

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 Scalas 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*



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INDEX CANTIONVM QVAE

IN HOC LIBRO CONTINENTVR.

PRÆLVDIA SVNT DVODECIM:



Fantasia Prima
Fantasia Secunda
Fantasia Tertia
Fantasia Quarta
Fantasia Quinta

MADRIGALI.

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.
Sofanze 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 poissio morio a 5
Che fa hogg' d' a 5
Va tempo lo pirata a 6
Quindo mirai a 6
La nuite le iour a 6
Hatté le: Secunda parte.
D'uno scendessi a 5
Tulai: Secunda parte.

MOTETA:

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

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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

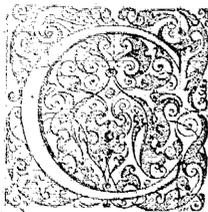
Emanuel Adriani.

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 plerisq; 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 confido) & egregij illi artifices fræti, magnum Cheli decus, ac suauitatem, pro sui ingenij facilitate addent, & illi qui nostræ artis habitum sibi necdum satis compararunt, 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 expriment, & 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 diuerfos 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 clauisulis 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 cfsolfaut suauiter admodum fluit, sed longè suauius vno tono remissiore.

Sextus rectè ex ffaut incipit.

Septimus commodè ex cfsolfaut: verùm commodius ex dlasolre inflectitur.

Octauus optimè ex cfsolreut exurgit: verùm & ex ffaut, sed eù melodia iactura procedit.

Nonus perfectè ex ffaut: sed perfectius ex dlasolre incipit.

Decimus suauius ex cfsolreut quàm ex ffaut exurgit. Vndecimus suauiter ex ffaut.

Duodecimus suauiter in aures influet, si ex ffaut inchoetur: non ineptè tamè ex cfsolreut 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 perforant. 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 notæ clauim quarre: 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 venuste formabitur, cantu ex blasolre procedente.

Systema Primi toni in b duro, non minus ad scalam cōstituendam, 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 a musical staff with notes and rhythmic markings.

Razidium Primi Toni.

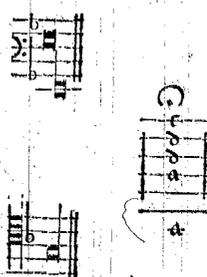
Three musical staves containing rhythmic exercises for the first tone, featuring various note values and clefs.

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.

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

Primi.



Ræludium Primi Toni ex Ffaut.

SCALÆ 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	i	
—	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	a	4	f 5
—	o	e	5	k 6
—	o	c	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 quintà altius excurtat, 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	e	5	k 6
—	o	c	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 showing the fretting for the 3rd tone on a lute with a hard B (b durum). The fretting is indicated by diamond symbols on a six-line staff.

mi	
f 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	
e 7	
c 8	

Diagram showing the fretting for the 3rd tone on a lute with a soft B (b molle). The fretting is indicated by diamond symbols on a six-line staff.

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
e 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	
e 7	
c 8	



First line of musical notation for the 'Reludium Tertij Toni'. It features a treble clef and a series of notes with rhythmic flags. Above the staff, the letters T, B, and C are placed above groups of notes.

Reludium Tertij Toni.

Second line of musical notation for the 'Reludium Tertij Toni', continuing the sequence of notes and letters from the first line.

Third line of musical notation for the 'Reludium Tertij Toni', continuing the sequence of notes and letters.

SCHALÆ CHELYOS.

Systema Quarti toni per b durum; Hic ex platone quidem bene; melius tamen 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 diatone 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 clōstant, 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, qui optimè ex ffaut procedit. Quia verò et hic in b molli rarior est, eius quoq; Systema prætermisi. Cantiones autem infra suo loco reperies, per hunc modularas.

Quinti

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

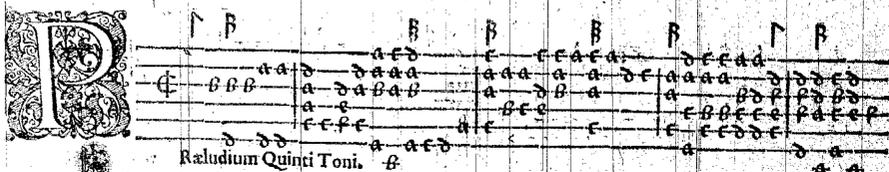


Sexti

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



Raludium Quinti Toni.



Præludium Sexti Toni ex Ffaut.



Præludium Sexti Toni ex Ffaut.



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.

—◇—	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	

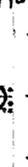
Septimi.



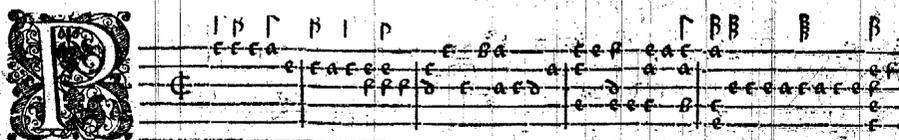

Systema Septimi toni per b molle:
Hic ex c solfaut rectè deducitur; & facilius
Testudine decantatur.

—◇—	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	
—◇—	c	8	
—◇—	a	8	

Septimi.

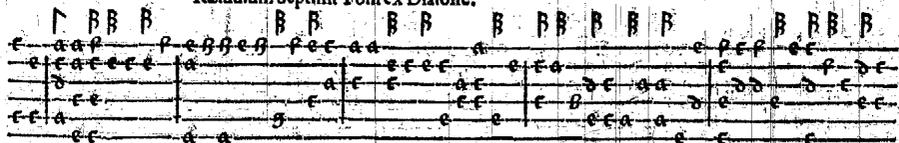



R Γ BB B B

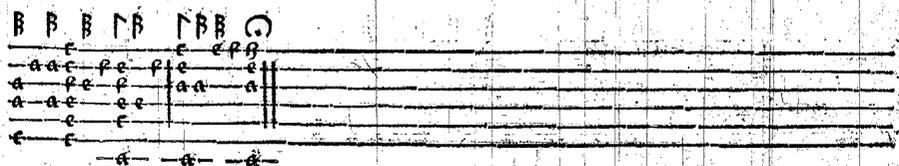


Ralidium Septimi Toni ex Diatone.

Γ BB B B BB B BB B BB B BB B



B BB B B Γ BB B



SCHALÆ CHELYOS.

Systema Septimi toni pet b durum: qui interdum ex c folsauf, sapius verò & venustius vno tono remissione, huic nostro Systemati congruenter procedit.

Systema Septimi toni per b molle: Hic ex c folsauf 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

Septimi.



pp p p p p *f f f f* *f f f f*

Recitadiū Septimi Toni ex Disfolre.

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-Beccetur.

—	—	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 haut 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.

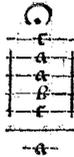
Reludium Noni Toni ex Dlafolre.

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°



R

Recitativo 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.

Decimi.

Decimi.

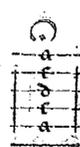
Reludium Decimi Toni ex Glosreut.

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	

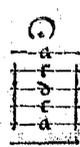
Vndecimi.

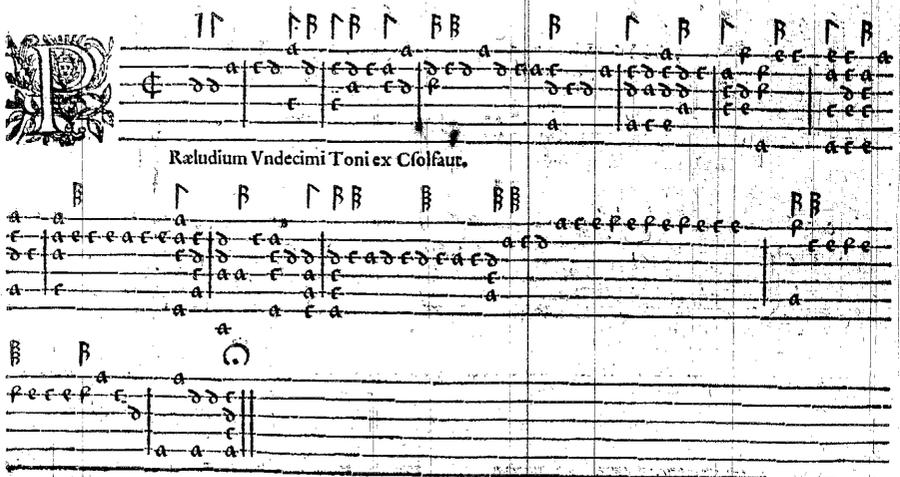
Systema Vndecimi toni per b molle.
Et hic Quintus ab illis qui octo ſolum
tonos nouerunt, conſtituitur.

—	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.

Syſtema Duodecimi vel Secundum illos Sexti toni, per b durum, ſcala ex Gſolreut formandæ ſeruiens.

Syſtema Duodecimi vel Secundum alios Sexti toni per b molle.

Duodecimi.

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

Duodecimi.

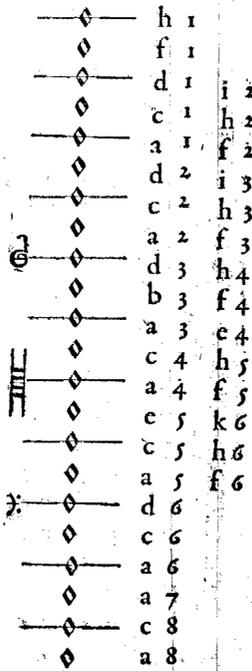
l	1
k	1
h	1
f	1
d	1
c	1
a	1
d	2
c	2
a	2
d	3
c	3
a	3
b	4
a	4
c	4
e	5
e	5
a	5
d	6
c	6
a	6
a	7

R

Recludium Duodecimi Toni ex Gſolreut.

STRUCTURA

Systema eiusdem toni per b durum scale ex
ffaut ordinandæ seruiens.



Duodecimi,



P

Repludium Duodecimi Toni ex ffaut.

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 describantur, idque vel Notis quibus Musices periti passim vtuntur, vel alijs solis Citharædis vsitatis; quarum hæc inter ipsas est collatio, & similitudo.

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

Harum Notarum valor, seu quantitas in Proportionibus ferè minuitur, vt Exempli gratia. Cum Proportio sic notatur palàm est duas pausas, tantùm vnam mensuram complere: & vnam, solùm 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 relinquitur.

	{ <i>unifonus minor</i>	{ <i>maior</i>	{ <i>minor</i>	{ <i>maior</i>	{ <i>minor</i>
3	5	3	5 6	5 6	8 10
e e	e e	e e	e e	e e	e e
β	β	δ	α e	α δ	α β e

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
e e	e e	e e	e e	e e	e e
α e δ e	α e	e β	e α e	e α e	e α e

S T R U C T U R A

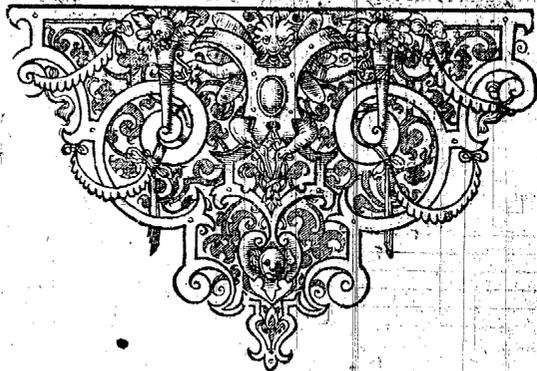
↑ minor
β
↑ β
↑ β
↑ β
↑ β β

19 20 19 17 15 19 15 17 19 e f
 e c e c e c a a a c e a e f
 e f e a a a a a a a a a a
 e e e c c c c c c c c c c c
 a f a e d a c c a a a a a a

↑ β ○
 22 24 m
 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

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

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5

5

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5

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5

5

5

5

5

5

5



Γ Γ B B Γ B B Γ

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

e b d b d b d b d b d b d b d b d

e e a b

Antafia Prima.

B Γ B Γ B Γ B B

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

d d d f d d g f d d f

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

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

d a b d a e a a a a

B B B B B B Γ B

a b a d d a r a r a r d

a d d a r a r a r d

a d e a r a r a r d

a a d d a r a r a r d

a a d d a r a r a r d

Γ B B B B Γ B B B Γ B Γ B B

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

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

g g f d g f d f d d d d d d d d d

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

b b d d a b d f a

B B

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

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

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

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

B B B B B B

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

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

b a b 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

B

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

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

Γ B Γ B Γ B

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

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

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

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

Γ B Γ B C

a d d d d d d d d d

d e f a d a a f a a

a b a a a a a a

d e d

PRATVM



aaa ar d f b b f a e d f b d f b i b i f f i b f d e a
C ar d d f b i b f a d g a f b i f f d f e

Antafia 2.

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

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

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

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

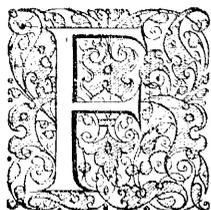
f b b b b b b b b b b b b b b b
a f a a d a d a f f e e a a a e b a a a a a a a a a a a a
b a a a a a a a e a a f e a e f e e e e a b e e e a e e e e
r a a e f e e a f e a e f e

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

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

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

MUSICVM.



Musical notation for the first system, featuring a treble clef, a common time signature, and a series of notes and rests with rhythmic values.

Ancaba 3.

Musical notation for the second system, starting with the word "Ancaba 3." and continuing with notes and rests.

Musical notation for the third system, continuing the piece with various rhythmic patterns.

Musical notation for the fourth system, featuring repeated rhythmic motifs.

Musical notation for the fifth system, showing a continuation of the melodic and rhythmic lines.

Musical notation for the sixth system, with notes and rests arranged in a specific rhythmic sequence.

Musical notation for the seventh system, including a large "B" symbol above the staff.

Musical notation for the eighth system, featuring a series of repeated rhythmic patterns.

Musical notation for the ninth system, concluding the piece with various rhythmic values.

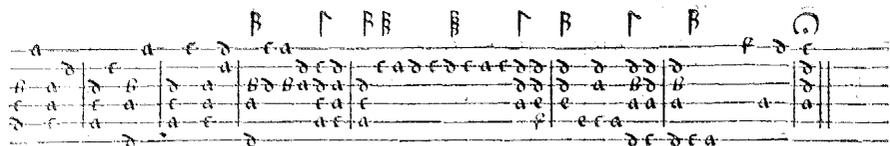
PRATVM



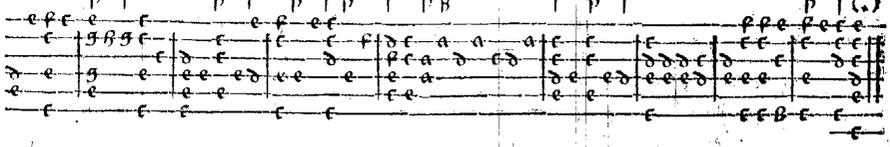
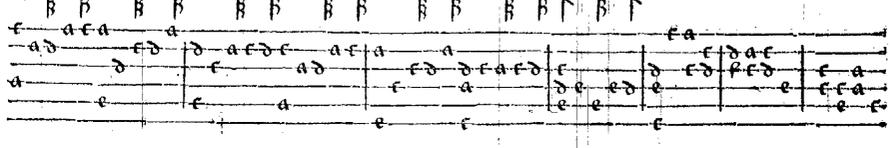
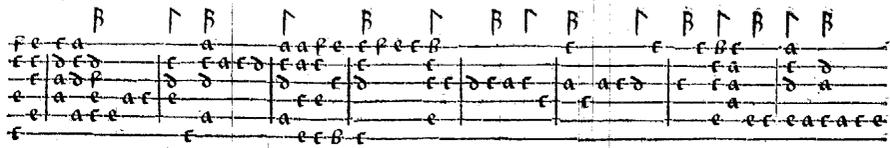
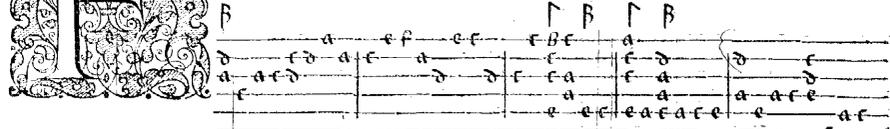
Handwritten musical notation on a page titled "PRATVM". The notation consists of ten systems, each with a single staff. Above the first staff, there are rhythmic symbols: a vertical line with a flag, followed by two pairs of vertical lines, and then a vertical line with a flag, a pair of vertical lines, another pair of vertical lines, a pair of vertical lines, and a 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 systems are separated by horizontal lines. The first system begins with a clef-like symbol. The second system has the word "Anctia" written above it. The notation continues down the page, with some systems ending in a star-like symbol. The overall appearance is that of a historical manuscript page for a lute piece.

Anctia

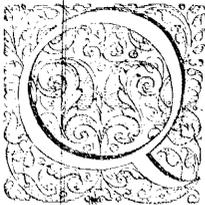
MUSICVM.



Antia 5.



PRATVM



Musical notation system 1: Treble clef, four staves. The top staff contains rhythmic notation (letters) above a line of notes. The second staff contains a line of notes. The third and fourth staves contain a line of notes with rhythmic notation below.

Vella che gl'occhi. & Primi Toni.

Musical notation system 2: Treble clef, four staves. Similar format to system 1, with rhythmic notation above and below the notes.

Musical notation system 3: Treble clef, four staves. Similar format to system 1, with rhythmic notation above and below the notes.

Musical notation system 4: Treble clef, four staves. Similar format to system 1, with rhythmic notation above and below the notes.

Musical notation system 5: Treble clef, four staves. Similar format to system 1, with rhythmic notation above and below the notes.

Musical notation system 6: Treble clef, four staves. Similar format to system 1, with rhythmic notation above and below the notes.

Empty musical notation system: Treble clef, four staves, completely blank.



Partial musical notation on the right margin, showing a treble clef and some notes.

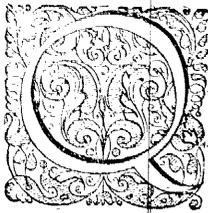
Partial musical notation on the right margin, showing a treble clef and some notes.



Partial musical notation on the right margin, showing a treble clef and some notes.

Partial musical notation on the right margin, showing a treble clef and some notes.

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

Seempre 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.



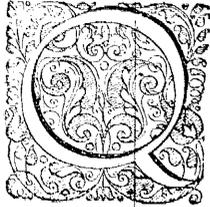
Val viue Salamandra in fiama ardente E ne gioisce poi Co-
 sù il mio core in voi Chela sua fiamma fete assai lucente Ardendo ha vi-
 ta // ed uol'alcun non sente O che felice forte // viuer in fiamma
 // e non hauer la mor- te O che felice forte // viuer in fiamma
 // viuer in fiamma e non hauer la morte.

B A S S O.



Val viue E ne gioisce poi Cosù 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.

MUSICVM.



Musical notation for the first system, featuring a single staff with a treble clef. The notation consists of rhythmic values (dots) and letters (a, b, c, e, f) placed above and below the staff. Above the staff, there are several groups of letters: 'IB', 'ΓBB B ΓΓΓB B', and 'BB'. The text 'Valvius Salamandra. Secunditoni.' is written below the staff.

Musical notation for the second system, featuring a single staff with a treble clef. The notation consists of rhythmic values and letters. Above the staff, there are groups of letters: 'B', 'BB B ΓB', and 'Γ'. The text 'Valvius Salamandra. Secunditoni.' is repeated below the staff.

Musical notation for the third system, featuring a single staff with a treble clef. The notation consists of rhythmic values and letters. Above the staff, there are groups of letters: 'B', 'ΓBB', 'ΓBBBB B B B B', 'B', 'B', 'B', 'B', 'B', and 'B'. The text 'Valvius Salamandra. Secunditoni.' is repeated below the staff.

Musical notation for the fourth system, featuring a single staff with a treble clef. The notation consists of rhythmic values and letters. Above the staff, there are groups of letters: 'B', 'Γ B', 'Γ B', 'Γ BB', 'B', 'B', 'B', 'B', 'BB', and 'Γ'. The text 'Valvius Salamandra. Secunditoni.' is repeated below the staff.

Musical notation for the fifth system, featuring a single staff with a treble clef. The notation consists of rhythmic values and letters. Above the staff, there are groups of letters: 'B', 'BB', 'Γ B', 'B', 'B', and 'B'. The text 'Valvius Salamandra. Secunditoni.' is repeated below the staff.

Musical notation for the sixth system, featuring a single staff with a treble clef. The notation consists of rhythmic values and letters. Above the staff, there are groups of letters: 'B B', 'ΓB', 'ΓB', 'BB B B', and 'Γ BBB B B'. The text 'Valvius Salamandra. Secunditoni.' is repeated below the staff.

Musical notation for the seventh system, featuring a single staff with a treble clef. The notation consists of rhythmic values and letters. Above the staff, there are groups of letters: 'B', 'Γ B', 'B', 'BB', and 'B'. The text 'Valvius Salamandra. Secunditoni.' is repeated below the staff.

Musical notation for the eighth system, featuring a single staff with a treble clef. The notation consists of rhythmic values and letters. Above the staff, there are groups of letters: 'B', 'Γ B', 'ΓB', 'BB', 'B', 'BB', and 'B'. The text 'Valvius Salamandra. Secunditoni.' is repeated below the staff.

Musical notation for the ninth system, featuring a single staff with a treble clef. The notation consists of rhythmic values and letters. Above the staff, there are groups of letters: 'B', 'Γ B', 'ΓB', 'BB', 'B', 'BB', and 'B'. The text 'Valvius Salamandra. Secunditoni.' is repeated below the staff.

PRATVM



Handwritten musical notation on a five-line staff. Above the staff are rhythmic symbols: 'TF B B TF BBB B'. The notation includes various note values (minims, crotchets) and rests. Below the staff, the letters 'g g g' and 'f f f' are written.

Langca filii. Tertijtoni.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic symbols: 'B B B B B TF B TF B B'. The notation includes various note values and rests. Below the staff, the letters 'd e a' and 'a a a' are written.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic symbols: 'B B B B TF B B B BBB BBB B B TF B'. The notation includes various note values and rests. Below the staff, the letters 'a a a' and 'r e e' are written.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic symbols: 'B B B B B B B TF TF B B B B B B B'. The notation includes various note values and rests. Below the staff, the letters 'e e e' and 'a a a' are written.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic symbols: 'B B B B B B B B B TF B B B TF B'. The notation includes various note values and rests. Below the staff, the letters 'a a a' and 'e e e' are written.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic symbols: 'B B TF B B B B B B B B B TF B TF B'. The notation includes various note values and rests. Below the staff, the letters 'd e a' and 'a a a' are written.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic symbols: 'TF B B B B B B B B B TF B B B'. The notation includes various note values and rests. Below the staff, the letters 'e e e' and 'a a a' are written.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic symbols: 'B B B B TF B TF B B B B'. The notation includes various note values and rests. Below the staff, the letters 'a a a' and 'e e e' are written.

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 B B B B'. The notation includes various note values and rests. Below the staff, the letters 'e e e' and 'a a a' are written.

MUSICVM

6



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

O Tirsi o Tirsi

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 volte il giorno, partir da voi vorrei: tan-
 to son dolci gli ritorni miei: & così mill'e mille volte mill'e mille volte il gior-
 no, partir da voi vorrei: tanto son dolci gli ritorni miei.

MUSICVM



First system of musical notation with a treble clef and a key signature of one flat. The staff contains a sequence of notes and rests, with a large block letter 'B' placed above the staff at the beginning of the system.

Nehot che col partire. Quattitoni.

Second system of musical notation, continuing the piece. It features a treble clef and a key signature of one flat, with a large block letter 'B' above the staff.

Third system of musical notation, continuing the piece. It features a treble clef and a key signature of one flat, with a large block letter 'B' above the staff.

Fourth system of musical notation, continuing the piece. It features a treble clef and a key signature of one flat, with a large block letter 'B' above the staff.

Fifth system of musical notation, continuing the piece. It features a treble clef and a key signature of one flat, with a large block letter 'B' above the staff.

Sixth system of musical notation, continuing the piece. It features a treble clef and a key signature of one flat, with a large block letter 'B' above the staff.

Seventh system of musical notation, continuing the piece. It features a treble clef and a key signature of one flat, with a large block letter 'B' above the staff.

Eighth system of musical notation, continuing the piece. It features a treble clef and a key signature of one flat, with a large block letter 'B' above the staff.

Ninth system of musical notation, continuing the piece. It features a treble clef and a key signature of one flat, with a large block letter 'B' above the staff.

P R A T V M



ΓB ΓB B B B B B B
 d d d a a a a d d d d e d e d d d a a a a
 b b b b a d d d d d f a d f b a
 a a e e e a a a f a a e a r r a b
 f f f f e r a a e e d a a e d a r

Cui beta. Quinti toni.

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

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

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

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

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

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

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

vo
 ra
 de
 ste
 cor
 che
 vo
 c



Gni belta madóna 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.

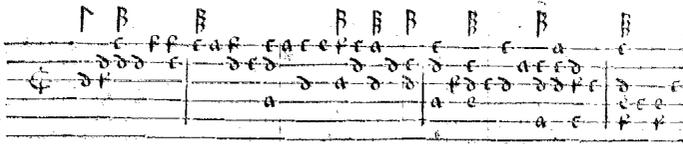
B A S S O.



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.

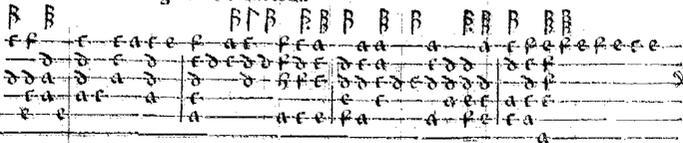
MUSICVM.





 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.

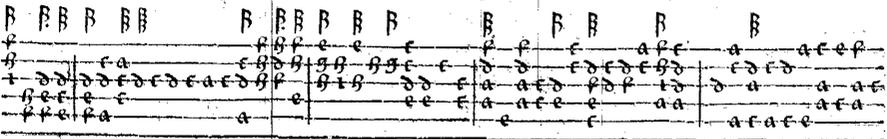
Viu fuch'elgiomo, Sextitoni.



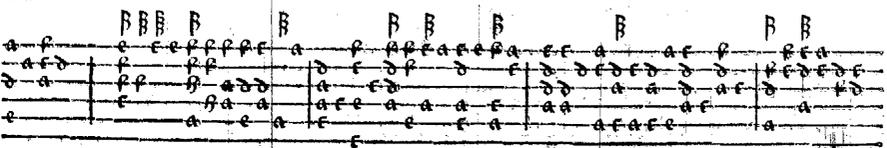
 Musical staff with notes and a large 'S' initial. The notes are mostly quarter and eighth notes, with some rests. The initial 'S' is large and decorative, starting the first line of music.



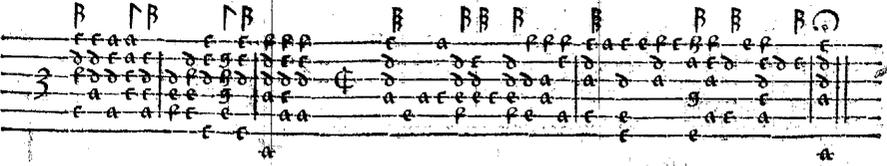
 Musical staff with notes and a large 'S' initial. The notes are mostly quarter and eighth notes, with some rests. The initial 'S' is large and decorative, starting the first line of music.



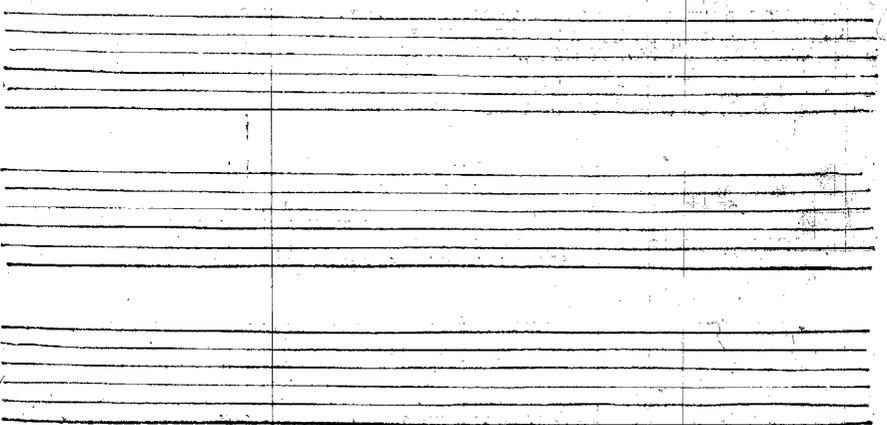
 Musical staff with notes and a large 'S' initial. The notes are mostly quarter and eighth notes, with some rests. The initial 'S' is large and decorative, starting the first line of music.



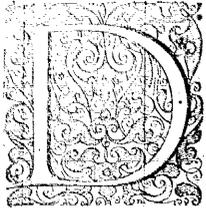
 Musical staff with notes and a large 'S' initial. The notes are mostly quarter and eighth notes, with some rests. The initial 'S' is large and decorative, starting the first line of music.



 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.



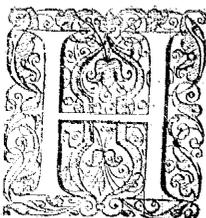
Oce fiamella mia s'hai tanto ardi- re s'hai
 tanto ardi- re Con tua belta infi- nita A mill'e mille cor
 dar mort'e vita Ch'altro si potra dire Senon che tu fai viuer e mori-
 re Senon che tu fai viuer e morite Ch'altro si potradire Senon che tu fai viuer
 e morite Senon che tu fai viuer e mori- re.

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.

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

Musical staff with notes and rests.

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

Musical staff with notes and rests.

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.

guai ad vno ad vno li miei guai.

BASSO.



Musical staff with notes and rests.

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

Musical staff with notes and rests.

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

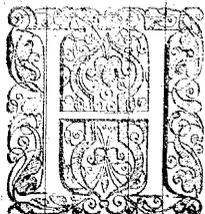
Musical staff with notes and rests.

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

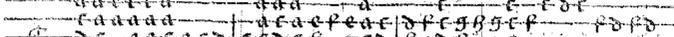
Musical staff with notes and rests.

vno li miei guai

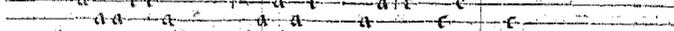
MUSICVM.



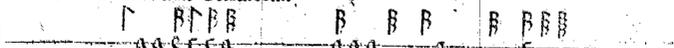


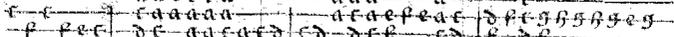


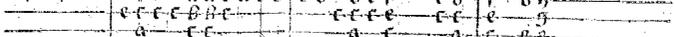


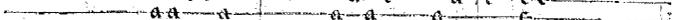


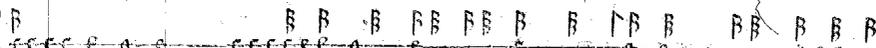
Orva canzona mia. Octauitbni.

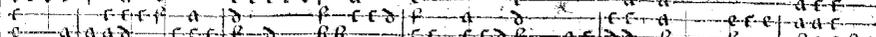


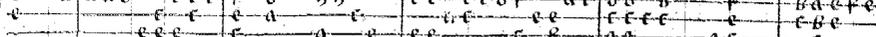


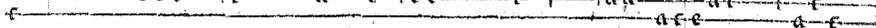


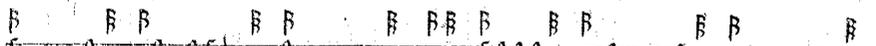


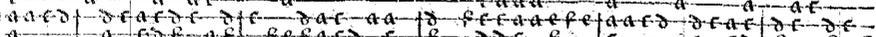


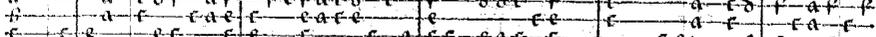


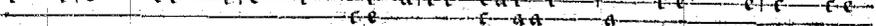


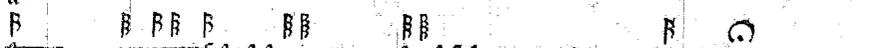


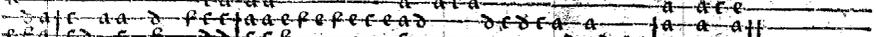


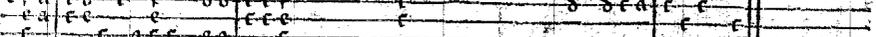




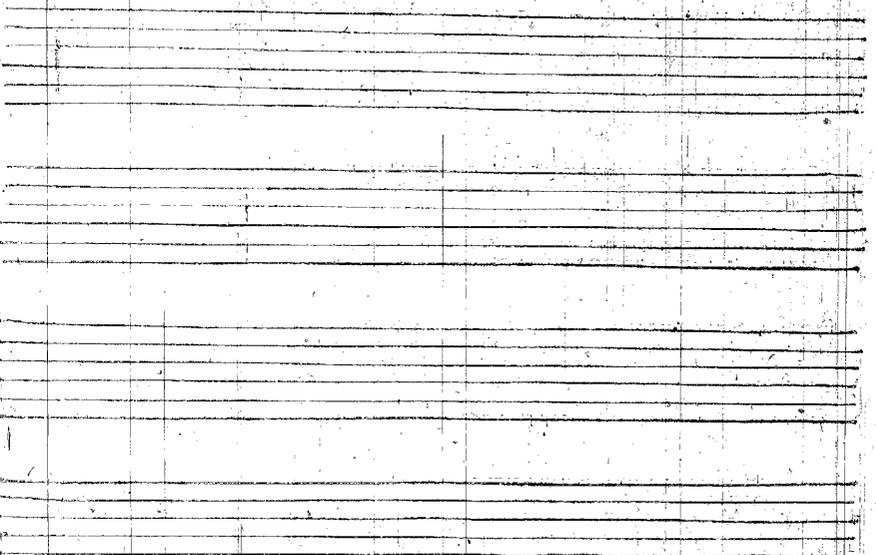












PRATVM



Musical notation for the first system, featuring a treble clef and a key signature of one flat. The notation consists of a single staff with a complex sequence of rhythmic values (e, f, g, a, b, c, d) and some accidentals. Above the staff, there are several groups of rhythmic values: 'B BBB B BB B BBB B'. Below the staff, there are two lines of text: 'Eforza. Nonitoni.' and another line of rhythmic values: 'B BB BB BB BB BB BB BB BB BB B'.

Musical notation for the second system, continuing the sequence of rhythmic values and text from the first system.

Musical notation for the third system, continuing the sequence of rhythmic values and text.

Musical notation for the fourth system, continuing the sequence of rhythmic values and text.

Musical notation for the fifth system, concluding with a double bar line and a repeat sign.



Small musical notation fragment with a treble clef and a single note.

Small musical notation fragment with a treble clef and a single note.

Small musical notation fragment with a treble clef and a single note.

Small musical notation fragment with a treble clef and a single note.



Small musical notation fragment with a treble clef and a single note.

Small musical notation fragment with a treble clef and a single note.

Small musical notation fragment with a treble clef and a single note.

Small musical notation fragment with a treble clef and a single note.

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 //

Musical notation for Soprano part.

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.

Musical notation for Bass part.

MUSICVM.



C B B B B B B B C B B B
 a a a c c a a a a a a a c c c a a
 B a a a a a B e a e f f e e e a d f a B a a a a a B
 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 f e e e c c c c B B e e
 a c c a r c a a c c a

O chetropp'alc' amor. Decimi toni.

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

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

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

[Empty musical staves with five-line structure]

PRATVM



Γ β β β β β β

aaaa f e ca af ef ee a aca
 fffff d d d f f a d ca e f f a a ad
 d d d d a d d d d e d e f f d d a e
 f ca e e f f af ee e a e a f e f f
 a a a e f e e f f af e a e a
 a a a a

Et canto gratiola. Vndecimi toni.

Γ β β β β

f d f a a aaaa f e fa af
 d d ca ca f f f d a e d f f a a d a e e
 e f f d e d d d d a a f d d d d d e f e f f
 f e f f e f f a f e f f a f e
 a a a e f a e a ea f

β β

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

β β β β β

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

β β β β β

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



non



non è

MUSICVM.



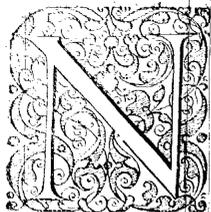
Et tanto gratio fa // e tanto bella Sei tanto gratio-
 fa // e tanto bella Che chi te mira // c
 non conofc' amore O non è viuo // o non conofc' amore O non è viuo //
 o non conofc' amore.

BASSO.



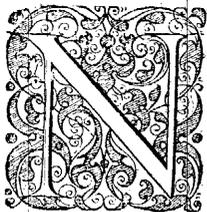
Et tanto gratiofa, // e tanto bella Sei tanto gratio-
 fa // e tanto bella Che chi te mira //
 e non ti donn' il core, O non è viuo, // O non è viuo o non conofc' amore,
 non è viuo // a non è viuo o non conofc' amore.

P R A T V M



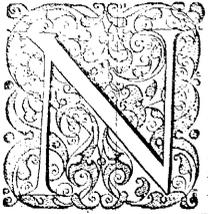
On al su'amante piu Diana piacque Quando per tal ventura tutt'ignuda La vid-
 d'in mez- zo de gelid'acque Ch'ame la pastorella
 al pestre cruda Post'a bagnar vn leggiadretto velo Ch'a laura il vagh'e bion- do capel chiuda Ch'a lau-
 rail vagh'e bion- do capel chiuda Tal che mi fece hor quand' eg'ard'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

MUSICVM.



B BB Γ B B BBB Γ BB
 d d d e d e d e a f e e e a a a a a
 f d d f r d d d d d f a e a r d e
 e f r e a a a a a f a a a a
 f r a a a a a a a a a a

On al suo amante 4. 12. Toni. *

B BB BBB B B Γ B B BB
 a e d a e f f d f d e r e a a d e a a e d f f
 a d f b d f d d d e f d a d a e d
 e a f a a a a a a a a a a e a e e f f

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

Γ BB B BB B B B B B B
 a a a e e a d e a a d e a e d e f a a d d e a e d f f f f
 r r r d d d d a d a d a d a d d d d d d d d d d d d
 f f a

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

Γ BB Γ B Γ BBB B BB
 e d f B B B a e d e d e d d d d d d d e a e d e d e a f a a a b a
 f a
 a

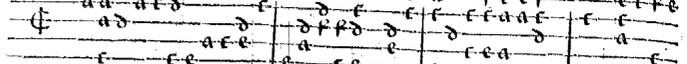
Γ B Γ BBB B B B
 f f f e e e e a
 h e d d d d e d e f a e d e d e a e d
 a a e f a a a a e e e e a e a e a e a e a e a e a e a e a e

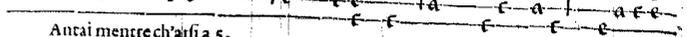
Multiple empty musical staves with some faint markings and a small 'a' at the bottom.

PRATVM

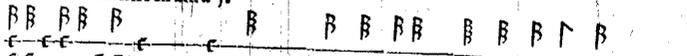


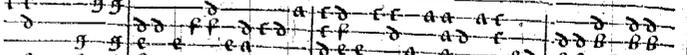


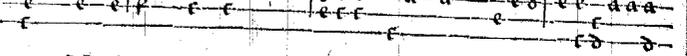




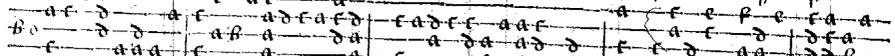
Antai mentre ch'alla s.

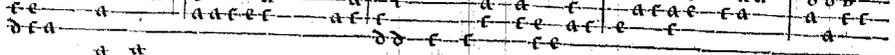


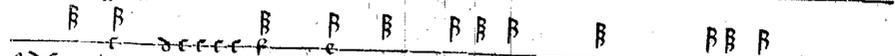


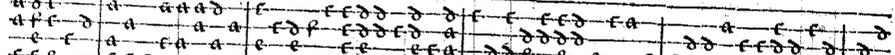


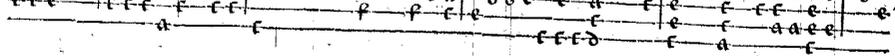


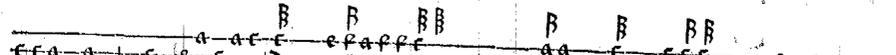


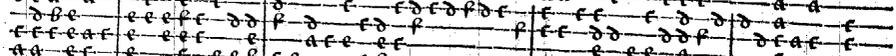




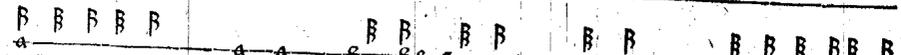


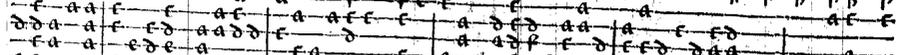


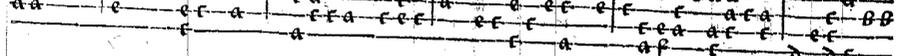




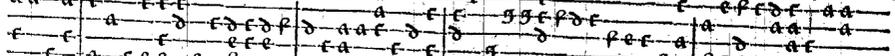


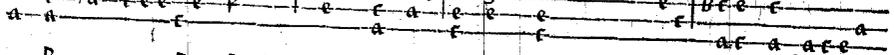


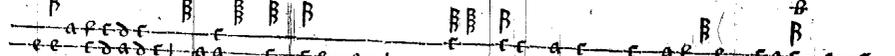


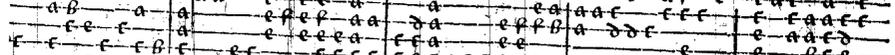


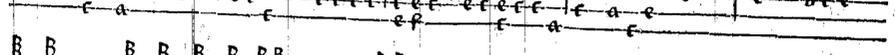


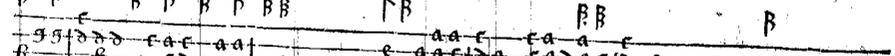


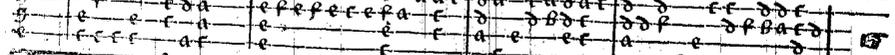


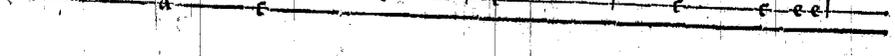


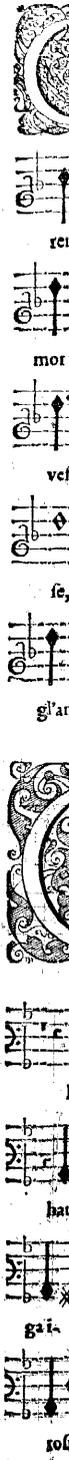














Antai mentre chi arsi del mio foco La viua fiam- ma, ou'io mo-
 rendo visì Ben che quâr'io cantai e quant'io scrif- si Di madonna d'a-
 mor fu nulla'o poco, fu nulla'o po- co, Del lor chiaro diuin almo splendore Nô m'ha
 vessera tutto fatto indeg- no Col canto, haureil' interno e gra' ardore, Agl'orecchi 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 scrif- si Di madon'e d'amor
 E quâr'io scrifisi 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 fa beau- té, Futen son cœur trist' & def,
confortée, Fut en son cœur trist' & 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 fa beauté, Fut en son cœur //
trist' & 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', 'f', 'd', 'c', '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', 'f', 'd', 'c', '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', 'f', 'd', 'c', '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', 'f', 'd', 'c', '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', 'f', 'd', 'c', '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', 'f', 'd', 'c', '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 B FB B B B B B B B B B B B

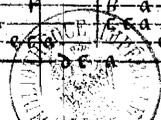
Handwritten musical notation on a five-line staff. The notes are represented by letters: 'a', 'e', 'f', 'd', 'c', 'g'. Above the staff are rhythmic markings: 'BB B B FB B B B B B B B B B B B'. The notes are arranged in a sequence across the staff.

B B B B B B 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', 'f', 'd', 'c', 'g'. Above the staff are rhythmic markings: 'B B B B B B 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', 'f', 'd', 'c', '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.



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 first system. 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.

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



Onna 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.



Onna 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. //

Large decorative initial letter 'D' on the right margin.

1 7
f f
c f
f d a
e a
f a

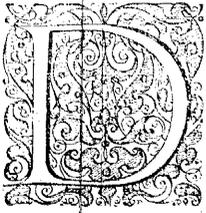
B B
B P
a
f a

B B
B B

f a
a f
f e
f e

B
a
f f
f
a

MUSICVM.



Dffere fa ac aa affe a aareare
 fff fff fff fff fff fff fff fff
 a ac aa aa f f f f f f f f f f

Onnacudel.

Dffere fa ac aa affe a aareare
 fff fff fff fff fff fff fff fff
 a ac aa aa f f f f f f f f f f

ffere fa ac aa affe a aareare
 fff fff fff fff fff fff fff fff
 a ac aa aa f f f f f f f f f f

ffere fa ac aa affe a aareare
 fff fff fff fff fff fff fff fff
 a ac aa aa f f f f f f f f f f

ffere fa ac aa affe a aareare
 fff fff fff fff fff fff fff fff
 a ac aa aa f f f f f f f f f f

ffere fa ac aa affe a aareare
 fff fff fff fff fff fff fff fff
 a ac aa aa f f f f f f f f f f

Empty musical staves with five-line structure.

P R A T V M



LB

Handwritten musical notation on a five-line staff. The notes are written in a shorthand style with stems and flags. The text 'dea' is written below the first few notes.

ERosignol.

Handwritten musical notation on a five-line staff. Above the staff are several letters: LB, B, LB, B, B, B, B. The notes are in the shorthand style.

Handwritten musical notation on a five-line staff. Above the staff are several letters: B, B. The notes are in the shorthand style.

Handwritten musical notation on a five-line staff. Above the staff are several letters: LB, B, LB, B, B, LB, LB, B, B, B. The notes are in the shorthand style.

Handwritten musical notation on a five-line staff. Above the staff are several letters: LB, B, LB, LB, LB, B, LB, LB, LB. The notes are in the shorthand style.

Handwritten musical notation on a five-line staff. Above the staff are several letters: B, LB, B, LB, LB, B, LB. The notes are in the shorthand style.

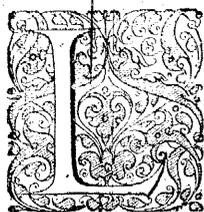
Handwritten musical notation on a five-line staff. Above the staff are several letters: B, LB, B, B, B, B, LB, LB. The notes are in the shorthand style.

Handwritten musical notation on a five-line staff. Above the staff are several letters: B, LB, B, B, B. The notes are in the shorthand style.

Handwritten musical notation on a five-line staff. Above the staff are several letters: B, LB, B, B. The notes are in the shorthand style.

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 giaccio 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.



[B]
 aaaa d efaaaa dfa f fd d fa af
 f f f d d e f d d a r d a r d f d e f d f
 e e e a r f f e e a e e e e e e
 a a a f a a a e e e e e a f e

O la so let te.
 [B]
 a f a a r
 a c d f d d f a f d f a f a f a a a a c d a
 d f d a a a r a f d f d f d a a b b d d e d d c a f
 e a a e f e e f e e e e e e e f e f
 f e e a e e e e a e e a e a e a f

[B]
 a a a f a a a a a a f a a f a d f a a f
 d e f a a a a a d f a e f d d f a a r d f d e f d f d d a d a d
 e e e a r f f e e a e e e e e e e e e e e a a e
 a a a e a a a e e e e e e e e e e e e e a a f e

[B]
 f a a f a f a f a a a a a f a f a e e e e
 a r d d d e a a b b d d e f d f d a r d b b b e e e e e e e e
 a a e a e e a e e a f a f a a a e e
 e e e e e e e e e e a a a

[B]
 e a a f d d d e e f a r d d d e f a e e e e
 f f d a a a a e e e d a a a d f a d e d e d e a e d e d d d
 f d b b b b e e e e e e e f d d b b b d d d d d
 a a e e e e e a a a a a e a a a a a a a
 a d d a e e a d d e d a a a a a

[B]
 a a a a e d a e e d a c e a a a a a a a a a
 f f a e d a e e d a c e a a a a e f e a a e d e a e e e
 d d e d d e f a d a e d d a e d d e e e f e e d e d e a f d d d
 f f a a e a e f a e a e a e e e e e e e e a e e e e
 a a e e a a e a a e e a a a a a a a a a e a a a

[B]
 e a f f e d a f f a a a a e f e f e e e e a a f d a
 d e d d d a e d d e e e e e e e e e e d e d e d e a e d
 a e e e e a a e e e e e e e e e e e e e e e e f
 f a a a a e f a a a a a a a a a e a a e a

[B]
 e e e e f a e d e d e d e a a a a a a a a a
 d d a e e e d e f
 a a a

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'cin- dor- no, Quando li coria 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 coria 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- tuente 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.

Handwritten musical notation on five staves. The notation consists of letters (a, b, c, d, e, f) and rhythmic symbols (vertical lines with flags) placed on and between the staves. The first staff begins with a treble clef and a common time signature.

Handwritten musical notation on five staves, starting with a large, ornate initial 'C' in a decorative square frame on the left. The notation continues with letters and rhythmic symbols.

Oslechiome. Seconda parte.

Handwritten musical notation on five staves, continuing the piece with letters and rhythmic symbols.

Handwritten musical notation on five staves, continuing the piece with letters and rhythmic symbols.

Handwritten musical notation on five staves, continuing the piece with letters and rhythmic symbols.

Handwritten musical notation on five staves, continuing the piece with letters and rhythmic symbols.

Handwritten musical notation on five staves, concluding the piece with letters and rhythmic symbols.

MUSICVM

24

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



Vñnn'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 di& si par desloyanté De ce corps mie vous auez

BASSO.

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

che desiando ch'iami.

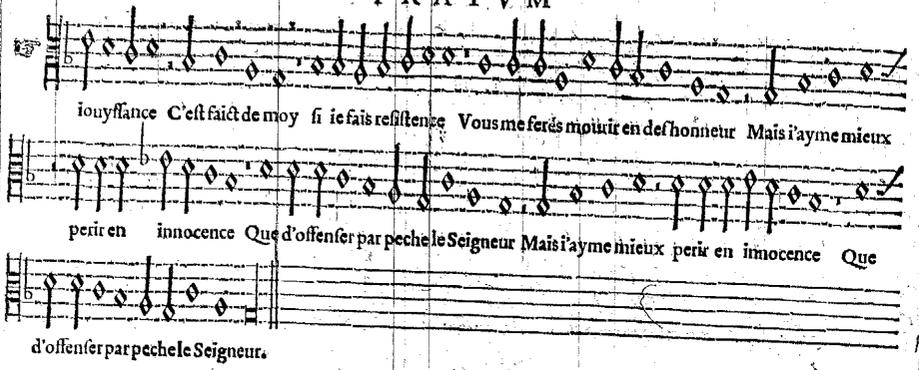


Vñnn'vn iour d'amour soli- cée Sufann'vn iour d'amour soli- cée.
e Par deux viellars conuoitans sa beauré Fut en son cœur

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

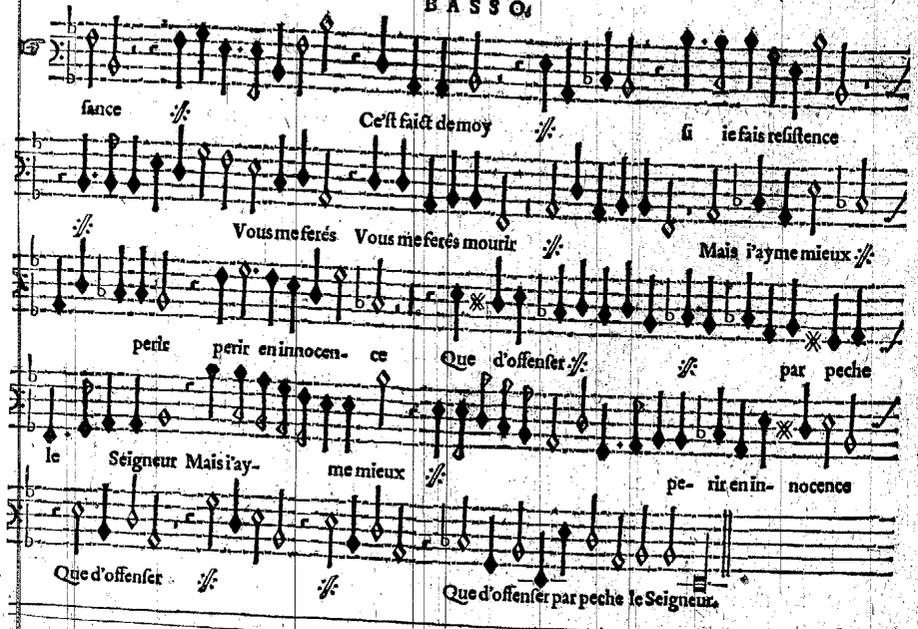
té Elle leur di& si par de- sloyanté De ce corps mien Vous auss iouyt-

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 mourir Mais l'ayme mieux perir perir en innocence Que d'offenser par peche le Seigneur Mais l'ayme mieux perir en innocence Que d'offenser par peche le Seigneur.

MUSICVM.

The musical notation consists of six systems, each with three staves. The notation is a form of early musical notation, likely for a lute or similar instrument, using rhythmic values and letters (B, P) placed above the staves. The notation is arranged in a grid-like fashion, with each system occupying a row of three staves. The rhythmic values are small letters (c, d, e, f, g, a, b) and the letters B and P are placed above the staves, possibly indicating specific notes or rests. The notation is arranged in a grid-like fashion, with each system occupying a row of three staves. The rhythmic values are small letters (c, d, e, f, g, a, b) and the letters B and P are placed above the staves, possibly indicating specific notes or rests.

P R A T V M

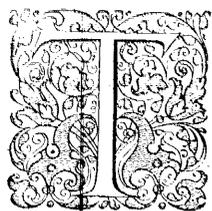


Inimoriv volea.



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
 giavi- 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 // tomaro in vita Che per ancho morir // tomaro 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 // tomaro in vita.

PRATVM



1 B B B B B B B B B B
 a a a a a a a a a a a a a a
 a a a a a a a a a a a a a a
 a a a a a a a a a a a a a a
 a a a a a a a a a a a a a a

Olce amorose.

B B B B B B B B B B
 a a a a a a a a a a a a a a
 a a a a a a a a a a a a a a
 a a a a a a a a a a a a a a
 a a a a a a a a a a a a a a

B B B B B B B B B B B B B B
 a a a a a a a a a a a a a a a a
 a a a a a a a a a a a a a a a a
 a a a a a a a a a a a a a a a a
 a a a a a a a a a a a a a a a a

B B B B B B B B B B B B B B
 a a a a a a a a a a a a a a a a
 a a a a a a a a a a a a a a a a
 a a a a a a a a a a a a a a a a
 a a a a a a a a a a a a a a a a

B B B B B B B B B B B B B B
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 a a a a a a a a a a a a a a a a
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B B B B B B B B B B B B B B
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 a a a a a a a a a a a a a a a a
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B B B B B B B B B B B B B B
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B B B B B B B B B B B B B B
 a a a a a a a a a a a a a a a a
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 a a a a a a a a a a a a a a a a

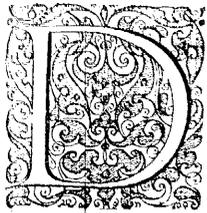


Musical notation on the right margin, including a treble clef and notes.



Musical notation on the right margin, including a treble clef and notes.

centi Fa
 bella
 mi guid



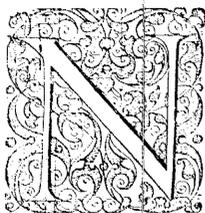
Olc' amorese amorese eleggiadrette ninfe e leggiadrette ninfe Dolc' amore-
 se amorese eleggiadrette ninfe e leggiadrette ninfe Che col vostro cantar e dolc' accen-
 ti Fate ecco risonar sonar Fate ecco risonar Fate ecco risonar fermar i venti Venit' a cantar me-
 co Notte felice e bel- la // Che mi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

BASSO.



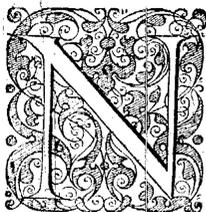
Olc' amorese // eleggiadrette ninfe Dolc' amorese //
 eleggiadrette ninfe Che col vostro cantar e dol- c' ac-
 centi Fate ecco Fate ecco risonar sonar fermar i venti Venit' a cantar meco Notte felice e
 bella Che mi guidasti // in braccio alla mia stella Che mi guidasti in braccio alla mia stella Che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

P R A T V M



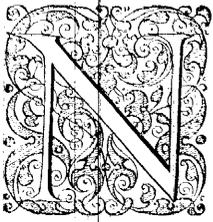
On mitog' il ben mio Chi non arde d'amor // come fac'io
 come fac'io Ma perche nō fia mai che null' o poco agguagl' il mio gran foco Se
 non e ingiult' amo- re Io sol hauro della mia donn' il core //
 Dunche las' il ben mio Chi non arde d'amor // come fac'io. Dunche las' il ben mio
 Chi non arde d'amor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

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

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

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

On mi tog' ben mio.

Γ B B ΓB B B B B B Γ B Γ

e a e a

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

a f a f e

a f e a

B Γ B ΓB ΓB Γ B Γ B B B Γ B B Γ

a a f e f e

e e

e e

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

B ΓB Γ B B ΓB Γ B Γ B B ΓB B

f f e a a a f e f e

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

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

f f e

B Γ B B B B B B Γ B B

a a

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

e e

a a

ΓB B Γ B B B B B B B B B B B B

a a a f e

e a f e

f f e

e e

ΓB B B B B B B B B B B B B B B B

f f a a a a a a e

f d a f e

f a a e

a e

B B B B B B B B B

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

d e a f e

e e

a a

PRATVM



Musical notation for the first system, featuring a treble clef and a common time signature. Above the staff are rhythmic flags: a vertical line with a flag, a vertical line with two flags, a vertical line with one flag, a vertical line with two flags, and a vertical line with one flag. The notation includes various note values (minims, crotchets, quavers) and rests.

lento m^ahamor.

Musical notation for the second system, featuring a treble clef and a common time signature. Above the staff are rhythmic flags: a vertical line with one flag, a vertical line with two flags, a vertical line with one flag, a vertical line with two flags, a vertical line with one flag, a vertical line with two flags, and a vertical line with one flag. The notation includes various note values and rests.

Musical notation for the third system, featuring a treble clef and a common time signature. Above the staff are rhythmic flags: a vertical line with two flags, a vertical line with one flag, a vertical line with two flags, a vertical line with one flag, a vertical line with two flags, a vertical line with one flag, a vertical line with two flags, a vertical line with one flag, a vertical line with two flags, and a vertical line with one flag. The notation includes various note values and rests.

Musical notation for the fourth system, featuring a treble clef and a common time signature. Above the staff are rhythmic flags: a vertical line with two flags, a vertical line with one flag, a vertical line with two flags, a vertical line with one flag, a vertical line with two flags, a vertical line with one flag, a vertical line with two flags, a vertical line with one flag, a vertical line with two flags, and a vertical line with one flag. The notation includes various note values and rests.

Musical notation for the fifth system, featuring a treble clef and a common time signature. Above the staff are rhythmic flags: a vertical line with two flags, a vertical line with one flag, a vertical line with two flags, a vertical line with one flag, a vertical line with two flags, a vertical line with one flag, a vertical line with two flags, a vertical line with one flag, a vertical line with two flags, and a vertical line with one flag. The notation includes various note values and rests.

Musical notation for the sixth system, featuring a treble clef and a common time signature. Above the staff are rhythmic flags: a vertical line with two flags, a vertical line with one flag, and a vertical line with two flags. The notation includes various note values and rests.

Empty musical staves at the bottom of the page, consisting of ten blank five-line staves.



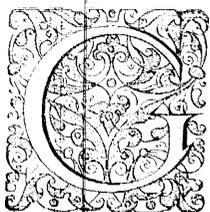
Partial view of musical notation on the right margin, including a treble clef and a common time signature.



Partial view of musical notation on the right margin, including a treble clef and a common time signature.

MUSICVM.

30



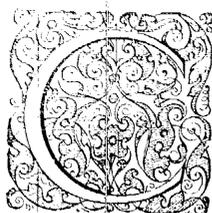
lonto m'hamor fra bell'e crude braccia, fra bell'e crude braccia Che m'anci-
 don'a torto et s'io mi doglio Doppia il martir // onde pur com'io
 foglio, Il meglio e ch'io mi mora, // mi mora, amando e taccia, Il meglio e ch'io mi mo-
 ra, Il meglio e ch'io mi mora mi mora amando e taccia.

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 stylized, early printed font.

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.

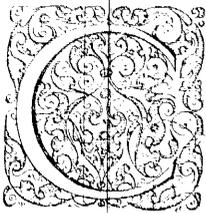
Fourth system of musical notation, continuing the melody. It includes a treble clef and a common time signature, with a key signature of one flat.

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.

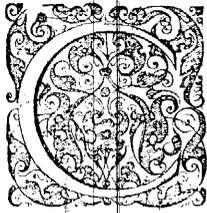
Seven systems of empty musical staves, providing space for further notation or performance.

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.



Tempo sospiraua.

P R A T V M



Musical notation for the first system, including a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notation consists of a single staff with a series of rhythmic values (e.g., aa, aed, eagggggg, eeee, eadef, eeee) and a large, ornate initial 'M' at the beginning.

Vando mirai.

Musical notation for the second system, continuing the piece with rhythmic values and a large, ornate initial 'M'.

Musical notation for the third system, continuing the piece with rhythmic values and a large, ornate initial 'M'.

Musical notation for the fourth system, continuing the piece with rhythmic values and a large, ornate initial 'M'.

Musical notation for the fifth system, continuing the piece with rhythmic values and a large, ornate initial 'M'.

Musical notation for the sixth system, continuing the piece with rhythmic values and a large, ornate initial 'M'.

Musical notation for the seventh system, continuing the piece with rhythmic values and a large, ornate initial 'M'.

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



Partial musical notation on the right margin, showing a treble clef and a common time signature.

Partial musical notation on the right margin, showing a treble clef and a common time signature.

Partial musical notation on the right margin, showing a treble clef and a common time signature.

Partial musical notation on the right margin, showing a treble clef and a common time signature.

Partial musical notation on the right margin, showing a treble clef and a common time signature.

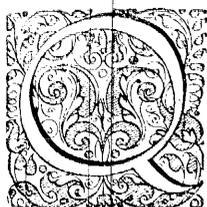


Partial musical notation on the right margin, showing a treble clef and a common time signature.

Partial musical notation on the right margin, showing a treble clef and a common time signature.

Partial musical notation on the right margin, showing a treble clef and a common time signature.

Partial musical notation on the right margin, showing a treble clef and a common time signature.



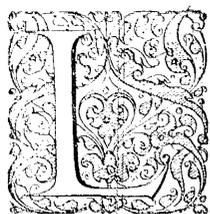
Vando mirai ſa bella faccia d'oro Cons'occhi ladri Cons'occhi
 la- di mi rubafti il core Quando mirai ſa bella faccia d'o-
 ro % Cons'occhi la- di % mi rubafti il core %
 Dammi lo core o ladra del mio core % o ladra del mio core %
 del mio core Dammi lo core o ladra del mio core % Dammi lo core o
 ladra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

BASSO.



Vando mirai ſa bella faccia cruda C6 s'occhi ladri %
 C6 s'occhi ladri mi rubafti il core Quando mirai ſa bella faccia d'oro
 Cons'occhi ladri % Cons'occhi ladri mi rubafti 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 nuit le iourie ne fay que songer, La nuit le iourie ne fay
 que songer, La nuit // Tout m'est contraire //

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

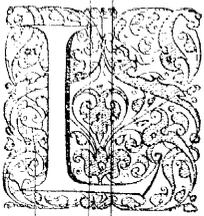
mes esprits sommeillant Sont agitez // Sont agitez comm'vn ruisseau coulant, comm'vn ruis-
 seau coulant, // comm'vn ruisseau coulant, coulant.

B A S S O.



A nuit le iourie ne fay que songer, La nuit 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, including a treble clef and a staff with notes and rests.

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

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

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

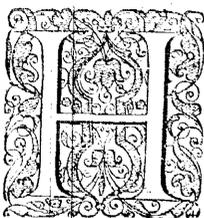
Musical notation for the sixth system, including a treble clef and a staff with notes and rests.

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

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

Empty musical staves at the bottom of the page.

MUSICVM.



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

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

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

fi auray- ierepos, // fi auray- ierepos, //

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

BASSO.



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

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

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

ray- ierepos // fi auray- ierepos // fi auray- ierepos // fi au-

ray- ie 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 don- na 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 ter- ra & 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.

MUSICVM.



Onno scendesti in terra.

PRATVM



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

Vlaritorn'a iua. Seconda parte.

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

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

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

B B B B B B B B B B B
 e e e e e e e e e e e e e e e e
 e e e e e e e e e e e e e e e e
 e e e e e e e e e e e e e e e e
 a a e e e e e e e e e e e e e e

B B B B B B B B B B B
 e e e e e e e e e e e e e e e e
 a e e e e e e e e e e e e e e e e
 e e e e e e e e e e e e e e e e
 a e e e e e e e e e e e e e e e

B B B B B B B B B B B
 a a a a e e a a e e a a e e e e
 e e e e e e e e e e e e e e e e
 e e e e e e e e e e e e e e e e
 a a a e e e e e e e e e e e e

B B B B B B B B B B B
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 a e e e e e e e e e e e e e e e e
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B B B B B B B B B B B
 e e e e e e e e e e e e e e e e
 e e e e e e e e e e e e e e e e
 e e e e e e e e e e e e e e e e
 e e e e e e e e e e e e e e e e



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 inognádo 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

The image displays 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', 'b', 'c', 'd', 'e', 'f', 'g') are placed on the staves to represent notes, and vertical lines and flags indicate rhythmic values. Above the staves, there are various rhythmic symbols, including vertical lines with flags and groups of letters, which likely represent specific rhythmic patterns or instructions. The handwriting is in black ink on aged, slightly yellowed paper. The overall structure is that of a traditional musical manuscript, though the notation itself is highly stylized and characteristic of early printed or handwritten rhythmic notation.

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 e f
 f e
 B
 a
 f f f f
 f

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

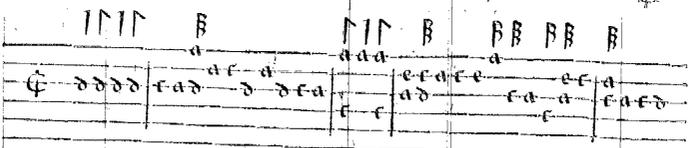


In te Domine speravi ♪ non confundar in æ-
 ternum, in iusticia tua libera me, ♪ libera me, ♪

libera me, Inclina ad me aurem tuam,

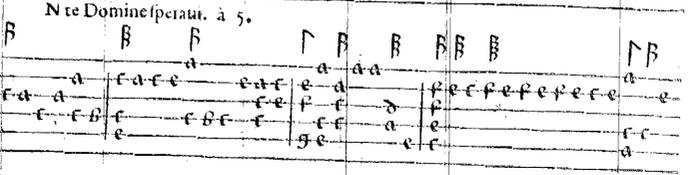
MUSICVM.



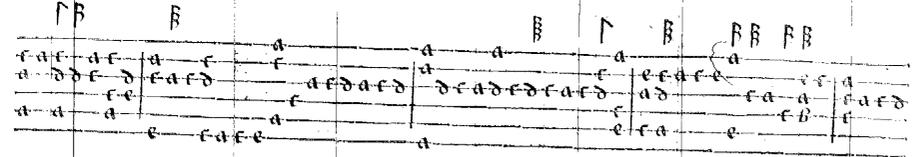


 Musical notation on a five-line staff with a C-clef. The notes are mostly quarter and eighth notes. Above the staff, there are several letters: 'L', 'B', 'B', 'B', 'B', 'B'.

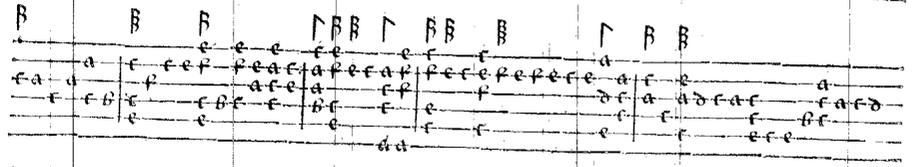
Nte Domine sperant. à 5.



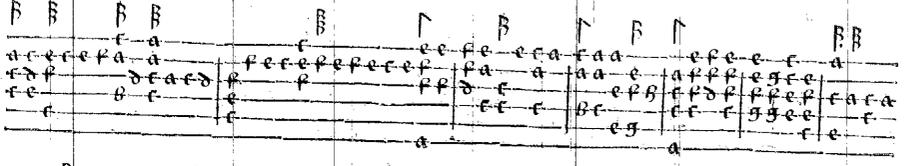
 Musical notation on a five-line staff with a C-clef. Above the staff, there are letters: 'B', 'B', 'B', 'B', 'B', 'B', 'B', 'B'.



 Musical notation on a five-line staff with a C-clef. Above the staff, there are letters: 'B', 'B', 'B', 'B', 'B', 'B', 'B', 'B'.



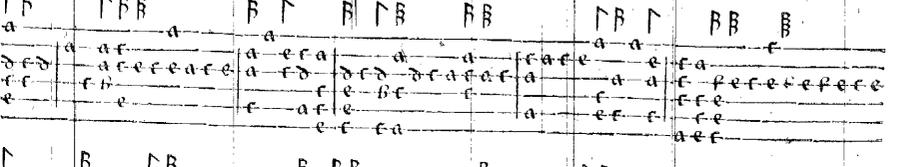
 Musical notation on a five-line staff with a C-clef. Above the staff, there are letters: 'B', 'B', 'B', 'B', 'B', 'B', 'B', 'B'.



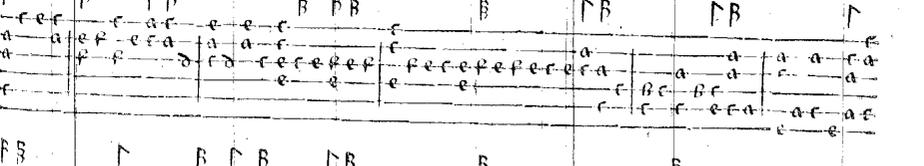
 Musical notation on a five-line staff with a C-clef. Above the staff, there are letters: 'B', 'B', 'B', 'B', 'B', 'B', 'B', 'B'.



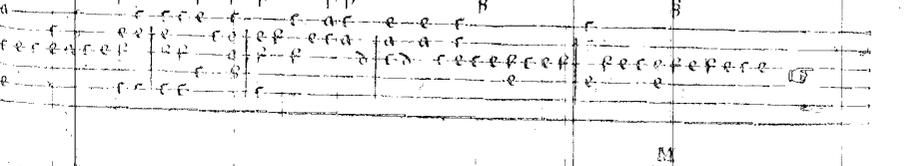
 Musical notation on a five-line staff with a C-clef. Above the staff, there are letters: 'B', 'B', 'B', 'B', 'B', 'B', 'B', 'B'.



 Musical notation on a five-line staff with a C-clef. Above the staff, there are letters: 'B', 'B', 'B', 'B', 'B', 'B', 'B', 'B'.



 Musical notation on a five-line staff with a C-clef. Above the staff, there are letters: 'B', 'B', 'B', 'B', 'B', 'B', 'B', 'B'.



 Musical notation on a five-line staff with a C-clef. Above the staff, there are letters: 'B', 'B', 'B', 'B', 'B', 'B', 'B', 'B'.

PRATVM

Handwritten musical notation for the word "PRATVM". The notation consists of six systems, each with a vocal line and a lute line. The vocal line features a series of rhythmic flags (vertical lines) above the notes, indicating specific rhythmic values. The lute line contains a sequence of letters (B, C, D, E, F, G, A) representing fret positions. The text "PRATVM" is written above the first system. The notation is dense and characteristic of early printed music.

Partial view of another page of handwritten musical notation. It shows several systems of music with rhythmic flags and lute letters. Labels on the right side of the page include: "rem", "vt falu", "me", "Inc", "ruas", and "facias".

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-
 gj, 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 //



ANTUS. Quoniam: & propter nomen tuum deduces me & enutries me, Educes me de laqueo 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
B
f a e
f a e
a a
a
a r f
f a
d d
e e
f e

MUSICVM

II TB TTB TTB TTB TTB TTB



First musical staff with notes and clef. Includes a large decorative initial 'Q' on the left.

Voniam fortitudo, Secunda pars.

Second musical staff with notes and clef.

TB TTB TTB TTB TTB TTB

Third musical staff with notes and clef.

TB TTB TTB TTB TTB TTB

Fourth musical staff with notes and clef.

TB TTB TTB TTB TTB TTB

Fifth musical staff with notes and clef.

TB TTB TTB TTB TTB TTB

Sixth musical staff with notes and clef.

TB TTB TTB TTB TTB TTB

Seventh musical staff with notes and clef.

TB TTB TTB TTB TTB TTB

Eighth musical staff with notes and clef.

TB TTB TTB TTB TTB TTB

Ninth musical staff with notes and clef.

PRATVM

Nec Domine speravi a d.

Deus

no confu

dar in ate

spiritum

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 e-ru-

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,

B B
F A
F A
a
B B
F F
F D F D
e e
F F
B
a a
a b
a
a
B B
F D F A F
F A
a
F D A F
F A F
B
D A B A C
F F
B B
a a
a b
a
F F
F F
F F
F F
a a

MUSICVM.

45

The musical score consists of ten systems, each containing three staves. The notation is handwritten and includes various rhythmic values and dynamic markings. The first system begins with a treble clef and a common time signature. The notation includes notes with stems, beams, and flags, as well as rests and bar lines. Dynamic markings such as *f*, *ff*, *p*, and *pp* are used throughout the piece. The score is written in a single system across ten systems of three staves each.

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 them. The notation is dense and covers most of the page.

PRATVM

The main musical score consists of ten systems of three staves each. Each system contains rhythmic notation (letters like 'a', 'c', 'd', 'e', 'f') and melodic notation (letters like 'a', 'c', 'd', 'e', 'f'). The notation is arranged in a structured, grid-like fashion across the systems.

A vertical strip of musical notation on the right margin, showing fragments of staves with rhythmic and melodic notation. It includes the following text labels: 'mo fac', 'as', 'saluum', 'me', 'cuntes', and 'vr'.

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



Musical staff with notes and a treble clef. Lyrics: Voniam fortitudo me-

Musical staff with notes and a treble clef. Lyrics: Quoniam fortitudo me-

Musical staff with notes and a treble clef. Lyrics: um meum es tu, & propter no- men tuum deduces me &



Musical staff with notes and a treble clef. Lyrics: Voniam fortitudo mea

Musical staff with notes and a treble clef. Lyrics: Quoniam fortitu-

Musical staff with notes and a treble clef. Lyrics: domea fortitudo mea & refugium meum es tu & propter nomen tuum deduces me &



Musical staff with notes and a treble clef. Lyrics: Quoniam fortitudo mea

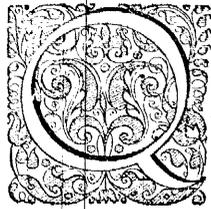
Musical staff with notes and a treble clef. Lyrics: Quoniam fortitudo

Musical staff with notes and a treble clef. Lyrics: 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 clefs and notes.

MUSICVM.



17 B B BB B B BB BB

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

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

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

Voniam fortitudo. Secunda pars.

BBB B B BB BB

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

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

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

B B B B B B B B B B B

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

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

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

B B B B B B B B B B B

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

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

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

B B B B B B B B B B B

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

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

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

B B B B B B B B B B B

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

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

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

BBB B B B B B B B B B B

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

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

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

B B B B B B B B B B B

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

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

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

B B B B B B B B B B B

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

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

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

PRATVM

The main musical score consists of ten systems of three staves each. Each system contains rhythmic notation (letters B, T, and a) and melodic notation (letters a, f, c, e, g, d). The notation is arranged in a complex, multi-measure format. The first system begins with a treble clef and a common time signature. The score concludes with the word 'veric' written below the final staff.

A vertical strip of musical notation on the right margin, showing fragments of staves. The text labels for these fragments are: 'enur', 'decunt', 'manus tu', 'enur', 'es proce', 'do spiritu', 'Inman', and 'comen'. The notation includes rhythmic symbols and some melodic lines.

MUSICVM.

48

enutries 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 meū, redemisti me

enutries 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

& enutries 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

ff
ff
ff
ff
ff

ff
ff

B
ff
ff

B
ff
ff

ff
ff

P R A T V M

Domine // Deus veritatis. Deus veri- tatis //

Deus verita- tis.

This system contains two staves of musical notation. The first staff begins with a treble clef and a common time signature. The melody consists of eighth and quarter notes. The lyrics 'Domine // Deus veritatis. Deus veri- tatis //' are written below the first staff. The second staff continues the melody, ending with a double bar line. The lyrics 'Deus verita- tis.' are written below the second staff.

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

tis, Deus veritatis, Deus veritatis.

This system contains two staves of musical notation. The first staff begins with a treble clef and a common time signature. The melody continues from the previous system. The lyrics 'me Do- mine Deus verita- tis, Deus ve- rita-' are written below the first staff. The second staff continues the melody, ending with a double bar line. The lyrics 'tis, Deus veritatis, Deus veritatis.' are written below the second staff.

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

Deus veritatis.

This system contains two staves of musical notation. The first staff begins with a treble clef and a common time signature. The melody concludes with a double bar line. The lyrics 'me Do- mine Deus veritatis, // Deus veritatis, //' are written below the first staff. The second staff continues the melody, ending with a double bar line. The lyrics 'Deus veritatis.' are written below the second staff.

MUSICVM.

BB B BB B BB B B

aa r a ca r d e d e d c a a a a
r a a a d d d d f a c a e d f r a
d d b b b b d d a b a d d a d
r r a a a a a a a r e e e e e
aa d f a r d d a

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

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

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

B B B B B B B B B B

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

B B B B B B B B B B

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

Empty musical staves at the bottom of the page.

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, 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 a mix of rhythmic letters and melodic notation.

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

Seventh system of musical notation, with rhythmic letters (B, B, IB, IB, IB, B, IB, B) placed above the staff.

Eighth system of musical notation, continuing the sequence of rhythmic and melodic elements.

Ninth system of musical notation, concluding the main body of the piece with rhythmic letters (B, IB, IB) above the staff.



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



Partial view of musical notation on the right margin, showing a continuation of the piece.

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 Alleluja ⁂ ⁂ Alle- luya ⁂

Allelu- ya ⁂ Alleluja. ⁂ ⁂

This block contains the musical notation for the Soprano and Alto parts. The Soprano part is on a single staff with a treble clef, and the Alto part is on a single staff with a C-clef. The lyrics are written below the notes. The piece concludes with a double bar line and repeat signs.

B A S S V S.

lam, & ego cum tol- lam Alleluja ⁂ Alleluja ⁂ ⁂

Alleluja ⁂ ⁂ Alleluja.

This block contains the musical notation for the Bass and Tenor parts. The Bass part is on a single staff with a bass clef, and the Tenor part is on a single staff with a C-clef. The lyrics are written below the notes. The piece concludes with a double bar line and repeat signs.

MUSICVM.

BB B GB GB GB GB B B

a a a d f ar d a a a

cccafacert d d a ar ar daaa

B GB GB B B GB BB GB GB

a a a a ar a a ar d ca a

cccafacert d d a ar ar daaa

B BB BB BB BB BB B B

a a a d e f a ba d d ba a ar d

cccafacert d d a ar ar daaa

BB B GB BB BB BB BB BB

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

cccafacert d d a ar ar daaa

BB BB BB BB BB BB B GB B

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

cccafacert d d a ar ar daaa

B B B B B B C

a a a a a a a a b a b a

cccafacert d d a ar ar daaa

Empty musical staves with some faint markings.

PRATVM



11BB B BB B BB B

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

aaa d ab a a a a e e e e a a d e f d f d

eee a a f d e e e e e e a a b a b d e e e p p

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

Acer noster.

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

e e

a a i e

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

na b b e e e a e e e p b b b b f a b a b b d d e e f i

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

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

e e

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

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

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

e e

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

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

e e

a a b

a d d d a a e

e a e

e e

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

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

e e

a a b

a d d d a a e

e a e

e e

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

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

e e

a a b

a d d d a a e

e a e

e e

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

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

e e

a a b

a d d d a a e

e a e

e e

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

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

e e

a a b

a d d d a a e

e a e

e e

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

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

e e

a a b

a d d d a a e

e a e

e e

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



ar vo

mus d

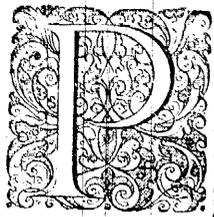


um, Pa

ra nost

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 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 'BASSA' section, featuring a bass clef and notes.

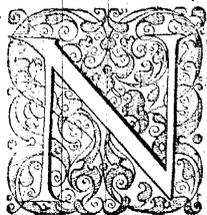
Chamberiere chamberiere al- lez tost & venez ça, Allez à mon amy dire:

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

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



Nous estions.



SVPERIVS.

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

la la la qui tous trois nous salua liron fa.



Nous 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.



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

la la la, qui tous trois nous salua li-ron fa, qui tous trois nous sa- lu- a li- ron fa.



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

la la la qui tous trois nous sa- lua 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 me- lanco- lie, 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 melancoli- e, en mō iardin me entray pour
 cueillir la fou- cie.

MUSICVM.

Le Sup. doit estre chante.



A roufée du ioly mois de May.

aa a e a ca fecatef ee
 fafa a e aeedaf fdeda adff
 a ccc r r te eaff
 a e r a

faa ar
 fa de afa e a r e fdafadfa
 dc ad a a a r d fd bat
 fa a r ar ee bfa e bbf
 a e rafe a ee era a ar
 e e r a e a e ar



SVPERIVS.

A roufée du ioly mois de May à moullé m'amy & moy, ce fut alors que l'aurore
 commençoit à se lever, qu'avec celle que l'a-
 dore m'en alloys au boys iouer.



La roufée du ioly mois de May à moullé m'amy & moy, ce fut a-
 lors que l'aurore
 commençoit a se lever, qu'avec celle que l'a-
 dore m'en alloys au boys iouer.



La roufée du ioly mois de May à moullé m'amy & moy, ce fut a-
 lors que l'aurore
 commençoit a se lever qu'avec celle
 que l'a dore m'en alloys au boys iouer.



La roufée du ioly mois de May, à moullé m'amy & moy, commen-
 çoit a
 se le-
 uer qu'avec celle
 que l'a- do- re m'en alloys au boys iouer.

PRATVM



Arvn matin. *



SVPERIVS.

Arvn matin la belles'est le- uée, A prins son feau du lin du le du lög de leau Aprins
 son feau à leaus' 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.



Parvn 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 Aprins son feau a leau s' en est allée.



Parvn matin la belles'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 aprins son feau a leau s' en est allée.



Parvn matin la belles'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, aprins son feau a leau s' en est allée.

MUSICVM.



Himira.



CANTO.



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



CANTO.

CANTO.

CANTO.

Tutto lo tempo %

mio spend'in amare Nemaí % nemaí daftacu-

del ho pur vn guardo Adunque % che far mi deggio Lasciar'è male % Lasciar'è male

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



BASSO.

BASSO.

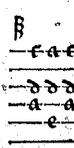
BASSO.

Tutto lo tempo %

mio spend'in amare Nemaí % % da

fiacru del ho pur vn guardo Adunque % che far mi deggio Lasciar'è male %

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



& voi

MUSICVM.



A fiera vift'a. A 3.



CANTO.

A fiera vift'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 toglie il core.



La fiera vift'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 toglie il
 co- ré.



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

P R A T V M

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

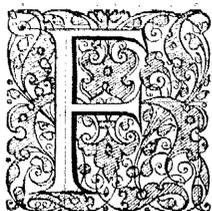
Fuggirò Fuggirò tant'Amore Che scemerà l'ardore Le fiamm'e le ca-
 te- ne Che tengono quest'alma in tante pene.

Fuggirò tanto, tanto,
 Che cessarà il mio pianto,
 Il nodo, l'arco, e'l fratele,
 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'eff'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




CANTO.

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



TENORE.

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



BASSO.

Vggirò // 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,
E dirò nel fuggire
Donna tu se cagion del mio martire.

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



foyd



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

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

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

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

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

Elle bergere.

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

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

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

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

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

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

B B B B

a a a a a

f a d d b d a

f a e e b b

d e a e d e

SUPERIVS.



Elle ber- ge- re sans cesser avec moy ve- nez danser, Belle ber- ge- re

sans cesser avec moy ve- nez danser, quand i'estoys ieu- ne fillette mon pe-

re m'aduer- tissoit de n'e- stre iamais seullette quand la compaignie danfoit.



Elle bergere sans cesser a- nec moy venez danser, Belle bergere

sans cesser: avec moy venez danser, quand i'estois ieune fillette mon pere m'aduertif-

foy de n'e- stre ia- mais seullette quand la compaignie danfoit.

PRATVM



First system of musical notation with a treble clef. It features a vocal line with a large initial 'A' and a lute tablature line below it. The tablature uses letters 'A', 'B', 'C', and 'D' on a six-line staff. Above the staff are rhythmic flags and bar lines. The text "Aliarda Prima. s. toni." is written below the tablature.

Second system of musical notation, continuing the piece with similar notation and tablature.

Third system of musical notation, continuing the piece with similar notation and tablature.

Fourth system of musical notation, continuing the piece with similar notation and tablature.

Fifth system of musical notation, continuing the piece with similar notation and tablature.

Seven empty musical staves at the bottom of the page, intended for further notation.

MUSICVM.



3

Aliarda Prima 1. toni.

BASSVS.



3

Aliarda Prima:

PRATVM



Two staves of musical notation. The top staff begins with a treble clef and a 3/4 time signature. The bottom staff begins with an alto clef. The music consists of eighth and sixteenth notes. The label "Aliarda 2." is written below the first staff.

Staff of musical notation with a treble clef and 3/4 time signature, continuing the piece.

Staff of musical notation with a treble clef and 3/4 time signature, continuing the piece.

Staff of musical notation with a treble clef and 3/4 time signature, continuing the piece.

Staff of musical notation with a treble clef and 3/4 time signature, continuing the piece.

BASSVS.



Two staves of musical notation. The top staff begins with a treble clef and a 3/4 time signature. The bottom staff begins with a bass clef. The music consists of eighth and sixteenth notes. The label "Aliarda 2." is written below the first staff.

Staff of musical notation with a treble clef and 3/4 time signature, continuing the piece.

Empty musical staff.

Empty musical staff.

Empty musical staff.



Partial view of musical notation on the right edge of the page, including staves and notes.

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

e e

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 d e c c

B B B B B B B B

d f f d 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

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

a a

B B B B B B B B

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

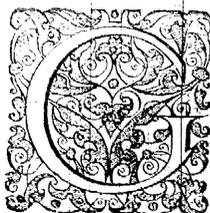
f a d d d d d d a d r a f e f e e f

f a

a a

Empty musical staves with five-line structure.

P R A T V M



FB FB FBFBFBFBFBFBFBFB FB
 a a f d e a a f e d e a a a a
 a d f a d a f a a e a f a d e d f a f a c e a
 f b a d b a f b d d a e a c a d a e d e a
 f f a a f e e f e f e f a f a e e f
 a d f a a d e a a e f e f a f

Alharcá Englefa 3.

FI FB FB FBFBFBFB FBFB FB
 a a a f d e a a f e d e a a a a
 a a d f a d a f a a e a f a d f d f a a e a e e
 f b a d b a f b d d a e f e a e a d a
 f f a a e e f e f e a f a e e e f a f
 a a d f a a d e a a e f e f a f

BB FI F B FB FI
 a d f a a d a d a a f e d e f a r d e d a e f e a a b 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
 f a a a a a e e e f a f e e f f b f
 a a d d a d d d e f e a e f e f

FBFB B FB FI FBFBFBFB FBFB
 d a a f a r d f a d e d a e f e a a b a a d d d 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 d d a b b b b a
 a a a a a e f e f f a a f e
 d d a d d d f e a f e e f e f d d d a a a

FB F FBFBFBFB FBFBFBFB FB FI FBFBFBFB FBFB
 a e d f d e f a f a a a a a a a a a a a a a a a a a a
 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
 b d b b d d e f d a f a a f d e a f a b a b a b b a b b b d d
 f e a f e f e f e f e f f a a f e f a f e a a a
 a a f d a a a a e e e f a a d d d a a a a a a e d a a

FBFBFBFBFB FB FI
 a f a a a a a a
 a a e e e e e a a
 f e d a d a e d e a f
 f e e f e f
 a a a a a a

(Empty musical staves)



(Musical notation on the right margin)



(Musical notation on the right margin)

MUSICVM.



Aliarda 3.

BASSVS.



Aliarda 3.

PRATVM



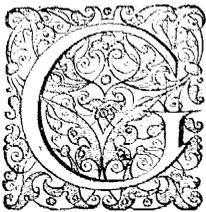
Aliarda 4.

BASSVS.



Aliarda 4.

MUSICVM.



First system of musical notation with three staves. The top staff contains rhythmic notation (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 rhythmic and letter-based notation.

Third system of musical notation with three staves, continuing the rhythmic and letter-based notation.

Fourth system of musical notation with three staves, continuing the rhythmic and letter-based notation.

Fifth system of musical notation with three staves, continuing the rhythmic and letter-based notation.

Sixth system of musical notation with three staves, continuing the rhythmic and letter-based notation.

Seven empty musical staves at the bottom of the page.

MUSICVM.



Aliarda 5.

BASSVS.



Aliarda 5.

PRATVM

D *Allomezo in bmo lex Dlasolre.*

The musical score consists of ten systems of three staves each. The notation includes various rhythmic values (e.g., minims, crotchets, quavers) and accidentals (sharps, flats, naturals). Above the staves, there are numerous letters, primarily 'B' and 'P', which likely indicate specific rhythmic patterns or phrasing. The initial 'D' is highly decorative with intricate scrollwork. The text 'Allomezo in bmo lex Dlasolre.' is written in a smaller, italicized font between the first and second systems.

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

First system of musical notation with three staves. The top staff contains a sequence of rhythmic flags (B, B, BB, BB, B, B, BB, B, B). Below it are three staves of mensural notation with square notes and text 'f e f a c' and 'a'.

Second system of musical notation. A large decorative initial 'M' is on the left. The text 'Altar da a in b m o l e x D i a s o l e r e.' is written below the first staff. The notation continues with flags and mensural staves.

Third system of musical notation with three staves of mensural notation and flags. The notes are square and arranged in a rhythmic pattern.

Fourth system of musical notation with three staves. It continues the sequence of flags and mensural notation.

Fifth system of musical notation with three staves. It continues the sequence of flags and mensural notation.

Sixth system of musical notation with three staves. It continues the sequence of flags and mensural notation.

Seventh system of musical notation with three staves. It continues the sequence of flags and mensural notation.

Partial view of the right page of the manuscript, showing the continuation of the musical notation on the left page.

PRATVM



aaa a acd dca a
a BBBda B abbd a a d d Babb B a
a a e a aed a a c a
e d

Allmezo in bmolex Cfolaut.

B B B B B B B B B B B B B B B B
d bab a af dca a a
B B B B B B B B B B B B B B B B
d b d b babbba a af dca a a d b
d c a c f ed a c a B e f f e a d b
d c a c f ed a c a a a c c c f e
a

B B B B B B B B B B B B B B B B
ab b f dca b a aed ab a a b d ababb b d b a a
a b d f dca a b b d a b a b a b d b d b a a
a a c ca c ac a d a c a d b a
a a d c d d c d a c a

B B B B B B B B B B B B B B B B
a ab a b a b d b a d bab a d b a a b b a b a b d
a a b a b a b d b a d b b d b a b a b d d b a b
a a d c a d a c d d a d a

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

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

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

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

B B B B B B B B B B B B B B B B
a d b a b a a b d a b d a b d b a b d b a a a a b d a b a b d
d a d b a b a b d a a d b a b a b d d d b a b a b d d d
a c a c a a a a a a a a a a a a

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 pattern across the systems. The first system starts with a series of vertical bars, followed by rhythmic notation on a staff. The subsequent systems continue this pattern, with some systems featuring a double bar line and a repeat sign. The notation is dense and fills most of the page.



On the right side of the page, there is a vertical column of musical notation. It consists of several staves, each with a few notes or rhythmic symbols. The notation is sparse and appears to be a continuation or a related piece of music to the main score. The notes are simple, and the overall layout is vertical.

MUSICVM.



Musical staff 1: *B* *ΓB* *ΓBΓB* *ΓB*

a *a* *af* *dd* *dca* *a* *a* *a*

a *b* *db* *add* *aa* *a* *dba* *BABD* *fe*

d *d* *d* *d* *d* *d* *d* *d* *d* *d*

a *a* *a* *a* *a* *a* *a* *a* *a* *a*

d *dd*

Aliarda perbmol in Cloufaut.

Musical staff 2: *B* *ΓB* *B* *ΓB*

a *dca* *ffca* *a* *adca*

a *dca* *d* *BABD* *d* *da* *DBa* *a* *a* *a*

d *d* *d* *d* *d* *d* *d* *d* *d* *d*

a *a* *a* *a* *a* *a* *a* *a* *a* *a*

Musical staff 3: *ΓBΓB* *ΓB* *ΓB*

a *dba* *dba* *a* *a* *dca* *a* *a* *a*

a *a* *dca* *af* *d* *d* *ca* *af* *a* *a* *a*

d *d* *d* *d* *d* *d* *d* *d* *d* *d*

a *a* *a* *a* *a* *a* *a* *a* *a* *a*

Musical staff 4: *ΓB* *ΓBΓB*

a *a* *dba* *aa* *a* *afa* *a* *a* *a*

B *dba* *d* *dfc* *d* *dba* *B* *dbdb* *Ba* *a* *a* *a*

d *d*

a *aa* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

Musical staff 5: *B* *Γ* *B* *ΓB* *ΓB* *ΓB* *ΓB* *ΓB*

a *a* *a* *a* *ba* *a* *a*

d *d*

a *af* *af* *a* *a*

Musical staff 6: *B* *ΓB* *ΓB* *B* *ΓB*

f *f*

a *a*

d *d*

a *a*

Musical staff 7: *ΓB* *ΓBΓB* *ΓB* *BΓB* *BΓB* *BΓB* *BΓB*

a *a* *a* *a* *dca* *a* *a*

a *af* *d* *d* *d* *dca* *dca* *d* *d* *ba* *ba*

d *d*

a *a*

Musical staff 8: *BΓB* *BΓB* *BΓB* *BΓB*

a *af* *d* *d* *d* *dca* *a* *a*

a *af* *d* *d* *d* *dca* *d* *d* *ba* *ba*

d *d*

a *a*

Musical staff 9: *B* *BΓB* *BΓB* *BΓB* *BΓB*

a *af* *d* *d* *d* *dca* *a* *a*

a *af* *d* *d* *d* *dca* *a* *a*

d *d*

a *a*

PRATVM

BB BB BB BB BB BB BB BB BB

Handwritten musical notation on a five-line staff. The notes are mostly quarter and eighth notes. Above the staff, there are several pairs of letters, 'B' and 'b', which likely represent rhythmic values or fingerings. The notes are arranged in a sequence that suggests a specific melodic line.

BB BB BB BB BB BB BB BB BB

Handwritten musical notation on a five-line staff. Similar to the first system, it features notes and rhythm markings. The notation includes various note values and rests, with 'B' and 'b' markings above the staff.

BB BB BB BB BB BB BB BB BB

Handwritten musical notation on a five-line staff. The notation continues with notes and rhythm markings, maintaining the 'B' and 'b' markings above the staff.

BB BB BB BB BB BB BB BB BB

Handwritten musical notation on a five-line staff. The notation continues with notes and rhythm markings, maintaining the 'B' and 'b' markings above the staff.

BB BB BB BB BB BB BB BB BB

Handwritten musical notation on a five-line staff. The notation continues with notes and rhythm markings, maintaining the 'B' and 'b' markings above the staff.

BB BB BB BB BB BB BB BB BB

Handwritten musical notation on a five-line staff. The notation continues with notes and rhythm markings, maintaining the 'B' and 'b' markings above the staff.

BB BB BB BB BB BB BB BB BB

Handwritten musical notation on a five-line staff. The notation continues with notes and rhythm markings, maintaining the 'B' and 'b' markings above the staff.

BB BB BB BB BB BB BB BB BB

Handwritten musical notation on a five-line staff. The notation continues with notes and rhythm markings, maintaining the 'B' and 'b' markings above the staff.

BB BB BB BB BB BB BB BB BB

Handwritten musical notation on a five-line staff. The notation continues with notes and rhythm markings, maintaining the 'B' and 'b' markings above the staff. The word 'Reprise.' is written below the staff in the middle of this system.

MUSICVM.

Γ B BB 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 a

f f a b f a

a e c a

ΓB B

a a

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

f a

a a

BB Γ BB Γ BB ΓB B

a a

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

f a

a a

ΓB B ΓBB BB BB BB ΓBB BB BB BB

a a a c c e e a

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

f c c a f c c a f c c a f c c a f c c a f c c a f c c a f c c a

a a

ΓB BB ΓB BB BB

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

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

f c c a f c c a f c c a f c c a f c c a f c c a f c c a f c c a

a a

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

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

a a

ΓB ΓB

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

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

f a

a a

P R A T V M



Handwritten musical notation on a single staff with a treble clef and a common time signature (C). The notes are written in a shorthand style with rhythmic flags and stems. Above the staff are several large letters: B, Γ, B B B B B, B, Γ, B, B B B. Below the staff, there are two lines of text: 'a' and 'a a'.

Assomezo a a a per b molin Flaüt.

Handwritten musical notation on a single staff. Above the staff are large letters: B, B, B. Below the staff, there are two lines of text: 'a' and 'a a'.

Handwritten musical notation on a single staff. Above the staff are large letters: B, B, B, B. Below the staff, there are two lines of text: 'a' and 'a a'.

Handwritten musical notation on a single staff. Above the staff are large letters: B, B, B, B. Below the staff, there are two lines of text: 'a' and 'a a'.

Handwritten musical notation on a single staff. Above the staff are large letters: B, B, B, B. Below the staff, there are two lines of text: 'a' and 'a a'.

Handwritten musical notation on a single staff. Above the staff are large letters: B, B, B, B. Below the staff, there are two lines of text: 'a' and 'a a'.

Handwritten musical notation on a single staff. Above the staff are large letters: B, B, B. Below the staff, there are two lines of text: 'a' and 'a a'.

Handwritten musical notation on a single staff. Above the staff are large letters: B, B, B. Below the staff, there are two lines of text: 'a' and 'a a'.

Handwritten musical notation on a single staff. Above the staff are large letters: B, B, B. Below the staff, there are two lines of text: 'a' and 'a a'.

Fragment of handwritten musical notation visible on the right edge of the page, showing parts of staves and some notes.

MUSICVM

BB
a b d f g i g f f f f b i g g b i g f g f f g f
a c d 1 9 f 1 9 f 9 i 1 1 1 9 9 f 1 1 1 9 9 f
#

BB
a b i g i g i g f f a b a b d f g i g f g f a a
1 1 9 1 9 d e a c a c d d e a d f d e a c
a

BB BB BB BB BB
a c d f g i g f a f f r r r r r r a c e d e d a a b d f
1 9 a c e d e d a c d a b d f a c d e a c
a a a a

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

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

BB BB BB BB BB BB
a a a b a b d f i g i f a b d d i g i g f a a a d e d a a
a c a c d e d 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9
a a

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

BB BB BB BB BB
f f a c d f d e a c a b a b d f g i g f f f f g f
1 9 1 9 d e d a c d a b d f g f f f f g f
a a 1 9 f 9 i 1 9 f 1 9 f 1 9 f 1 9 f

f f f f f f
f f 1 9 f f f 1 9 f f f 1 9 f f f 1 9 f
f f 1 9 f 1 9 f 1 9 f 1 9 f 1 9 f 1 9 f

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 starting with a treble clef and a 3/4 time signature, featuring notes and rests.

Aliarda a a per b molin F faut.

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

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

Musical notation system 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 piece concludes with a double bar line and the letter 'T' below the final system.

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 lute line with a staff of letters. The notation is a form of early tablature, likely for a lute, where letters represent fret positions. The systems are separated by vertical bar lines. The first system begins with the letters "faca" above the lute staff and "eefefeece" below it. The notation continues with various combinations of letters and rhythmic markings throughout the page.



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

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

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



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

Handwritten musical notation in the right margin, showing a few lines of a staff with 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 e a e a a a d e a f a c a e d
 a d d a a d a e a e a a a d d a d a a
 B d d B d B a a a B d d d 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 a e a e f d e a f a c d d e d e d
 B a a a d d d d d d a a a
 a e e e a a a a B B B

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

Γ B Γ B

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

Empty musical staves.



B Γ B Γ B Γ B Γ B Γ B

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

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

Γ B Γ B B B B Γ B Γ B

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

Γ B Γ B Γ B Γ B B Γ B

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

PRATVM

ΓB BB BB BB ΓB ΓB
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
c a
a a

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

B B BB ΓBB B B B B B
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
f a
a a

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

d f a c B ΓB BB BB
a a a c a a d e d e a a a a b f b b f b i b f b i b f b i b f
a a a e f e a d e d e a
a a a e
a e d a a a e e a

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

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

BB ΓB ΓB BB B
f e e e a d e d e a a a a b a a a i b f d e a c a c a e d f
f d d e a e d d e a
a
a a

BB
d
a
Baba
f

B
e d f

ΓB Γ
a e e
a a
e e
a a

e e a
a d
a

ΓB
a e e p
a a
f
a a

a
e e p
e e
f
a

MUSICUM.

Reprinte.

PRATVM



B Γ BBB

Allomezoper a a bdur a in Ffaunt.

Handwritten musical notation on a five-line staff, including notes, rests, and clefs.

BB BB BBB

Handwritten musical notation on a five-line staff.

BBB B BB BB BB BB

Handwritten musical notation on a five-line staff.

B BBB B BB BB BB BB BB BB BB

Handwritten musical notation on a five-line staff.

BB BB BB BB BB BB BB BB BB BB

Handwritten musical notation on a five-line staff.

BB B BBB BB BB BB BB BB BB BB BB

Handwritten musical notation on a five-line staff.

BB BB

Handwritten musical notation on a five-line staff.

BB BB

Handwritten musical notation on a five-line staff.

BB
a
f-af
dd
a

BB
aabd

BB BB
yca a
a d

a
BB
fardf

a

fdfdf

BB
f a
dard
d

a

BB BB
yca a
a d

a

BB BB
yca a
a d

PRATVM

The page contains ten systems of musical notation. Each system consists of two staves: a vocal line (treble clef) and a lute line (C-clef). The notation includes various rhythmic values and accidentals. Above the vocal lines, there are numerous letters, primarily 'B' and 'BB', which likely represent lute tablature. The music is arranged in a single system across the page, with some systems containing repeat signs. The handwriting is in a historical style, and the paper shows signs of age and wear.

MUSICVM.



B B B B

3 - a b d Ba a b d a b d b d b a - a b a b d Ba a - d e d

a a a c

Alhanda per a a Bdure in Ffaur. a a

B B B B

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

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

B B B B B B B B

a a a a c a a a a a a a a a a a a a a a a a

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

d a

B B B B B B B B

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

a a

a c c a a c a

B B B B B B B B

a a

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

d d d d e a

B B B B B B B B

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

e a a a e e a f a

e a

B B B B B B B B

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

a a d b a a c a

d a c c a c a

B B B B B B B B

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

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

d d d d a

B B B B

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

a a

a a

PRATVM

The image displays a handwritten musical score for a piece titled "PRATVM". The score is organized into ten systems, each consisting of two staves. The notation is a form of early musical shorthand, likely mensural notation, using letters (a, b, c, d, e, f, g) and rhythmic symbols (vertical lines with flags) to represent notes and their durations. Above the staves, various letters and symbols (such as Γ, B, BB, and a) are placed, likely indicating specific notes or rhythmic values. A section of the score is marked "Reprise." with a double bar line. The handwriting is in black ink on aged, slightly yellowed paper. The overall layout is clean and professional, typical of a composer's manuscript.

MUSICVM.

Musical notation system 1, featuring two staves. The upper staff contains a sequence of notes with accidentals, including flats and naturals, and is annotated with letters 'B' and 'BB' above it. The lower staff contains a sequence of notes, including a prominent 'a' note, with 'a' annotations above it.

Musical notation system 2, featuring two staves. The upper staff contains a sequence of notes with accidentals and is annotated with letters 'BB' above it. The lower staff contains a sequence of notes with a prominent 'a' note and 'a' annotations above it.

Musical notation system 3, featuring two staves. The upper staff contains a sequence of notes with accidentals and is annotated with letters 'BB' above it. The lower staff contains a sequence of notes with a prominent 'a' note and 'a' annotations above it.

Musical notation system 4, featuring two staves. The upper staff contains a sequence of notes with accidentals and is annotated with letters 'BB' above it. The lower staff contains a sequence of notes with a prominent 'a' note and 'a' annotations above it.

Musical notation system 5, featuring two staves. The upper staff contains a sequence of notes with accidentals and is annotated with letters 'BB' above it. The lower staff contains a sequence of notes with a prominent 'a' note and 'a' annotations above it.

A series of seven empty musical staves at the bottom of the page, arranged in a single system.

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 five-line staff with a treble clef and a common time signature (C). The music consists of a series of rhythmic patterns and melodic lines, with various accidentals and ornaments. The score is divided into measures by vertical bar lines. The notation includes a variety of note values, including minims, crotchets, and quavers, as well as rests and accidentals. The piece concludes with a double bar line.

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.

PRATV M



Aliarda per Bdure in Gfolreut.

Musical score for 'Aliarda per Bdure in Gfolreut'. The score consists of ten systems of music. Each system includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation is a form of lute tablature, where letters (B, G, D, F, C, E, A) are placed on a six-line staff to indicate fret positions. Rhythmic values are indicated by numbers 1, 2, and 3 above the letters. The music is written in a single melodic line. The systems are as follows:

- System 1: Starts with a treble clef and a key signature of one sharp. The first measure contains a large 'G' with a '3' above it, followed by a sequence of notes and numbers.
- System 2: Continues the sequence with various note-letter combinations and numbers.
- System 3: Similar notation, showing a progression of notes and fret numbers.
- System 4: Continues the piece with more complex rhythmic and melodic patterns.
- System 5: Shows a change in the sequence of notes and numbers.
- System 6: Further development of the piece.
- System 7: Continues the melodic line.
- System 8: Shows a variety of note-letter combinations.
- System 9: Continues the piece.
- System 10: Ends with a double bar line and a final note.

Partial view of the adjacent page on the right, showing the continuation of the musical score with similar tablature notation.

PRATVM

Handwritten musical notation for the piece 'PRATVM'. The score consists of ten systems, each with a treble clef and a single melodic line. The notation includes rhythmic flags and various letter-based symbols (B, BB, BBB, etc.) placed above the notes, likely indicating fingerings or breath marks. The notes themselves are a mix of lowercase letters (a, d, f, e, c) and numbers (1, 2, 3, 4), suggesting a lute tablature or a form of shorthand notation. The piece concludes with a final cadence marked by a 'C' symbol.

System 1: **BB** a c d f d e a a a a f a a f c

System 2: **B B BBB B B B** a a a f a a a a a a f a d e f g r a B

System 3: **B B B B B =B B B** a a f a f a a a f a a a a a a

System 4: **B BBB BB BB B B B B** a a c a a f a d e f g a b c d e f a f a a a

System 5: **BB BB BB BB** a f a a a a a a a a a a f e e

System 6: **BB BB BB BB BB BB BB** a a a a a a a a a a a a a a

System 7: **BB BB BB BB BB BB BB** a a a a a a a a a a a a a a

System 8: **B B BB B BB BB BB** 1 2 3 4 a c f a c a a a a a a a a a a

System 9: **BB B B B B B B** a a a a a a a a a a a a a a

System 10: **B B BB B B BB BB BB BB BB** f f p e e a a g f f e f f e e a a a d e a a



Partial view of the musical notation on the adjacent page, showing the continuation of the piece.

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

e a e e a e d e a e 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

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 a e d e a e

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

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

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

PRATVM

Handwritten musical notation on a page titled "PRATVM". The notation consists of six systems of three staves each. The notes are represented by letters (a, c, d, e, f) and rhythmic values (vertical stems with flags). Above the first system, there are four groups of letters: **ΓBB**, **ΓB**, **BB**, and **BB**. Above the second system, there is one group: **BB**. Above the third system, there is one group: **B**. Above the fourth system, there are two groups: **BB** and **ΓB**. Above the fifth system, there are four groups: **ΓBB**, **ΓB**, **ΓB**, and **ΓB**. Above the sixth system, there are two groups: **B** and **ΓB**. The notation is arranged in a grid with vertical lines separating the systems.



Fragment of handwritten musical notation on the right edge of the page, showing the right-hand side of several staves with notes and rhythmic values.

MUSICVM.



Allomezo per Bdure in BfaBemi.

Musical score for a single melodic line, likely a lute or similar stringed instrument. The notation consists of a single staff with a treble clef and a common time signature (C). The music is written in a style characteristic of early modern lute tablature, using letters (a, b, c, d, e, f, g) to denote fret positions on the strings. The score is divided into measures by vertical bar lines. Above the staff, there are several groups of letters (B, C, B, C, B) which likely represent specific fret positions or string assignments. The music begins with a large decorative initial 'D'. The piece concludes with a double bar line and a final cadence.

Five empty musical staves at the bottom of the page, providing space for additional notation or a second part of the piece.

MUSICVM



Affonzeo per Bdure in Diabolre.

Handwritten musical notation on a five-line staff with a treble clef. The notation consists of rhythmic patterns of notes and rests, with various accidentals (sharps, flats, naturals) and dynamic markings (B, Γ, β). Above the staff, there are several letters: B, Γ, β, Γ, β. The notes are arranged in a sequence that suggests a specific rhythmic or melodic exercise.

Handwritten musical notation on a five-line staff with a treble clef. It continues the rhythmic patterns from the previous section, featuring similar note values and accidentals.

Handwritten musical notation on a five-line staff with a treble clef. This section appears to be a continuation or a variation of the previous exercises, maintaining the same notation style.



Aliarda per Bdure in Diabolre.

Handwritten musical notation on a five-line staff with a treble clef. The notation includes rhythmic patterns and accidentals, with dynamic markings (B, Γ, β). Above the staff, there are several letters: B, Γ, β, Γ, β, Γ, β, Γ, β, Γ, β, Γ, β. The notes are arranged in a sequence that suggests a specific rhythmic or melodic exercise.

Handwritten musical notation on a five-line staff with a treble clef. It continues the rhythmic patterns from the previous section, featuring similar note values and accidentals.

Handwritten musical notation on a five-line staff with a treble clef. This section appears to be a continuation or a variation of the previous exercises, maintaining the same notation style.

PRATVM



B Γ B BBB B Γ B BBB

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

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

a a a a a c a a a a a a a a c a

Lmande de Court. a

BB B BBBB BBB BBB BBB

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

♩ a c c c e e c e a a a d e a d e

a a c a a a c a c a c a a a a

B BBB B B B B B

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

♩ d r a c y f d d e d e d d a b b b d a e d c a d f a f d c

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

BBB

a a

f f

d d

a a



Γ B Γ B BBB B Γ B Γ

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

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

a a a a a a a a a a a a a a c a c

Epinse.

B Γ B Γ B Γ B Γ

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

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

a a a a a a a a a a a a a a a a a c

BBB BBB

a e d c a a

♩ a d e d d

a c a a

MUSICVM.



B B BBBB B BBBB BBBB B B B

a - f a f a - a a - a a a - f a f

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

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

Lmande de son Altezze.

BB B B BBBB BB BBBB B BB BBBB

a - a a - a a - a a - a a - a a - a a - a

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

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

a - a - a - a - a - a - a - a - a - a - a - 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 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

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

a - a - a - a - a - a - a - a - a - a - a - a

BBBBB B B BB B BBBB B

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

a - a - a - a - a - a - a - a - a - a - a - a

BBBBB B B BBB B BB BBBB BBBB BBB

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

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

d d

a - a - a - a - a - a - a - a - a - a - a - a

B B BBB BB B BB B B BBBB

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

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

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

a - a - a - a - a - a - a - a - a - a - a - a

B B BBB BBB BB BBBB B

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

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

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

a - a - a - a - a - a - a - a - a - a - a - a

BB B

f d f a

f d f a

d d

a

PRATVM



CB BB B BB B BBB BB B B

a a ac d d a a a a a a ac d d a a

♩ d d d d a a d d d d d d d d d d d d

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

Lmande.

B B B BB BB BB

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

♩ d d d d d d d d d d d d d d d d d d

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

BB BB BB B B BBB BB BB

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

♩ d d d d d d d d d d d d d d d d d d

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

B B B BB BB BB BB

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

♩ d d d d d d d d d d d d d d d d d d

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

BB BB BBB BB B BB BB

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

♩ d d d d d d d d d d d d d d d d d d

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

BBBB BB B B BB BB BB

B a d d d a a d d d d d a d d a a d d a a a a

♩ d d d d d d d d d d d d d d d d d d

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

BB BB BB B B B

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

♩ d d d d d d d d d d d d d d d d d d

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

BB B B B B B B

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

♩ d d d d d d d d d d d d d d d d d d

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

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

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

♩ d d d d d d d d d d d d d d d d d d

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

BB

a d e

d

a

B

a

d

a

a

f

d

a

B B

d a

d

a

B

d

a

d

B

d

a

d

B

d

a

d

a

d

d

a

a

d

d

a

MUSICVM

BB B BB BB B BB T

First musical staff with notes and clefs. Above the staff are dynamic markings: BB, B, BB, BB, B, BB, T.

R T B T B T B T B T B T

Second musical staff starting with a large decorated initial 'R'. Above the staff are dynamic markings: T B, T B, T B, T B, T B, T B.

Eprinle.

B T B T B T B T B T B T

Third musical staff with notes and clefs. Above the staff are dynamic markings: B T, B T, B T, B T, B T, B T.

T B T B T B T B T B T B T

Fourth musical staff with notes and clefs. Above the staff are dynamic markings: T B, T B, T B, T B, T B, T B.

O T B T B T B T B T B T B T

Fifth musical staff starting with a large decorated initial 'O'. Above the staff are dynamic markings: T B, T B, T B, T B, T B, T B.

Ornate.

B T B T B T B T B T B T B T

Sixth musical staff with notes and clefs. Above the staff are dynamic markings: B T, T B, T B, T B, T B, T B, T B, T B.

B B B T B B B T B T B T B T

Seventh musical staff with notes and clefs. Above the staff are dynamic markings: B B, B T, B B, B T, B T, T B, T B, T B, T B.

T B B T B B B T B T B T

Eighth musical staff with notes and clefs. Above the staff are dynamic markings: T B, B T, T B, B T, B T, T B, T B, T B.

PRATVM



Handwritten musical score for a piece titled "PRATVM". The score is written on ten systems of two staves each. The notation includes rhythmic values (such as minims, crotchets, and quavers) and pitch values (represented by letters 'a', 'c', 'e', 'f', 'g'). Above the staves, there are various rhythmic and melodic symbols, including the letters 'B' and 'Γ' (gamma), which likely represent specific rhythmic patterns or melodic motifs. A section of the score is marked "Ranles." (Ranles). The music is written in a style characteristic of early printed music manuscripts.

Partial view of the adjacent page of the manuscript, showing the right-hand side of the musical notation and some of the decorative elements.

MUSICVM

BBB B B ΓB BB BB B Γ B B ΓB B
Musical notation system 1 with notes and clefs.

B BB B Γ ΓBB BΓBB BΓBB BΓBB
Musical notation system 2 with notes and clefs.

BΓBB BBBBBB BΓBBΓBΓB ΓB ΓBBΓ
Musical notation system 3 with notes and clefs.

ΓB ΓBΓB BB Γ B ΓBΓB Γ B Γ B Γ B
Musical notation system 4 with notes and clefs.

Γ B Γ B Γ B
Musical notation system 5 with notes and clefs.

BBBB BB ΓB B B
Musical notation system 6 with notes and clefs.

Empty musical staves for further notation.

PRATVM

B Γ B Γ B Γ B Γ B

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

Ranle del Campo.

Γ B Γ B Γ B Γ B

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

Γ B Γ B B B

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

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

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

Γ B B B B B B B Γ B Γ B B B

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

B B B B Γ B B B B B B

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

Γ B B B B B Γ B B B B B B B Γ B B B

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

Γ B B Γ B Γ B Γ B

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

B Γ B

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

MUSICVM.

B B B B B B B B



Le Grand Ballet de Cour.

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

B B B B B B B B

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

B B B B B B B B

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

B B B B B B B B

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

B B B B B B B B

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

B B B B B B B B

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

B B B B B B B B

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

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 a sequence of notes and rests. The notation is written in a style characteristic of early printed music, with notes often beamed together and rests indicated by vertical lines. Above the staves, there are several groups of letters, primarily 'B' and 'a', which likely represent rhythmic values or specific notes. The first staff begins with a group of letters: B, B B, B B, B, B, B, B B B B. The notation includes various note values, some with stems and flags, and rests. The piece concludes with a double bar line and a fermata-like symbol. The right margin of the page shows a partial view of the following page, with similar musical notation and a decorative initial 'I'.

PRATYM

The main musical score consists of ten systems of two staves each. The notation includes rhythmic values (vertical stems) and pitch values (letters 'a', 'c', 'd', 'e', 'f', 'g') placed on or between the lines of the staves. Some letters are written in a larger, bold font. The score is organized into two columns of five systems each. The notation is characteristic of early printed music, possibly from a lute tablature or a similar instrument.



A small fragment of musical notation on a staff, showing rhythmic stems and some pitch letters.

Another small fragment of musical notation on a staff, similar to the one above.



A small fragment of musical notation on a staff, with the word 'Fulget' written below it.



A final small fragment of musical notation on a staff, also 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.

