci & bi- bite // & inebriamini //
charissimi & inebriamini charissimi // & inebriamini
charissimi // charissimi.

BASSO.

melle meo, bibi vi- num meum cum la- cte meo comedi-
re amici & bibite & bibite & inebriamini // charissimi &
in- ebriamini // & in- // charissimi, & inebriamini cha-
rissimi. //

P R A T V M



In te Domine speravi, non confun- dar in æternum,
in æternum, in iusticia tua libera me, ♪

Inclina ad me Inclina ad me aurem tuam,



fa fa
a a
a a
B
fa a
f f
B B
a a e f
f f
c
B
a
f f f f
c

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



AN- TUS 2.

In te Domine speravi non confun- dar in æter-

num non confundat in æternum in iustici- a tua libera me,

libera me, ♪

Inclina ad me aurem tuam, accele-

ra ut eruas

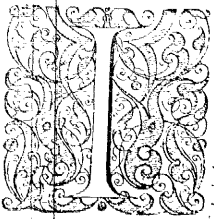


In te Domine speravi ♪ non confundar in æ-

ternum, in iusticia tua libera me, ♪ libera me, ♪

libera me, Inclina ad me aurem tuam,

MUSICVM.



Nte Domine sperant. à 5.

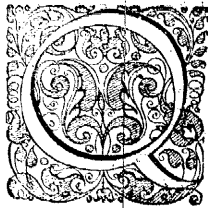
MUSICVM

accelera vt eruas me, vt eruas me, Esto mihi ¶ in Deum protecto-
 rem & in lo- cum refugij, refugij, vt saluum me fa- cias,
 vt saluum me fa- cias. ¶

me, accelera vt eruas me, vt eruas me ¶
 Esto mihi in Deum protectorem protectorem ¶ & in locum refu-
 gij, vt saluum me facias, me aci- as.

Inclina ad me aurem tu- am accelera vt eruas me, ¶ vt e-
 ruas me, Esto mihi ¶ in Deum protectorem locum refugij, vt saluum me
 facias, ¶ vt saluum me facias.

P R A T V M



Quoniam fortitudo mea, & refugium meum //

& propter nomen tuum, & enutries me, Educes me de laqueo meo de laqueo // quem absconderunt mihi, Quoniam tu es, protector meus In manus tuas Domine commendo spiritum meum //



ANTVS. 2.

Quoniam: & propter nomen tuum deduces me & enutries me, Educes me de laqueo meo de laqueo quem absconderunt mihi Quoniam tu es protector meus, In manus tuas Domine commendo spiritum meum //



ASSVS.

Quoniam fortitudo mea, & refugium meum es tu, deduces me & enutries me, Educes me de laqueo quem absconderunt mihi // Quoniam tu es protector meus, In manus tuas Domine commendo spiritum meum //



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

PRATVM

Nec Domine speravi a d.

Deus

no confu

dar in ate

spiritum

ti-

non confu

MUSICVM.

redemisti me Domine Domine Deus verita- tis,
Deus verita- tis.

R N te Domine spera- ui,
no confundar in aeternum, in aeternum,
redemisti me Domine Deus Deus verita- tis.

C ANTUS 2.
In te Domine speravi, non confun-
dat in aeter- num non
spiritum me- um redemisti me Domine Deus veri- ta- tis, Deus ve-
ri- tatis.

B ASSVS.
In te Domine speravi non confundar
non confundar

PRATVM

non confundar in aeternum in iustitia tua // libera me, in iustitia tua
a libera me, libera me, // Inclina ad me aurem tuam //
accelera vt

confundar in aeternum in iustitia tua libera me, in iustitia tua // li-
bera me, // libera me, // libera me, Inclina ad me aurem tuam //
accelera vt eru-

in aeternum non confundar in aeternum, in iustitia tua // in iustitia
tua libera me, libera me, // Inclina ad me aurem tuam //
Inclina ad me aurem tuam,

Vertical musical notation on the right margin, including various symbols and notes.

MUSICVM.

45

This image shows a page of handwritten musical notation, likely a lute tablature, consisting of ten systems of three staves each. The notation is written in a historical style, using letters (a, b, c, d, e, f, g) and numbers (1-6) placed on or below the lines of the staves to represent fret positions. The music is organized into measures by vertical bar lines. The notation is dense and fills most of the page. The word 'MUSICVM.' is written at the top center, and the number '45' is in the top right corner. The handwriting is in black ink on aged, slightly yellowed paper.

MUSICVM.

The page contains ten systems of musical notation. Each system consists of three staves. The notation is a form of early musical shorthand, using letters (a, b, c, d, e, f, g) and rhythmic symbols (vertical lines with flags) to represent musical notes and their durations. The letters are often placed above or below the staves, and the rhythmic symbols are placed between the staves. The notation is dense and covers most of the page.

MUSICVM

eruas me, accele- ra Esto mihi in Deum protectorem & in lo- cum refugij-
 l. vt saluum vt saluum me // facias, vt saluum me fa- cias, vt saluum
 me facias. //

as me, accele- lera Esto mihi in Deum protectorem, & in locum refugij, vt
 saluum me fa- cias, vt saluum me vt saluum me facias, // vt saluum
 me facias.

accele- lera vt eruas me, Esto mihi in Deum protecto- rem & in lo-
 cum refugij. vt saluum me facias, vt saluum me facias, vt saluum me
 vt saluum me facias, vt sal- uum me facias.

P R A T V M



Q uoniam fortitudo mea

Quoniam fortitudo mea

um meum es tu, & propter no- men tuum deduces me &



Quoniam fortitudo mea

domina fortitudo mea & refugium meum es tu & propter nomen tuum deduces me

&



Quoniam fortitudo mea

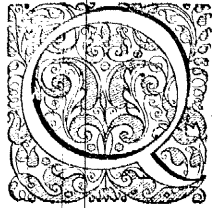
me- a & refugium meum es tu & propter no- men tuum & propter no- men tuum

deduces me



Vertical musical notation on the right margin, including various notes and clefs.

MUSICVM.



17 B B BB B B BB BB

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

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

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

Voniam fortitudo. Secunda pars.

BBB B B BBB BB

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

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

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

B B B B B B B B B B B

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

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

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

B B B B B B B B B B B

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

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

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

B B B B B B B B B B B

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

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

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

B B B B B B B B B B B

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

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

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

BBB B B BBB BB

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

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

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

B B B B B B B B B B B

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

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

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

B B B B B B B B B B B

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

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

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

PRATVM

The main musical score consists of ten systems of staves. Each system contains three staves: a top staff with rhythmic notation (letters B, T, and combinations like BB, TB, TT), a middle staff with a vocal line (soprano, alto, and tenor parts), and a bottom staff with a basso continuo line. The notation is dense and includes various rhythmic values and accidentals. The piece concludes with a double bar line and the word 'verie' written below the bottom staff.

A vertical strip of musical notation on the right margin, showing fragments of staves. It includes rhythmic notation and some text fragments: 'enur', 'decunt', 'manus tu', 'enur', 'es proce', 'do spiritu', 'Inman', and 'comen'.

MUSICVM.

48

entries me, Educes me de la- queo quem absconderunt mihi, que abscon-
 derunt mihi, Quoniam tu es protector me- us, In manus tuas Domine In manus tuas In-
 manus tu- as Do- mine comendo spiritum meum, comendo spiritum meum, redemisti me

entries me, Educes me de laqueo quem absconderunt mihi, quoniam tu
 es protector protector meus, In manus tuas Domine In manus tuas Domine comen-
 do spiritum meum redemisti

& enu- tries me, Educes me de laqueo quem absconderunt mihi, quoniam tu es protector meus,
 In manus tuas Domine In manus tuas Do- mine In manus tuas Domine comendo spiritum meum,
 comendo spiritum meum redemisti

P R A T V M

Domine // Deus veritatis. Deus veri- raris //

Deus verita- tis,

me Do- mine. Deus verita- tis, Deus ve- nita-

tis, Deus veritatis, Deus veritatis,

me Do- mine Deus veritatis, // Deus veritatis, //

Deus veritatis,

ff
ff
ff
ff
ff

ff
ff
ff

B
ff
ff
ff

B
ff
ff
ff

ff
ff

P R A T V M

Domine Deus veritatis. Deus veri- tatis.

me Do- mine Deus verita- tis, Deus ve- rita- tis, Deus veritatis, Deus veritatis.

me Do- mine Deus veritatis, Deus veritatis.

Vertical column of musical notation on the right margin, including various notes and clefs.

MUSICVM.

BB B BB B BB B B

aa r a ca r d e d e d c a a a a
cc a a a d d d d f a c a c d e f a a
dd b b b d d d a b a d d ad
cc c a a a a a a a c e e e e e
aa d a r d d a a a a c e e e e e

a a a f a e d f a a f a c d c a r d e a a BB BB BB B

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

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

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

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

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

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

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

Empty musical staves

PRATVM

IB IB B IB IB IB



First system of musical notation with a treble clef and a common time signature. It features a single melodic line with notes and rests, and a series of rhythmic letters (IB, B, IB, IB, IB) positioned above the staff.

Veniunt Dominum meum a d.

Second system of musical notation, continuing the melody from the first system. It includes the same rhythmic letters (B, B, IB, B, IB, B, IB, B, IB) above the staff.

Third system of musical notation, showing further development of the melodic line and rhythmic patterns.

Fourth system of musical notation, continuing the piece with various rhythmic values and note durations.

Fifth system of musical notation, featuring more complex rhythmic structures and melodic ornamentation.

Sixth system of musical notation, showing a continuation of the rhythmic and melodic motifs.

Seventh system of musical notation, maintaining the established musical style.

Eighth system of musical notation, with further rhythmic and melodic development.

Ninth system of musical notation, concluding the main body of the piece on this page.

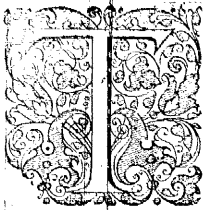


Partial view of musical notation on the right margin, including the words 'fuerunt' and 'ya'.



Partial view of musical notation on the right margin, including a double bar line and a fermata.

MUSICVM.



Vlerunt Dominum me- um Tulerunt Dominū me-
 um // & nescio vbi & nescio vbi po-
 fuerunt eum, posuerunt e- um // posuerunt e- um Allelu-
 ya si tu sustulisti e- um dicito dicito mihi alleluya // //
 & ego eum tollam

BASSVS.



Vlerunt Dominum me- um //
 & nescio vbi posuerunt e- um posuerunt e- um, //
 si tu sustulisti eum // Alleluya //
 Alleluya & ego eum tol-

P R A T V M

& ego cum tol- lam Alleluya ⁂ ⁂ Alle- luya ⁂
Allelu- ya ⁂ Alleluya. ⁂ ⁂

B A S S V S.

lam, & ego cum tol- lam Alleluya ⁂ Alleluya ⁂ ⁂
Alleluya ⁂ ⁂ Alleluya.

MUSICVM.

9

BB B GB GB GB GB B B

Handwritten musical notation on a five-line staff. The notes are represented by letters: a, c, e, f, d, g, b. Above the staff, there are pairs of letters: BB, B, GB, GB, GB, GB, B, B. The notes are arranged in a sequence across the staff.

B B GB B GB B BB GB BB GB B

Handwritten musical notation on a five-line staff. The notes are represented by letters: a, c, e, f, d, g, b. Above the staff, there are pairs of letters: B, B, GB, B, GB, B, BB, GB, BB, GB, B. The notes are arranged in a sequence across the staff.

B BB BB BB BB BB BB B B

Handwritten musical notation on a five-line staff. The notes are represented by letters: a, c, e, f, d, g, b. Above the staff, there are pairs of letters: B, BB, BB, BB, BB, BB, BB, B, B. The notes are arranged in a sequence across the staff.

BB B GB BB BB BB BB BB

Handwritten musical notation on a five-line staff. The notes are represented by letters: a, c, e, f, d, g, b. Above the staff, there are pairs of letters: BB, B, GB, BB, BB, BB, BB, BB. The notes are arranged in a sequence across the staff.

BB BB BB BB BB BB B GB B

Handwritten musical notation on a five-line staff. The notes are represented by letters: a, c, e, f, d, g, b. Above the staff, there are pairs of letters: BB, BB, BB, BB, BB, BB, B, GB, B. The notes are arranged in a sequence across the staff.

B B B B B B C

Handwritten musical notation on a five-line staff. The notes are represented by letters: a, c, e, f, d, g, b. Above the staff, there are pairs of letters: B, B, B, B, B, B, C. The notes are arranged in a sequence across the staff.

An empty five-line musical staff.

An empty five-line musical staff.

An empty five-line musical staff.

PRATVM



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

Acer noster.

g g a a i f e e e f e e e f g g i g g g g g

a a f d d a d d a d d a f d d a a i f g

a a g

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

d d d g

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

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

g a f e



ar vo

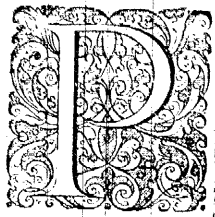
mus d



um, Pa

ta nos
 tati

MUSICVM.



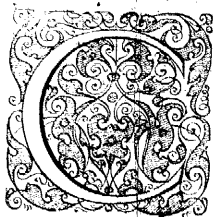
Ater noster, quies in caelis: Sancti-
 ficetur nomen tuum: Adueniat regnum tu-
 um: Fiat volun-
 tasta tua sicut in caelo & in ter-
 ra, Panem nostrum quotidianum da
 nobis hodie: Et dimitte nobis debita
 nostra, debita nostra, sicut & nos dimitti-
 mus debitori- bus nostris: Et ne nos inducas
 in tentationem: Sed libera nos a malo, A-
 men.

BASSVS.



Ater noster quies in caelis: Sanctifi-
 cetur nomen tuum: Adueniat regnum
 tu- um, Fiat volun-
 tasta tua sicut in caelo & in ter-
 ra, Panem nostrum quotidianum da nobis hodie, Et dimit-
 te nobis debi-
 ta nostra sicut & nos dimittimus debito- ribus
 nostris: Et ne nos inducas in ten-
 tati- o- nem, Sed li-
 bera nos a malo, A-
 men.

PRATVM



Handwritten musical notation for the first system of the 'PRATVM' section, featuring rhythmic markings above the staff and notes below.

Hamberiere allez tost.

Handwritten musical notation for the second system of the 'PRATVM' section, including rhythmic markings and notes.

Handwritten musical notation for the third system of the 'PRATVM' section, including rhythmic markings and notes.



SYPERIVS.

Handwritten musical notation for the first system of the 'SYPERIVS' section, featuring a treble clef and a series of notes.

Hamberie- rechamberie- te allez tost & ve- nez ça, Châberie- rechamberie- te

Handwritten musical notation for the second system of the 'SYPERIVS' section, including notes and lyrics.

allez tost & ve- nez ça, Allez à mon amy dire que mon mary il est la, ho la ho la Je tien la da-

Handwritten musical notation for the third system of the 'SYPERIVS' section, including notes and lyrics.

me peu sage qui belle châbriere a, ho la ho la, Je tien la dame peu sage qui bel- lechambriere a.



Handwritten musical notation for the first system of the 'B' section, featuring a treble clef and notes.

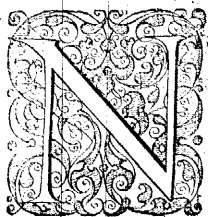
Chamberiere chamberiere al- lez tost & venez ça, Allez à mon amy dire:

Handwritten musical notation for the second system of the 'B' section, including notes and lyrics.

que mô mary il est la ho la ho la ho la, Je tien la da- me peu sage qui belle chambriere a ho

Handwritten musical notation for the third system of the 'B' section, including notes and lyrics.

la ho la ho la, Je tien la da- me peu sage qui belle chambriere a.



Nus estions.



SVPERIVS.

Nus estions trois ieunes filles toutes danfans dans vn pre, paricy passa vn homme

la la la qui tous trois nous salua liron fa.



Nus estions trois ieunes filles toutes danfans dans vn pre, paricy passa vn homme

la la la qui tous trois nus salua liron fa qui tous trois nous salua liron fa.



Nus estions trois ieunes filles toutes danfans dans vn pre, paricy passa vn homme

la la la, qui tous trois nous salua liron fa, qui tous trois nous salua liron fa.



Nus estions trois ieunes filles toutes danfans dans vn pre, paricy passa vn homme

la la la qui tous trois nous salua liron fa.

P R A T V M



Ibedibedon la.



S V P E R I V S .

Ibedibedon la la la laissons melancolie Dibedibedon la la la la laif-
 fons melancolie, par vn matin me lauy que iour il n'estoit mie, en mō iardin me entray pour cueillir la foucie.



ENOR.

Dibedibedon la la la laissons melancolie par vn matin me leuay que
 iour il n'estoit mie, en mon iardin me entray pour cueillir la foucie.



ETVS.

Dibedibedon la la la laissons melancolie, par vn matin me leuay que
 iour il n'estoit mie, en mon iardin me entray pour cueillir la foucie.

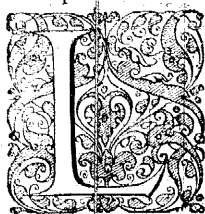


ASSVS.

Dibe dibedon la la la laissons melancolie, en mō iardin me entray pour
 cueillir la foucie.

MUSICVM.

Le Sup. doit estre chante.



Musical notation for the first system, featuring a treble clef and a common time signature. The notes are decorated with various rhythmic symbols (B, BB, etc.) above them.

A roufée du ioly mois de May.

Musical notation for the second system, continuing the piece with similar decorative notes and rhythmic markings.

SUPERIVS.



Musical notation for the third system, featuring a treble clef and a common time signature.

A roufée du ioly mois de May à moullé m'amy & moy, ce fut alors que l'aurore

Musical notation for the fourth system, continuing the piece.

començoyt à se leuer, qu'auec celle que l'a-dore m'en alloys au boysiouer.



Musical notation for the fifth system, featuring a treble clef and a common time signature.

La roufée du ioly mois de May à moullé m'amy & moy, ce fut a- lors que l'aurore

Musical notation for the sixth system, continuing the piece.

començoyt à se leuer, qu'auec celle que l'a- dore m'en alloys au boysiouer.



Musical notation for the seventh system, featuring a treble clef and a common time signature.

La roufée du ioly mois de May à moullé m'amy & moy, ce fut a- lors que l'aurore

Musical notation for the eighth system, continuing the piece.

començoyt à se leuer qu'auec celle que l'a-dore m'en alloys au boysiouer.



Musical notation for the ninth system, featuring a treble clef and a common time signature.

La roufée du ioly mois de May, à moullé m'amy & moy, començoyt à

Musical notation for the tenth system, continuing the piece.

se le- uer qu'auec celle que l'a- do- re m'en alloys au boysiouer.

PRATVM



Ar vn matin. *

Ar vn matin. *



SVPERIVS.

Ar vn matin la belle s'est le- uée, A prins son feau du lin du le du lög de leau A prins
son feau à leau s'en est allée, A prins son feau du lin du le du lög de leau, A prins son feau à leau s'en est allée.



Par vn matin la belle s'est letiée, A prins son feau du lin du le du lög de leau a prins son feau a
leau s'en est allée, A prins son feau du lin du le du long de leau A prins son feau a leau s'en est allée.



Par vn matin la belle s'est leuée, a prins son feau du lin du le du lög de leau, a prins son feau a
leau s'en est allée, a prins son feau du lin du le du lög de leau a prins son feau a leau s'en est allée.



Par vn matin la belle s'est allée, a prins son feau du lin du le du lög de leau, a prins
son feau a leau s'en est al- lée, a prins son feau a leau s'en est allée.

MUSICVM.



Himira.



CANTO.

Hi mira gl'occhi tuoi & non fospira poi, & non fospira poi Chimira gl'occhi

tui & non fospira poi, & non fospira poi Credo cheno fia viuo cheno fia viuo o di giudicio pri-

uo Credo cheno fia viuo cheno fia viuo o di giudicio priuo.



Chimira gl'occhi tuoi & non fospira poi, & non fospira poi Chimira gl'occhi

tui, & non fospira poi, Credo cheno fia viuo o digiu-

dicio priuo Credo cheno fia viuo o di giudicio priuo.

PRATVM



U a a a e f e e e a B B a a e f

U a a a e f e e e a B B a a e f

U a a a e f e e e a B B a a e f

Vtro lo tempo.

U B B U B B B B B

U B B U B B B B B

U B B U 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



C mio spend'in amare Nemaí nemai daftacu-

C mio spend'in amare Nemaí nemai daftacu-

C mio spend'in amare Nemaí nemai daftacu-

Tutto lo tempo %

del ho pur vn guardo Adunque che farmi deggio Lasciar'è male Lasciar'è male

del ho pur vn guardo Adunque che farmi deggio Lasciar'è male Lasciar'è male

del ho pur vn guardo Adunque che farmi deggio Lasciar'è male Lasciar'è male

Enon lasciar'è peggio enon e non lasciar'è peggio.



B mio spend'in amare Nemaí da

B mio spend'in amare Nemaí da

B mio spend'in amare Nemaí da

Tutto lo tempo %

stacru del ho pur vn guardo Adunque che farmi deggio Lasciar'è male

stacru del ho pur vn guardo Adunque che farmi deggio Lasciar'è male

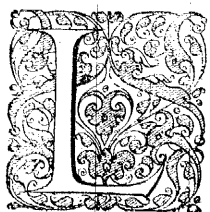
stacru del ho pur vn guardo Adunque che farmi deggio Lasciar'è male

non lasciar'è peggio, enon enon lasciar'è peggio.



& voi

MUSICVM.



A fiera viſta. A 3.



CANTO.

A fiera viſt'el venenoſo ſguardo il Baſilich'al hom toglie la vi- ta toglie la
 vita & voi cò gl'occhi per virtù d'amore a chi vi mira ⁂ gli toglier' il core.



La fiera viſt'el venenoſo ſguardo il Baſilich'al hom toglie la vi-
 ta & voi cò gl'occhi per virtù d'amo- re a chi vi mira ⁂ gli toglier' il
 co- ré.



La fiera viſt'el venenoſo ſguardo el Baſilich'al hom toglie la vita ⁂
 & voi con gl'occhi per virtù d'amo- re a chi vi mira ⁂ gli toglier' il core.

P R A T V M

Fuggirò. A 3.
 a f b a a f d f d b d f b f e e f a d f i b
 c e f e a e d a a c f a a b d
 f a d a c d f e d f b d f a a c d f e f d f a
 a d f b d f b i f d d d r d e a d f
 a d a a c f e a d e a
 f a

Fuggirò Fuggirò tant'Amore Che scemerà l'ardore Le fiam-
 m'e le cate- ne Che tengono quest'alma in tanto pene.

Fuggirò Fuggirò tant'Amore Che scemerà l'ardore Le fiam-
 m'e le cate- ne Che tengono quest'alma in tante pe- ne.

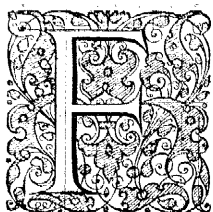
Fuggirò Fuggirò tant'Amore Che scemerà l'ardore Le fiamm'e le ca-
 te- ne Che tengono quest'alma in tante pene.

Fuggirò tanto, tanto,
 Che cessarà il mio pianto,
 Il nodo, l'arco, e'l frate,
 Che tien qu'est'alma, in doglia aspra e mortale.

Fuggirò il forte laccio,
 Et scirò d'impaccio,
 Ne di fuggir mi pento,
 E scemar qu'est'ardor che nel cor sento,

Fuggirò dunque Amore,
 Sciolto dal fiero ardore,
 E dirò nel fuggire
 Donna tu se cagion del mio martire.

PRATY M



Vggiò. A 3.



CANTO.

Vggiò // Fuggirò tant'Amore Che scemerà l'ardore Le fiam-
m'e le cate- ne Che tengono quest'alm in tanto pene.



TENORE.

Vggiò // Fuggirò tant'Amore Che scemerà l'ardore Le fiam-
m'e le cate- ne Che tengono quest'alma in tante pe- ne.



BASSO.

Vggiò // Fuggirò tant'Amore Che scemerà l'ardore Le fiamm'e le ca-
te- ne Che tengono quest'alma in tante pene.

Fuggirò tanto, tanto,
Che cessarà il mio pianto,
Il nodo, l'arco, c'è l'irale,
Che tien qu'est'alma, in doglia aspra e mortale.

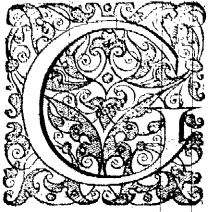
Fuggirò dunque Amore,
Sciolto dal fiero ardore,
Ed irò nel fuggire
Donna tu se cagion del mio martire.

Fuggirò il forte laccio,
Et v'irò d'impaccio,
Nè di fuggir mi pentro,
E scemar qu'est'ardor che nel cor sento.



foyd

MUSICVM.



3

Aliarda Prima 1. toni.

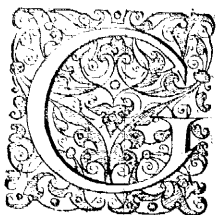
BASSVS.



3

Aliarda Prima:

PRATVM



5

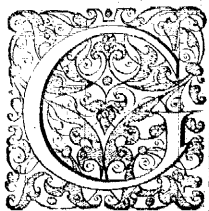
Aliarda 2.

BASSVS.



Aliarda 2.

MUSICVM



B B B B B B B B

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

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

e e e e a a

Alitarda 2.

B B B B B B B B

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

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

a c e e e e a e a e e e a

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

B B B B B B B B

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

f d

a a

a a

B B B B B B B B

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

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

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

B B B B B B B B

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

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

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

a a

B B B B B B B B

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

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

f a

a a

Empty musical staves for notation.

PRATVM



A B C D E F G A B C D E F G A B

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

Alharcá Englela 3.

A B C D E F G A B C D E F G A B

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

A B C D E F G A B C D E F G A B

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

A B C D E F G A B C D E F G A B

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

A B C D E F G A B C D E F G A B

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

A B C D E F G A B C D E F G A B

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

A B C D E F G A B C D E F G A B

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

MUSICVM.

60



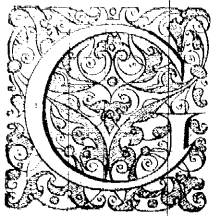
Aliarda 3.

BASSVS.



Aliarda 3.

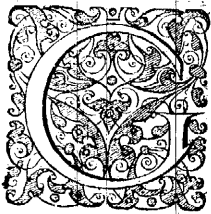
PRATVM



Aliarda 4.

Musical score for the first system, featuring a treble clef and a 2/4 time signature. The music consists of a single melodic line with eighth and sixteenth notes, ending with a double bar line.

BASSVS.

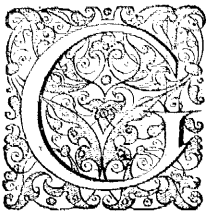


Aliarda 4.

Musical score for the second system, featuring a bass clef and a 2/4 time signature. The music consists of a single melodic line with eighth and sixteenth notes, ending with a double bar line.

Partial view of the adjacent page on the right, showing a decorative initial 'G' and several staves of musical notation.

MUSICVM.



First system of musical notation with three staves. The top staff contains rhythmic markings (B, Γ) and notes. The middle and bottom staves contain letter-based notation (a, b, c, d, e, f, g) and notes. A large '3' is written on the left side of the first staff.

Second system of musical notation, starting with the word "Aliarda" above the first staff. It continues with three staves of letter-based notation and notes.

Third system of musical notation with three staves of letter-based notation and notes.

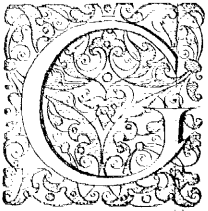
Fourth system of musical notation with three staves of letter-based notation and notes.

Fifth system of musical notation with three staves of letter-based notation and notes.

Sixth system of musical notation with three staves of letter-based notation and notes.

Seven empty musical staves at the bottom of the page.

MUSICVM.



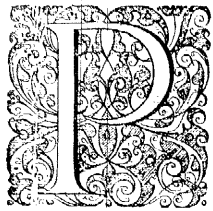
Aliarda 5.

BASSVS.



Aliarda 5.

PRATVM



First system of musical notation with a treble clef. It features a vocal line with a large 'D' and a bass line. The notation includes various rhythmic values and accidentals. Above the staff, there are several 'B' characters, likely indicating breath marks or specific notes.

Allomezo in bimolex Diatole.

Second system of musical notation, continuing the piece. It includes a vocal line and a bass line with various rhythmic patterns and accidentals.

Third system of musical notation, continuing the piece. It includes a vocal line and a bass line with various rhythmic patterns and accidentals.

Fourth system of musical notation, continuing the piece. It includes a vocal line and a bass line with various rhythmic patterns and accidentals.

Fifth system of musical notation, continuing the piece. It includes a vocal line and a bass line with various rhythmic patterns and accidentals.

Sixth system of musical notation, continuing the piece. It includes a vocal line and a bass line with various rhythmic patterns and accidentals.

Seventh system of musical notation, continuing the piece. It includes a vocal line and a bass line with various rhythmic patterns and accidentals.

Eighth system of musical notation, continuing the piece. It includes a vocal line and a bass line with various rhythmic patterns and accidentals.

Ninth system of musical notation, continuing the piece. It includes a vocal line and a bass line with various rhythmic patterns and accidentals.

MUSICVM.

First system of musical notation with notes and letters (a, b, c, d, e, f, g) on a five-line staff.

Second system of musical notation with notes and letters (a, b, c, d, e, f, g) on a five-line staff.

Third system of musical notation with notes and letters (a, b, c, d, e, f, g) on a five-line staff.

Fourth system of musical notation with notes and letters (a, b, c, d, e, f, g) on a five-line staff.

Fifth system of musical notation with notes and letters (a, b, c, d, e, f, g) on a five-line staff.

Sixth system of musical notation with notes and letters (a, b, c, d, e, f, g) on a five-line staff.

Seventh system of musical notation with notes and letters (a, b, c, d, e, f, g) on a five-line staff.

Eighth system of musical notation with notes and letters (a, b, c, d, e, f, g) on a five-line staff.

Ninth system of musical notation with notes and letters (a, b, c, d, e, f, g) on a five-line staff, ending with the word "verte".

PRATVM

Handwritten musical notation with rhythmic symbols (B, BB, etc.) and notes on a staff.

Handwritten musical notation with rhythmic symbols (B, BB, etc.) and notes on a staff.



Handwritten musical notation with rhythmic symbols (B, BB, etc.) and notes on a staff. Includes the instruction: *Alitarda a in bmo lex Diabolre.*

Handwritten musical notation with rhythmic symbols (B, BB, etc.) and notes on a staff.

Handwritten musical notation with rhythmic symbols (B, BB, etc.) and notes on a staff.

Handwritten musical notation with rhythmic symbols (B, BB, etc.) and notes on a staff.

Handwritten musical notation with rhythmic symbols (B, BB, etc.) and notes on a staff.

Handwritten musical notation with rhythmic symbols (B, BB, etc.) and notes on a staff.

PRATVM



Allumezo in bmo lex C folaut.

MUSICVM.

First system of musical notation with notes and rests.

Second system of musical notation with notes and rests.

Third system of musical notation with notes and rests.

Fourth system of musical notation with notes and rests.

Fifth system of musical notation with notes and rests.

Sixth system of musical notation with notes and rests.

Seventh system of musical notation with notes and rests.

Eighth system of musical notation with notes and rests.

Ninth system of musical notation with notes and rests.

PRATVM

The main musical score consists of ten systems of staves. Each system contains rhythmic notation (letters like 'a', 'b', 'c', 'd', 'e', 'f', 'g') and vertical bar lines. The notation is arranged in a structured, repetitive manner across the systems. The first system starts with a series of vertical bars, followed by rhythmic patterns. The second system continues with similar patterns, including some groups of four bars. The third system features a double bar line and a change in notation. The fourth system has a similar structure to the second. The fifth system includes a double bar line and a change in notation. The sixth system continues with rhythmic patterns. The seventh system has a double bar line and a change in notation. The eighth system continues with rhythmic patterns. The ninth system has a double bar line and a change in notation. The tenth system continues with rhythmic patterns.



Marginal musical notation on the right side of the page, consisting of several lines of rhythmic notation (letters like 'a', 'b', 'c', 'd', 'e', 'f', 'g') and vertical bar lines, aligned with the main score.

MUSICVM.

Γ B ΓB B BBB B BB ΓB

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

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

a a

ΓB B

a a

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

a a

a a

ΓB ΓB ΓB ΓB ΓB ΓB ΓB

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

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

a a

ΓB B ΓB ΓB ΓB ΓB ΓB ΓB ΓB

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

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

a a

ΓB ΓB ΓB ΓB

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

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

a a

d d d c a a d d a c a d d d d d d d c a a a a a a a d d c a a

d d d c a r a d d d d d d d c a a a a a a a a d d c a a

a a

ΓB ΓB

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

d d d d c a r d d d a d c a a a a a a a a a a a a a a a a

a a

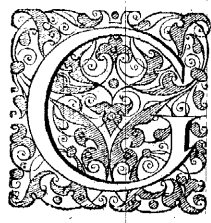
PRATVM

First system of musical notation with notes and rests on a five-line staff.

Second system of musical notation with notes and rests on a five-line staff.

Third system of musical notation with notes and rests on a five-line staff.

Fourth system of musical notation with notes and rests on a five-line staff.



Musical notation system following the decorative initial, featuring notes and rests.

Aliarda a a per b molin F faut.

Musical notation system with notes and rests, including a double bar line.

Musical notation system with notes and rests on a five-line staff.

Final system of musical notation with notes and rests on a five-line staff.

MUSICVM.

The page contains ten systems of musical notation. Each system consists of two staves: the upper staff is a vocal line with a treble clef and a key signature of one flat (B-flat), and the lower staff is a lute tablature line with a C-clef and letters (a, b, c, d, e, f, g) representing fret positions. The notation includes various rhythmic values indicated by vertical lines with flags. The music is organized into measures, with some measures containing multiple notes or rests. The overall structure is a single melodic line with a corresponding lute accompaniment.

PRATVM

Handwritten musical notation on a page titled "PRATVM". The page contains ten systems of music, each consisting of a vocal line with a staff of notes and a corresponding line of letters (a, b, c, d, e, f) representing the lyrics. Above the notes are various rhythmic markings, including letters like 'B', 'BB', and 'B', and some numbers like '1 19'. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. The letters 'a', 'b', 'c', 'd', 'e', 'f' are used throughout, often in groups or sequences. The systems are arranged vertically, with some systems having a double bar line. The page is numbered '1' in the top right corner.



Handwritten musical notation in the right margin, showing a few lines of notes and letters.

Handwritten musical notation in the right margin, showing a few lines of notes and letters.

Handwritten musical notation in the right margin, showing a few lines of notes and letters.



Handwritten musical notation in the right margin, showing a few lines of notes and letters.

Handwritten musical notation in the right margin, showing a few lines of notes and letters.

MUSICVM.



1 B Γ B Γ B Γ B Γ B

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

Erpinte de Passomezo in Gfolteur.

Γ B Γ B Γ B Γ B Γ B

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

Γ B Γ B Γ B Γ B Γ B Γ B

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

Γ B Γ B C

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

Empty musical staves.



B Γ B Γ B Γ B Γ B Γ B

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

Aliarda per bniol in Gfolteur.

Γ B Γ B Γ B Γ B

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

Γ B Γ B B B B Γ B Γ B

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

Γ B Γ B Γ B Γ B B Γ B

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

PRATVM

ΓΒ ΒΒ ΒΒ ΒΒ ΓΒ ΓΒ ΓΒ

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

a a

f d

a a

Β ΒΒ Β ΓΒ Β ΒΒ ΒΒ ΒΒ ΒΒ

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

a d r a

f d

a a

Β Β ΒΒ ΓΒΒ Β ΓΒΒ

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

a a

f d

a a

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

a a

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

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

d f a e a

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

b a b f e

a e d a e a a f e e a

f a

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

a a

a a

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

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

f a

d d

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

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

a a

a a

ΒΒ ΓΒ ΓΒ ΒΒ Β

f e e e a e d e a

f d d d e a e d

f e

a a

MUSICVM.

BB B B BB B BB B BB

Handwritten musical notation on a five-line staff. The notes are represented by letters: a, b, c, d, e, f. Above the staff, there are groups of letters: BB, B, B, BB, B, BB, B, BB. The notes are arranged in a sequence across the staff.

B BB BB BB BB

Handwritten musical notation on a five-line staff. The notes are represented by letters: a, b, c, d, e, f. Above the staff, there are groups of letters: B, BB, BB, BB, BB. The notes are arranged in a sequence across the staff.

Reprinte.

BB BB B BB BB BB

Handwritten musical notation on a five-line staff. The notes are represented by letters: a, b, c, d, e, f. Above the staff, there are groups of letters: BB, BB, B, BB, BB, BB. The notes are arranged in a sequence across the staff.

B BB B BB

Handwritten musical notation on a five-line staff. The notes are represented by letters: a, b, c, d, e, f. Above the staff, there are groups of letters: B, BB, B, BB. The notes are arranged in a sequence across the staff.

BB BB BB BB B BB

Handwritten musical notation on a five-line staff. The notes are represented by letters: a, b, c, d, e, f. Above the staff, there are groups of letters: BB, BB, BB, BB, B, BB. The notes are arranged in a sequence across the staff.

BB BB BB BB

Handwritten musical notation on a five-line staff. The notes are represented by letters: a, b, c, d, e, f. Above the staff, there are groups of letters: BB, BB, BB, BB. The notes are arranged in a sequence across the staff.

An empty five-line musical staff.

An empty five-line musical staff.

An empty five-line musical staff.

PRATVM

Handwritten musical notation on a page titled "PRATVM". The page contains ten systems of music, each consisting of a single staff with a treble clef. The notation is a form of lute tablature, using letters 'a', 'b', 'c', 'd', 'e', 'f' to represent fret positions on the strings. Above the notes, there are various rhythmic and performance markings, including 'BB' (likely indicating a double bar line or a specific time signature), 'f' (for forte), and 'p' (for piano). Some systems include a 'C' symbol, possibly indicating a common time signature. The notation is dense and covers most of the page's width.

Partial view of another page of handwritten musical notation on the right edge of the image. It shows the right-hand side of several staves, with some letters and symbols visible, including 'a', 'b', 'c', 'd', 'e', 'f', and 'C'. The notation is similar to the main page, suggesting it is part of the same manuscript.

PRATVM

The image displays a handwritten musical score titled "PRATVM". It consists of ten systems of musical notation, each with two staves. The notation includes various rhythmic values (such as minims, crotchets, and quavers) and pitch letters (a, b, c, d, e, f, g). Above the staves, there are numerous letters and symbols, including "Γ", "B", and "BB", which likely represent specific musical instructions or ornaments. A section of the score is labeled "Reprise." in the fifth system. The handwriting is in black ink on aged, slightly yellowed paper.

P R A T V M



Alfomezo per Bdute in Gioireux.

Musical score for Pratvum, featuring a vocal line and a lute line. The score is written on a grand staff with a treble clef and a common time signature. The music consists of several systems of staves, each containing a vocal line (top) and a lute line (bottom). The vocal line is written in a stylized, handwritten notation with letters 'a', 'e', 'f', 'd' indicating pitch and rhythm. The lute line is written in a similar notation with letters 'a', 'e', 'f', 'd' and 'r' indicating pitch and rhythm. The score is marked with various ornaments and dynamics, including 'Alfomezo per Bdute in Gioireux.' and 'ff' (fortissimo). The music is in a major key and a common time signature. The score is divided into several systems, each containing a vocal line and a lute line. The vocal line is written in a stylized, handwritten notation with letters 'a', 'e', 'f', 'd' indicating pitch and rhythm. The lute line is written in a similar notation with letters 'a', 'e', 'f', 'd' and 'r' indicating pitch and rhythm. The score is marked with various ornaments and dynamics, including 'Alfomezo per Bdute in Gioireux.' and 'ff' (fortissimo). The music is in a major key and a common time signature. The score is divided into several systems, each containing a vocal line and a lute line. The vocal line is written in a stylized, handwritten notation with letters 'a', 'e', 'f', 'd' indicating pitch and rhythm. The lute line is written in a similar notation with letters 'a', 'e', 'f', 'd' and 'r' indicating pitch and rhythm. The score is marked with various ornaments and dynamics, including 'Alfomezo per Bdute in Gioireux.' and 'ff' (fortissimo). The music is in a major key and a common time signature.

Partial view of the musical score on the adjacent page, showing the continuation of the vocal and lute lines from the previous page.

MUSICVM.

First system of musical notation with notes and letters (a, c, e, f, b) on a five-line staff.

Second system of musical notation with notes and letters (a, c, e, f, b) on a five-line staff.

Third system of musical notation with notes and letters (a, c, e, f, b) on a five-line staff.

Fourth system of musical notation with notes and letters (a, c, e, f, b) on a five-line staff.

Fifth system of musical notation with notes and letters (a, c, e, f, b) on a five-line staff.

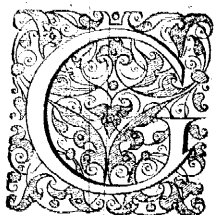
Sixth system of musical notation with notes and letters (a, c, e, f, b) on a five-line staff.

Seventh system of musical notation with notes and letters (a, c, e, f, b) on a five-line staff.

Eighth system of musical notation with notes and letters (a, c, e, f, b) on a five-line staff.

Ninth system of musical notation with notes and letters (a, c, e, f, b) on a five-line staff.

PRATIVM



Aliarda per Bdure in Gfolreut.

Handwritten musical notation for 'PRATIVM' and 'Aliarda per Bdure in Gfolreut'. The notation consists of multiple staves with rhythmic symbols (B, Γ, BB) and letter-based notes (a, c, d, e, f). The notation is arranged in a grid-like fashion across the page.

Staff 1: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 2: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 3: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 4: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 5: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 6: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 7: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 8: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 9: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 10: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 11: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 12: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 13: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 14: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 15: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 16: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 17: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 18: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 19: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 20: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 21: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 22: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 23: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 24: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 25: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 26: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 27: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 28: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 29: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 30: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 31: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 32: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 33: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 34: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 35: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 36: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 37: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 38: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 39: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 40: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 41: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 42: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 43: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 44: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 45: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 46: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 47: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 48: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 49: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Staff 50: $B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B \ \Gamma \ B$

Partial view of musical notation on the right edge of the page, showing rhythmic symbols and notes.

MUSICVM.



B B B B B B B B

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

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

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

Aliaida per Bdure in Cioffaur. a

B B B B B B B B

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

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

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

B B B B B B B B

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

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

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

B B B B B B B B

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

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

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

B B B B B B B B

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

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

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

B B B B B B B B

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

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

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

B B B B B B B B

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

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

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

B B B B B B B B

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

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

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

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

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

MUSICVM



Affonzeo per Bdure in Diapole.

Handwritten musical notation on a five-line staff. Above the staff are several letters: B, Γ, β, Γ, β. The notation consists of rhythmic values (c, e, a, f) and stems on the staff lines.

Handwritten musical notation on a five-line staff, continuing the piece. It includes rhythmic values and stems.

Handwritten musical notation on a five-line staff, continuing the piece. It includes rhythmic values and stems.



Aliarda per Bdure in Diapole.

Handwritten musical notation on a five-line staff. Above the staff are several letters: B, Γ, β, Γ, β, Γ, β, Γ, β, Γ, β, Γ, β. The notation consists of rhythmic values (c, e, a, f) and stems on the staff lines.

Handwritten musical notation on a five-line staff, continuing the piece. It includes rhythmic values and stems.

MUSICVM.



B B BBBB B BBBB B B B

a - f a f a - a a - a a a - c a c

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

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

Lmande de son Altezze.

B B B B BBBB BB BBBB B BB BBBB

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

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

a - a - a - a - a - a - a - a - a a - f a

BBB B BBBB B BBBB BBBB B BBB

a f d f a a a - a - a a - a a - a a - a a - a

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

a c f a - a - a a - f a f a f a f a f a f c f

BBBBB B B BB B B BBBB B

a a a - f a f a a a - a a - a a - a a - a

f a f f d f 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

BBBBB B B BBB B B B BB BBBB B B B

a a a - c a f a f a a a - a a - a a - a a - a

f d d f a f d d d f 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

B B BBB BB B BB B B BBBB

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

d d d a d d d a 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

B B BBB BBB B BB B B BBBB B

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

f d d d f d d d d d d d d d d d d d d d d

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

BB B

f d f a

f d a

a

MUSICVM

BB B BB BB B BB Γ

First musical staff with notes and clefs. Above the staff are dynamic markings: BB, B, BB, BB, B, BB, Γ.

R Γ BB ΓBB ΓBB ΓBB B Γ ΓBB

Second musical staff starting with a large decorated initial 'R'. Above the staff are dynamic markings: Γ BB, ΓBB, ΓBB, ΓBB, B Γ, ΓBB.

Eprinle.

B Γ ΓBB

Third musical staff with notes and clefs. Above the staff are dynamic markings: B Γ, ΓBB.

ΓBB B Γ B ΓBB

Fourth musical staff with notes and clefs. Above the staff are dynamic markings: ΓBB, B Γ, B ΓBB.

C B Γ B Γ B ΓBB

Fifth musical staff starting with a large decorated initial 'C'. Above the staff are dynamic markings: B Γ B, Γ B, Γ B, ΓBB.

Quarante.

B ΓBB ΓBB ΓBB ΓBB B ΓBB

Sixth musical staff with notes and clefs. Above the staff are dynamic markings: B, ΓBB, ΓBB, ΓBB, ΓBB, B, ΓBB.

B BB BΓB B B ΓB

Seventh musical staff with notes and clefs. Above the staff are dynamic markings: B, BB, BΓB, B, B, ΓB.

ΓB B ΓBB BΓB

Eighth musical staff with notes and clefs. Above the staff are dynamic markings: ΓB, B, ΓBB, BΓB.

PRATVM



Handwritten musical score for a piece titled "PRATVM". The score is written on ten staves, each with a treble clef and a common time signature (C). The notation includes rhythmic values (minims, crotchets, quavers) and pitch letters (a, b, c, d, e, f, g). Above the staves, there are various rhythmic symbols, including vertical lines with flags and the letters 'B' and 'Γ'. A section of the score is marked "Ranles." in the second staff. The music is organized into measures, with some measures containing multiple notes and rests. The overall style is characteristic of early printed music manuscripts.

Partial view of the adjacent page on the right, showing the continuation of the musical score with staves and notation.

MUSICVM

BBB B B B B B B B B B B B B B B B B

A musical staff with three lines. Above the staff are letters: B, B, B, B, B, B, B, B, B, B, B, B, B, B, B, B, B. Below the staff are notes: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. The notes are mostly quarter notes and half notes.

B B

A musical staff with three lines. Above the staff are letters: B, B. Below the staff are notes: a, a. The notes are mostly quarter notes and half notes.

B B

A musical staff with three lines. Above the staff are letters: B, B. Below the staff are notes: a, a. The notes are mostly quarter notes and half notes.

B B

A musical staff with three lines. Above the staff are letters: B, B. Below the staff are notes: a, a. The notes are mostly quarter notes and half notes.

B B

A musical staff with three lines. Above the staff are letters: B, B. Below the staff are notes: a, a. The notes are mostly quarter notes and half notes.

BBB B

A musical staff with three lines. Above the staff are letters: B, B. Below the staff are notes: a, a. The notes are mostly quarter notes and half notes.

Five empty musical staves, each consisting of three lines, arranged vertically.

MUSICVM.

B B B B B B B B B



Grand-Balloch-Centr.

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

PRATVM

The image displays a page of musical notation for a piece titled "PRATVM". It consists of ten staves of music, each containing rhythmic and melodic patterns. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). Above the staves, there are numerous letters, primarily 'B' and 'a', which likely represent specific rhythmic values or melodic intervals. The notation is arranged in a traditional format, with the staves connected by a vertical line on the right side. The overall appearance is that of a historical manuscript page.

A vertical strip of musical notation is visible on the right margin of the page. It contains fragments of notes, rests, and symbols, including the letters 'B' and 'a', which correspond to the notation on the main page. This strip appears to be a continuation or a related part of the musical piece, possibly from an adjacent page or a different system.

P R A T Y M

The main musical score consists of ten staves of music. Each staff contains a sequence of letters (B, P, R, A, T, Y, M) and rhythmic symbols (vertical lines with flags) above a series of horizontal lines representing a staff. The letters are arranged in a pattern that suggests a specific sequence of notes or rests. The rhythmic symbols are placed below the letters, indicating their duration. The score is divided into two columns by a vertical line.



A small fragment of musical notation in the right margin, showing a few notes on a staff.

Another small fragment of musical notation in the right margin, showing a few notes on a staff.

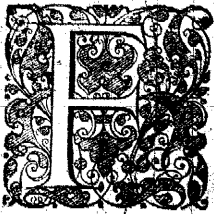


A small fragment of musical notation in the right margin, with the word 'Fulget' written below it.



A small fragment of musical notation in the right margin, with the word 'Fulget' written below it.

MUSICVM.



It porta Christi peruia.

CANTVS.



It porta Christi peruia,
Genus superni luminis,
Honor matris & gaudium,
Gloria tibi Domine,

Fulget dies,

Referta plena gratia
Processit alma virginis
Immensa spes credentium
Qui natus es de virgine

Fulget dies ista, Diei solemnia celebrat Ecclesia.

BASSVS.



It porta Christi peruia,
Genus superni luminis,
Honor matris & gaudium,
Gloria tibi Domine,

Fulget dies,

Referta plena gratia
Processit alma virginis
Immensa spes credentium
Qui natus es de virgine

Fulget dies ista, Diei solemnia celebrat Ecclesia.

FINIS.

