

Harmonice Musices Dodecagon



Octavianus petrarius sorossem pniensis Hieronymo Donato patricio
Veneto Felicitatem.

NOVERAM iam pridem te sc̄ium uirū Hieronyme: summū patronum (Extant enī ingenii
tui monumenta egregia: qbus tuarum uirtutum quasi effigiem dum intuemur) sic animis n̄is
imprimeris et in h̄eres: ut cum de disciplinis: et bonis artibus sermo incidit: uel cogitatio subit:
statim occurras. Sed et Bartholomatus Budrius utraq; lingua clarus: & tui studiosissimus me
afflida predicatione tuarum laudum: q; caste sanctiora illa totius philosophiae studia musicæ
temperes: in admiratione tui ita confirmavit: ut mihi non esset diu deliberandum: cui potissimum
meas delicias: meos amores cōmitterem: cui perpetuo dedicarem. Non pridem uir clarissime
animaduerteram rei impressioriæ artifices certatim ex oib; disciplinis noui aliquid quotidie
proferre: musicam uero illam numerosam siue discantum malis sine qua non' deum optimum
maximiū ppiciamus: non nuptiarū solemnia celebramus: non conuiuia: nō qcquid in vita iucū
dum transmittimus: ab hisdem opificibus neglectam iacere. Mox edoctus ingeniosissimos ui/
ros difficultate uictos sepius ab inceptis de: lituisse: hoc ego erectus si me quoque possem tollere
humo: latinū uero nomen et Venetum imp̄mis: ubi hac parta & perfecta forent: hac quoque
nostrī inuenti gloriola uirū m uolitare per ora: consilio uisus ipsius Bartholomei uiri optimi
rem sura: puto feliciter agresius: rā arduam: q; iucundam: q; publice, prosuturam mortalibus. Si
quidēnī diuinus ille plato: eas demum beatissimas fore ciuitates iudicauerit in quibus ado//
lescentes solidā hac: qualemque ipse iecutus ex teris uideris prescriptisse: musica delectati fodi
dis illis uoluptatibus renunciauerint. Quod breui futurum nobis maxie sperādum. Cōmoda
enī carminū huiusmodi occasione ingenui adolescentes inuitati: et dicatura ipsa in admira-
tionē tui erecti: ad imitationem quoq; nō degeneri emulatione excitabuntur. Paululum mo-
do seruant tibi industria n̄am nō improbari. Vale ac nos n̄faq; quo potes patrocino libēs
tutare. Venetiis decimo octavo cal. iunias. Salutis āno. MDI.

Bartholomaeus Budrius Justinopolita. Hieronymo donato patricio Veneto. S.

SOLEO Hieronyme clarissime ac omnium bonarum artium cumulo eminētissime: tacita admiratione: qua hominum ingenia prosequor iucūdiss. me affici: huiusq; declarandæ quamuis occasionem audiſſ. me arripere. ita enim ſentio & cōſciētia: & professionis testimonio (quod possum) ingrati animi ac malignitatis crimen effugere. Quod tum cateris: tū uero tibi imp̄mis maxime probatū uelim. quem ita admiramur: ita ſuſpicimur: ut contēplatione tui recepti ſimū illud quaſi oraculū. ſapiētissimi uatis animū deluſiſſe uideatur: illud uero haud quaq; pulcherrime. n. intc. oia. n. tibi pariter cū ſapientia. quaſe ne ſingula proſeq̄r. & tui pudoris: & mea imbecillitatis ratio facit: cum & alioqui ſuſcepti negotii ampliſſimum mihi fructum proposuerim: ſi nouis hic tuā urbis fœtus: cōmūnem patriam tecum nobilitatus: me quoq; deprecatore ūi. chorum tuarū muſarū recipiatur. quē fœcunda patens ingeniorum natura iamdiu parturiens: poſt aliquod abortus tādem Octauianī petrutii ſolertiſſimi uiri ope ſubnixa: omnibus numeris absoluteſſimum edidit dignus proſecto & hic uir: quem omnes admirētur: uel ob hoc: q̄ rem pulcherrimā ſepe a ſummiſingeniis infelicitate tentata ſolus perſecerit: dignus: quem tu ita ſuſcipias: aut & cateri intelligent: eidem non plus ingenii in nouo inuenio perſciendo: q̄ iudicii in patrocinio deligen- do ſuperiuſſe. Enī igitur tibi primitiæ camenarum prouentus: ex uberrimo: ac numeroſiſſimo ſeminario Petri Calleſſai e predicatorum familia: religione: & musicæ disciplina memoratiſſi mi. cuius opera: & diligentia centena hac carmina repurgata: & profeffione ſummorum aucto- rū: & imprimis q̄ tibi dicata inuidia maiora: tuis auſpicijs publicum captura dimittimus.

Aquatro.		Jay pris amours. Japart	24	A.tre.		ame desbt	
Anc maria. Folio	xii	James lames	39	Ales regres; Alfricola	54	Alle bouche	51
Amours amours	xii	Senay dueal	43	Ales regres; Hayne.	63	Alha bouche rit	60
Adieu mes amours	xvii	Jay pris amours .Busnois	45	Ales mon cor.	78	Alles penfes	55
Amours amours amours	xxvi	Jene demande.	48	Benedict ^t Yzac.	83	Alater patris	68
Alons ferés barbe	29	Lenzotta mia	51	Lela sans plus: Josquin	67	Alor me bat.	69
Amor fait melt	34	Loseraie dire.	52	Le lions nouel.	82	Aladame helas	72
Acorées moy	36	Le seruiteur	53	De tousbiés: Bourdō	80	Alaseule dame	86
Ala audiencie	99	Latura tu.	101	Uissant adiu madame.	94	Alon sourcier	91
Brunetta.	8	Alon signaulte	102	Est il possible	179	Margueritte	92
Bergerette sauoyene.	xiii	Alleskin es hu.	103	Fortuna pra crudelte	66	Alais que ce fust	93
Lest mal charche.	xv	Aluqua fue pena mator	7	Fortuna du gran tépo	81	Alenus bant	85
Lela sans plus	27	Mostre cambrere	54	Barisses moy	64	Penfimari	49
Dit le bourgnion	xxi	Nous sommes delordre	41	Bentil prince	95	Puis que de vo ^o	90
Detoys biens	23	Pour quoy non	55	Helas. Yzac.	56	Royne de fleurs	151
De tous biens	103	Pour quoy iene puiss dire	19	Helas: Tintoris.	58	Royne du ciel	91
E quil le dira	xiii	Ronpeltier.	28	Hela traître amours.	93	Semieulx	57
Braticuse.	20	Recügie pris. Japart	25	Jay bien haner	96	Si dedero	61
Moroires.	6	Temeskun vas lunsch	30	La morra	50	Si atort on ma blamee	77
Helas. Laron.	xvi	Tan bien mi son pésa	35	Laome bant.	53	Tant ha bon oeil	74
Helas ce nest pas	22	T sat een meskin	37	Lastrangerita	55	Tander naken	75
Helas q il est amongre	xxxiii	Uleray dieu damours	18	La plus des plus	70	Ulenis regres	59
Helogeron nous	46	Ung franc archier.	xxxi	Le corps.	73	Uenus ta ma pris	94
De cuide.	5	Uostre bargeronette	47	Le grans regres	78		
Jay pris amours.	9			Le renuoy.	84		
Jene fuy plus.	xi			La alfonchina	88		
				Le eure e venue	89		



Deo otio

Te

Ave maria

gratia plena

dñs tecum

dñs tecum

dñs tecum

Ave maria

gratia plena

dñs tecum

dñs tecum

Tenor

Bassus

Aue maria

gratia plena

dñs tecuz

Bassus

Aue maria

gratia plena

dñs tecuz

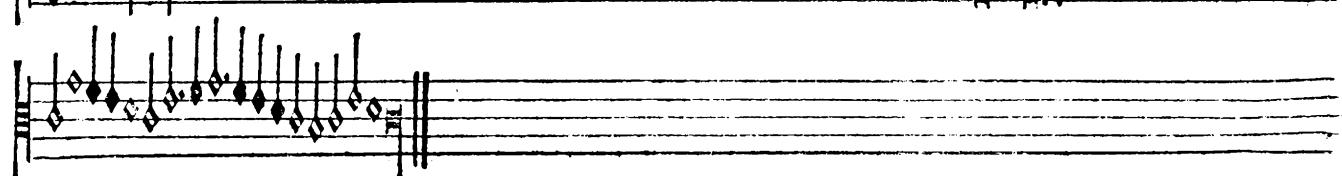
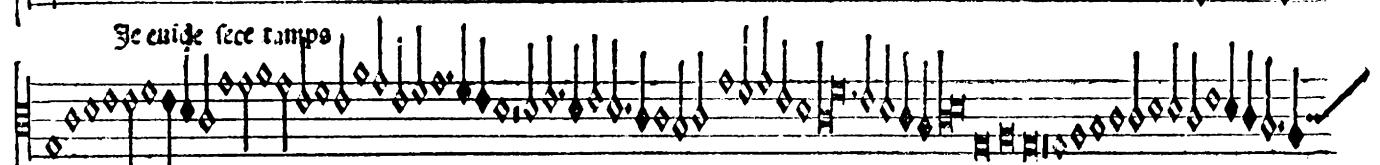
dñs tecuz



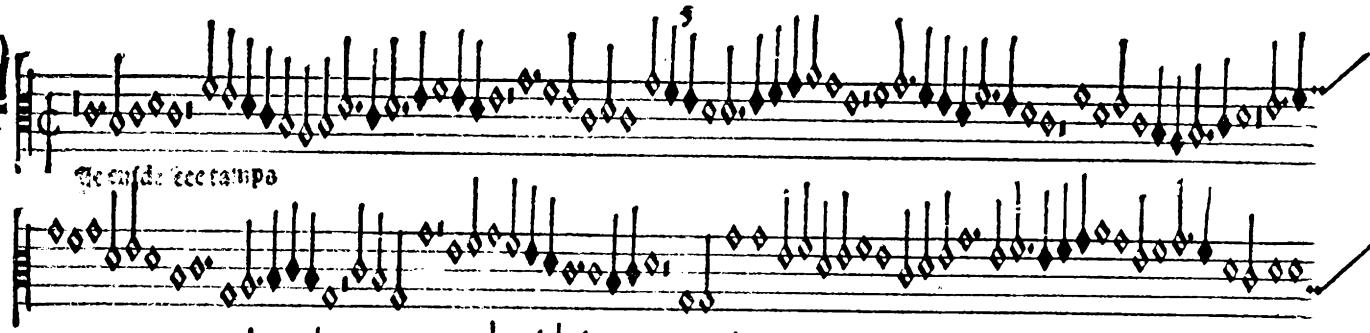
Se cuide sece temps me cure



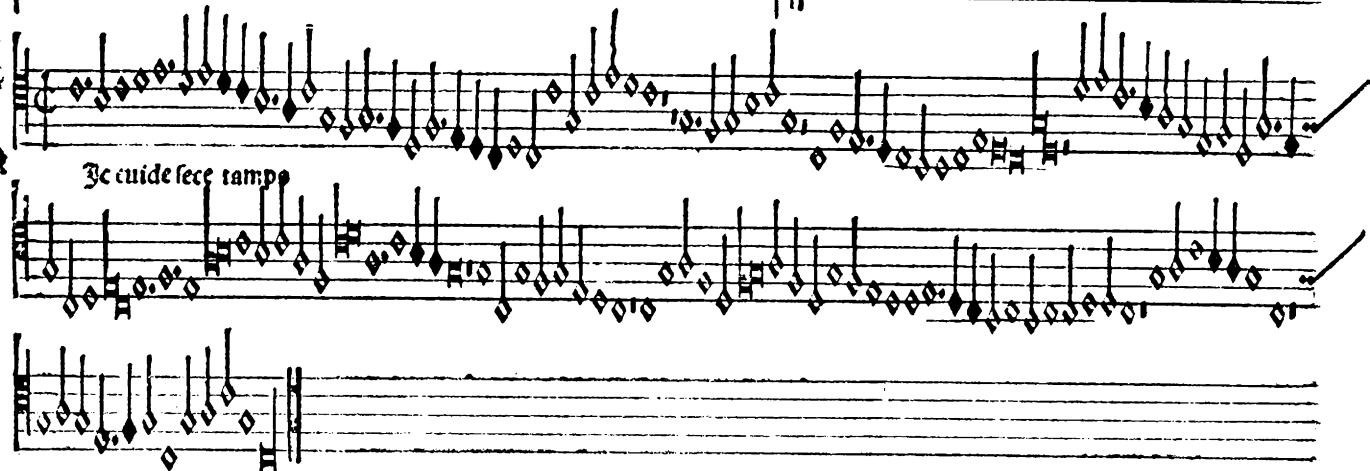
Se cuide sece temps

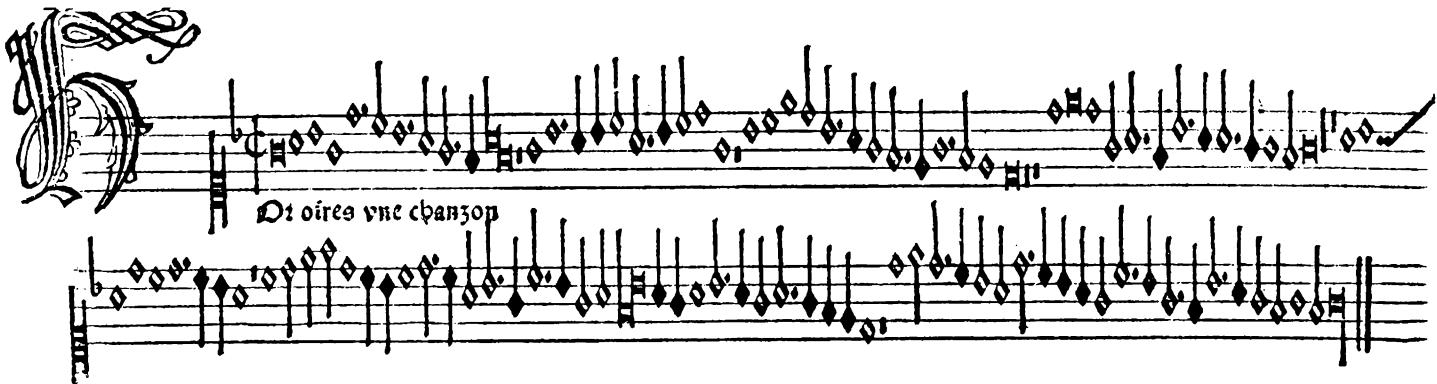


Melus



Melus

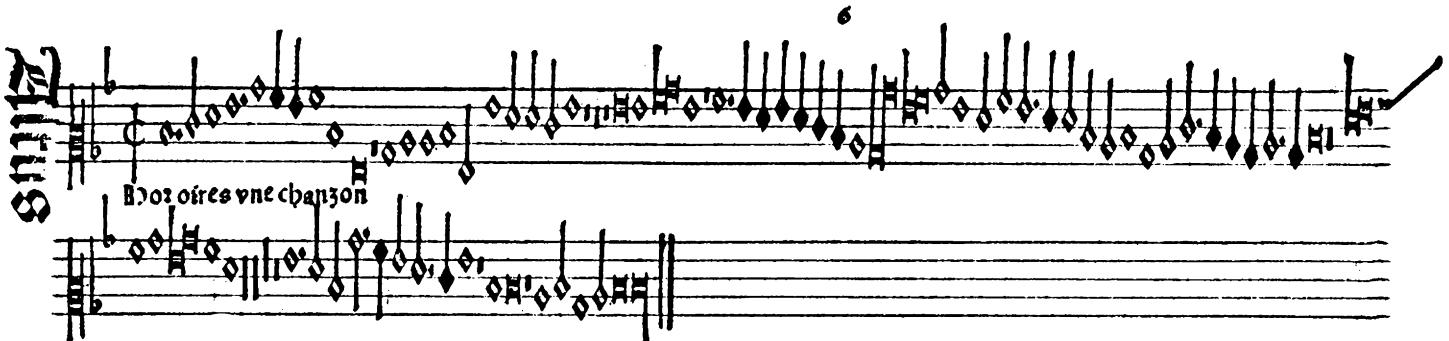




Tenor

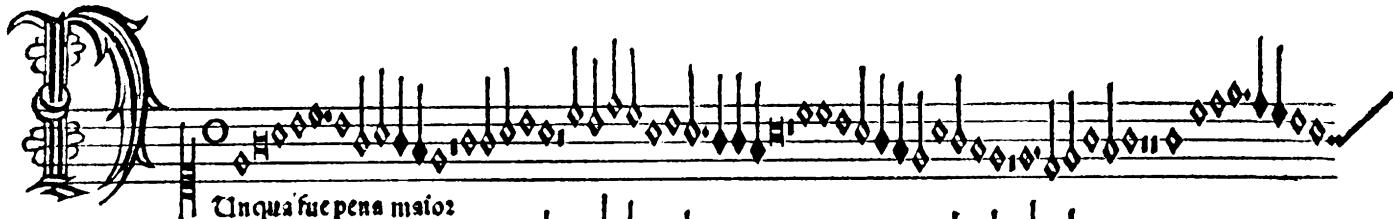
Tenor

Ho'ois vne chauzon



Continuation of the musical score for the piece "Moi oïres vne chanson". The soprano and basso continuo parts are shown continuing from the previous page. The soprano part maintains its melodic line, and the basso continuo part continues to provide harmonic support. The lyrics are repeated below the soprano staff.

Moi oïres vne chanson



Unqua fue pena mayor

A musical score for two voices. The top voice continues from the previous page, with its lyrics 'Unqua fue pena mayor' repeated. The bottom voice begins on the next line of the staff. The notation is identical to the first section, with vertical stems and diamond shapes.

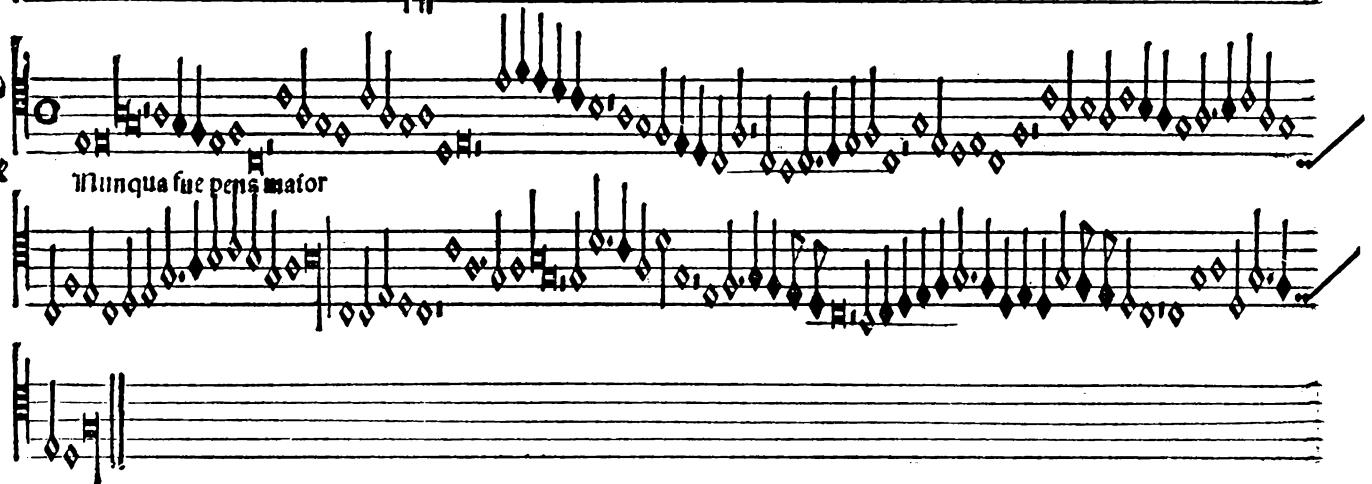
Unqua fue pena mayor

Tenor

*M*atis



Baline



Zo. Stokheim

Brunette

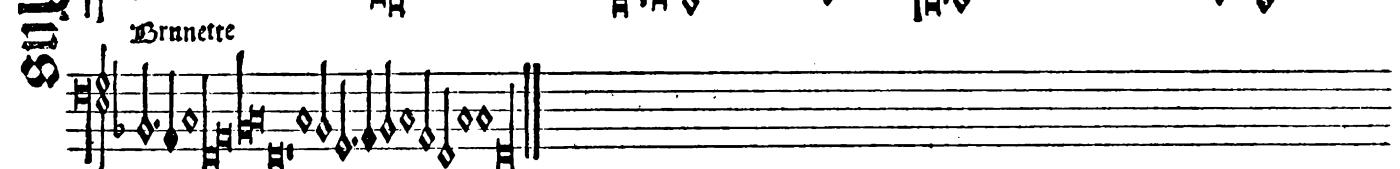
This musical score consists of two staves for the instrument 'Brunette'. The top staff begins with a clef, a key signature of one sharp, and a common time signature. The bottom staff begins with a clef, a key signature of one sharp, and a common time signature. Both staves feature a continuous sequence of sixteenth-note patterns consisting of alternating open and closed vertical stems.

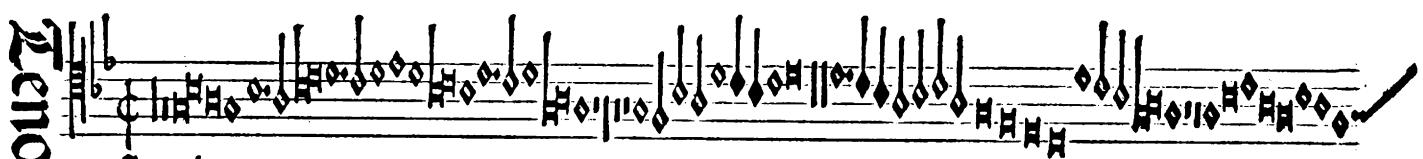
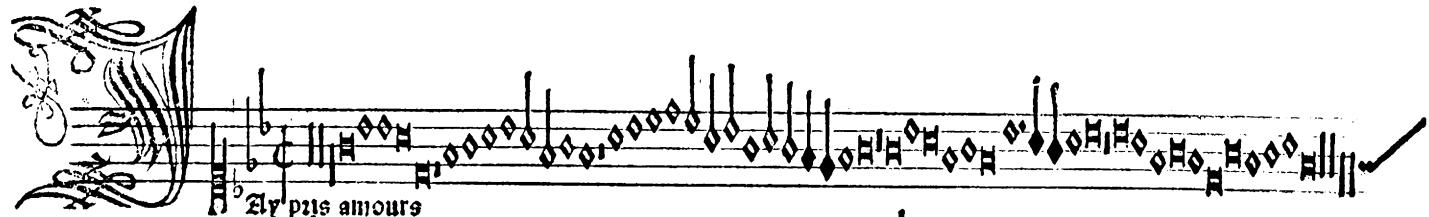
Zenor

Zenor

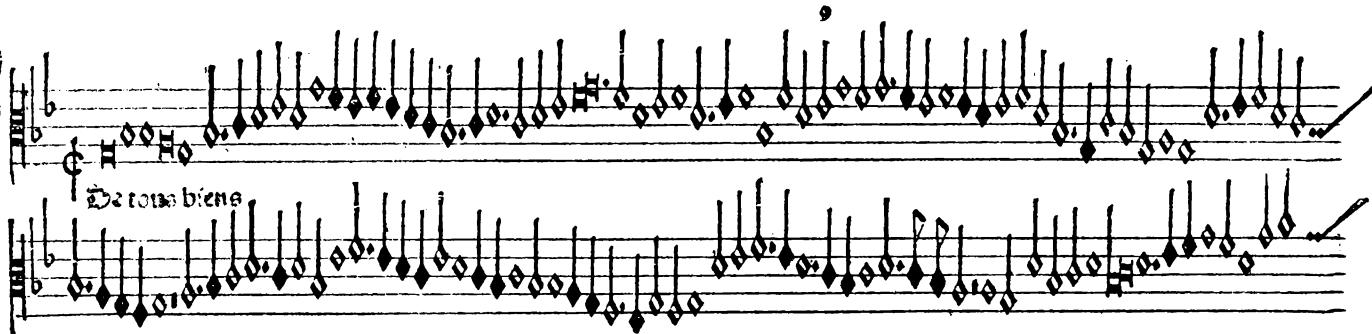
Brunette

This musical score consists of two staves for the instrument 'Brunette'. The top staff begins with a clef, a key signature of one sharp, and a common time signature. The bottom staff begins with a clef, a key signature of one sharp, and a common time signature. Both staves feature a continuous sequence of sixteenth-note patterns consisting of alternating open and closed vertical stems.





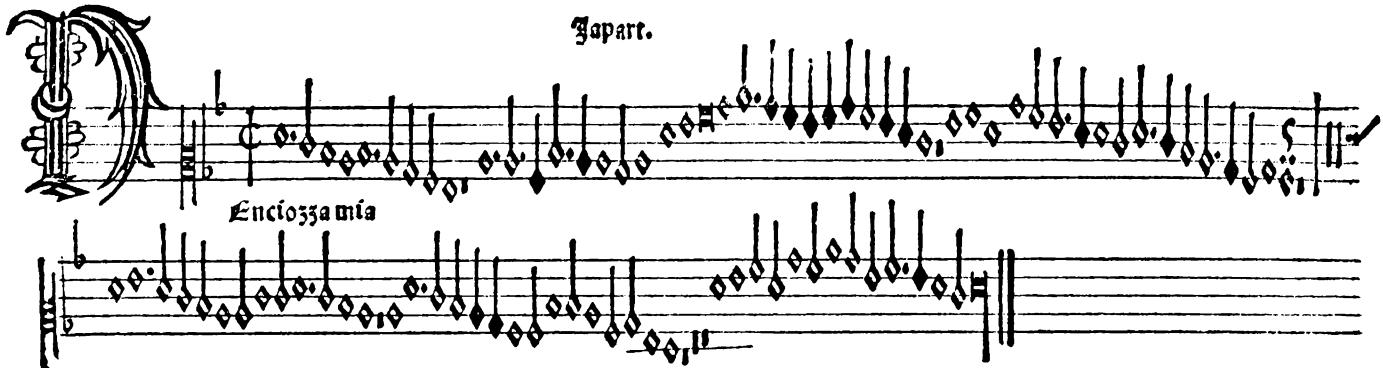
Soprano



Bassus

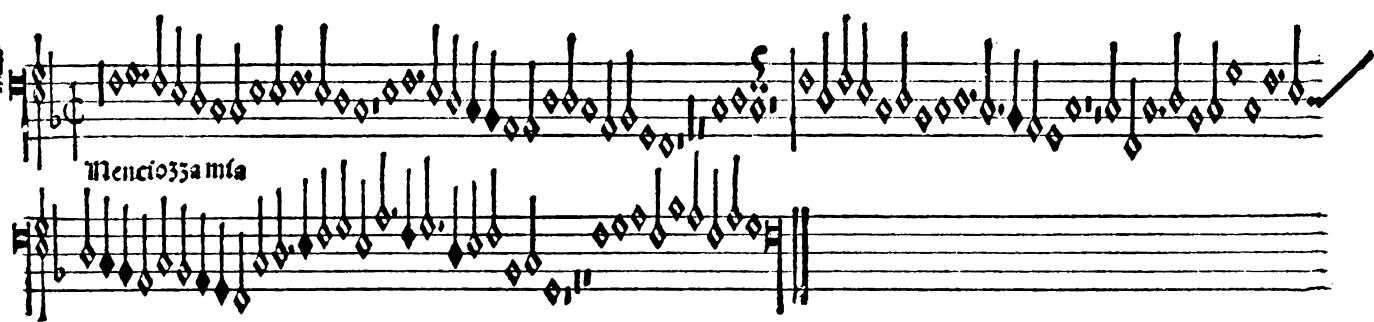


Zopart.



Tenor.

Menciozza mia



Soprano



10

Menclozza m/s

Bassus



Menclozza m/s

B II

Bass

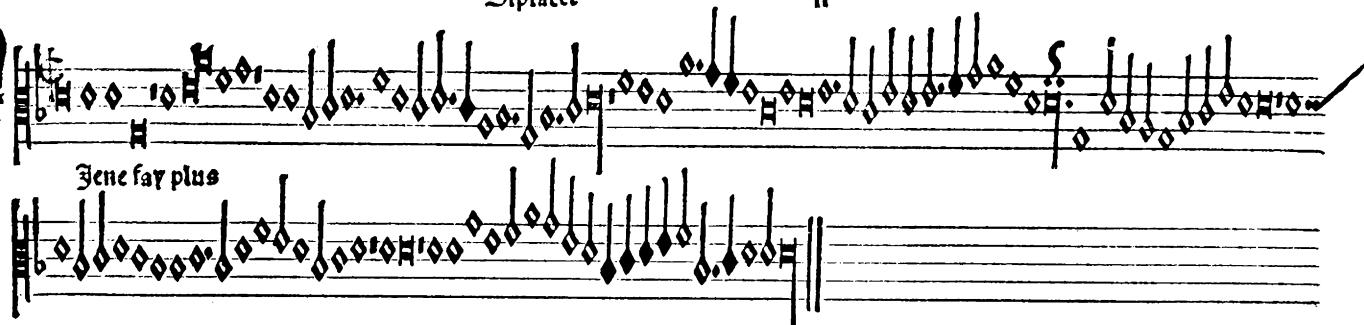
Gene fay plus

Tenor

Siparet

"

2ellins



Bassins



Bass

Alto

Tenor

Amoure amours

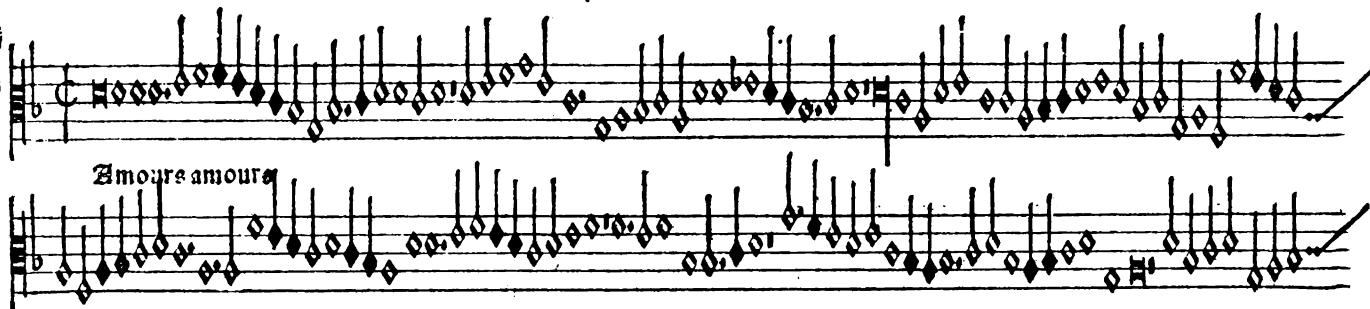
Marne

Amoure amours

Siplacer

12

Aline



Battus



B III

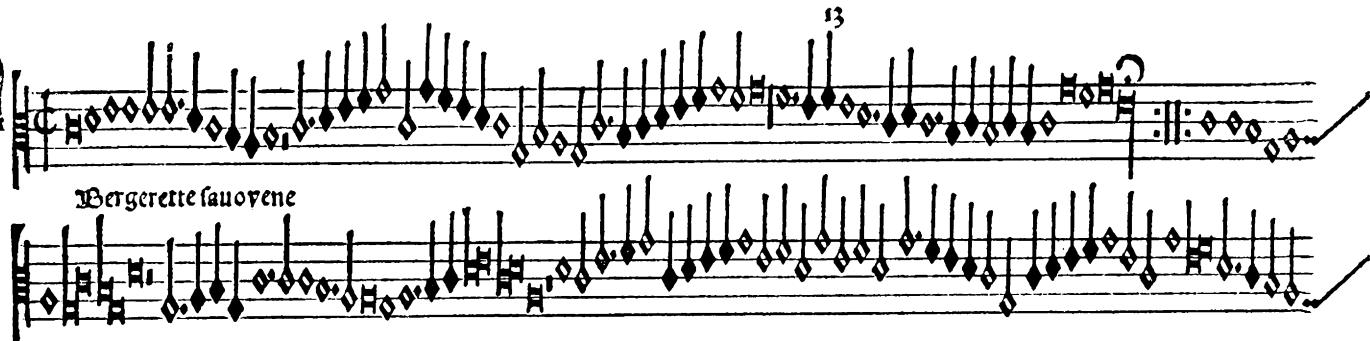
Josquin

Ergerette sauoyene

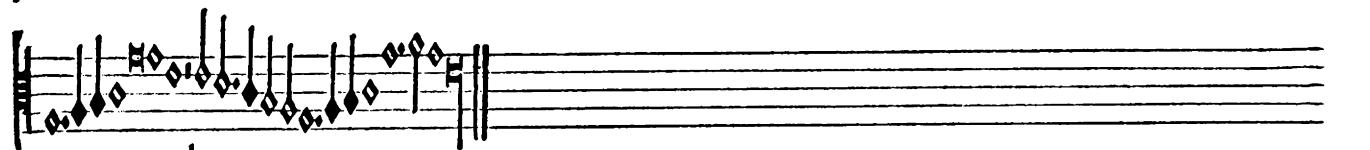
Bergerette

Tenor

Alles



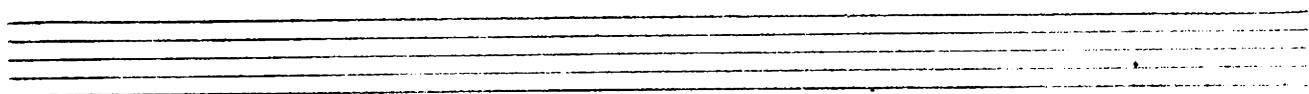
Bergerette sauvene



Bains

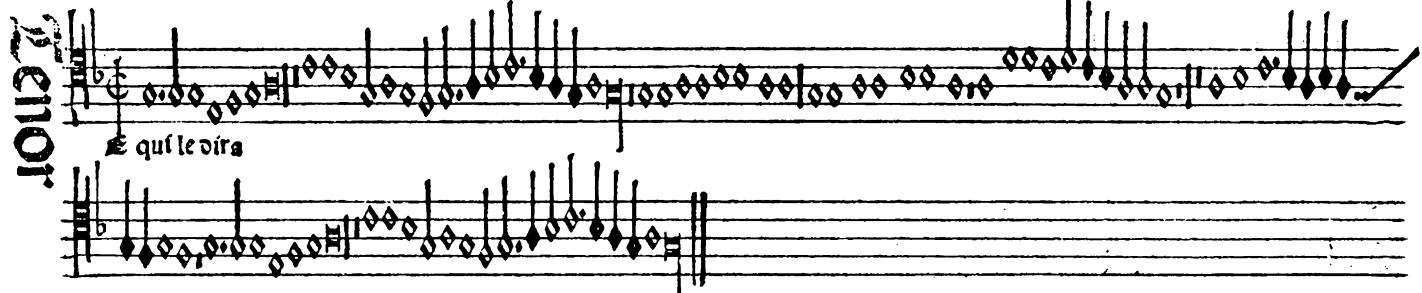


Bergerette



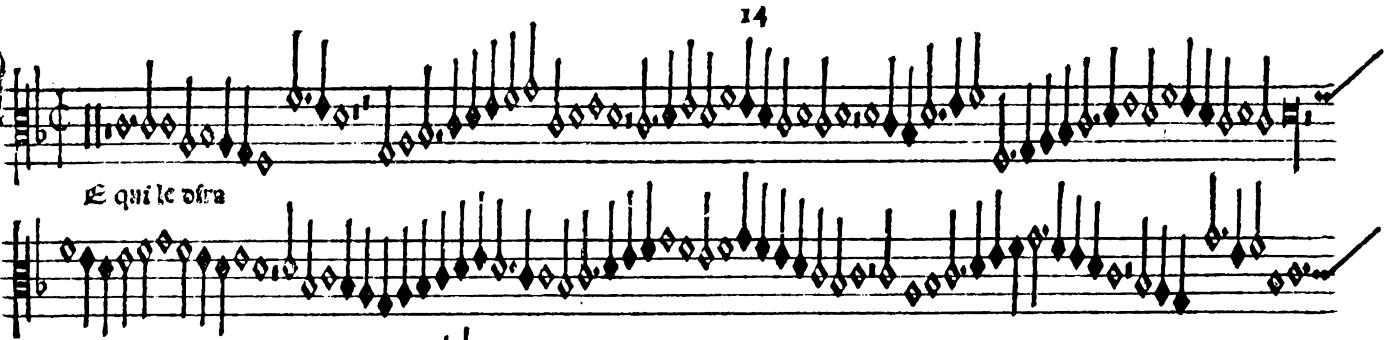


Qui le dira

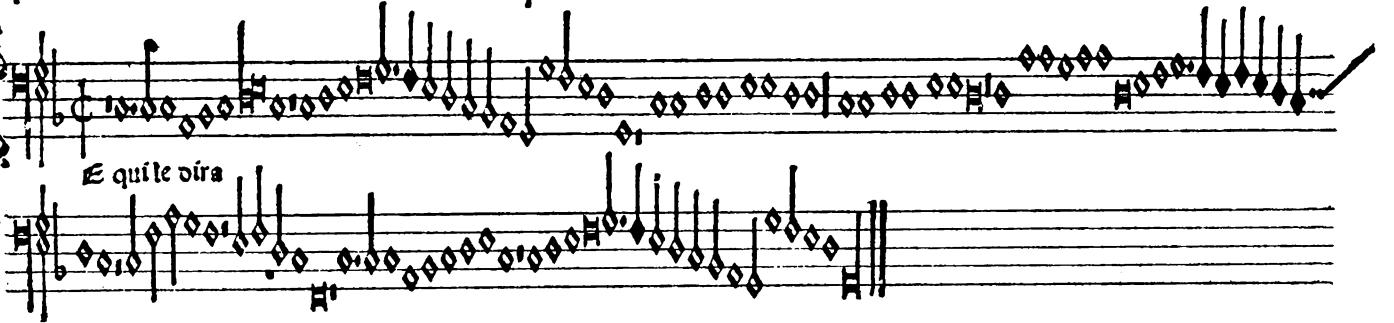


qui le dira

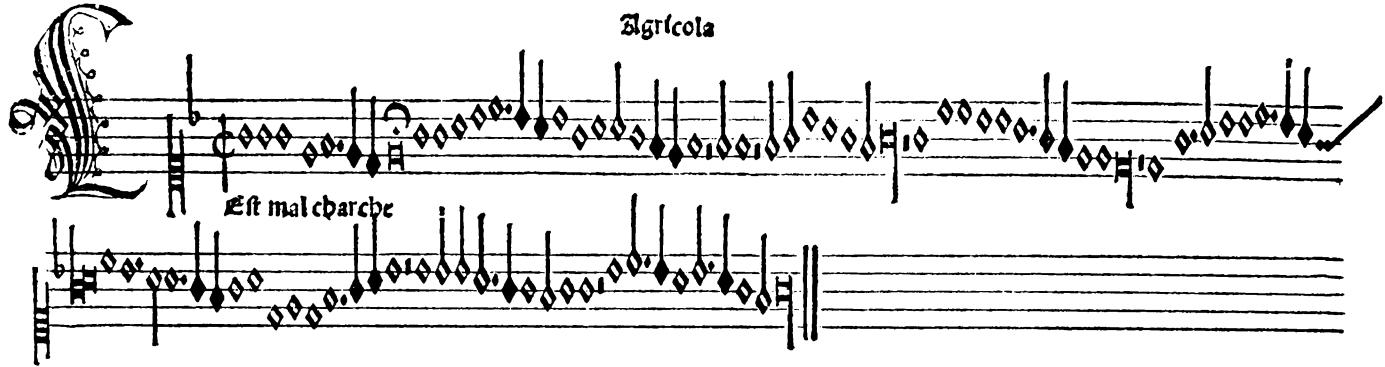
Saint-Saëns



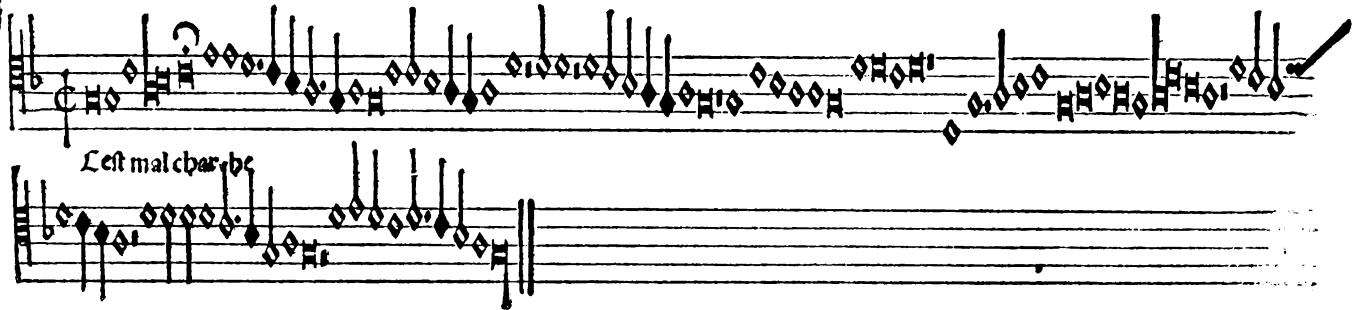
Saint-Saëns



Agricola



Tenor



Si placet

15

Tenor

Bassus

Lest mal charche

Lest mal charche

Basse.

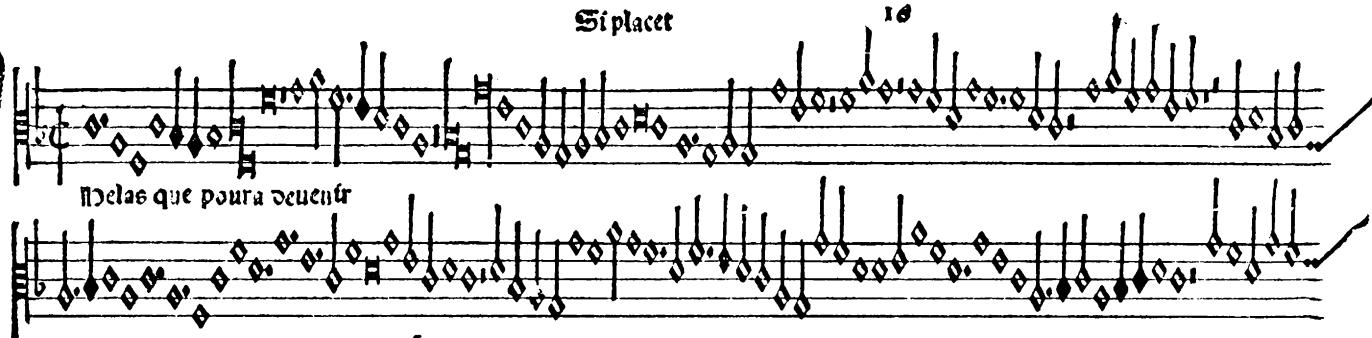
Elles que pourra devenir

A. Laron.

Alto.

Hélas que pour

Violins



Si placet

16

Nelas que poura deuenir

Bassins



Nelas que poura deuenir



Josquin

Diu mes amours

Diu mes amours

Tenor

E diu mes amours

Altus



Basse

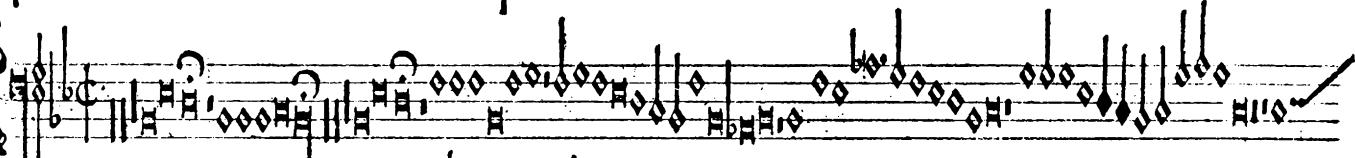


Be. de l'artie.

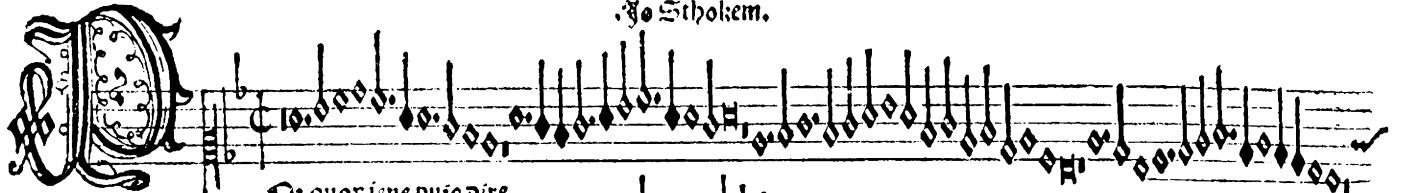
Qui quoy non

Duoz quoy non

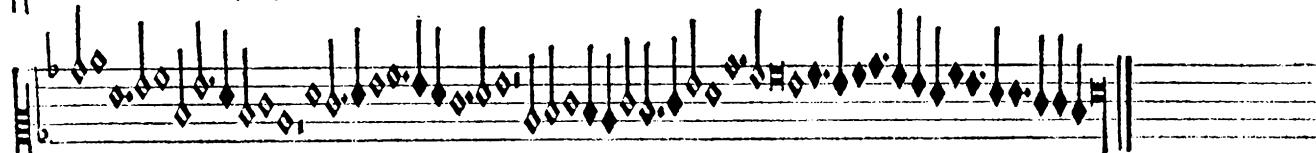
Duoz quoy non

Ellis*Por quoyn non**Bassus**Por quoyn non*

Jo Schokem.

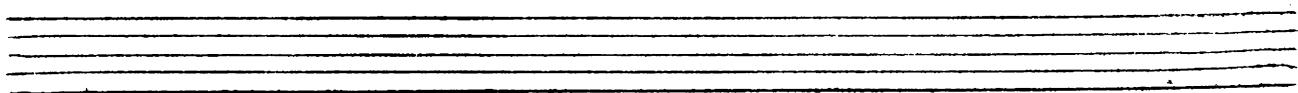


Oi quoy iene puse dire



Tenor

Tlrey diu dameurs



19

Amis

Dor quoy lene puis dire

Banis

Wer buoy tue

The musical score consists of four staves of music. The top two staves are for the voice part, with the first staff in common time and the second in 2/4 time. The bottom two staves are for the bassoon part, with the first in common time and the second in 2/4 time. The lyrics are integrated into the vocal parts. The score is written in black ink on white paper.

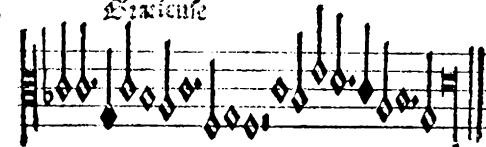


A musical score for two staves. The top staff is labeled 'Tenor' and consists of ten measures of music. The bottom staff begins with the text 'Gracieuse' and consists of six measures of music.

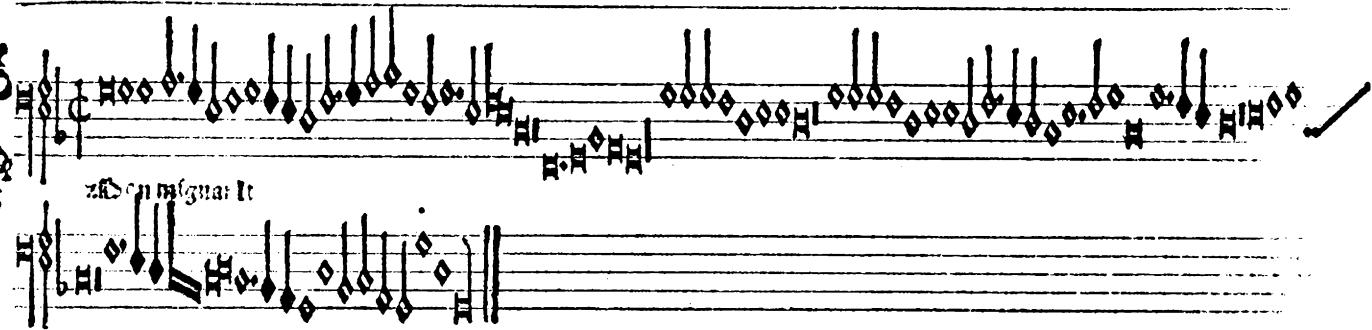
Ellins



Ezakieuse



Bassus



z.B. c major

C III



A musical score for two voices. The top voice is labeled 'Die le burgurgnon' and begins with a large decorative initial 'D'. The music consists of two staves of five-line staff paper. The notes are represented by vertical stems with small diamond shapes at their tops. Measures 1 through 10 are shown, followed by a repeat sign and measures 11 through 20.

Saint

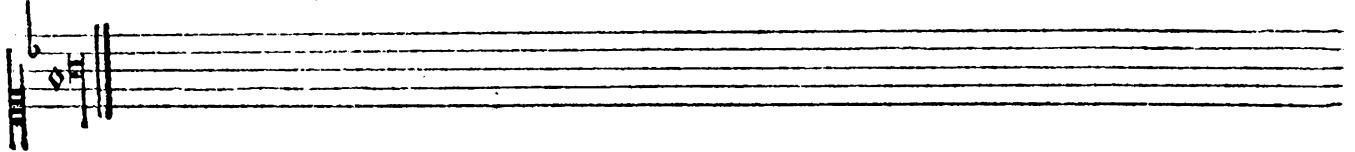


Bassus



Sethurum.

Elas ce nes pas fane l'ay son seyai melancolse



Tenor

llclas



Silens

Hoc est

22

Basing

Hoc est

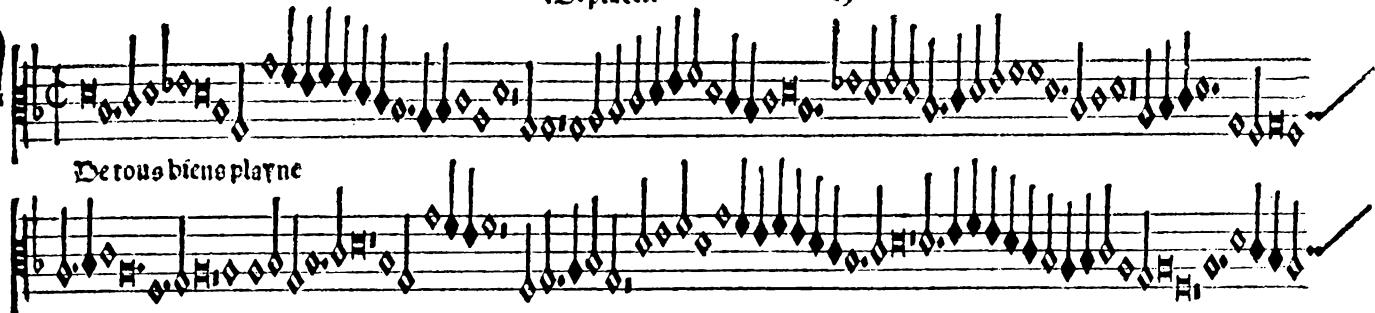
A musical score for two voices, Tenor and Alto/Bass. The Tenor part is on the top staff, and the Alto/Bass part is on the bottom staff. The music is written in common time (indicated by 'C') and consists of six measures. The vocal parts are accompanied by a basso continuo line, indicated by a bass clef and a 'C' with a 'b' (bass clef with a flat). The vocal parts use a soprano-like notation with vertical stems and diamond-shaped note heads. The lyrics are written in French: 'De tous biens playne' appears twice in the Alto/Bass part, and 'Tenor' is written vertically next to the Tenor staff.

De tous biens playne

De tous biens playne

Tenor

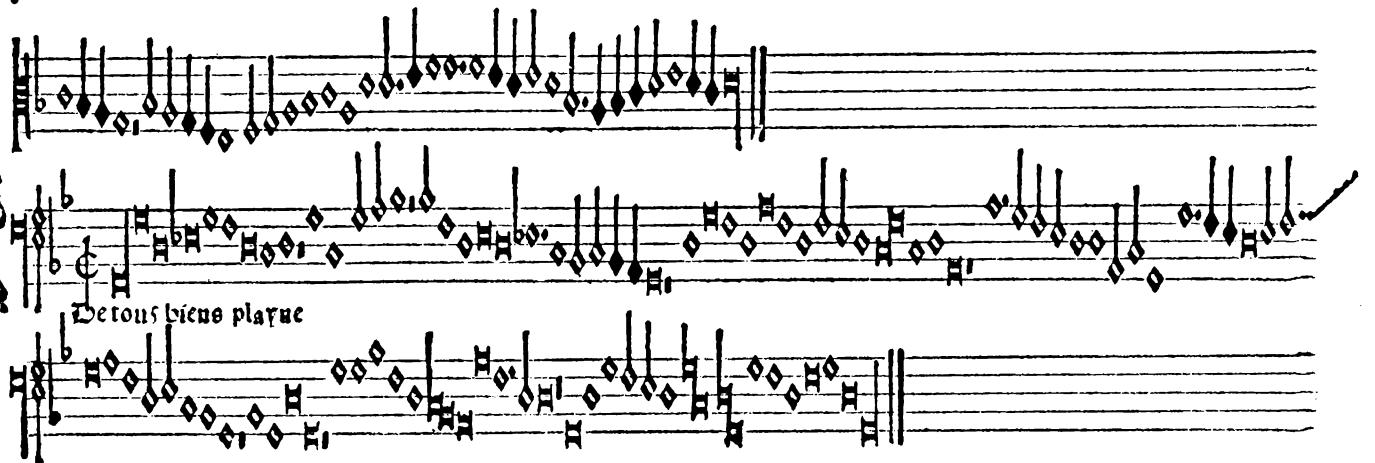
Alles



.Si placeet.

23

Bassus





El pris amoure

S'apart.

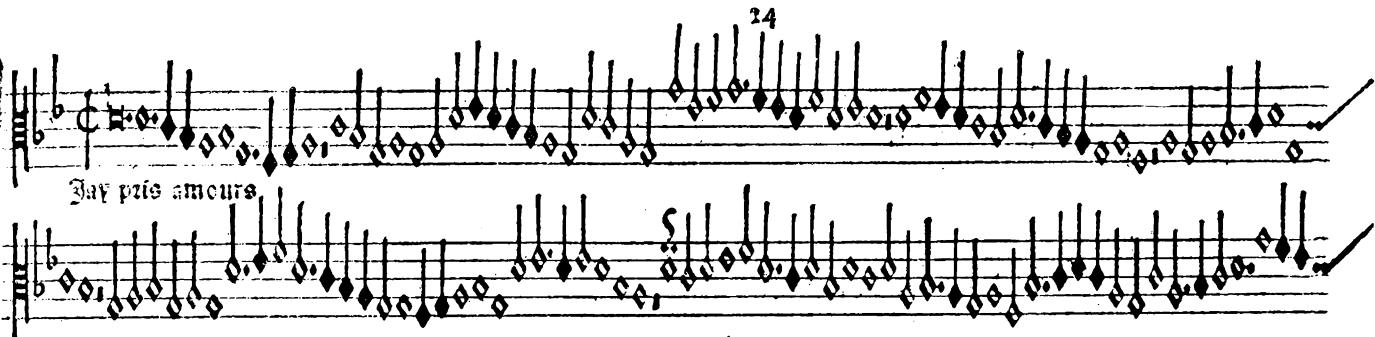
Musical score for two voices. The top voice starts with a decorative flourish consisting of a stylized bird-like head with flowing feathers on the left, followed by a series of vertical stems and small diamond-shaped notes. The bottom voice begins with a similar pattern of vertical stems and diamond-shaped notes. The music consists of two systems of five-line staves each. The key signature is one flat, and the time signature is common time. The vocal parts are written in a cursive musical notation.

Tenor

Jay pris amoure

Musical score for two voices. The top voice (Soprano) continues the musical line from the previous system, maintaining the same style of vertical stems and diamond-shaped notes. The bottom voice (Tenor) begins its part with a similar pattern of vertical stems and diamond-shaped notes. The music consists of two systems of five-line staves each. The key signature is one flat, and the time signature is common time. The vocal parts are written in a cursive musical notation.

Alme



Basins



Separt.

E' congie pris

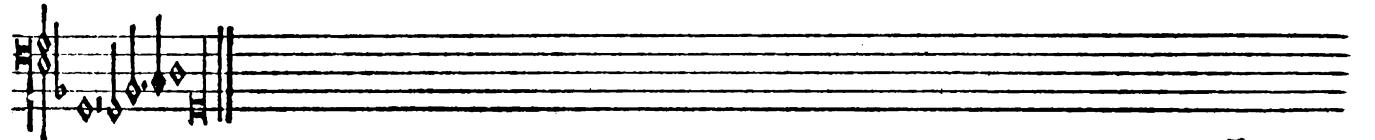
Zenor

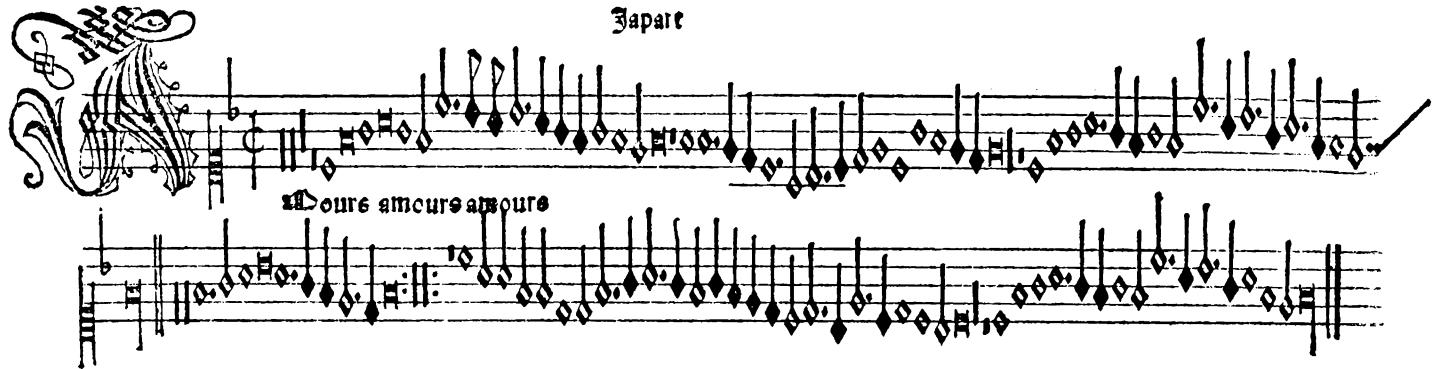
Se congie pris

21



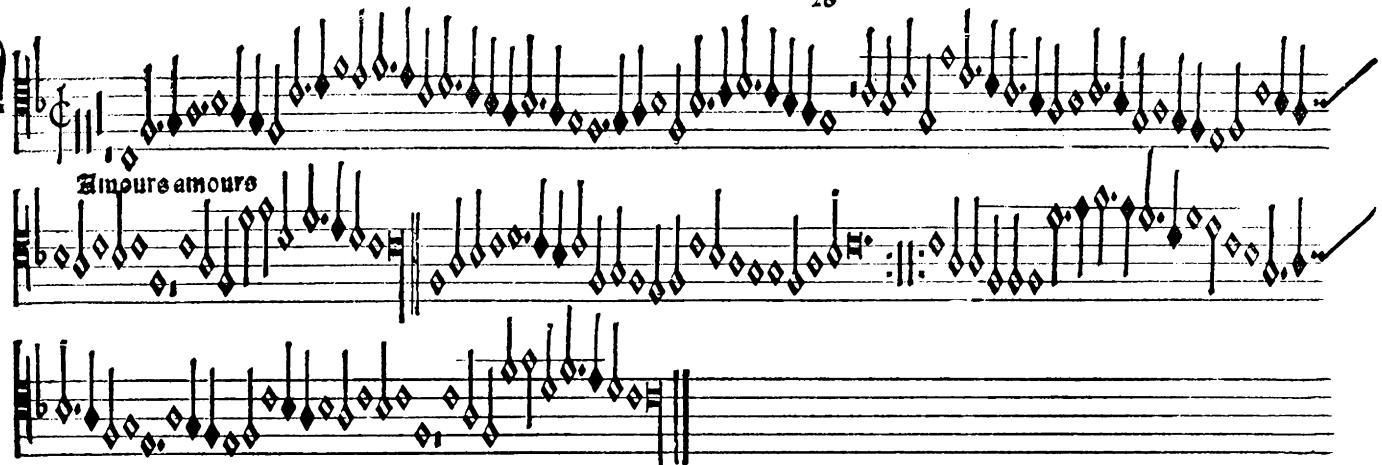
22





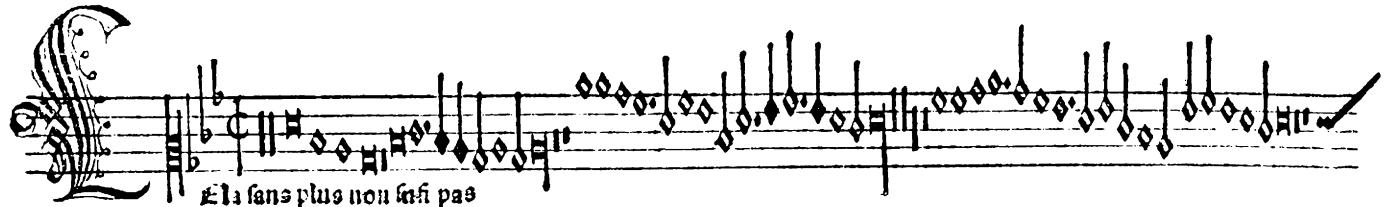
A musical score page featuring a decorative flourish at the top left. The title "Tenor" is written above the staff. The music is in common time, with a key signature of one sharp. The vocal line consists of the words "Amours amours" repeated twice. The musical style is characterized by sixteenth-note patterns and grace notes.

Altus



Bassus





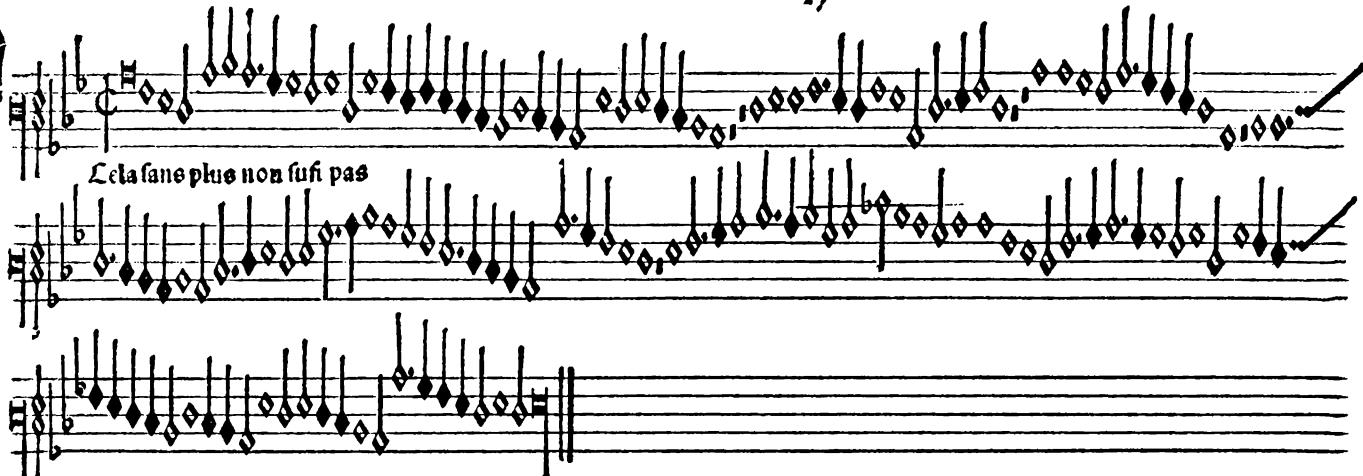
Elle sans plus non fait pas

A continuation of the musical score from the previous page. The solo instrument's melody continues with eighth-note patterns, and the piano maintains its eighth-note chordal accompaniment. The key signature remains one flat, and the time signature is common time.

Elle sans plus

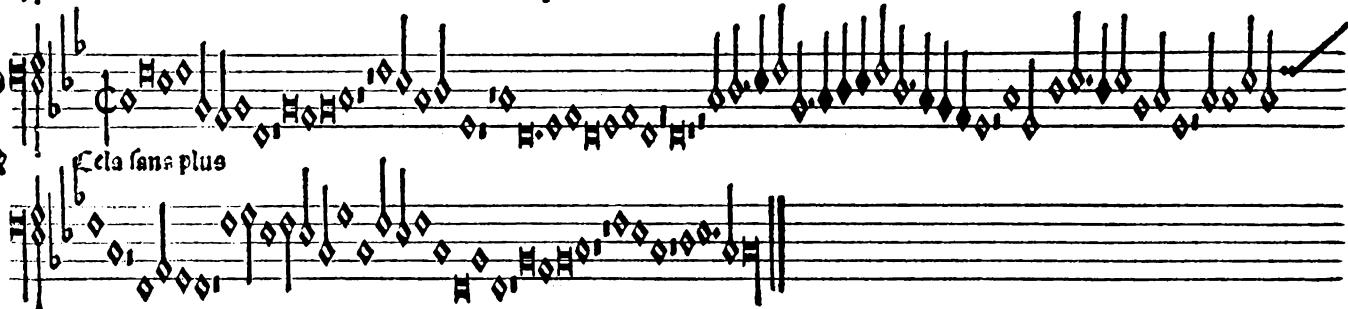
enor

Allegro

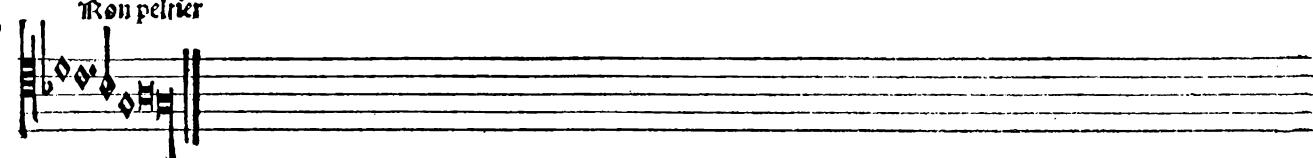
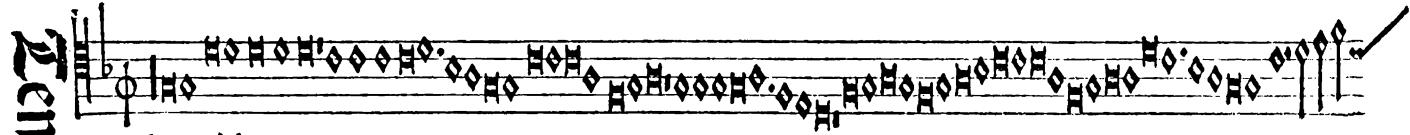
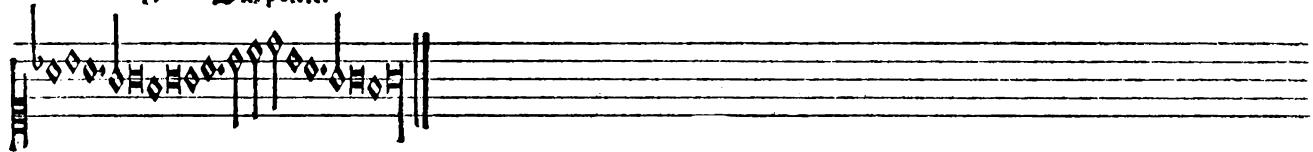


17

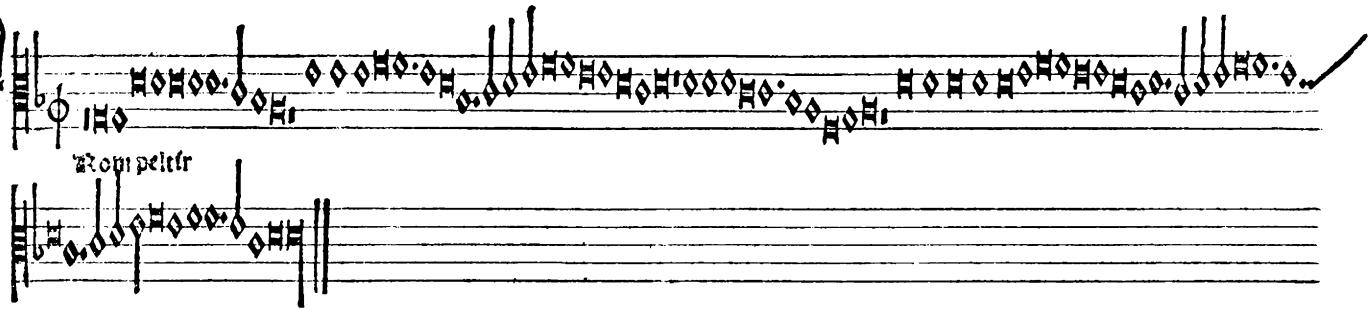
Bassus



5 iii



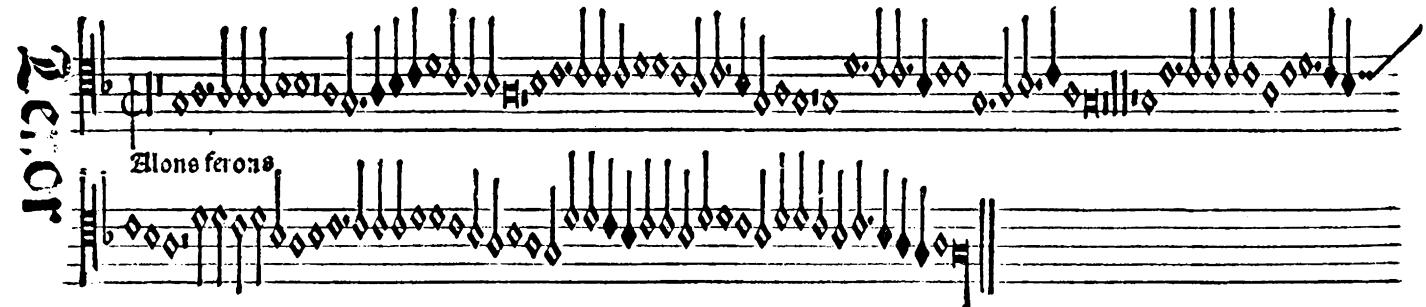
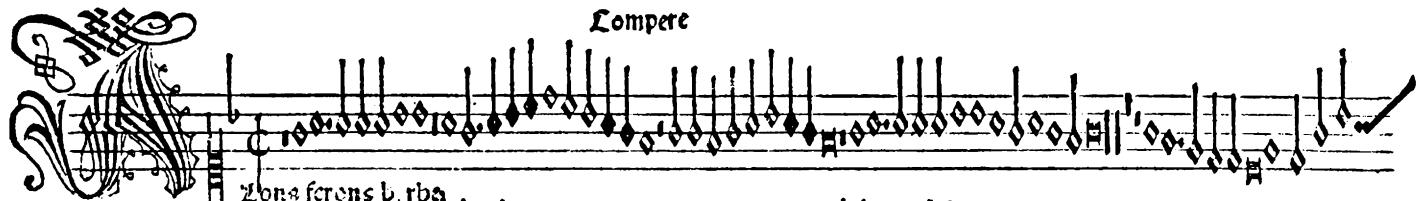
Eltus



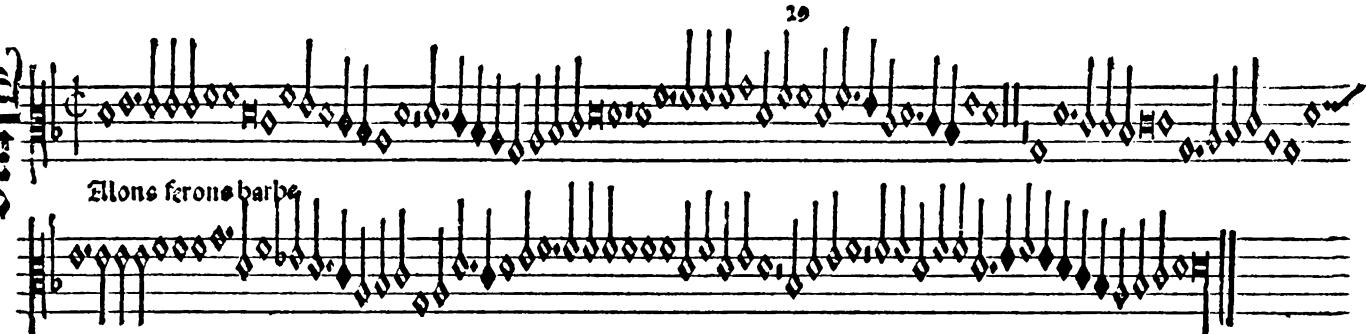
Bafus



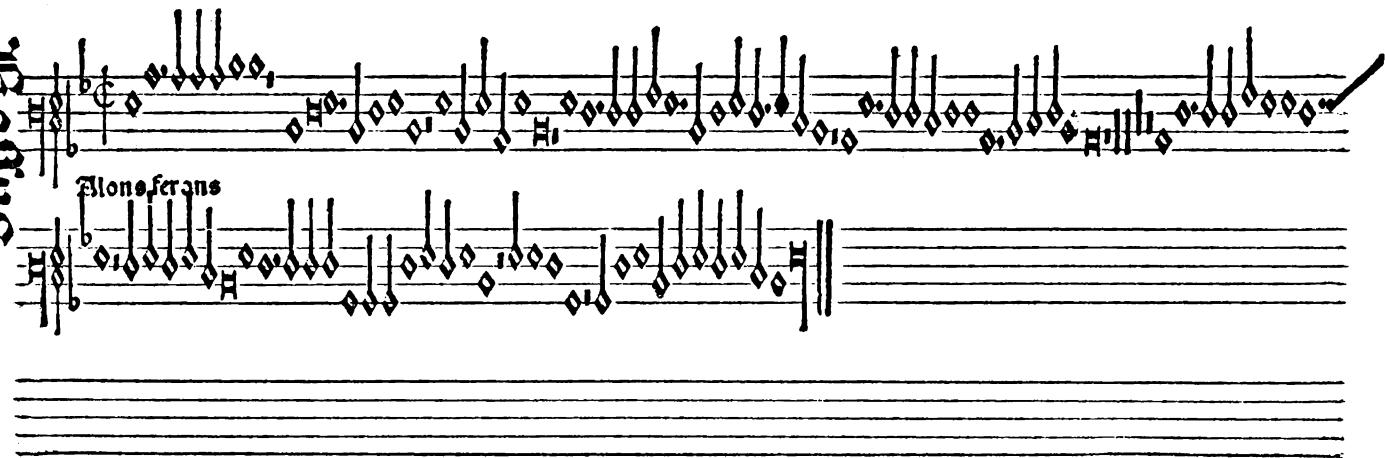
© HHS

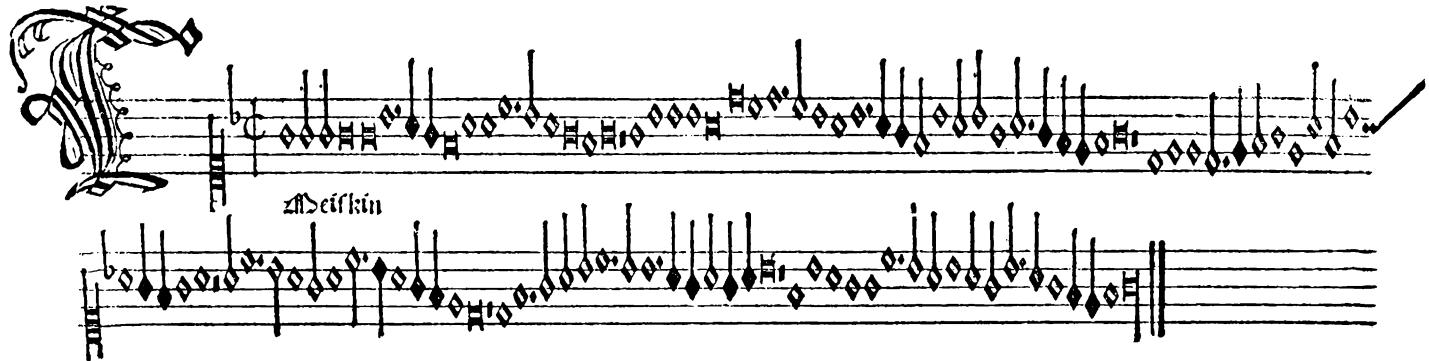


Saint-Saëns

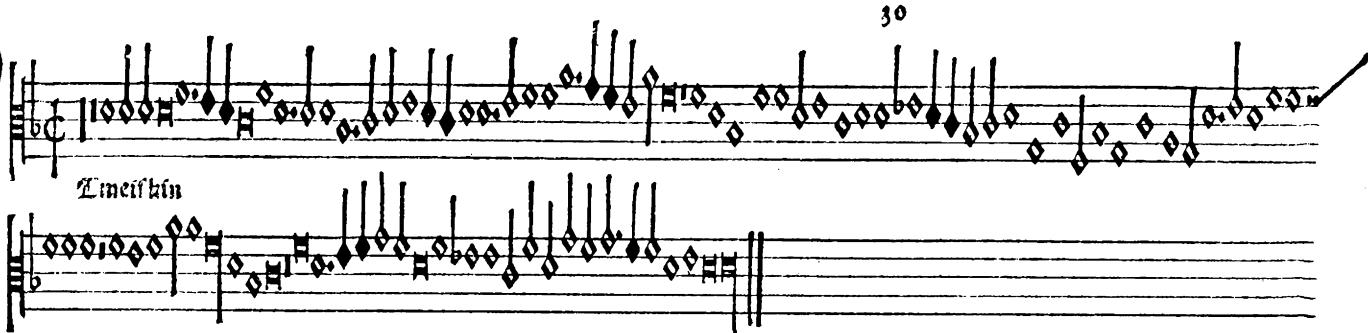


Saint-Saëns





Altus



Tmeisslin

30

Bassus



Tmeisslin

A musical score for two voices. The top voice, labeled "Compere", begins with a large, ornate initial "C". The music consists of two staves of sixteenth-note patterns. The first staff starts with a common time signature, while the second staff begins with a different time signature. The bottom voice, labeled "Ingfranc archier", enters on the second staff. The notation uses vertical stems and small diamond shapes at the ends of some stems.

A musical score for two voices. The top voice, labeled "Tenor", begins with a large, ornate initial "T". The music consists of two staves of sixteenth-note patterns. The first staff starts with a common time signature, while the second staff begins with a different time signature. The bottom voice, labeled "Ungeranc archier", enters on the second staff. The notation uses vertical stems and small diamond shapes at the ends of some stems.

25

Soprano

Ting franc archier

Basso continuo

Ting franc archier

Basso continuo



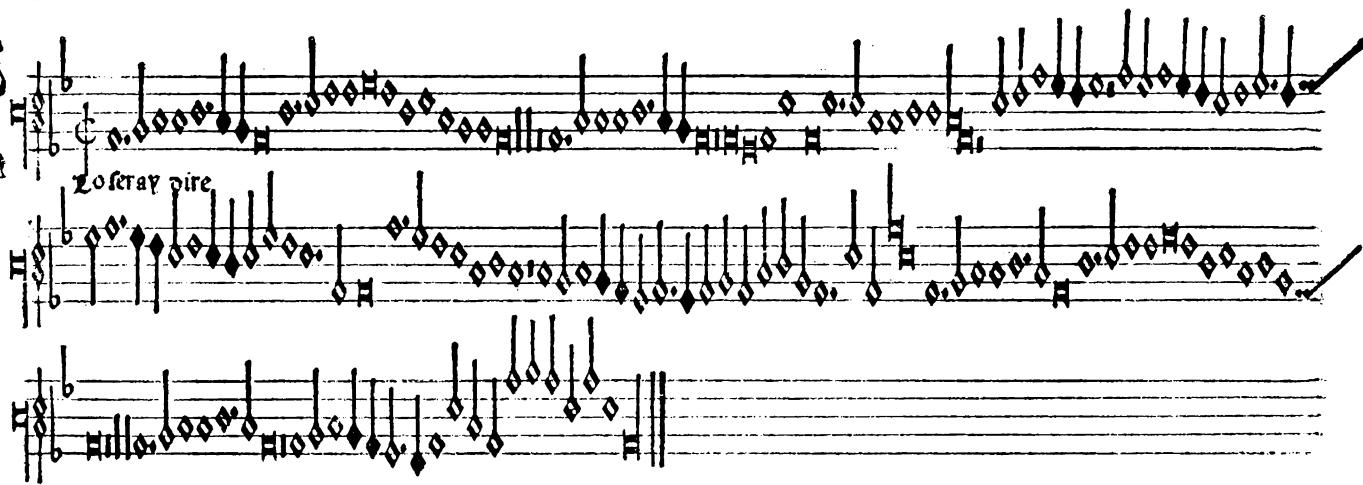
Lenor

Two staves of musical notation for voices. The top staff begins with 'Lo seray dire' and consists of three measures. The bottom staff begins with three measures of music.

Antiphon



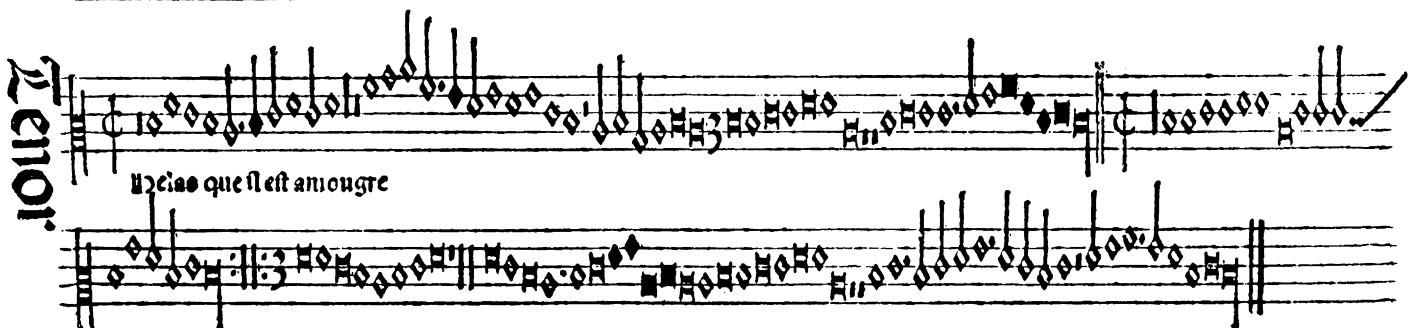
Bastus





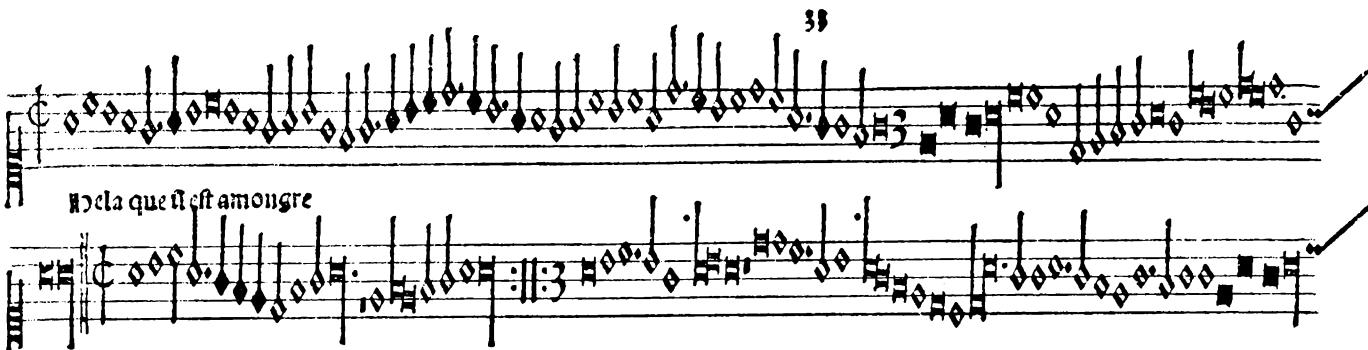
Gapart

Elas que il est amoultre

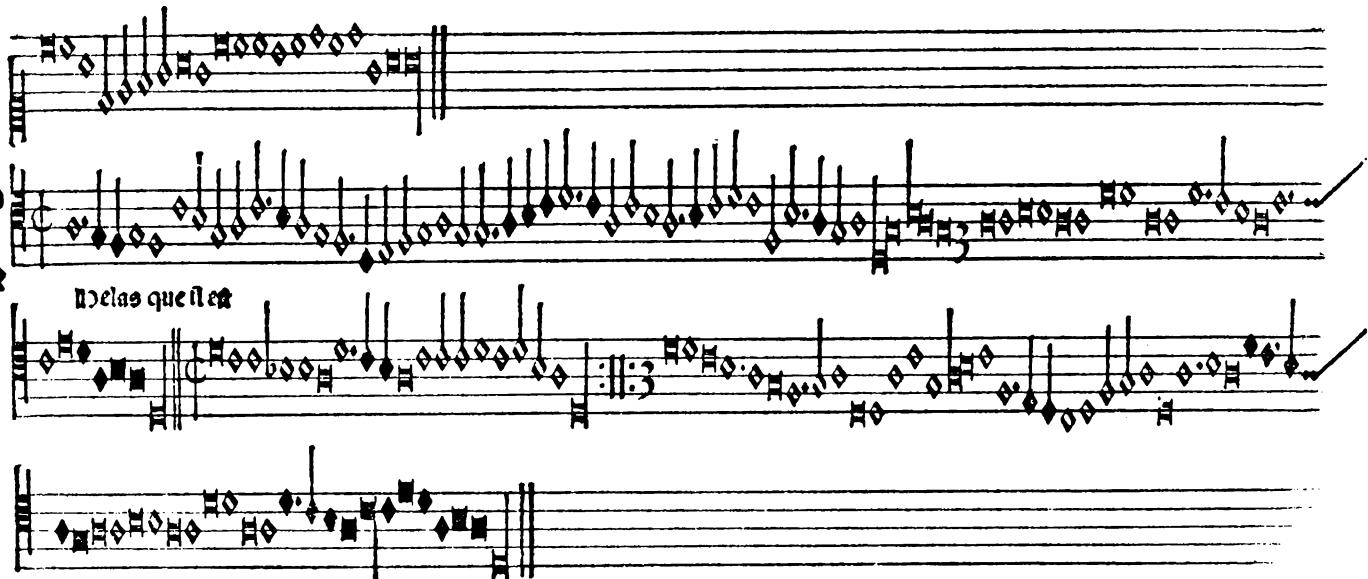


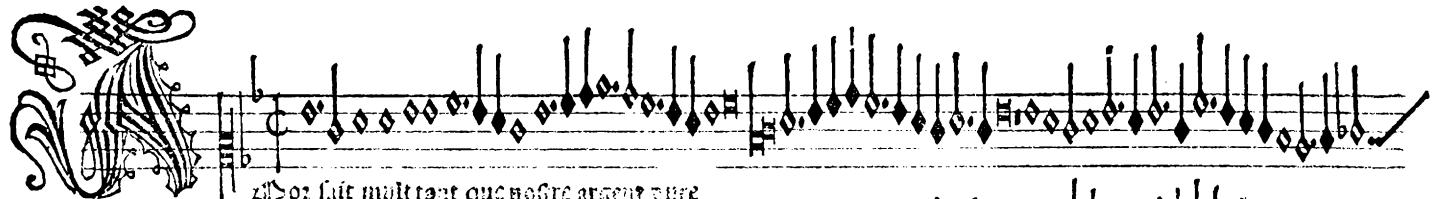
Il est que il est amoultre

Soprano



Bassus





z'or fait mult tant que nostre argent dure

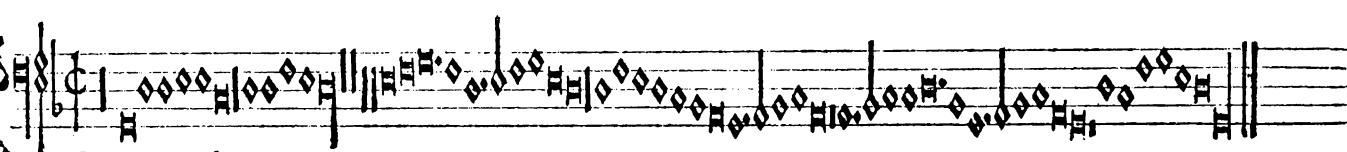
A musical score for three voices. The top voice is a soprano, indicated by a stylized head icon. The lyrics are: "I'est de bonne heurene". The middle voice is an alto, indicated by a stylized head icon. The bottom voice is a basso, indicated by a stylized head icon.

I'est de bonne heurene

Aline



Basse

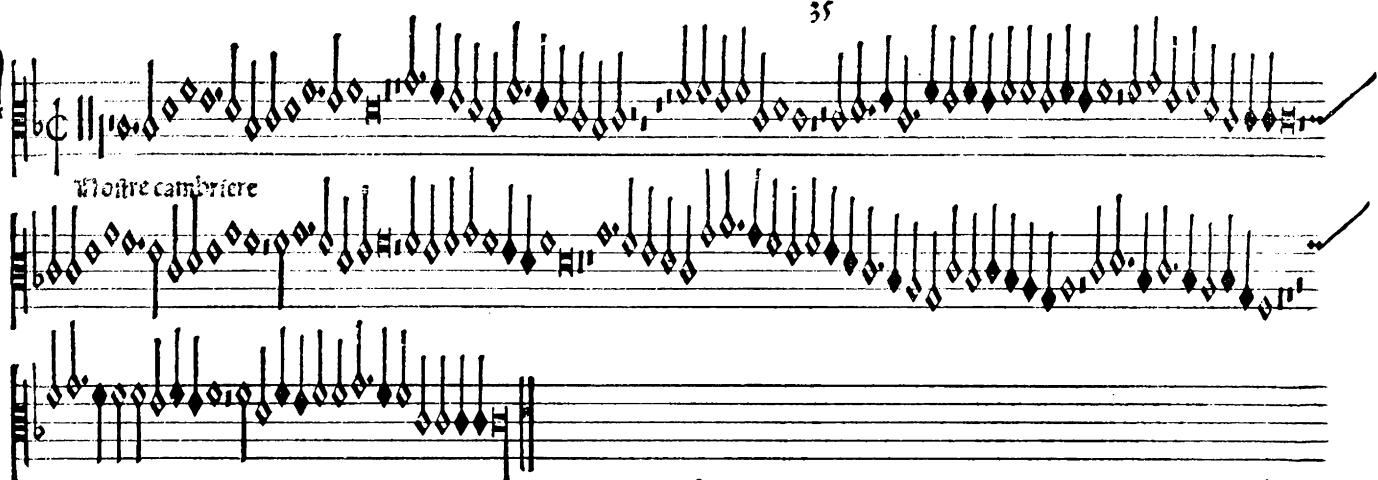


A page from a medieval musical manuscript, likely a choirbook, featuring five staves of music notation and lyrics in French Gothic script.

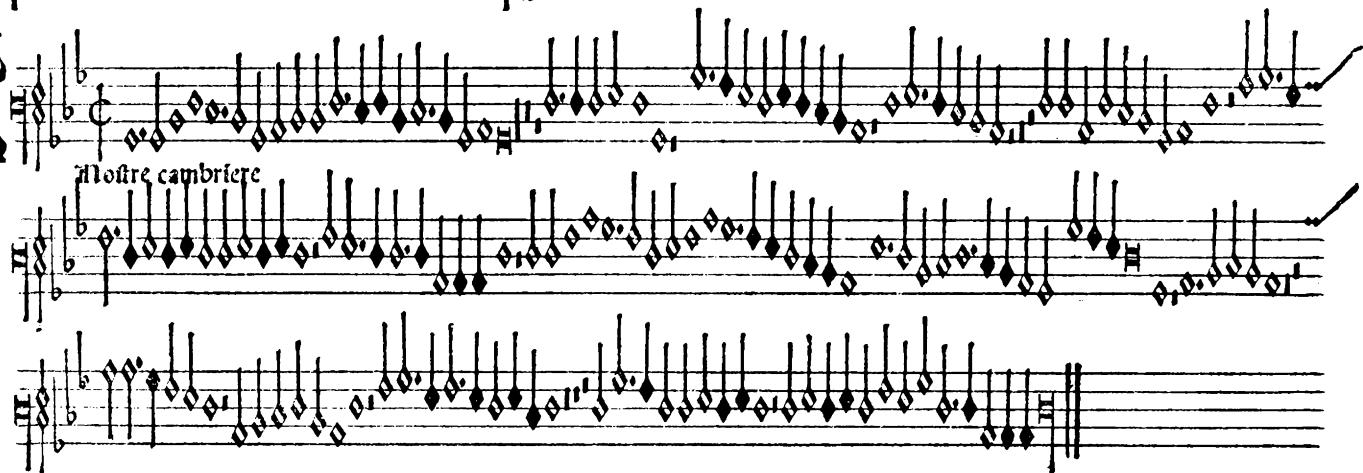
The manuscript consists of five staves, each with a unique musical staff system. The first staff begins with a large, ornate initial 'P' and contains lyrics in French: "Ostre cambriere si malade estois". The second staff contains lyrics: "Nostre cambrires". The third staff is labeled "Tenor" vertically along its left side. The fourth staff contains lyrics: "Ostre cambriere si malade estois". The fifth staff concludes the page.

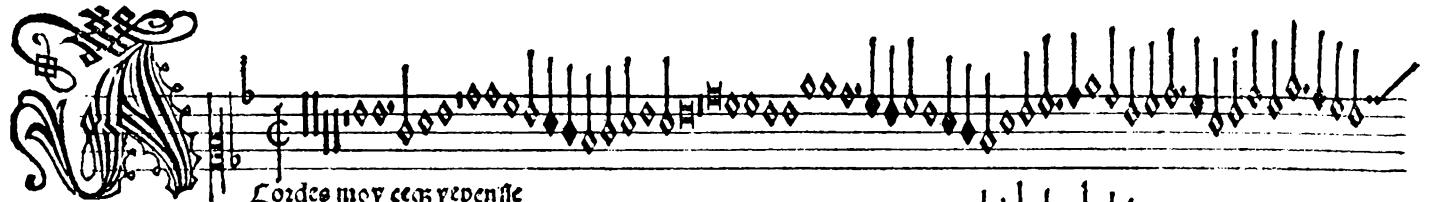
The musical notation is represented by vertical stems with small dots or dashes indicating pitch and rhythm. The staves are separated by horizontal lines, and the overall layout is characteristic of early printed music notation.

Allus

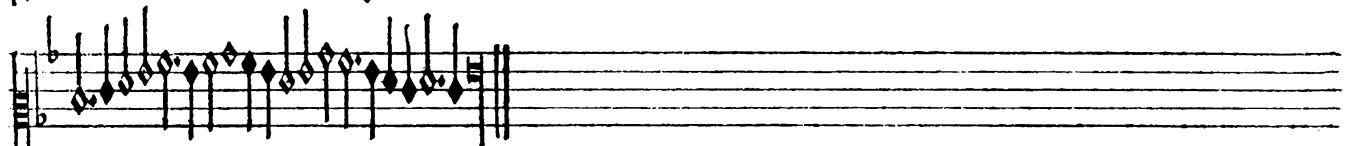


Bassus



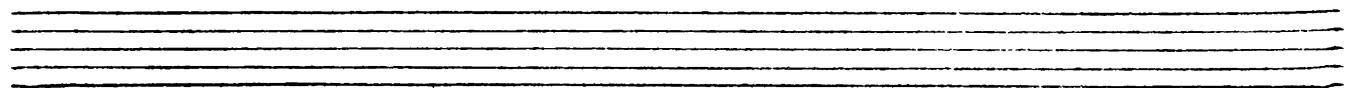
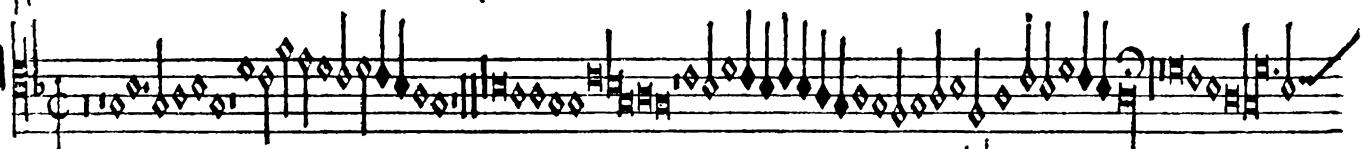


Lordes moy ces repense

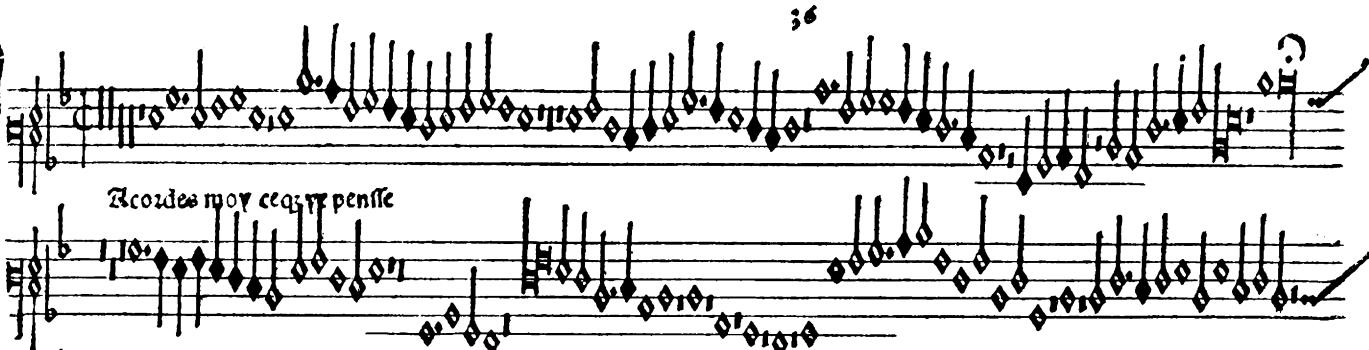


Tenor

A cordes moy



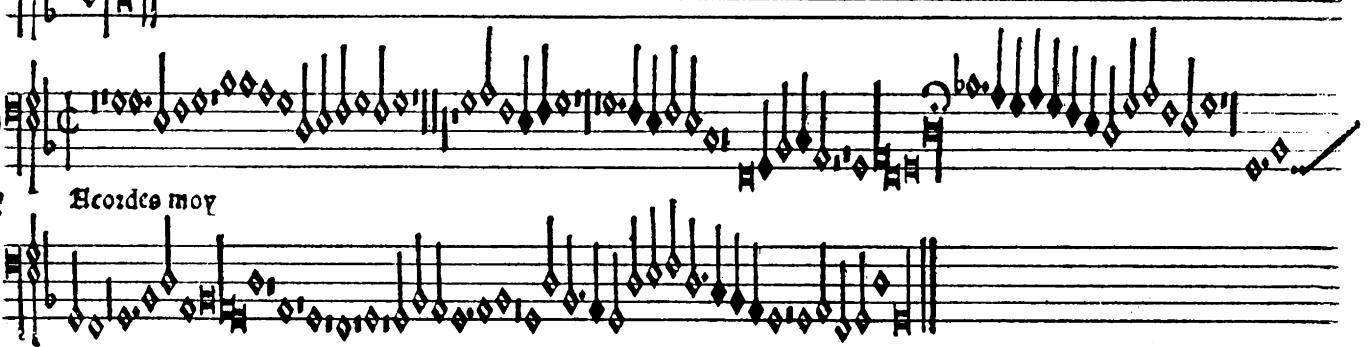
Alte



Accordes moy ce qz y penisse

36

Basse



Accordes moy

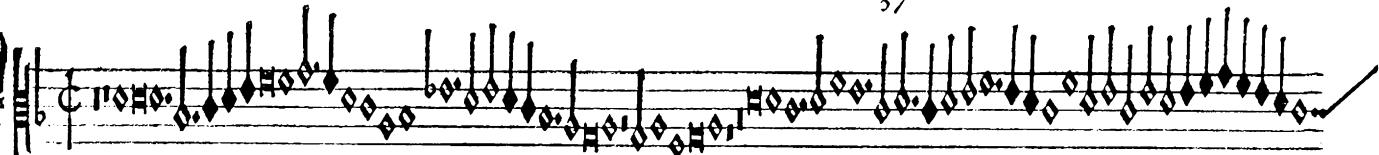
114

Soprano

Tant bien n'ouï pas

Tenor

Tant bien

Allus

Zan bin misen pensa

*Bassus*

Zan bien

A musical score for two voices, "Le serviteur" and "Zenor". The score is written on five staves, each with a key signature of one flat (B-flat) and a common time signature. The first staff begins with a bassoon-like instrument icon. The vocal parts are indicated by the lyrics: "Le serviteur" and "Zenor". The music features a variety of note heads, including open circles, filled diamonds, and filled circles, along with rests of different lengths.

Le serviteur

Zenor

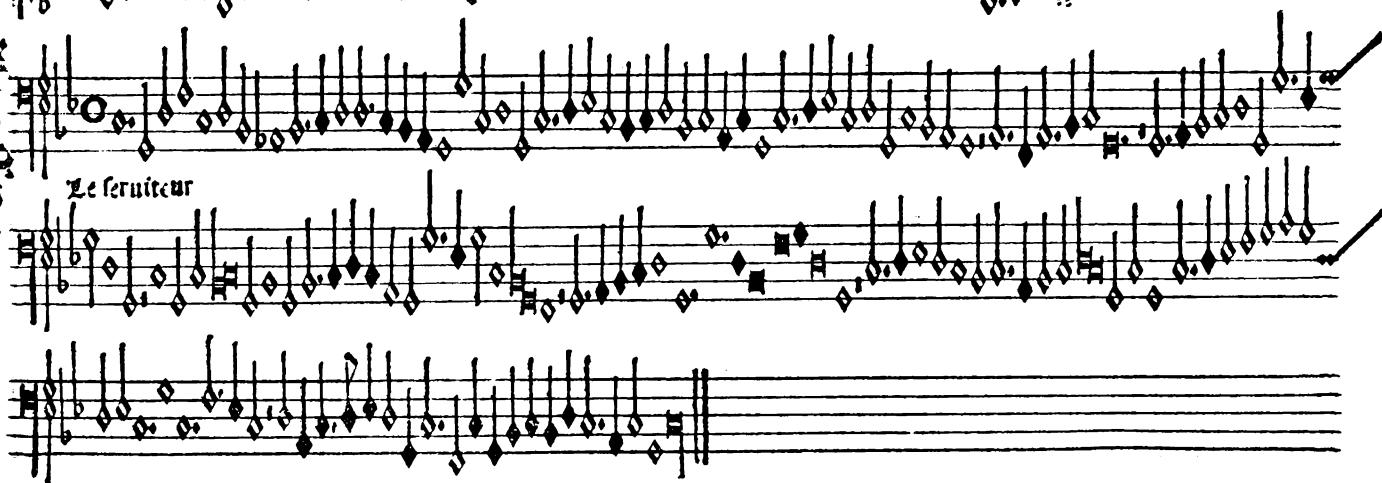
MUSIQUE

Le serviteur



MUSIQUE

Le serviteur





A continuation of the musical score for the Tenor part. The top staff shows two more measures of music, continuing the eighth-note patterns and rests. The bottom staff also contains musical notation. The lyrics 'James James' are written below the notes in the first measure of the top staff. The word 'Tenor' is written vertically along the left side of the top staff.

Zittus



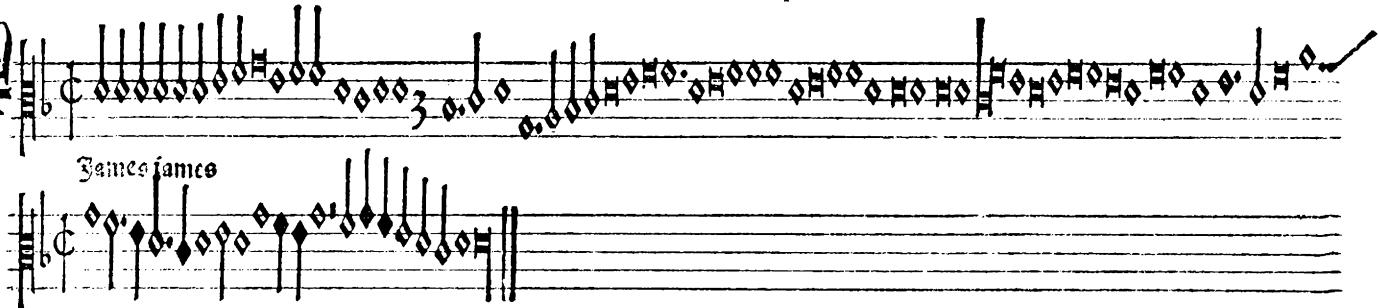
Bassus



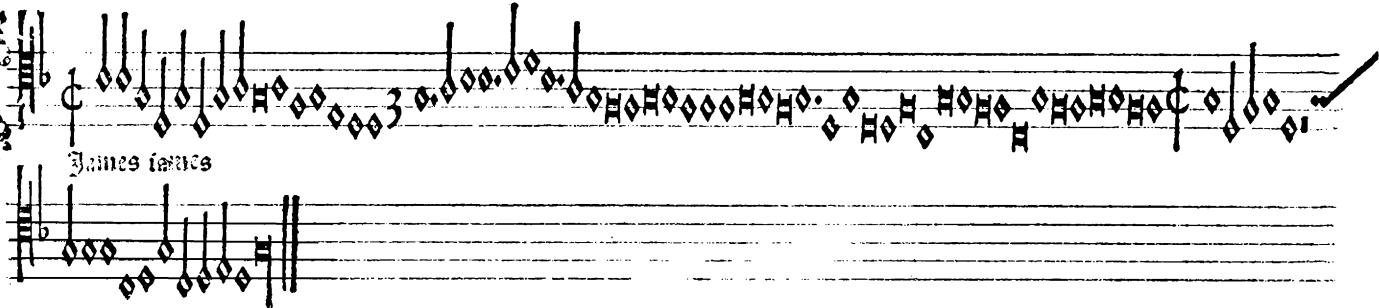
A handwritten musical score for Soprano voice. The music is in common time, with a key signature of one flat. The vocal line consists of a series of eighth-note patterns, primarily composed of quarter note heads with vertical stems. The lyrics "James iames iames" are written above the staff. The score concludes with a double bar line and repeat dots.

A handwritten musical score for Tenor voice. The music is in common time, with a key signature of one flat. The vocal line follows a similar pattern of eighth-note figures as the soprano part. The lyrics "James iames" are written above the staff. The score concludes with a double bar line and repeat dots.

Silence



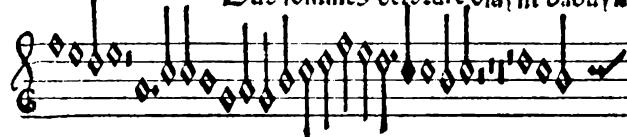
Silence



Lompere

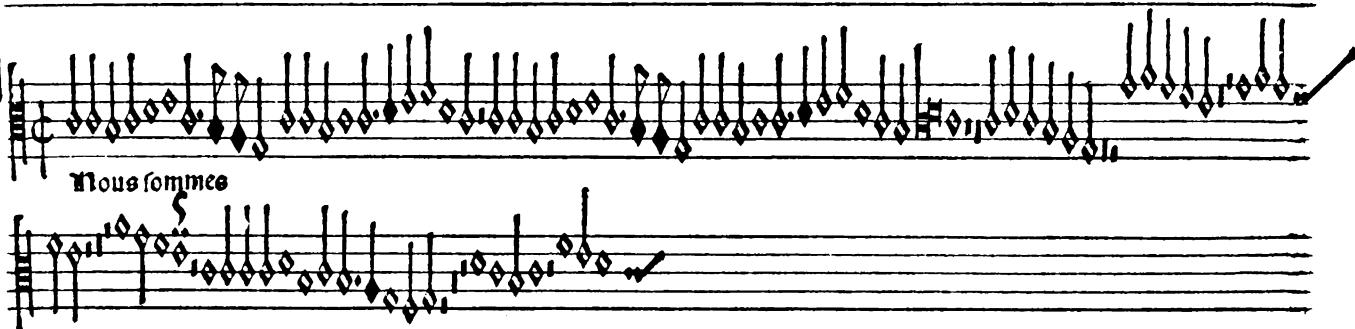


Ous sommes de l'ordre des frères babuyans

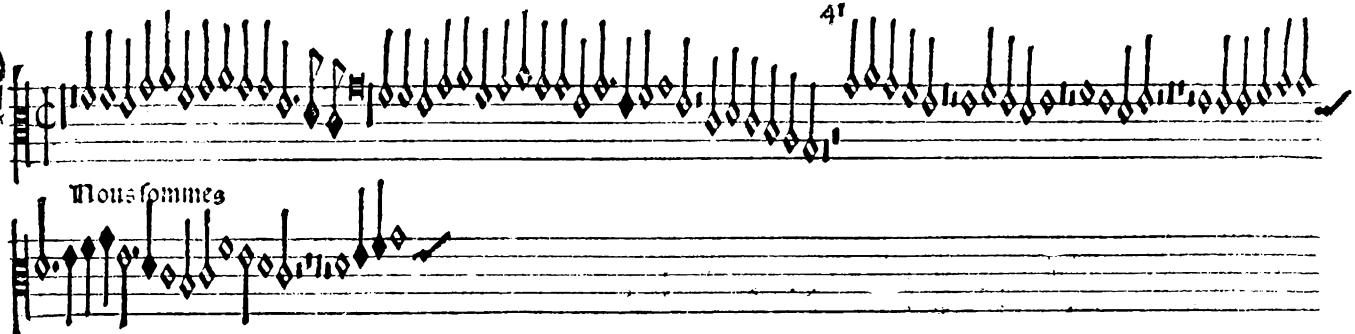


Zenor

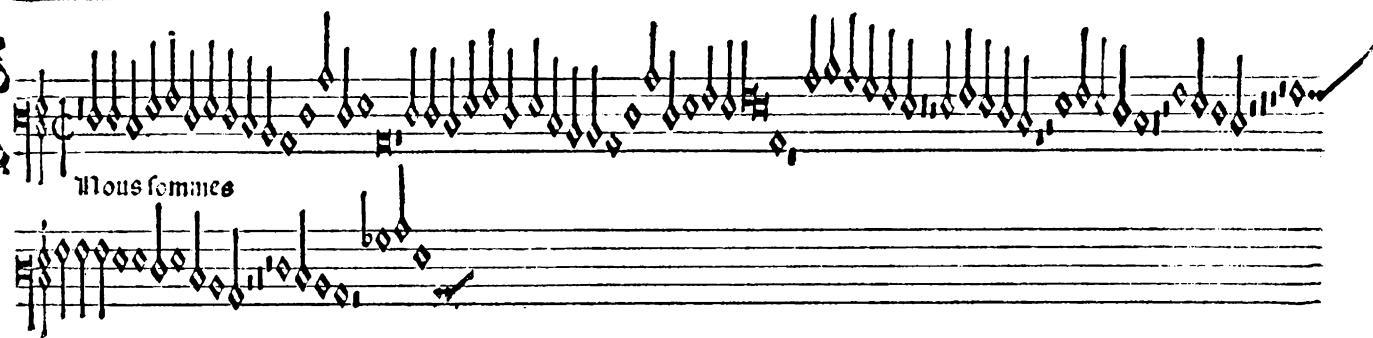
Nous sommes



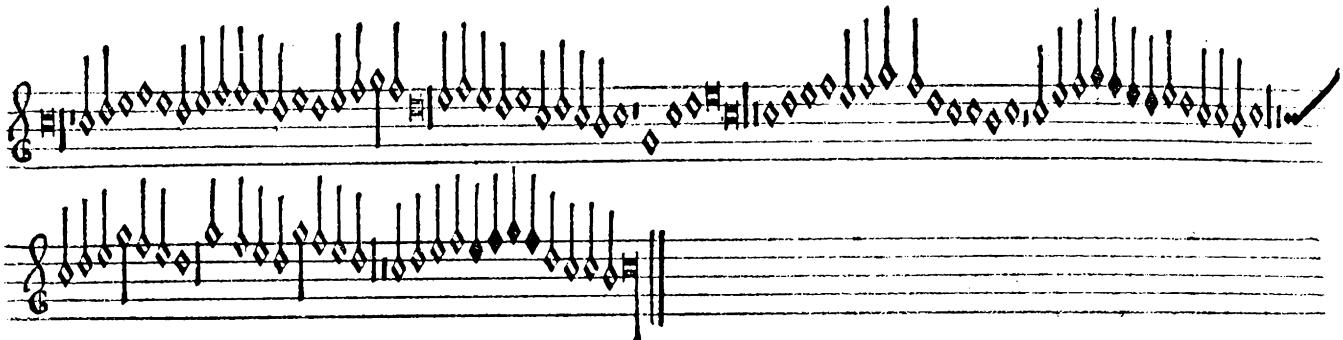
Ellus



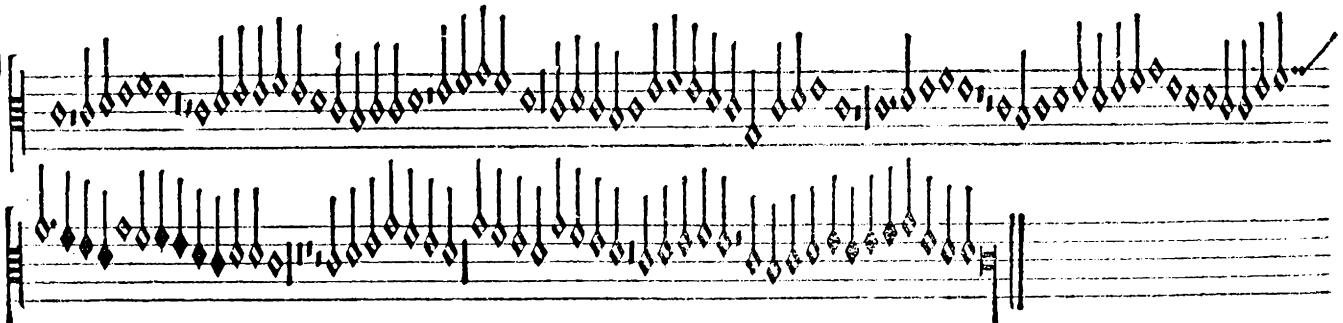
Bassus



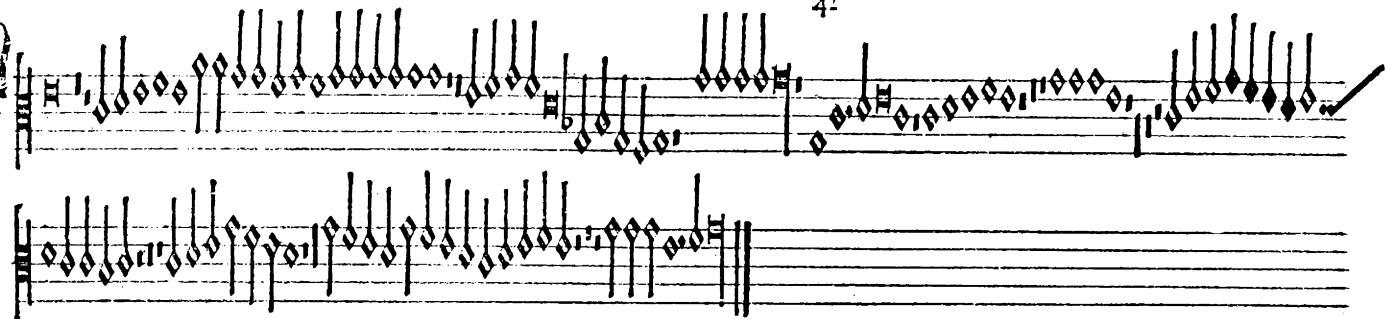
f



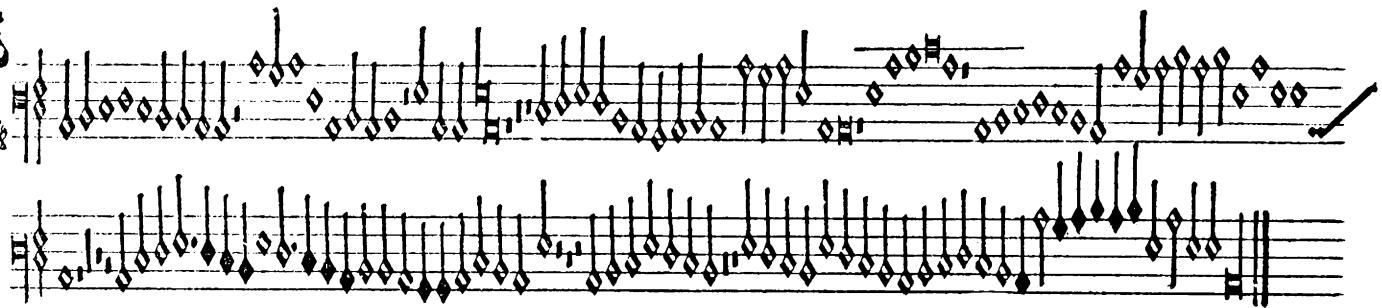
Tenor

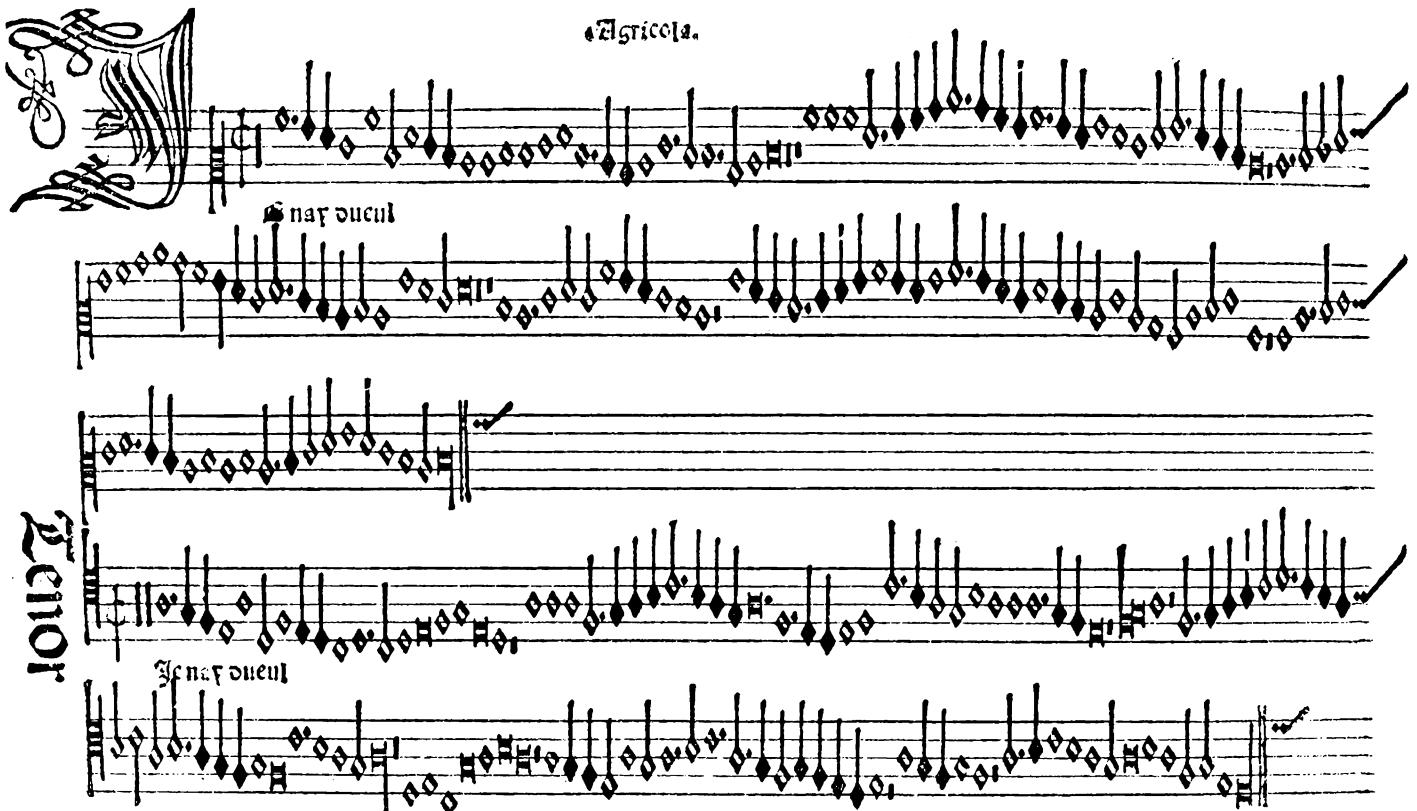


Alte



Bangs





Ellens

Je nay vneul

42

Ellens

Je nay vneul

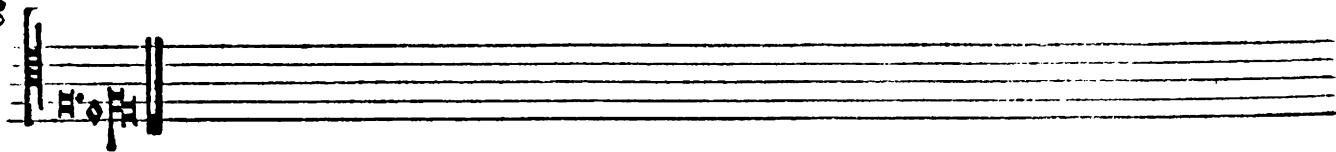
42

Banins

Je nay vneul



Zenor



Allus



Bassus



fine



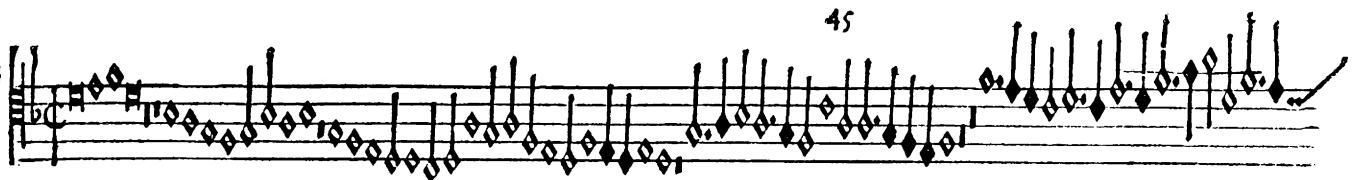
Busnoys

Ay pris amours tout au rebours

Tenor

Ay pris amours

45

titus

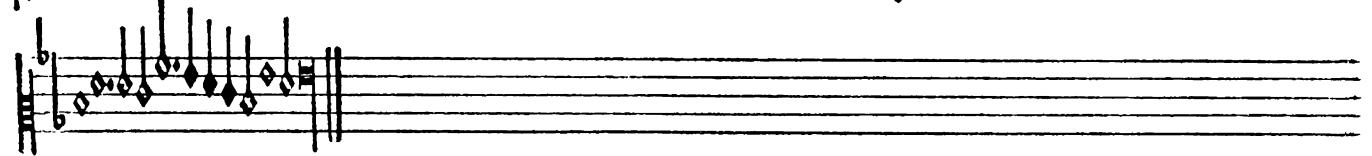
J'ay pris amours

Bassins

J'ay pris amours

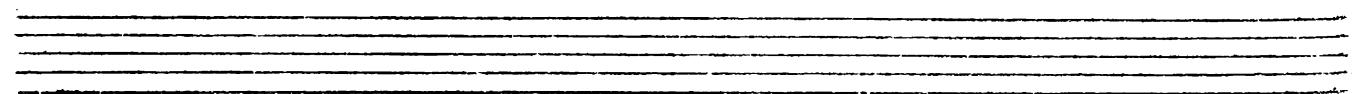


E logeron nōis



enor

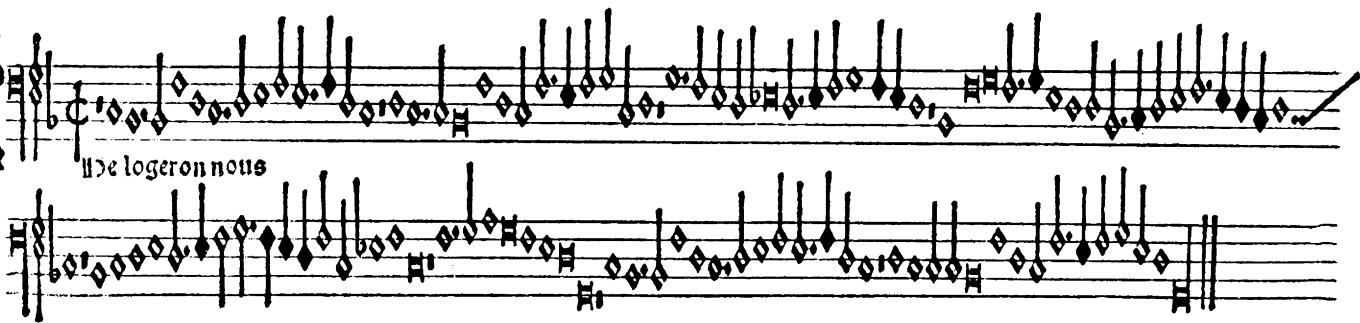
de logeron nōis



Selins



Bassins

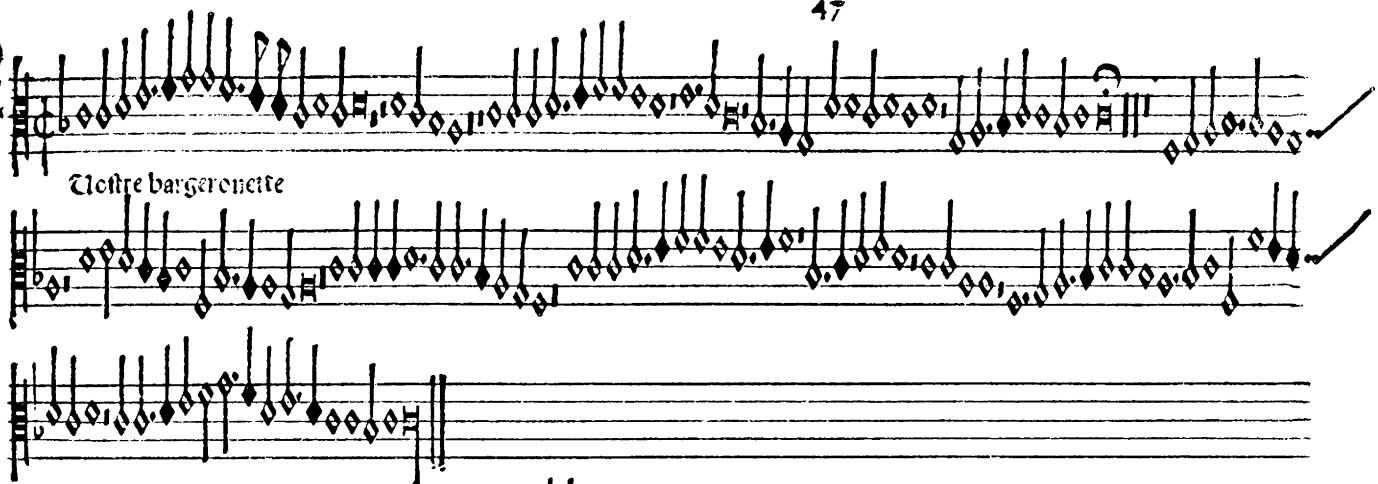


Ostre bargeronette

Tlostrc bargeronette

Lomperts

*N*odus



47

Tenore bargeronette

Basin 3

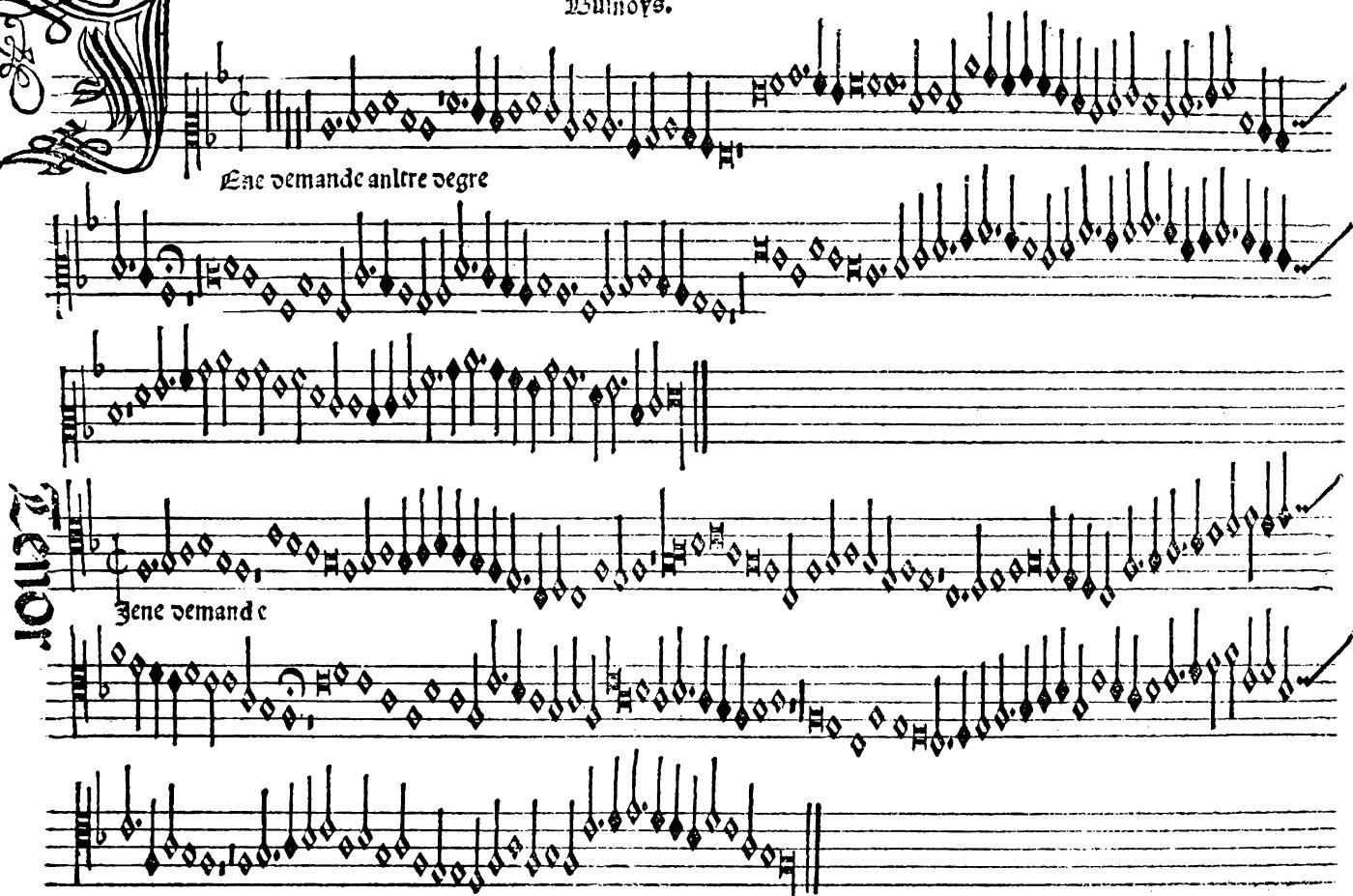


Tenore bargeronette



Busnoys.

Ene demande anltre degré



Qui demande

Qui demande

Qui demande

Qui demande

Qui demande

Za. Tadingchen

Za. Tadingchen

Ensfimari

Wensfimari

Zci; Oi.



y 3ac

America

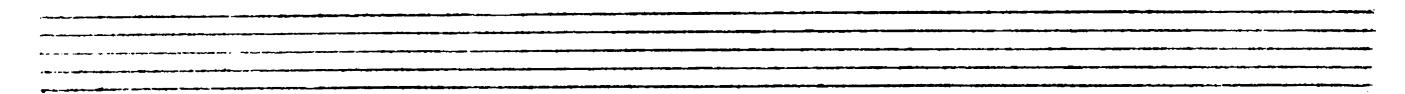
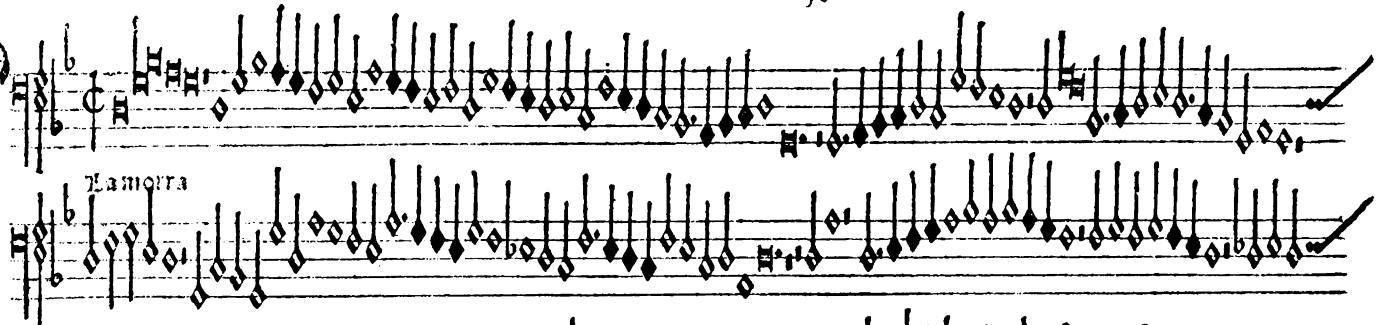
Zapicarra

Tenor

Bass

Contra

50



51

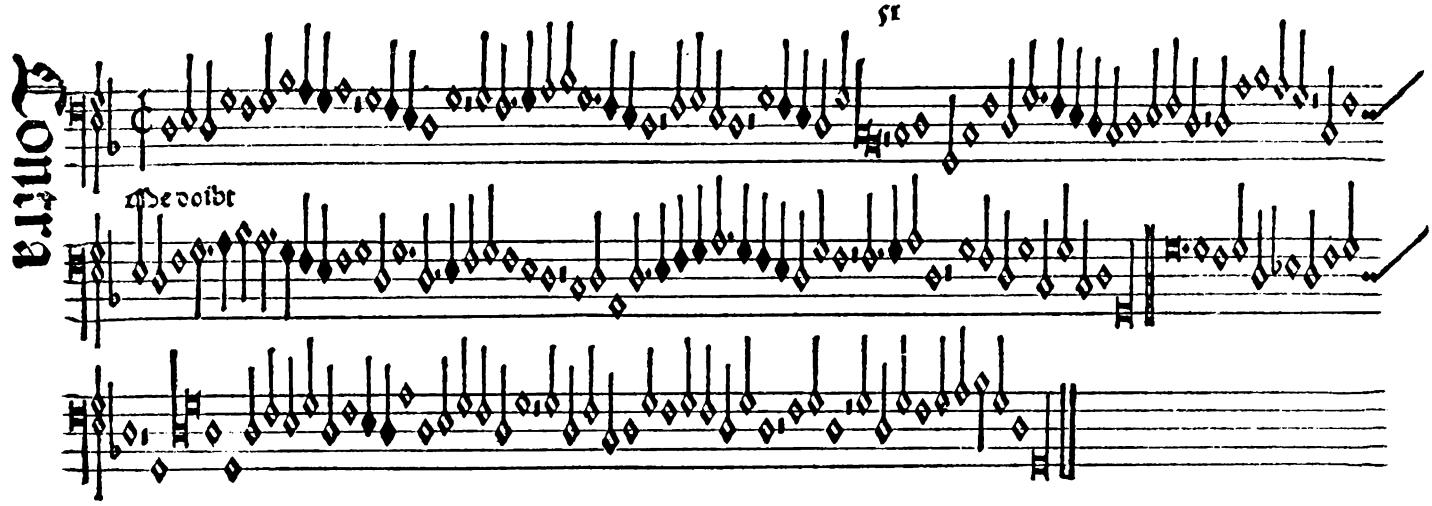
L'ompere



E doibz

Zencr

z de doibz





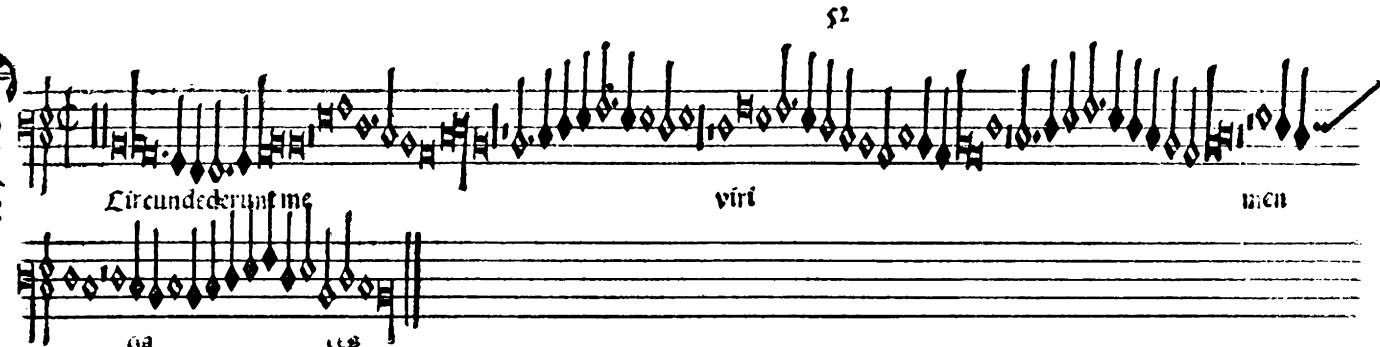
Compere

Ale bouche

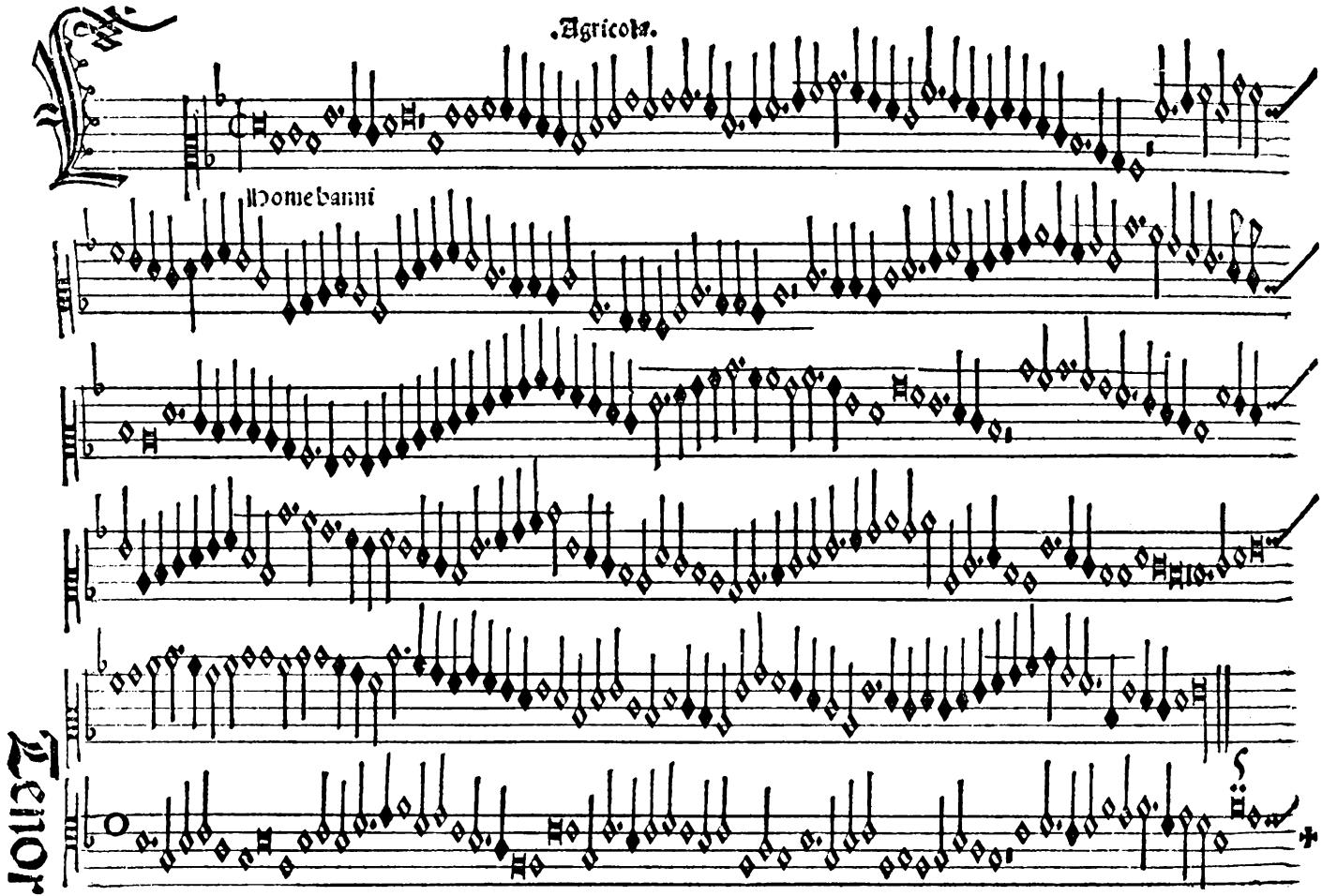
Zenor

z Dale bouche

Contra



B iii



I home banni

2
Contratenor

53

Abomebanni

54

Alto

Tenor

Bass

Alto

Tenor

Contra

54

A les regrets

Soprano

Alto

Tenor

Bass

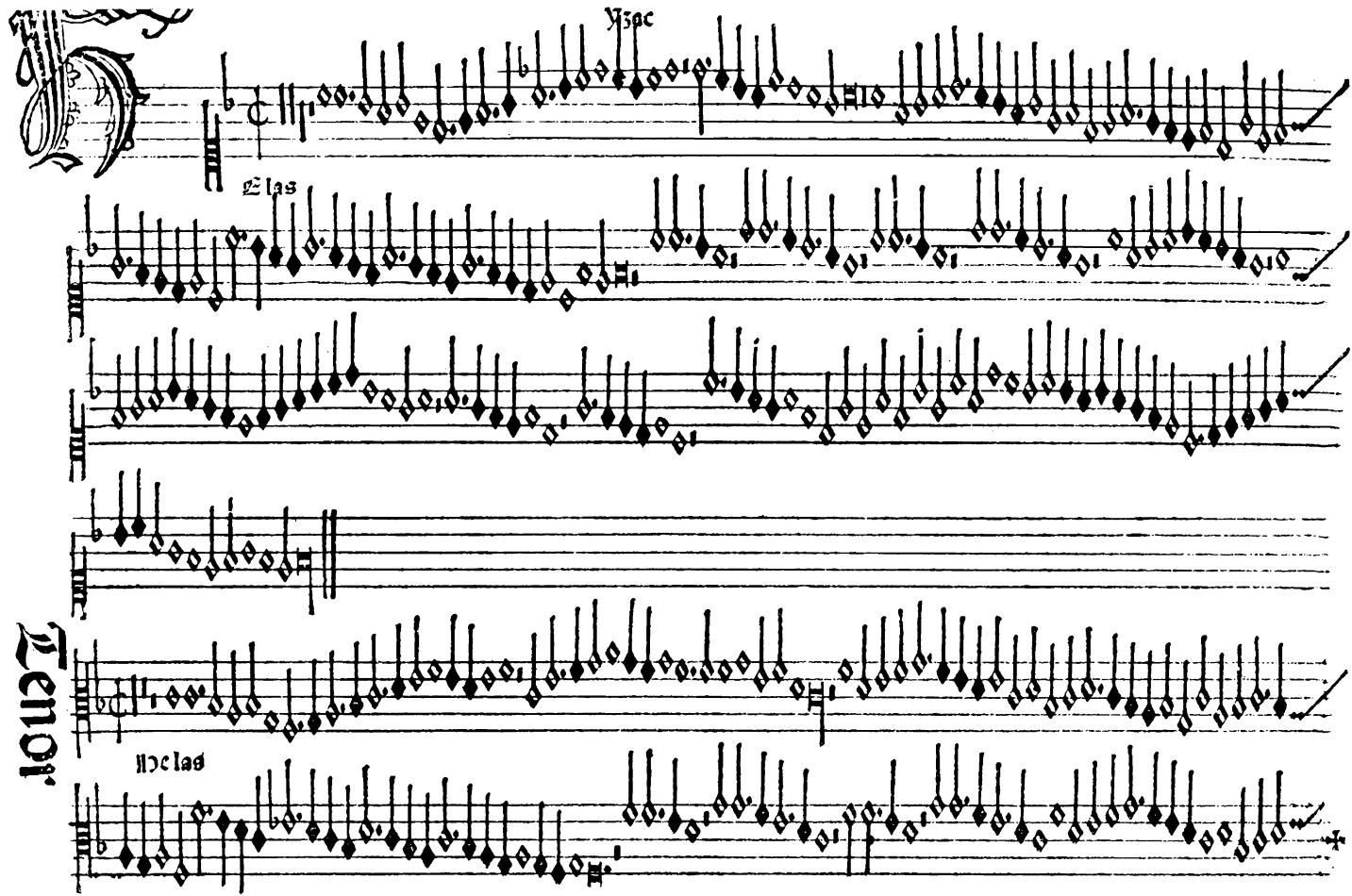
Tenor

Al stangetta

La stangetta

Contra





56

Contra

Violas

* * * * *

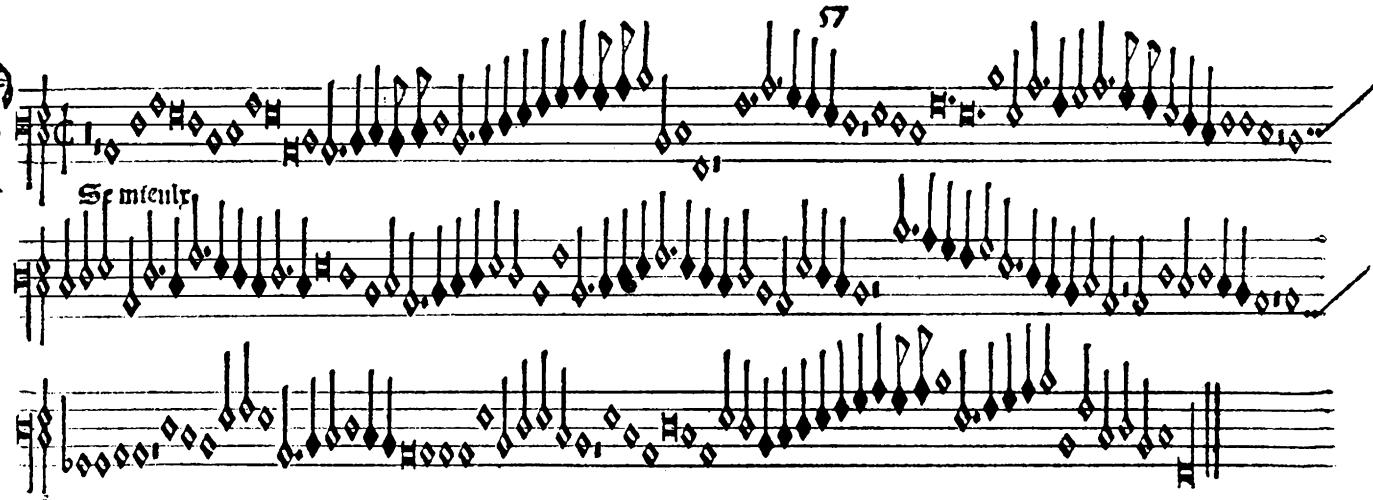
Compere

Gemeynly

Tenor

Bass

Contra



Tinturis.

Soprano

Alto

Tenor

Bass

Organus

Contra



Lompere

Lompere

Ensis regres

Tenor

Tenuis regres

Contra



Bass

Alto

Soprano

Oboe

Aboucheurie

Tenor

Aboucheurie

Contra



60 un

Alexander

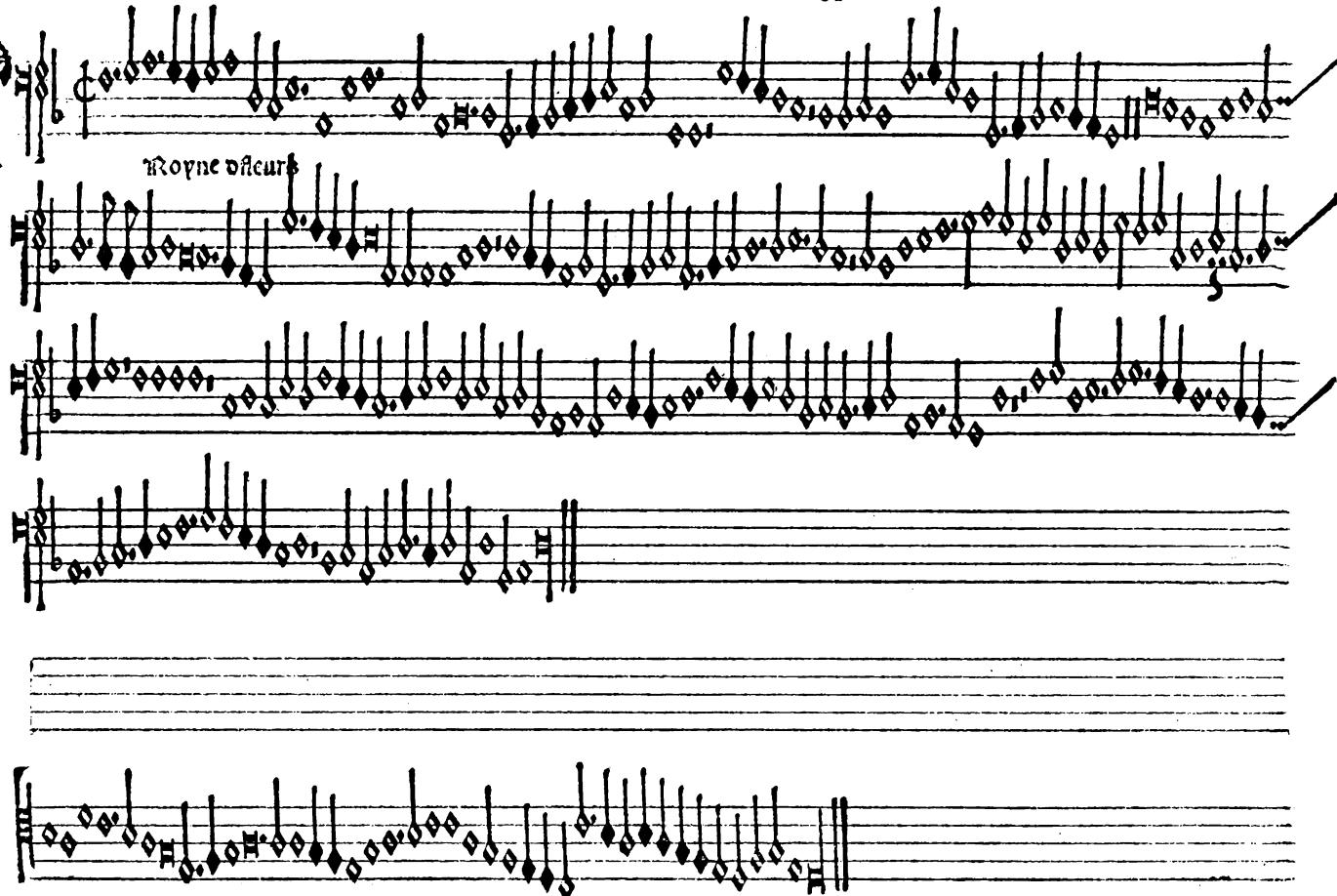
Rofne de Heure

Zener

Contra

61

Royne de fleurs



Alexander

Handwritten musical score for three voices: Alto, Tenor, and Bass. The score consists of six staves of music. The first two staves are for the Alto voice, which begins with a decorative initial 'A'. The third staff is for the Tenor voice, and the fourth staff is for the Bass voice. The vocal parts are written in a soprano-like style with diamond-shaped note heads. The accompaniment consists of a single bass line on the bottom staff, indicated by a bass clef and a 'B' symbol. The music is set in common time. The vocal parts begin with a melodic line, followed by a section where they sing 'Si dedero' in unison. The score is written on five-line staves.

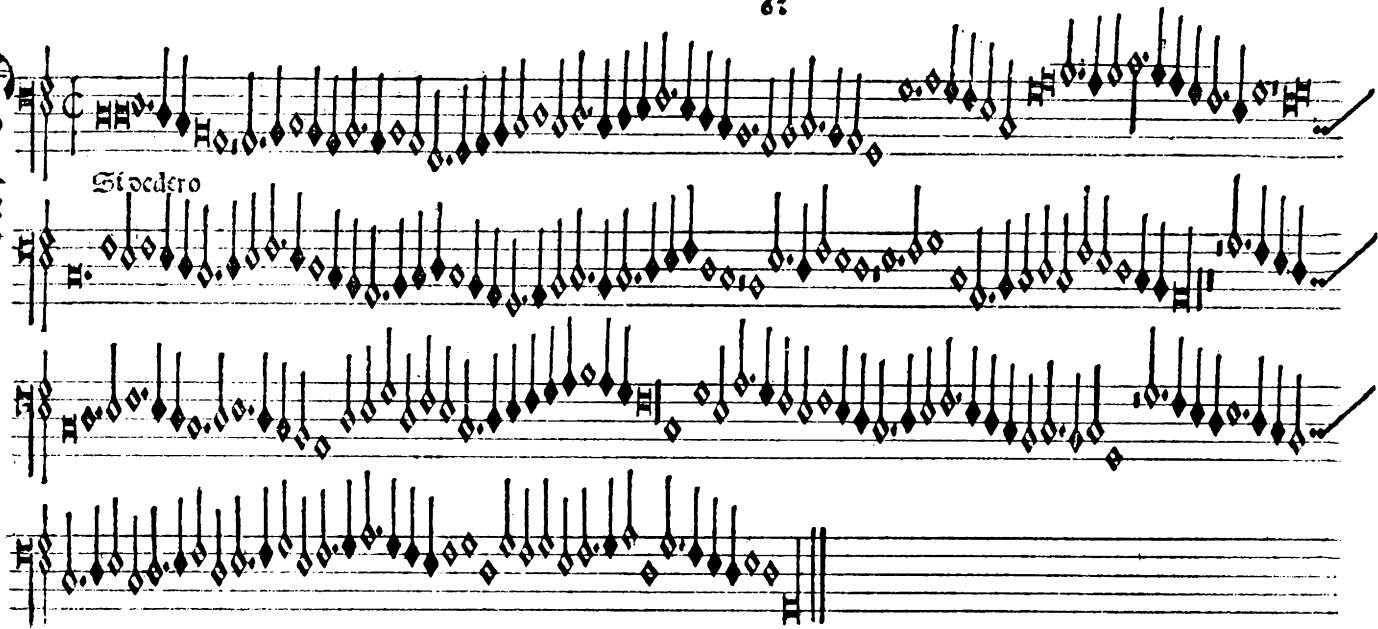
Alto

3 dedero

Tenor

Si dedero

Contra



Bassus

Tenor

Alto

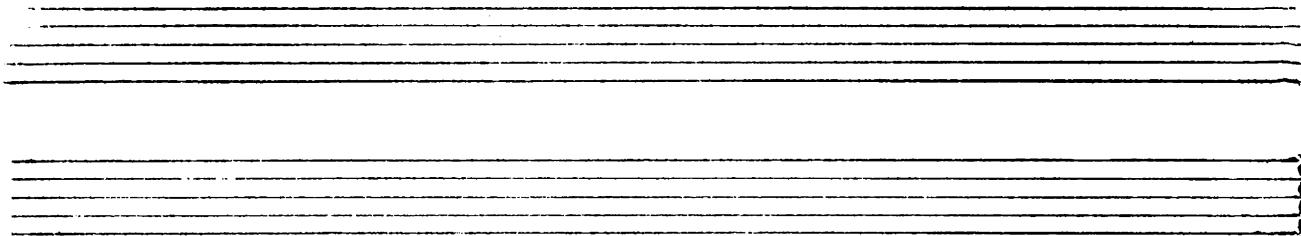
Soprano

Les regres

Mayne

Allo regres

Contra



Compete

Tenor

Alto

Basses moy

Alto

Basses moy

Contra



*C*ompere

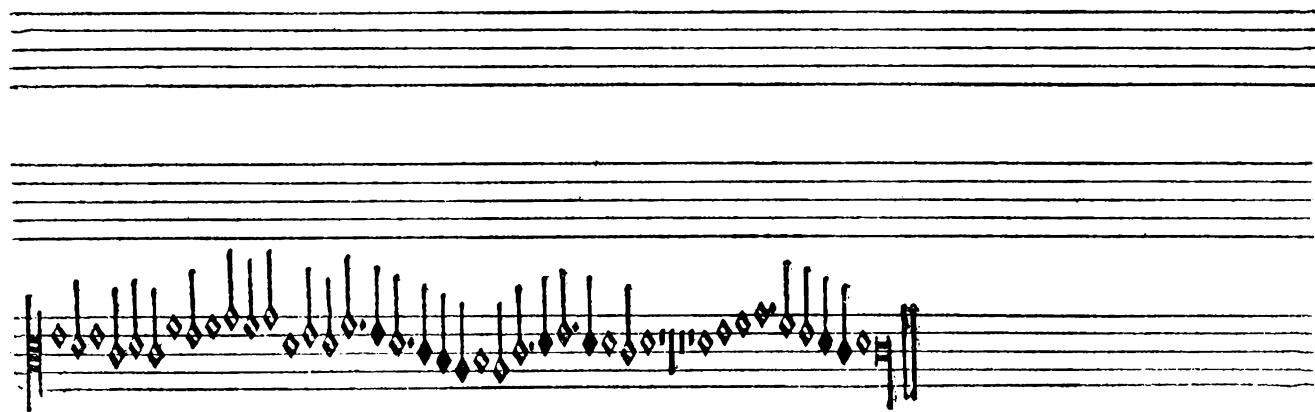
Espensees

Tenor

des pensees

Torna

65



3

Vincet

Ortuna per ta crudelte

Fortuna

Vincere

Vincer

卷之三



Bosquin

Bassus

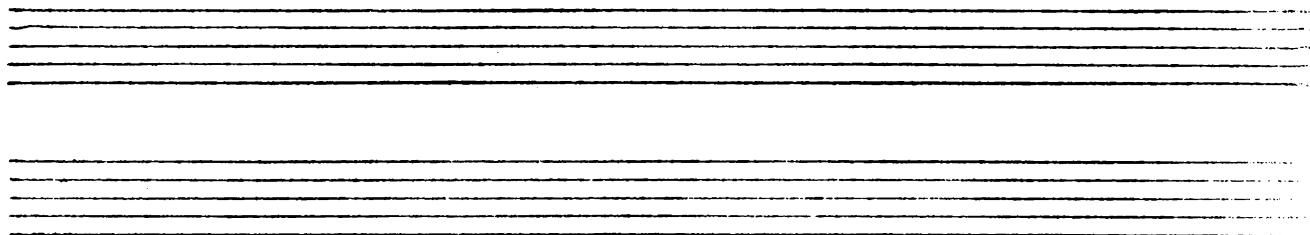
Tenor

Altus

L cl. sans plus

R cl. sans plus

Contra





Brumel

Ater patris

Lenor

Ater patris

A contra



Okengden.

A
Alor me bat

Tenor
Tenor me bat

Contra

Adolor me bat

Josquin

A plus des puls

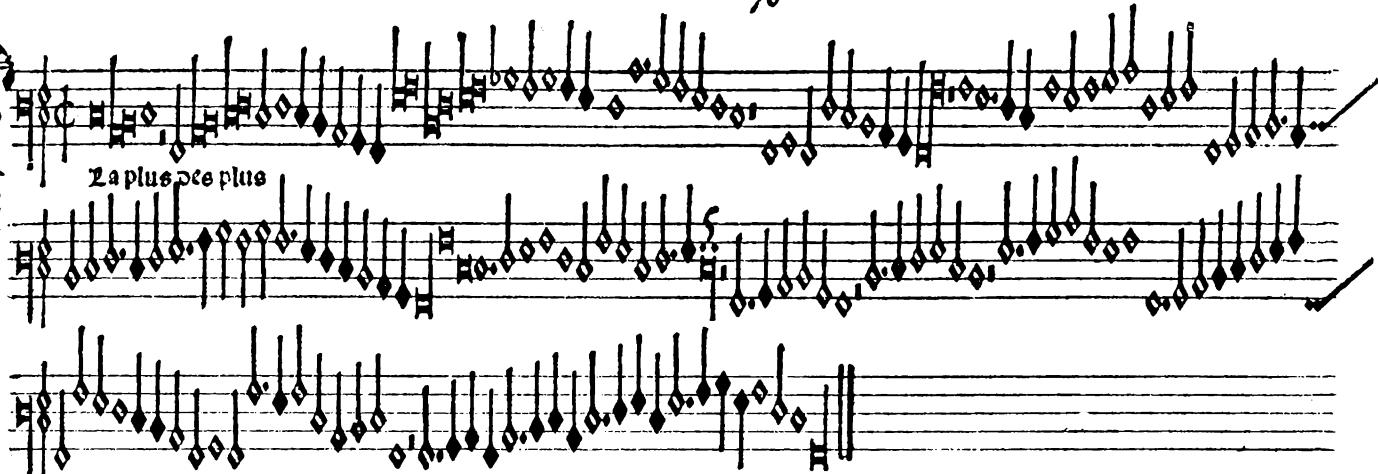
Lemoir

A plus

Contra

70

La plus des plus



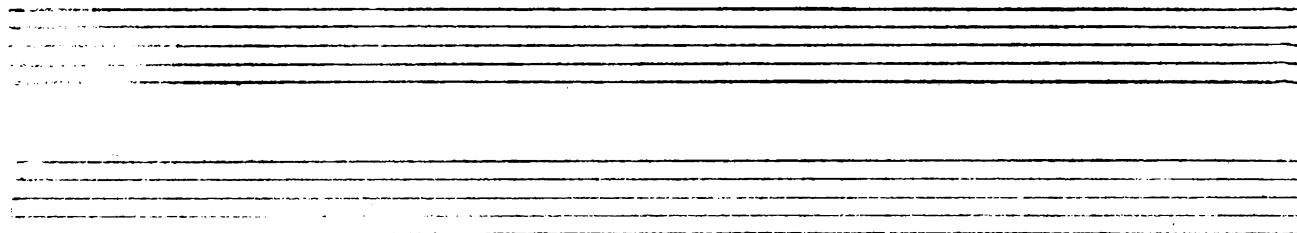
Alexander

Les mon cor

Tenor

Les mon cor

Contra



A

Adame belas

Adame belas

Lenor.

Contra

71

adame helas

adame helas

L'ompare

Bass

Tenor

Alto

Soprano

Le corps

Le corps

Contra

73

Corpus q̄ mea licet modo purificat de sepulcro facies in die iudicii resuscitari
Exaudi exaudi exaudi me

85



Lompere

Ait habo oculi

Enor

Tant habo oculi

Contra

74

Tant habo ocul



ff "

S

Obrehe

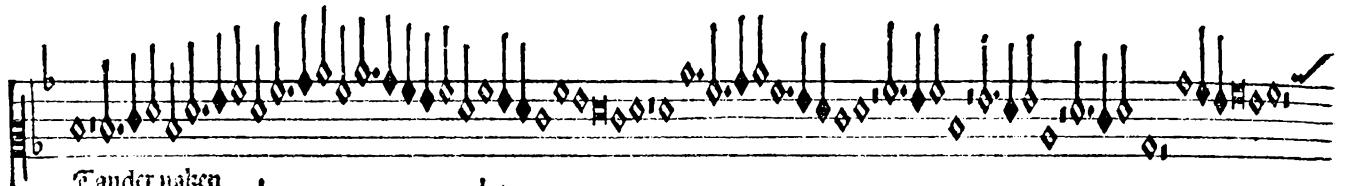
Ander naken

Tenor

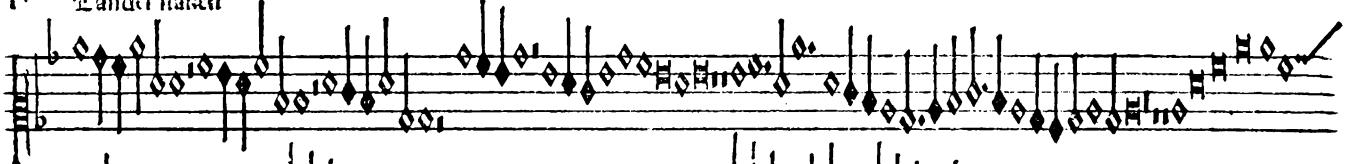
Zander naken

Contra





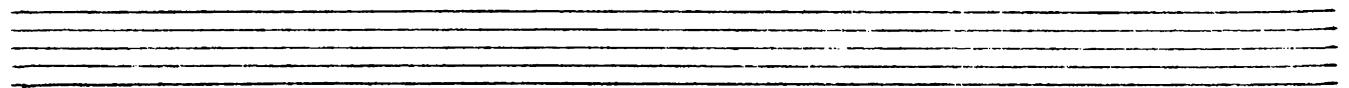
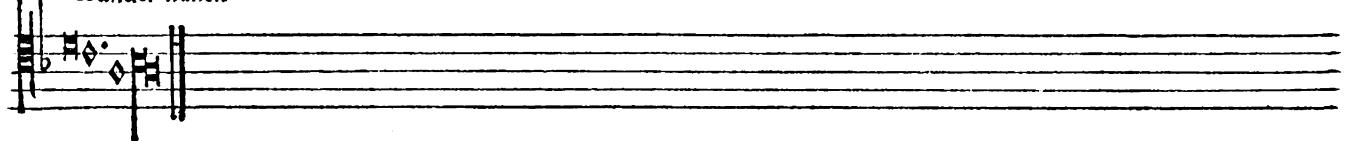
Zander naken



Zelior

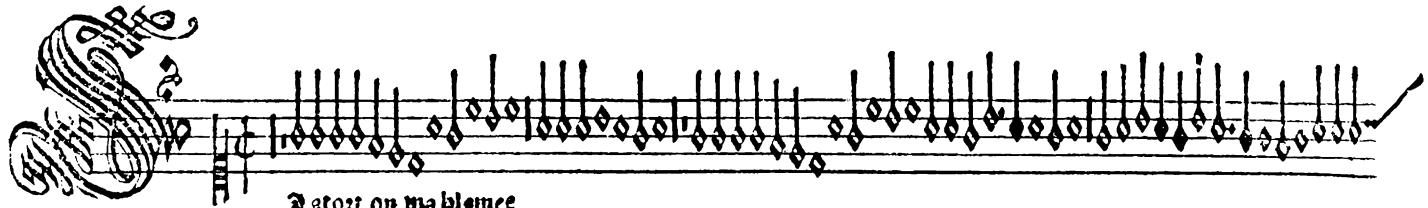


Zander naken

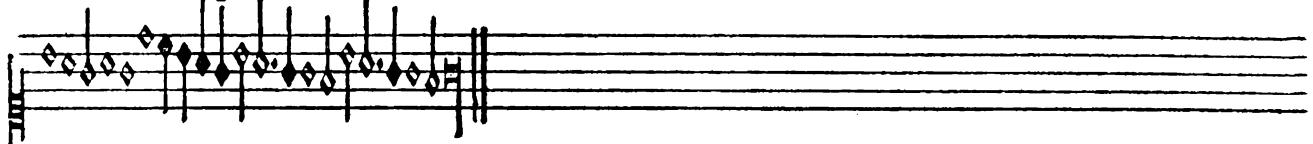


Contra





Si arose on ma blamee



Soprano



Si arose on ma blamee



Contra



A page of musical notation for two voices, Tenor and Bass, featuring neumes on four-line staves.

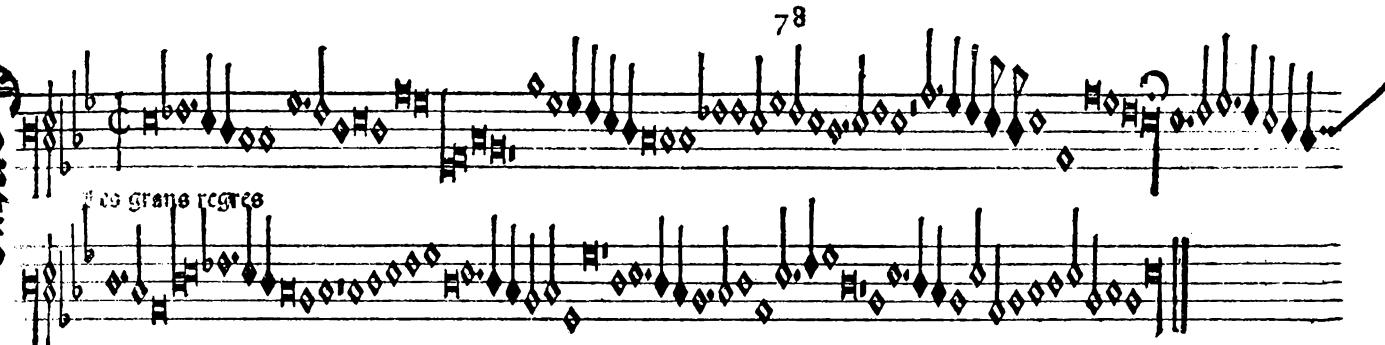
The notation consists of two systems of music. The top system is for the **Tenor** voice, and the bottom system is for the **Bass** voice. Both systems begin with a clef (C-clef for Tenor, F-clef for Bass) and a key signature of one flat (B-flat). The time signature is common time (indicated by a 'C').

Each system contains two staves. The first staff in each system begins with a bassoon-like instrument icon. The second staff in each system begins with a cello-like instrument icon.

Text labels "Les grands regres" appear above the Tenor staff in the first system and above the Bass staff in the second system.

Both systems feature neumatic notation, where each note is represented by a vertical stem with a small diamond or dot at the top. The music consists primarily of eighth-note patterns.

Contra





Tenor

Est possible

Contra

79



Tenor

Alto *Et tous biens*

Bass *De tout biens*

Contrabassoon

80

De tens bieens

Bassoon

Tenor

Bass

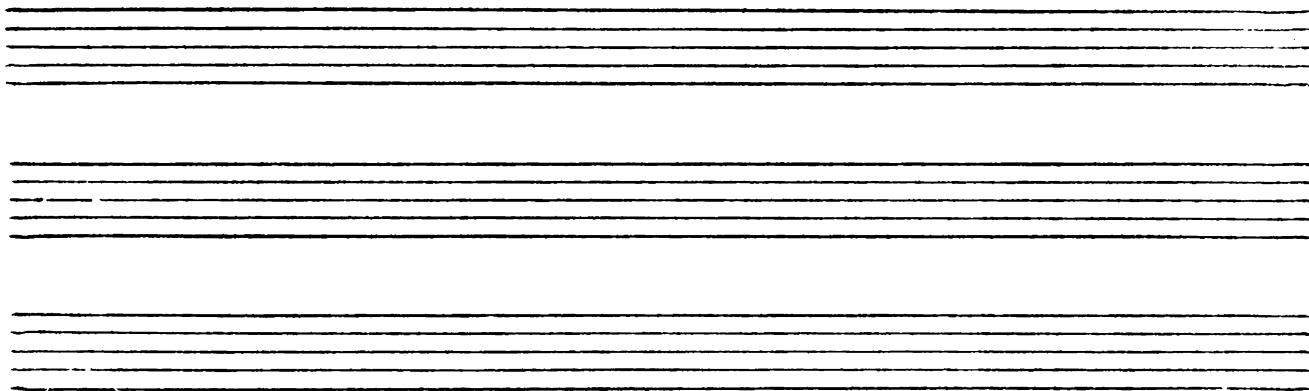
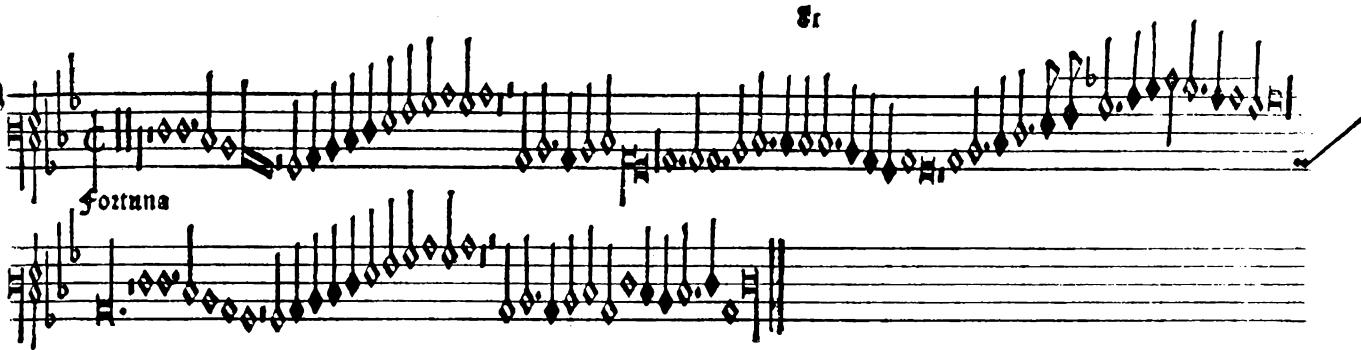
Fortuna dun gran tempo

Mercurio

Fortuna

Tenor

Contra



Agricola

Alto

L'etrons nouel

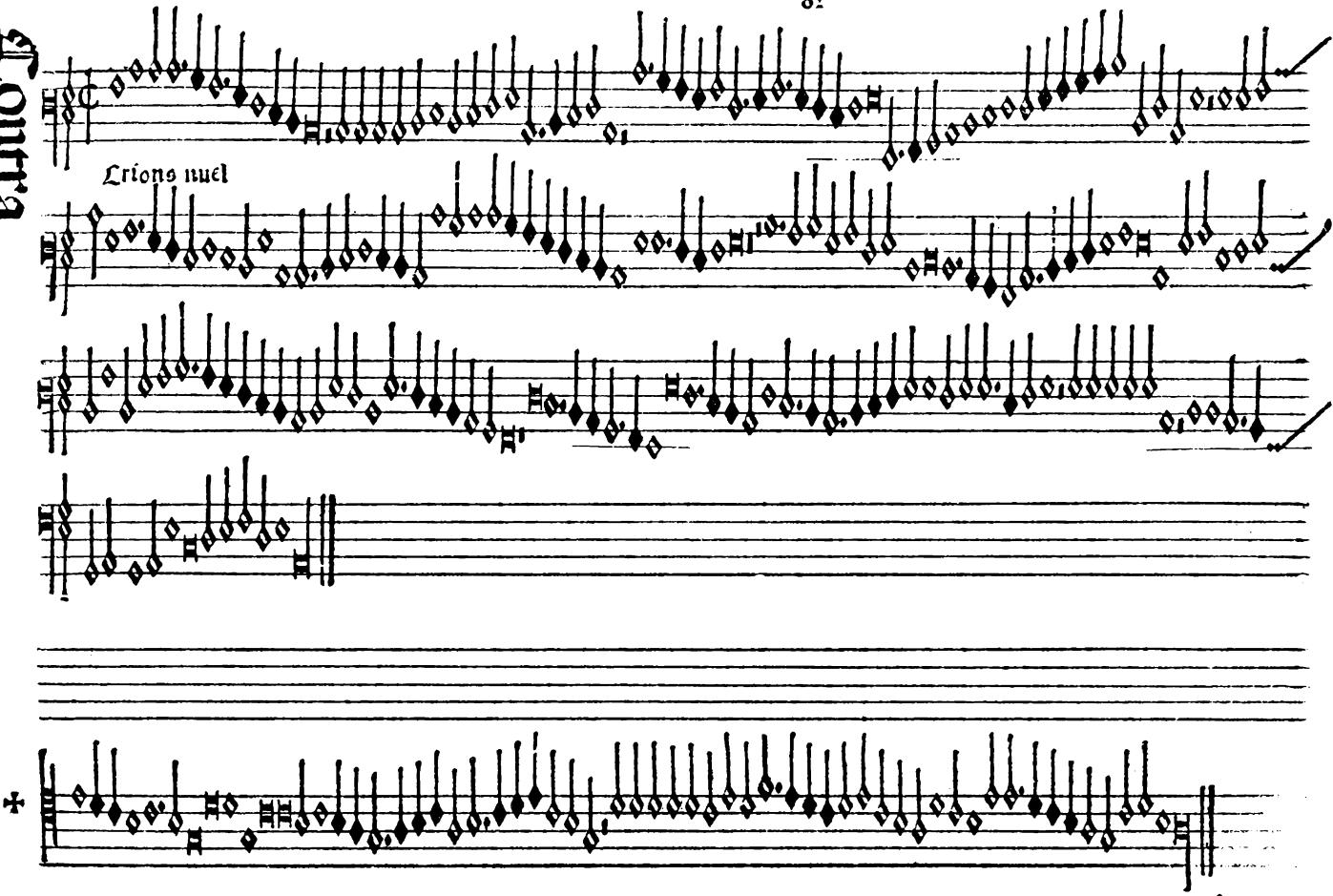
Tenor

L'etrons nouel

Contra

82

L'rons nuel



A musical score for three voices: Bass, Tenor, and Alto/Bass. The music is written on five-line staves. The Bass part (top) features a large, ornate initial 'B' and includes lyrics 'Hac' and 'Enedictus'. The Tenor part (middle) includes the lyrics 'Benedictus'. The Alto/Bass part (bottom) is mostly blank. The vocal parts are accompanied by a piano or harpsichord part, indicated by a keyboard icon and a bass clef.

Bass

Enedictus

Tenor

Benedictus

Contra

83

Benedictus

Compere

Tenor

Bassus

Le'renuoy

Contra



Josquin

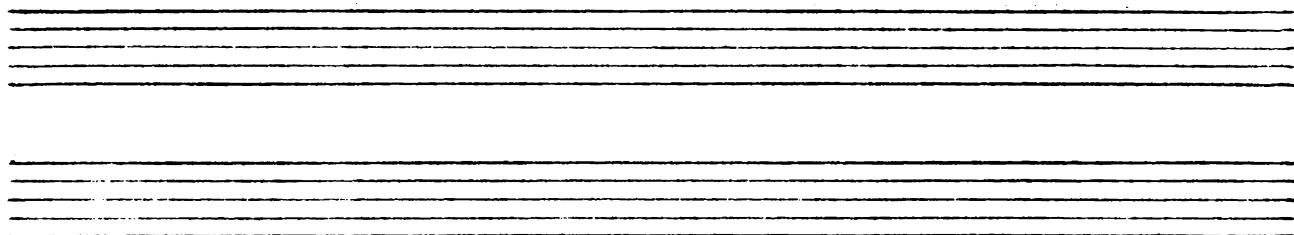
Tenor

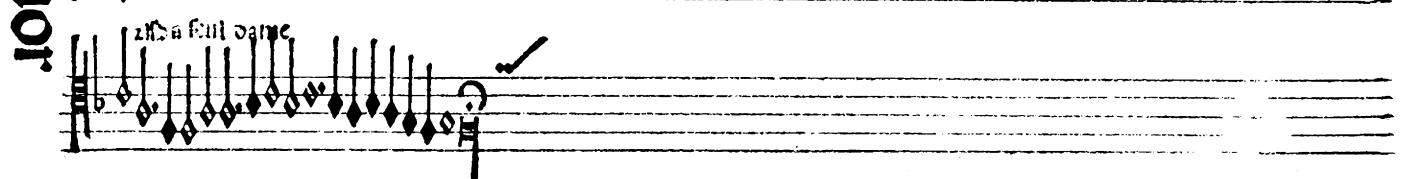
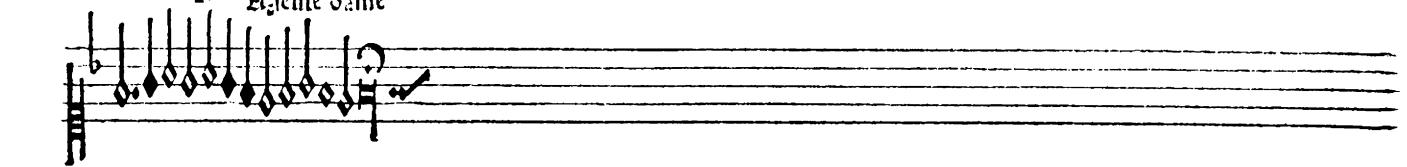
Bassus

Alto

Soprano

Contra





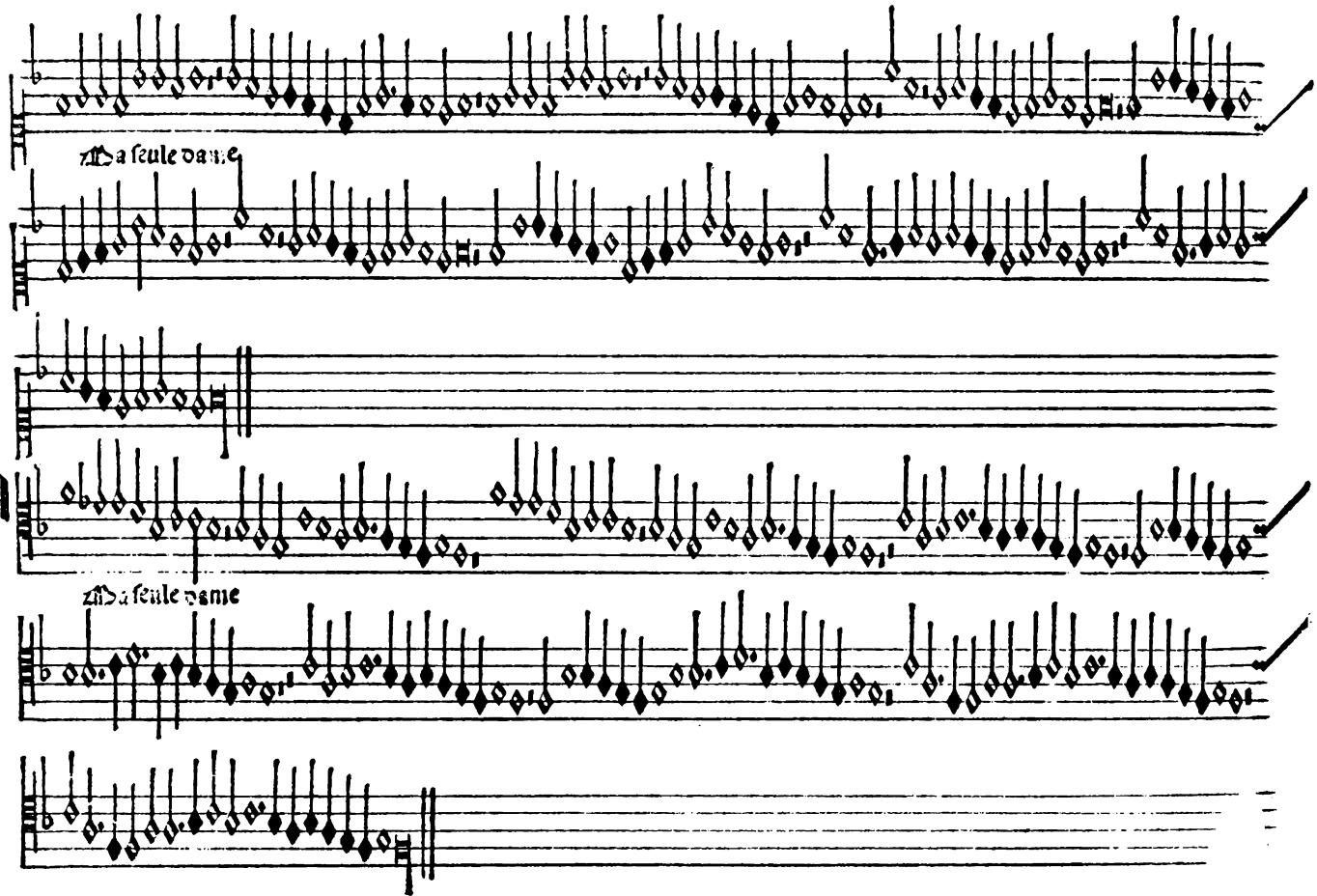
Alontra

86

Ma seule dame

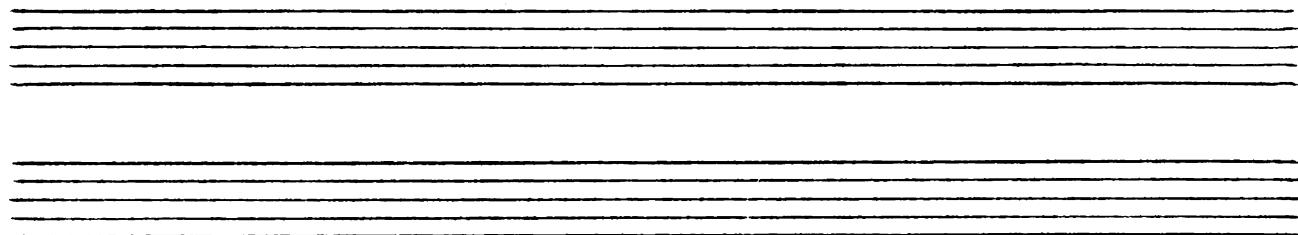
Ma seule dame

Zenor



Contra

Musical score for the instrument Contra, page 87. The score consists of three staves, each with a key signature of one sharp (F#) and a time signature of common time (indicated by 'C'). The music is written in a rhythmic style using vertical stems and small dots. The first staff begins with a measure of eighth notes, followed by a measure of sixteenth notes, and so on. The second staff follows a similar pattern. The third staff starts with a measure of eighth notes. The score is annotated with the text "en da seule dame" in the middle of the first staff. The page number "87" is located at the top center of the score.



.Jo. ghiselin:

Alfonsum

Tenor

Bassus

Clav. I

Clav. II

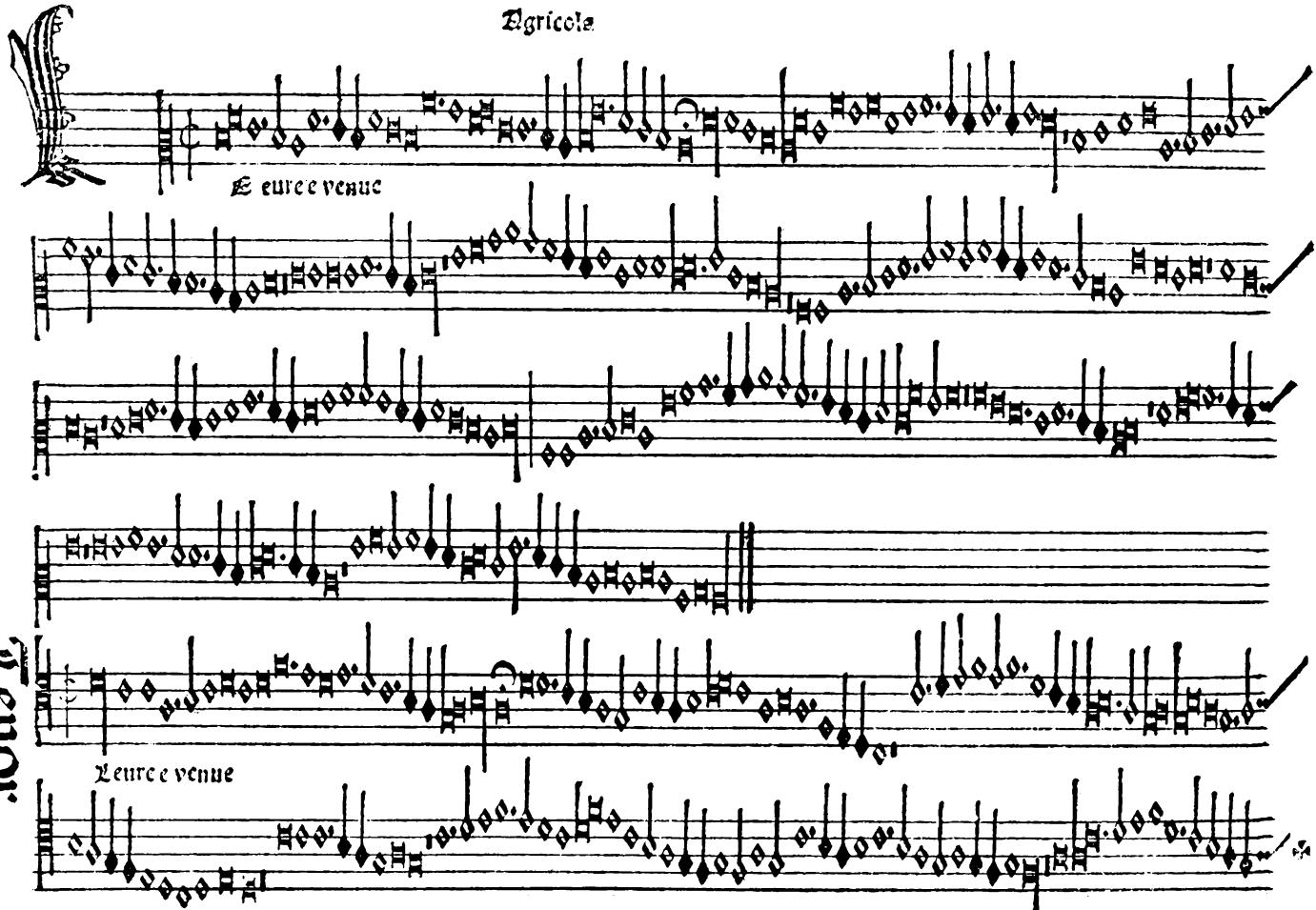
Contra

La alfonsoina

88

89

Agricole



Zenor

Contra

L'incendie fut

+

z



Agricola

Ay bien abuer

Zenor

Ay bien abuer

Contra



Bass

Où souvenirs

Tenor

Alto

Compere

Dyne pu ciel

Zenor

Contra

Regina celi

92

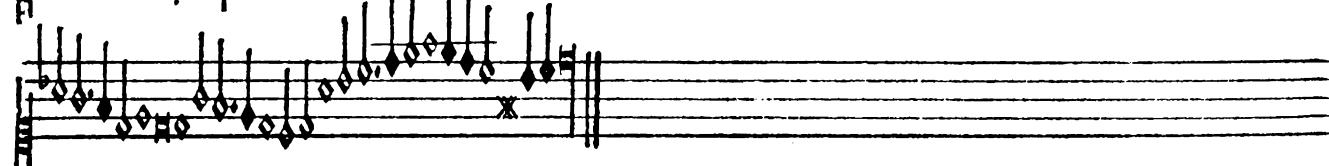
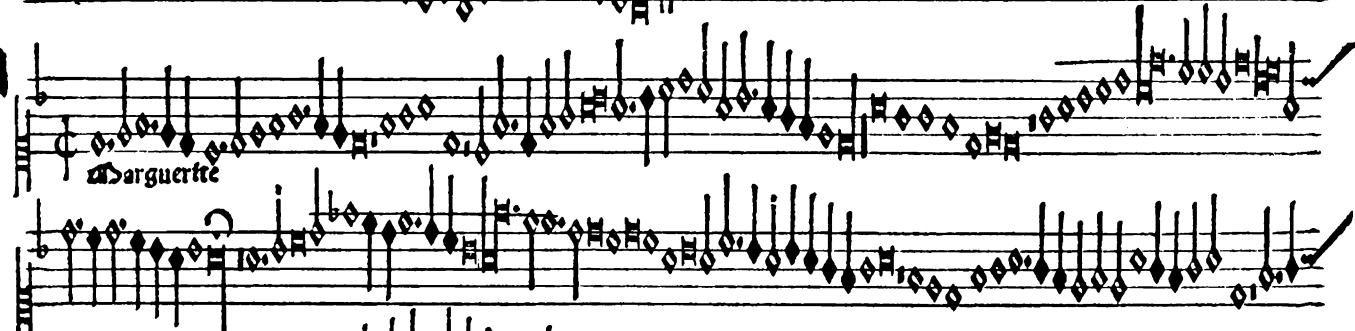


Arguerise



Tenor

Arguerise



Contra

Marguerite

1114



Jo. Stokem

Arr. by the author

Zelior

Fonria

The musical score consists of five staves of music. The first staff begins with a decorative initial 'A'. The second staff contains the text 'Arr. by the author'. The third staff is labeled 'Zelior' vertically on the left. The fourth staff is labeled 'Fonria' vertically on the left. The fifth staff is labeled 'Lector' vertically on the left. The music is written in a five-line staff system with various note heads (diamonds, circles, etc.) and rests. Measures are indicated by vertical bar lines and double bar lines.



Compere

93

dis que ce fust

Renor

Lorita

De Oto

Bassus tu ma pris

Tenor

Bassus tu ma pris

Tenor

Loitra

94

Venus tu ma pris

.....
.....
.....
.....
.....
.....

A page from a medieval musical manuscript featuring four staves of music for voices. The top staff begins with a decorative initial 'I'. The lyrics "Isant adiu me dame" are written above the second staff. The voices are labeled "Tenor" and "Contratenor" on the left side.

The music is written in a Gothic musical notation system, consisting of vertical stems with small dots or dashes indicating pitch and rhythm. The staves are separated by thick horizontal lines. The lyrics are written in a Gothic script below the second staff.

Soprano
Alto
Tenor
Bass

A page from a musical manuscript featuring five staves of music. The notation is Gothic musical notation, consisting of vertical stems with small dots (heads) indicating pitch and direction. The lyrics are written in French, appearing twice: "Plus que de vous" and "Qui plus que de vous".

The first staff begins with a large decorative initial 'Q' at the start of the first measure. The lyrics "Plus que de vous" appear in the second measure of the first staff and again in the second measure of the fourth staff.

The manuscript includes several performance markings such as fermatas (circles over notes), slurs, and a double bar line with repeat dots. Measures are separated by vertical bar lines, and measures are grouped by double bar lines with repeat dots.

Zenoï

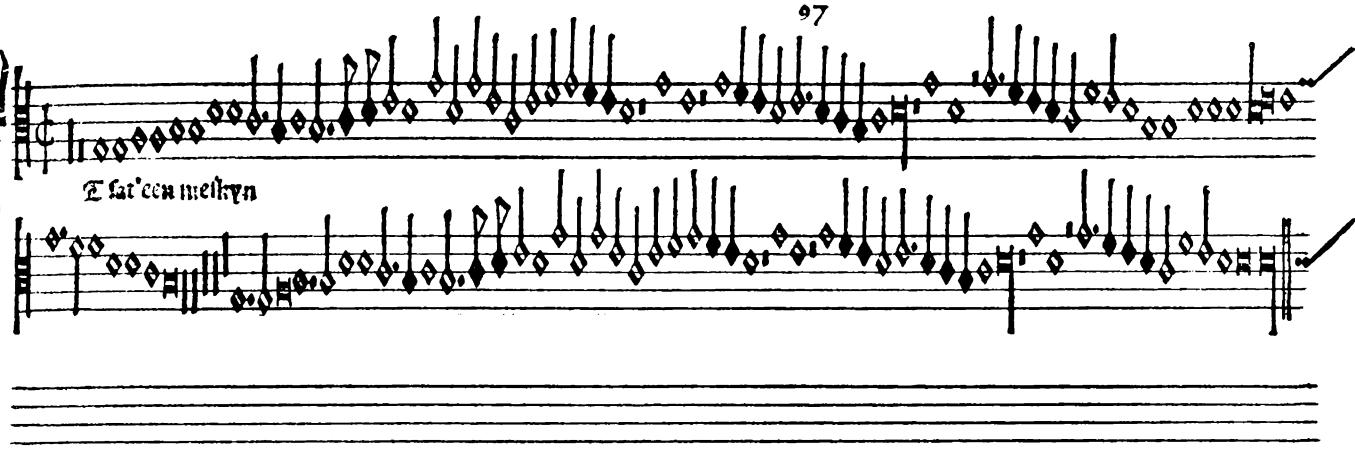
Contra

Musical score for Contra, page 96. The score consists of four staves of music. The first staff begins with the lyrics "Duis que de vous". The music is written in a style with diamond-shaped note heads. Measure numbers 96 and 97 are indicated above the staves. The score is set against a background of horizontal lines.

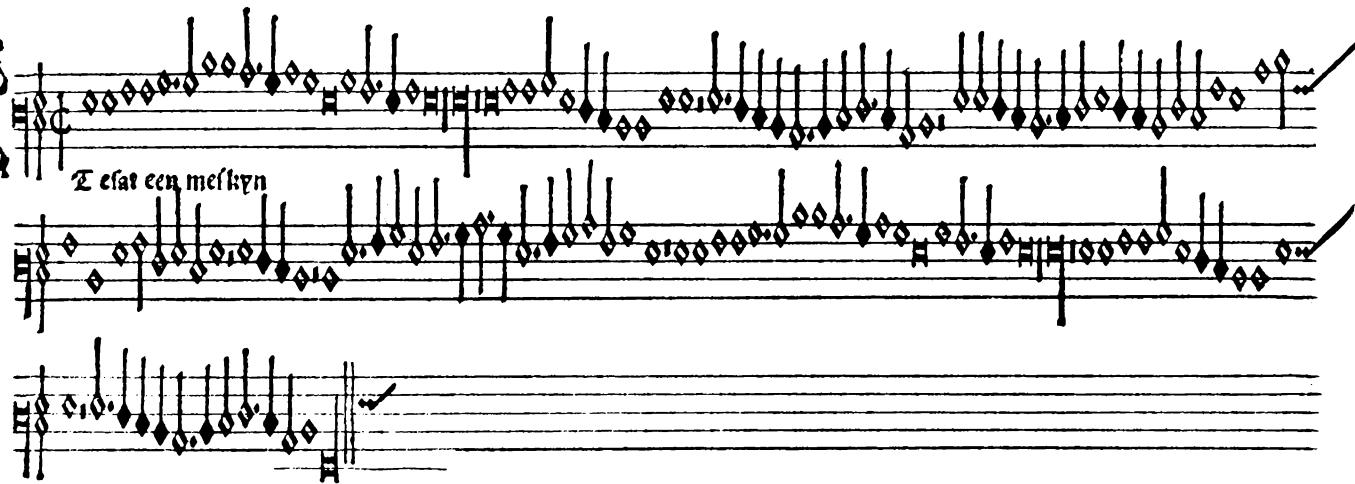


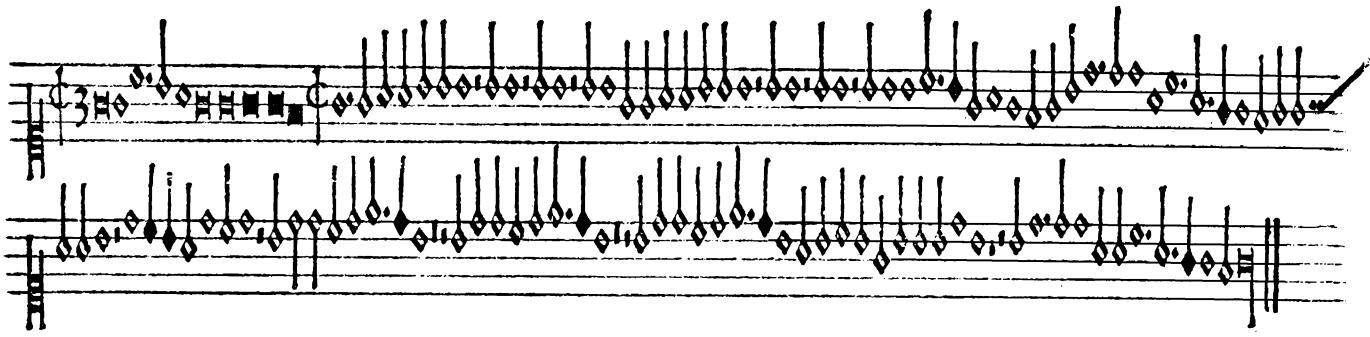
A musical score for two voices: Tenor (Tenor) and Bass (Blaes). The Tenor part is on the top staff, with the word "Tenor" written vertically to its left. The Bass part is on the bottom staff. The music consists of six measures. Measure 1 starts with a bass note followed by a tenor note. Measures 2-6 show a continuous pattern of eighth-note pairs between the two voices. Measure 6 concludes with a bass note followed by a tenor note.

Allius

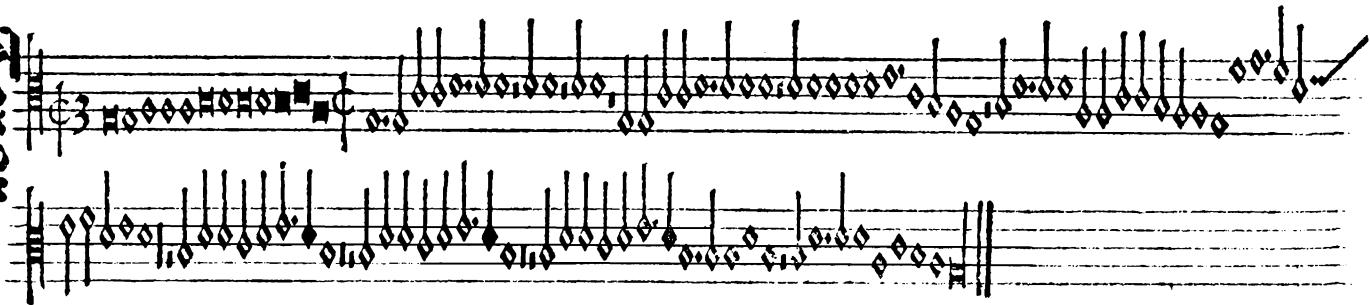


Bassus

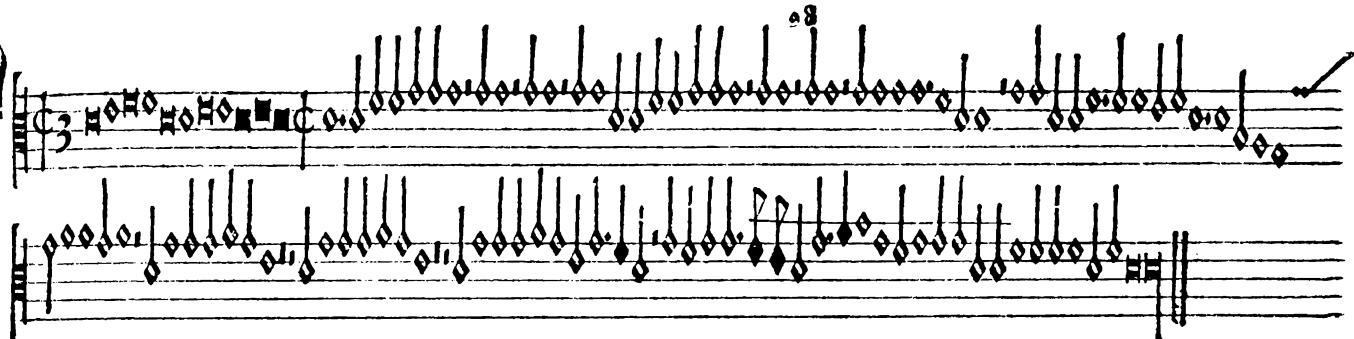




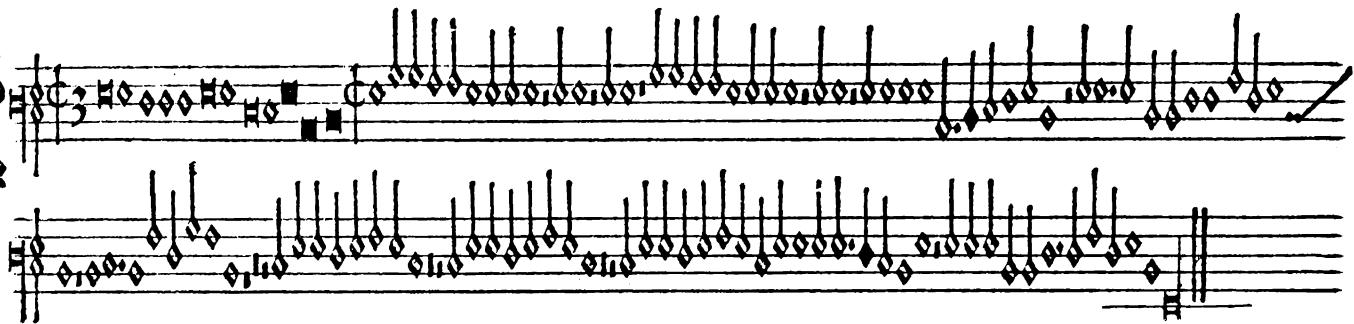
Zenior



Elrus



Bassus



m 11



Zlandiench'e

Bassne

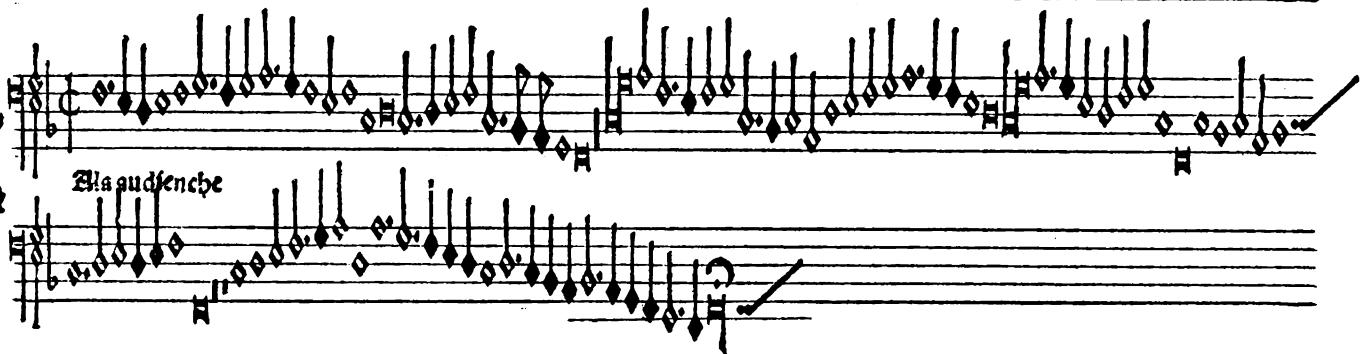
Tenor

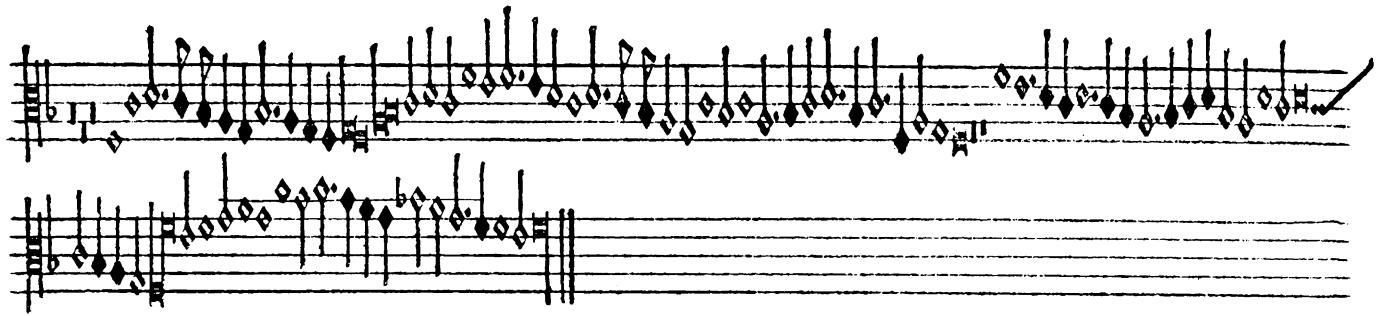
Z audienc'e

Contra



Bassus





Tenor



100



m. 100

Bassus

Altus

Tenor

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

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94.

95.

96.

97.

98.

99.

100.

Flutato

Zattertu

101

Saint-Saëns: *Carnival of the Animals*

Leurra tu

Leurra tu

Leurra tu

Leurra tu



Tenor



Sax

102

103

Bassus

102

103

A musical score for two voices, featuring two staves of music. The top staff begins with a decorative flourish and is labeled "E tous biens playne". The bottom staff is labeled "Lenor". Both staves use a soprano C-clef and common time. The music consists of vertical stems with small circles at the top, indicating pitch, and horizontal strokes indicating rhythm. The vocal parts are separated by empty five-line staves.

E tous biens playne

Lenor

Contra



Canon Petrus & Joannes currunt; In pucto

Soprano
Alto
Tenor
Bassus

E chines hu

Imperialium Clericorum per Octauianum Petruum Faroem, p[ro]p[ter]e
sem 1504 die 25 Maij. L[et]i p[ro]uilegio invictissimi Domini
Clericorum quod nullus possit cantum figuratum imprimere
sub pena in ipso p[ro]uilegio contenta.

Registrum ABLODEFBII M[ar]KLADIN. Omnes quieti.

